WITHIN DIALOGUE AND WITHOUT: HOW HAS 'BEING IN THE UNKNOWN' BECOME A VALUE IN MY DEVELOPING AS A BETTER DIALOGICAL EDUCATOR?

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For a master said: Let thy tongue acquire the habit of saying, 'I know not' lest thou be led to falsehoods (Talmud Bavli, Berachot, 4A)

ABSTRACT

This is an autobiographical study using a Living Theory Action Research methodology supported strongly by storytelling and visual data as a means of analysing, illustrating and generating a living educational theory concerning the attributes 'good enough' (Winnicott, 1965:140-152) dialogical educators might strive for in light of the Buberian 'I – Thou' dialogical encounters (Buber, 1955).

This thesis is concerned with 'I' as an early childhood pedagogy instructor, an Israeli-Jew from a Hebrew-speaking culture, working mainly in three educational frameworks in three cultures: an Israeli-Arab college which is predominately Muslim; secondly, as director of a course for Druze care-givers on the occupied Golan Heights and, thirdly, as pedagogy instructor in an academic Teachers' Training College that is affiliated with the Zionist Kibbutz movement, servicing the multicultural and multinational sectors of the Israeli society.

The originality of the thesis lies in the process of synthesising and acknowledging instances of 'being in the unknown'; in revealing the values that enabled me to recognise and see beyond the socially constructed discourse, values, ethics and morals in varied cultural contextual and educational settings and move beyond their limitations, enhancing my ability to be a better dialogical educator.

Although the issues of 'Dialogue' and 'Thou' have been elaborately discussed, the process of revealing the 'I' and the resultant attributes one has to possess in order to be in dialogue with the 'Thou' is not explicit (Buber, 1955). I assert that the process of unveiling one's core self (Rogers, 1969) - the 'I' is a necessary component or phase in the process of becoming a 'good enough' dialogical educator. This assertion is examined in the light of fundamental literature on dialogue mainly from Buber, Freire, Rogers and Korczak.

Contents

INTRODUCTION

There seems to be a lot of talk about dialogue. If you look up 'Dialogue' in Google you find 48,700,000 references; in Google Scholar there are 1,200,000. Narrow it down to 'Education and Dialogue' and there are 28,200,000 references; whereas in Google Scholar, there are only 929,000 (Accessed. 01.03.2010). So what do I have to contribute here?

Although the issues of Dialogue and the 'I – Thou' Buberian terminology have been elaborately discussed, the process of revealing the 'I' and the resultant attributes one has to possess in order to be in dialogue with the 'Thou' is not explicit (Buber, 1955). The main theme of this thesis revolves around accepting moments of 'being in the unknown' and utilising them as learning experiences in striving to develop as a 'good enough' dialogical educator in a complex environment of contest and conflict (Winnicott, 1965:57).

This is an autobiographical study using a Living Theory Action Research (LTAR) methodology supported strongly by storytelling and visual data as a means of analysing, illustrating and generating a living educational theory. My underlying thought when using this methodology is that it exposes the reader to the meaningful and sensory-enriched experience of my educational journey through reading, seeing, hearing, feeling, which were all indispensable components in educational dialogical instances along the path.

First, I shall explain the socio-historical background in which my educational practice is located, as it is very politically-charged and complex. This will be followed by an account of the intellectual and methodological odyssey I underwent until I felt mature enough to apply LTAR. Subsequently, I shall explain the varied methods incorporated in this paper. Specifically, since LTAR is unique in encouraging the use of visual data, the rationale, complexity and ethical dilemmas of using visual presentations in educational research and presenting them on the Internet will be discussed.

Following this, the significance of this work's choice of literature and references will be elaborated upon, focusing mainly on Buber, Freire, Rogers and Korczak and on the impact they had on my learning process and on this thesis' format.

The main theme of this thesis will be introduced next: the state of 'being in the unknown' as a meaningful pedagogical value for dialogical educators. Such instances have been experienced and explained by educators and eminent theorists, the above-mentioned amongst them. I intend to enrich and offer a defined perspective of the subject by making a distinction between 'being in the void' and 'being in limbo' as two forms of 'being in the unknown'. Each of these will be illustrated and interlaced with stories, discussed and analysed using theoretical concepts I have crystallised along my path of enquiry and acquired knowledge.

Subsequently, I shall elaborate on my own process of 'unknowing'. The interconnectivity between 'being in the unknown' and ignorance due to 'blind spots' as well as 'blank spots' will be suggested here and the significance of recognising and rectifying these idiosyncratic experiences will be illustrated through analysing Freire's own story. Next, the initial moment of recognising the state of 'being in the void' will be described and the strenuous process of venturing out of it - 'stripping away' as in Polanyi's quest of "reinterpreting the world" (1964: 381). This will be followed by a discussion of the process of resolving my 'being in limbo', accomplished by conducting an 'Archaeology of Knowledge' (Foucault, 1969) and exploring the layered strata I uncovered of the underlying reasons for the conflict between the prevailing discourse and my own.

In light of the above, I will discuss the unveiling of core values and hence will question the sufficiency of having such values for being a dialogical educator. Here, the process of unveiling my own core values will be recounted using Arendt's notion of inner dialogue and moral judgment (Arendt, 1978:187). I will discuss the general concept of dialogue and its theoretical possible meanings in this thesis and in the background literature.

Ethical conduct and moral judgments are considered next. My educational practices will be examined by presenting and using the LTAR forms of appraisal, judgment and explanation and by which I ask you, the reader, to judge the thesis. Here I use vectors of dialogue articulated by Cissna and Anderson (2002) to which I added emotional components. Subsequently I will apply NAYEC's Code of Ethics (2004, 2005) as a source of validation to ethical conduct issues that had emerged through students' and colleagues' writings. Finally, the recurring themes in the stories of my educational encounters will be assessed through a merged perspective of ethics derived both from Buber's writings and the ancient Hebrew Mishnaic Tractate: Ethics of the Fathers.

Last, but not least, I will demonstrate how the knowledge and insights I have gained as a LTAR practitioner enhanced my teaching practices in striving to become a 'good enough' dialogical educator.

BACKGROUND

The context of my research demands an explanation, as it is very complex and charged with political significance. The themes and the text in this thesis can be said to be generative themes and consist of generative words. Not only is the arena in which this study is conducted complex, but also are my position, motives and values, arising from the fact that 'education is political' as discussed in Ball's "Foucault and Education" (1990).

Since the scope of this thesis is necessarily limited, I will not develop the discussion of generative themes and words as such. However, I relate to some of these issues in my storytelling, deconstruction cycle and narrative. The 'labelling' of my own self can be solved here in an ethical manner, since it concerns no one but myself, I am well aware that even the third word of the title of the paper - ' I ' - is a generative word. I am an Israeli-Jew, a Hebrew-speaking woman with an American background that has been categorised as 'whiteness' (Luttrell, 2000:509) and "master status" (Cochran-Smith, 2000:172). Despite the fact that I speak little Arabic, I taught in an Israeli-Arab college that is predominately Muslim and I also acted as co-ordinator and teacher in a course for pre-kindergarten caregivers for Druze women on the Golan Heights . At the same time I have been working as a pedagogy instructor in an Academic Teachers' Training College that is affiliated with the Zionist Kibbutz movement, servicing the multicultural and multinational sectors of the Israeli society. I have lived through 55 years of war and love, hate, hope, beauty and powers of destruction. While writing this thesis, I lived through two wars, terrible for all sides concerned. The Second Lebanon War flared up while I was studying at Bath. In the span of twenty-four hours, I was in the most beautiful peaceful location of Bath and down in a bomb shelter bombarded with rockets and noise. My home is five hundred metres from the Lebanese border. The second war was in Gaza, down in the south. This is only one cycle in the ecological perspective of my home environment.

At this point, I would like to elaborate on the Israeli-Arab culture in which I worked. To simplify the cultural aspect, Beales' definition of culture is used: "Culture is the specific piece of society the researcher has chosen to draw boundaries around for the

sake of their research" (Beales et al. 1967:8, cited in Holliday, 2002:13). The issue of 'labelling' is intricate, as it relates to the other participants. However, I have neither conscious preference for any particular name, nor any intention of "otherizing", "stereotyping" (Holliday et al. 2004:180) or "designating any form of cultural projection of concepts" (Said, 1994: xii-xiv). I do not wish to leave out any member who defines him/herself differently, yet, whatever phrase or term I might use can bear negative or positive connotations, depending on the reader. Critics warn us that labels shape self-understandings and identities and that such naming practices make us think of separate variables rather than integrated categories of belonging (Luttrell, 2000:511). Matthew Arnold claims that "culture comes to be associated, often aggressively, with the nation or the state; this differentiates 'us' from 'them'"(1860, cited in Said, 1994: xii-xiv). This is relevant to me as a member of the hegemony, as well as for some of the students, being a part of a minority culture; both in an inextricable hug in a rather combative situation.

I am obliged, however, to somehow resolve this issue and help the reader become acquainted with some of the participants, who are part of one of two groups: college students or intended pre-kindergarten care-givers. They all define their own identity in various ways, with the order and choice of words being meaningful as they signify their priorities. The first group identify themselves, among other things, as Israeli-Arabs; Arab-Israelis; Israeli-Palestinian; Palestinian-Israelis; 1948 Palestinians; Arabs; Muslims; Israeli-Muslims; Israelis; Arab-Christians; Israeli-Arab-Christians; Palestinian-Arab-Christians. The other group may call themselves Syrians; Druze; Israeli-Druze; Syrian-Druze; Arab-Druze; Palestinian-Druze. The Druze are considered to be a social group as well as a religion. Some claim to be Muslim, some do not. Their religion differs from mainstream Islam on a number of fundamental points, specifically, believing in reincarnation.

Resolving the issue of culture becomes even more complex. The Muslim students belong to several different sects of Islam. Some of the students are religious and some secular; some live in cities of mixed ethnic populations and some come from small villages; some come from a very high socio-economic background and some from a very low one; some are Western-oriented and some are opposed to so-called Western

ways. To make things simpler, I use the term 'Israeli-Arabs' for the Arabic speaking college students. This term aims to signify that they belong to communities of Israeli citizens since the establishment of the State in 1948. The second group I refer to as Druze students. Please note that, even though they live on the Golan Heights which was captured from Syria in 1967, their circumstances are very different from those of the Palestinians on the West Bank and Gaza Strip. The third large group are the Israeli-Jewish students in the Academic Teachers' Training College which is affiliated with the Zionist Kibbutz movement, servicing the multicultural and multinational sectors of the Israeli society.

I would like to suggest here that through listening to my stories, the reader will be able to understand and feel my context a lot better than through reading the background I have just tried to describe.

The DVD story number 1 is about how I started to work in an all-Islamic Teachers Training College. In it is folded the complex situation of holding certain political convictions not very accepted in my own milieu and learning that good intentions are not always sufficient in educational encounters in a culture unknown to me.

The socio–political context of my educative practice needs to be acknowledged since it is probably a major factor which influenced the research process and the methods used, both of which will be considered next.

I shall first explain the process of my maturation as a researcher-practitioner and knowledge-producer, then make explicit the varied methods incorporated in this paper. Since LTAR encourages the use of visual data, the rationale, technical and ethical complexity of using visual presentations in educational research will be discussed at length. This will be expanded to include the rationale of using the three forms of presentations of the data: the written and visual form of storytelling and the significance of the visual evidence. Finally, I shall explain the rationale for basing and validating my knowledge claims in light of the chosen literature reviewed, acknowledging its significance in the framing of the thesis.

METHODOLOGICAL BACKGROUND

Luttrell states that research is a creative, inventive, emotionally charged and uneasy process (2000:516). She continues by saying that many things influence how researchers shape their social art form, one's research questions, study design and theoretical-explanatory approaches coupled with one's particular temperament, personality and intended audience. Additionally, Holliday argues that an account of the process of actual research is essential in order to communicate the values of the researchers or the researched (2002:22). Eisner postulates that conducting research is influenced by one's view of the nature of knowledge that might advance human understanding (1997:5).

The significance of the subject of this thesis may be understood and reflected by the fact that, in the EdD programme, I had four opportunities to conduct research pertaining to my expertise as an early childhood specialist. Yet, each time, the initiatives to inquiry were instances of 'being in the unknown', accompanied by an ontological need of finding a way into the complex environment which will enable me to become a better dialogical educator.

Comments made by objective readers of my thesis made me realise that the terms and concepts formulated by me here pertaining to my first-hand tacit personal knowledge, namely the pedagogy of the unknown, 'being in the unknown' and its constituent 'being in the void' and 'being in limbo' need to be introduced and clarified to the reader earlier and on firmer and broader conceptual grounds.

Thus, in using the term 'The pedagogy of the unknown' I am referring mostly to the essence of the philosophical perspective and praxis of critical pedagogy as articulated by Freire (1972). The term 'pedagogy' itself usually relates to strategies and styles of instruction. However, the aspect of critical pedagogy I find most relevant for this discussion is the encouragement of dialogical educators to question through self-reflection of deep-seated assumptions and their contextual roots, concerning specifically values and positions in relation to the 'Other'. This emerges through Giroux' interpretation of Freire's understanding of critical pedagogy as being about

offering a way of thinking beyond the seemingly natural or inevitable state of things, about challenging common sense (2010).

This critical stance can naturally lead to instances of what I refer to as 'being in the unknown', considering that the normal modus operandi of educational research is about knowing or reflecting upon and through one's own prior knowledge. I was not able, however, to gain a specific theoretical basis to what clearly emerged, through my own experience and through the literature reviewed, as a marked phenomenon shared by those who have adopted this critical pedagogical drive. In my searches I came across the name Ian Kleiman and his thesis *Being with the Unknown* which is to be found, as far as I could find out, only in the University of Michigan's library which is not readily accessible to me. According to the synopsis of this thesis Kleiman conducted a computer search of the Psychlit Database and of the University of Michigan MIRLYN system and could not find any direct references or studies relating specifically to this state of being in, or with, the unknown (1991). The question remains: how do I elucidate the state of 'being in the unknown' using explicit known terms? I shall try to explain these phenomena through two very different forms: through concepts of Eastern philosophy relating to the unknown in similarity to the way I perceive it, though very differently from any Western approach and through psychological theories of Cognitive Dissonance.

I will now turn to Chopra in order to explain 'being in the unknown' through Ayurveda spirituality. By Ayurveda spirituality 'being in the unknown' can understood thus:

> "… This realm embraces paradox and the unknown, things difficult for
> the linear, logical mind. The linear mind can often get in the way of
> learning the art of surrender … From the perspective of feeling and
> heartfelt knowing, however, it makes all the sense in the world…
> However, since we have come to attach so much value to things of the
> known world, we do not have training or role models for surrendering
> in this unknown space. Our reactions are based on fear of the
> unknown… It is our willingness to be in touch with these feelings that
> allows us to step into the world of the unknown and surrender - that

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place where our connection to all of life resides"
(http://singdancedrum.com/wp-content/uploads/2011/03/Express-Yourself-22.pdf).

In his books 'Path to Love' and 'The Seven Spiritual Laws of Success' (1997; 1994), Chopra describes being in the unknown in sayings scattered throughout the text. According to him, when people let themselves be in the unknown they are faced with an uncomfortable feeling often associated with not having answers right away. The emphasis here is on the act of *letting oneself* which I find similar to the Buberian sense of *being attentive* (1955). Chopra describes this process as leaving one's world of perceived safety and security behind, letting go of knowing the answers, surrendering to feelings or emotions, relinquishing ideas of security, letting oneself acknowledge what one is feeling in response to a situation and allowing for the time and space needed for those feelings to be expressed. The feeling place is directly related to the unknown and is a source for our creativity.

Being in the unknown could be paralleled in a way to the psychological concept of Cognitive dissonance which can be described as the uncomfortable feeling caused by holding conflicting ideas simultaneously. The inconsistencies between attitudes and beliefs will provoke this sense of dissonance. Conversely, Aronson argues that dissonance does not arise from contradictions between cognitions (1969). Instead, dissonance arises from contradictions between the behaviours or actions of individuals and their, often positive, perceptions of themselves.

Cognitive dissonance and the varied explanations for its occurrence could serve in elucidating the initial reasons for my being in the unknown at times, although cognitive dissonance is a term divorced from feelings, emotions and embodied knowledge. The very moment when the dissonance occurs is to some extent similar to that instance of 'being in the unknown'. The main dissimilarity, I suggest, lies in the notion of the unknown, which is necessarily about ethical and moral issues, unlike cognitive dissonance.

While contemplating these instances in my research process the term 'being in the void' seemed appropriate for some. Void as in "an empty space; a vacuum"(Webster's

Revised Unabridged Dictionary). At that point in time I did not know what was wrong and had no thread of thought to lead me to a solution or understanding. That term readily described my feelings. The term 'limbo' seemed fitting in other instances. I was meaning to convey a sense of being in between, suspended, knowing that something is wrong but not knowing yet what it is or what the solution is.

So what is the pedagogy of the unknown? It is the ability to recognise moments of being in the unknown, allowing them to take place and welcoming them despite the unease, conceiving them to be growth opportunities as educators.

THE PROCESS OF MY MATURATION AS A RESEARCH-PRACTITIONER AND KNOWLEDGE PRODUCER

The following section is about the intellectual and methodological odyssey I had to undergo as a researcher-practitioner over a five-year period before I felt confident enough to apply the LTAR. Although I had been introduced to LTAR from the very onset of my studies, I had gone down many methodological paths before I understood the concepts, processes and methods required to conduct such research and unveil my ontology and epistemology. Since LTAR is not a set of prescribed methods this means rather than applying the methodology, it means embodying it as a foundation that has to be filled in with very individual building blocks.

Furthermore, based upon the experience of other research practitioners using LTAR, as will be discussed later, it seems to me that using this approach demands a rich life experience, a reflective ability and a willingness to expose one's weaknesses and mistakes from a mature position.

My research papers mentioned below were stepping stones on the path of realising and analysing 'being in the unknown'. It was probably a process I had to undergo in order to develop as a LTAR practitioner and a better dialogical educator, the subject of this thesis.

The first piece of research that I wrote was 'Is There Refuge in Education for Refugee Children? - The South Lebanese Kindergarten' (2005). This assignment contained a case study written according to the field-based approach, founded upon my own experience and addressed issues, dilemmas and insights which were critically examined and compared to official UN publications concerning Emergency Education policy. The topics under discussion were curriculum issues, policy matters, guidelines and approaches in early childhood emergency education. The issue of values was approached in relation to the National Association for the Education of Young Children guidelines (NAYEC, 1996).

Although NAYEC refers to topics of curriculum issues, policy matters and educational approaches and are value-laden, the issue of my own values, morals and ethics were not discussed *per se*. At that time, I did not recognise or study them. Only now, writing this thesis, I acknowledge that my values and emotions were pivotal to the theoretical academic research. The implementation of the Emergency Education Policy, which is based upon honourable humanitarian values, fails to mention significant elements in education, such as love, passion and dialogue.

The second piece of research that I conducted was entitled: 'How do I improve my learning in seeing the other as an early childhood specialist in a culture and with learners that are unknown to me?' (2006). The methodology used was Action Research and the methods were: synchronic and diachronic analysis, storytelling, reflection and deconstruction. The paper was based upon twenty-six monologues, two video movies showing five lessons and forty-five pieces of correspondence with Whitehead over two years.

My aim was to contribute personal knowledge to the multicultural educational approaches discourse in a much divided society. The form of learning achieved by the Action Research methodology seemed to me to be most helpful, in spite of its highly personal content of frustrations, anxieties and disappointments, which are part of an inevitable process of learning (Luttrell, 2000:514). This research related to situations of 'being in the unknown' as an educator in two different cultural contexts. These stories became the praxis of my educational approach. By praxis I mean the process

of applying my newly acquired theoretical knowledge to practice. However, at that time I was still far away from conducting LTAR. This research paper was the first bud in acknowledging and questioning my being in the world.

While conducting the above, I stumbled, so to speak, upon dilemmas that had not occurred to me before. These stemmed from the particular position of Israeli-Arab students in Hebrew-Teachers' Training Colleges (HTTCs). In trying to solve these dilemmas, I sought to expand my understanding of the context by reviewing studies that had been conducted in HTTCs.

The subject of the third paper was: 'Designing a study of multicultural approach in Israeli Teacher Training Colleges: Assessing the potential of Critical Discourse Analysis as a methodology' (2008). This paper examined the potential of Critical Discourse Analysis (CDA) as a methodology for exploring the multicultural approach in the Israeli context. The discussion was developed with reference to the case of Israeli-Arab students attending HTTCs.

CDA perspectives and theoretical framework became relevant once I detected a discursive practice that seemed to reflect and maybe even replicate a social problem in the College where I teach; which, I assumed, was that studies using the multicultural theoretical framework do not bring forth relevant educational issues.

The suitableness of the CDA methodology for researching the subject under discussion was examined mainly in accordance with Fairclough (1989, 1997, 2001, 2003; Meyer 2001; Wodak et al. 1999, 2007, 2009; van Dijk 2003). By choosing to use CDA methodology, it was quite obvious that I was coming from a political stance and am biased. Furthermore, although triangulation was conducted for concerns of validity and reliability, it probably did not eliminate my socio-political bias completely (Wodak et al. 1999:9). The theoretical, analytic and critical perspective I acquired while conducting this research has been incorporated into my thinking. As such, I became more attentive to the conflict between my personal discourse and those of my social context.

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The fourth research paper emerged from the CDA research design and related to this inner conflict, I named 'The Rhetoric Reality Gap: The Case of Multicultural Educational Discourse Pertaining to Israeli-Arab Students attending Jewish-oriented Hebrew-speaking, Teachers Training Colleges' (2008). The aim of this paper was to bring forth a few assumptions explaining the underlying reasons for the rhetoric reality gap that enabled the reproduction of the multicultural discourse which I claim is not adaptable or appropriate to the context of Israeli-Arab students attending HTTCs. One must consider the bi-national issues as well. I hypothesised that the gap exists since there are many generative issues that are the outcome of nationalistic ideological conflict that the hegemony discourse prefers to disregard. Some of the knowledge I gained from this research is incorporated in this thesis. The rigour in my research process, I assume, was prompted and directly influenced by my very deep need to reveal my socially-constructed identity.

Reviewing all the four research papers, I now realise that they all revolved around 'otherising' discourse that came in conflict with my being. I strived to understand and unravel the origins of my inner conflicts. Only after very deep excavations of knowledge and coming closer to my own values did I understand the sources of the conflicts that were an outcome of the socially-constructed elements that constitute my society and my own way of perceiving, speaking and being.

Here is one clear example of my professional development as a practising researcher and learning process regarding the above. In the second piece of research I wrote: "The aim was to *contribute to the multicultural educational approaches discourse* in a much divided society". The fourth piece of research concluded thus: "The aim of this paper was to bring forth a few assumptions explaining the underlying reasons for *the rhetoric reality gap that enables the reproduction of the multicultural discourse which is not adaptable or appropriate to the context of Israeli-Arab students attending HTTCs*". This example reflects the exposure of the preconceived axiom of the multicultural paradigm I myself have incorporated.

Looking back, I have come to the realisation that the methods and methodologies used above were appropriate to the different subjects being researched. They have

contributed to my knowledge base and were in accordance with developing the skill of revealing my narrative, my ontology and my embodied values. I wrestled for quite a long time with the idea of continuing to research for this thesis one of the issues above using one of the aforementioned methodologies, since I find LTAR to be extremely demanding emotionally, involving high personal stakes. Only now do I feel confident and mature enough to apply it. Essentially, because I am convinced that LTAR will contribute most to my practice and commitment to continue improving and developing into a better dialogical educator, much in line with Bohm's assertion that one cannot act upon abstract representations of dialogical encounters but one can act upon and, I would like to add, understand, the essence of dialogue from concrete presentation (Bohm, 2006:57). I am presenting here my own concrete experience regarding educational dialogical encounters out of which my living theory emerged.

LIVING THEORY ACTION RESEARCH

Although this paper is concerned with my personal odyssey, I hypothesise that there is much in common between my learning process of 'stripping away', getting closer to my values, taking action and other LTAR research practitioners. I decided to examine this assumption reviewing a random sample of PhD research practitioners on the home page of LTAR.

To my understanding, Whitehead's process of stripping away started with the insights he had about the nature of educational theory (1999). This, in turn, was an outcome of the contradiction between holding certain educational values whilst, at the same time, negating them. As a result of this tension, he sought for new methodologies for explaining educational theories [http://www.actionresearch.net/living/living.shtml. Accessed 06.03. 2009].

This very same methodology was later applied by other PhD research practitioners who had a need to resolve their inner conflict in order to improve their practice. This claim is based on their very own words. Adler-Collins, to name one, discovered how much he had been embedded in his 'rightness of whiteness' as a curriculum designer and consequentially was searching for a way of encouraging nurses to find their

voices through their own knowing and practice (2000). Another example is Hymer who describes and explains the source of his dissatisfaction with "traditional western, rationalist approaches to the field of gifted and talented education" and offers his own approach to the field by moving in the direction of creating and living his core personal and educational values and realising the critical standards of judgements derived from those values (2007). Rawal, rather than dealing with conflicts between identity and discourse, was compelled to resolve her noncompliance with the system of what she felt as a teacher were insensitive teaching practices in the prevalent educational setting in her country, India. She engaged in LTAR which provided her with methodical structure for analysing the teaching and learning process (2006). Living theory was employed by Eden in trying to make a transformational contribution to the position of people of African origin, working through contradictions of values while trying to get through 'decolonization' and rediscovering the Ubuntu way of being (2007). [http://www.actionresearch.net/living/living.shtml. Accessed 06.03.09].

It can be seen that the issues explored through the LTAR methodology are usually unique and context-dependent; a foundation for a very individualised use of methods employed in the process of resolving inner conflicts while trying to achieve improved praxis. The varied research methods used in this research will be discussed next.

METHODS USED IN THIS RESEARCH

STORYTELLING AND NARRATIVE ACCOUNTS

In this thesis, my narrative accounts and stories concerning educational encounters are intertwined and cannot be divorced from each other; as such, the explanation of these two methods will be combined henceforth.

The context of the personal, national Israeli-Jewish narrative that is the pivot of this paper is charged with political significance; therefore I found the following definition of identity narrative relevant:
        " ... The identity narrative channels political emotions so that they can fuel
        efforts to modify a balance of power; it transforms the perceptions of the past

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and of the present; it changes the organisation of human groups and creates new ones; it alters cultures by emphasising certain traits and skewing their meanings and logic. The identity narrative brings forth a new interpretation of the world in order to modify it" (Martin, cited in Wodak et al. 2007:340).

Freire's understanding of the process of writing on a particular theme is not just a narrative act. He asserts that the writer should assume a gnosiological attitude. By gnosiological attitude he means an attitude of commitment in recognising and acknowledging the socio-historical context and dialectical relations of the newly acquired knowledge (1985:111-3). According to Luttrell, in ethnographical research storytelling is intended to convey a sense of what life is like as a member of a particular culture, falling somewhere between autobiography and biography (2000:503). Bruner makes a point that sharing narratives exceeds understanding one's culture. He stresses the importance of personal and shared narratives in our understandings of all aspects of the social world (cited by Stables, 2002:59). In instances of educational research, Stables states that systematic collection of life history data can help to generate an important evidence base from which to evaluate educational policy and practice (2002). McNiff and Whitehead explain that action research stories must be generative in nature since they convey the learning sequences and summary of the learning process (2010:53-4). Moreover, they caution practitioners against "just telling their story"(2010:226). They assert that stories need to be explanatory and contain the storyteller's own living theory within itself (2010:226) and ... "show how episodes of practice lead to episodes of thinking, which in turn lead to new insights that inform new episodes of practice" (McNiff & Whitehead, 2006:117).

According to Luttrell, the significance of collecting, interpreting and narrating life stories can be used in two ways: the 'portal' approach – intended to elicit stories in order to understand the background of the members in the research; and the 'process' approach, paying close attention to the structure, coherence and discourse forms, similar to deconstruction, both used in this thesis (2000:503). Stables adds another dimension, he asserts that the analysis of subjective experience of education must take into account of the elements of time and narrative, applying synchronic analyses with

forms of diachronic analyses incorporating subjective perceptions and life history (2002:59-66). Some of the stories in this thesis were examined using synchronic and diachronic analysis. The diachronic analysis consists of reflection, deconstruction and comparison of two different lessons that took place at different times. Freire postulates that we should explain the transformation of the real and concrete actions relating to our theme: "… We want, above all, to transform the real world of our theme so that whatever might be happening now can be changed later" (1985:111-113). This process is implicit in the thesis and was conducted through contemplation, reflection and inner-dialogue.

REFLECTION

There are various uses of the term 'reflection'. In qualitative research it is an ambivalent term. Holliday recognises reflection as an explanation " ... of how researchers come to term with and capitalize on the complexities of their presence within the research setting in a methodical way" (2002:146). Reflective processes in education have been afforded considerable attention by numerous researchers, the most renowned of whom are Dewey (1933) and Schön (1987). Eraut remarks that lately there has been criticism on the theoretical framework conceptualised by Schön, specifically on the distinction between reflection in action and on action and the fact that he did not elaborate on the psychological aspects of the reflective process. Yet he maintains: "Schön's main contribution is in regarding his theory as a theory of metacognition rather than a theory of reflection" (2000:23).

The aspect of metacognition of the reflective processes is relevant to this thesis yet the use of the term 'reflectivity' is a bit complex and therefore important to persue. Schön asserts that reflection takes place "when a practitioner makes sense of a situation he perceives to be unique, he *sees* it *as* something already present in his repertoire. To see *this* site as *that* one is not to subsume the first under a familiar category or rule. It is, rather, to see the unfamiliar, unique situation as both similar to and different from the familiar one, without at first being able to say similar or different with respect to what. The familiar situation functions as a precedent, or a metaphor, or ... an exemplar for the unfamiliar one" (Schön 1987:138).

Eraut criticises the notion that reflectivity is a universal process independent of context and cultural background of the researcher. He asserts that: " ... If reflection is regarded as universal it more easily lends itself to abuse than if it is constructed as cultural practice located in a particular time and place. Reflection might therefore take on a variety of forms or processes, dependent on a wide range of factors… It may be necessary to contextualize not only the content of reflective activities, but also the process itself ..." (Boud & Walker, 2002:99-100).

I would like to argue that the reflective process, as defined above, is somewhat simplified, specifically the treatment of the context-dependent variables and the emotional investment in the reflective process. These two elements are manifested in moments of 'being in the unknown', 'being in the void', described in this thesis. In these instances, "no familiar situation functions as a precedent, or metaphors, or something present in his/her repertoire", as explained by Schön (1987:138). In the situations described in this thesis, the term 'reflection in and on action' should be put in brackets; this issue will be elaborated in the section relating to inner dialogue.

Further on in the thesis, in situations of 'being in limbo' I prefer to adopt the following interpretation of reflection: " … from a relational point of view the pedagogy of self-reflection insists not on discovering who one is, but creating who one might become" (Chappell et al. 2003:23). I, however, would like to paraphrase or rather modify it by saying that the pedagogy of self-reflection should insist as much as possible on discovering who one is in order to create who one might become.

Only later, while working on this thesis, resolving more and more instances of 'being in the unknown', could I readily apply Schön's theoretical framework. Here, too, however, I would like to point out three of my own observations. First, most instances I am referring to were characterised by reflections in and on emotions and much less on actions. The second is that, embedded into the reflective process, I found out there is a significant phase of contemplation which, although implied in the word reflection, its major significance is not fully expressed. The third is that while in the reflective process theory there is an emphasis on knowing, this thesis emphasises resolving moments of 'being in the unknown' as a value for pedagogical educators.

In order to reconcile this I have adopted Mathner and Doucet's statement that reflection should be:

> " … concrete in the where, how and why particular decisions are made at particular stages, so that other researchers and interested parties can see for themselves some of what has been lost and some of what has been gained ... We need to document these reflective processes, not just in general terms such as our class, gender and ethnic background; but in a more concrete and nitty-gritty way in terms of where, how and why particular decisions are made at particular stages" (1997:138).

HEURISTICS AND AUTOBIOGRAPHY

Storytelling, narrative accounts and reflection were used in describing *my* own experience of being in the unknown and of trying to develop as a better dialogical educator. As such it can be categorised as a heuristic study, specifically in relating to Moustakas' theory of heuristics and what he presents as its application (1990).

According to Moustakas the heuristic study comprises autobiography. Conducting a heuristic research, the investigator must first have had a direct, personal encounter with the phenomenon being investigated; there must be actual autobiographical ties to it. "Heuristic inquiry is a process that begins with a question or problem which the researcher seeks to illuminate or answer. The question is one that has been a personal challenge and puzzlement in the search to understand one's self and the world in which one lives "(Moustakas 1990:14).

Moustakas' theory of heuristics is relevant to this thesis in particular since his own deep and significant understanding of the heuristic process was influenced by Buber, Rogers and Polanyi, amongst others, the same theoreticians that had been of a cardinal role in my own research process. Sela-Smith writes that according to Moustakas the focus of heuristic research seems to be in line with Buber's understanding of what is formed within the self and flows between the ' *I and Thou* ' (2002:55), a text which to a great extent has helped me define my own dialogical values and approach.

Essential to the heuristic process is that the researcher must remain internally focused and dwell within the feelings of the tacit dimension. Moustakas describes this as being achieved through six phases that unfold naturally by surrendering to the feeling stage of the subjective 'I' (1990). "If any of these phases are not completed with full integrity, heuristic research is not successfully accomplished" (Sela-Smith, 2002:63).

These are the six phases intrinsic to heuristic inquiry according to Moustakas (1990:27-32):

1. Initial Engagement
2. Immersion
3. Incubation
4. Illumination
5. Explication
6. Creative Synthesis

Validation of the heuristic and autobiographical methods can be considered a critical process. Moustakas states that heuristic inquiry utilizes qualitative methodology validity where quantitative measurements of correlation or statistics are not relevant. He argues that the question of validity is one of meaning and the judgment of validity can only be made by researcher, who is the only one in the investigation who has undergone the heuristic inquiry from the beginning, formulation of the question, through all the phases. The verification is achieved by the researcher returning again and again to the data to check for depictions, to determine "whether the qualities or constituents that have been derived from the data embrace the necessary and sufficient meanings"… There is a "constant appraisal of significance" and "checking and judging" facilitating the process of achieving a valid depiction of the experience being investigated. These procedures enable the researcher to achieve repeated verification that the explication of the phenomenon, the creative synthesis and that the essences and meanings actually portray the phenomenon investigated (Moustakas 1990:32-33). In this thesis I describe the details of my own process along similar lines in the section titled Stripping Away.

Criticality in autobiographical studies, heuristic research and LTAR methodology have similar principles which are quite different from those adopted by positive scientific methods. Moustakas says: "The heuristic process is autobiographical, yet with virtually every question that matters personally there is also a social-and perhaps universal significance" (1990:14). This significance is, I suggest, further augmented by LTAR methodology which calls in addition for units of appraisal and living standards of judgment, which combined, make the validation even firmer.

PHENOMENOLOGY

As a result of the heuristic study explaining *my* experience I proceeded to research instances of what turned out to mean to me the phenomenon of 'being in the unknown'. I aimed to utilise these as a learning process by critically examining the writings of other dialogical educators, who describe similar phenomena, in line with van Manen's hermeneutic phenomenology which states that: "In determining the universal or essential quality of a theme our concern is to discover aspects or qualities that make a phenomenon what it is and without which the phenomenon could not be what it is" (van Manen 1990:107).

Though phenomenology is rooted in the highly contemplative philosophy of Husserl, Heidegger and Merleau-Ponty, " … yet in the past thirty years many qualitative research methodologies emerged based upon insights from phenomenological philosophy" (Ehrich 2005:3).

I have chosen to concentrate on van Manen's hermeneutic phenomenological approach as being relevant to this thesis for two reasons. First, LTAR is, as mentioned above, in many respects commensurable to van Manen's phenomenological perspective. Secondly, much of his work concerns the phenomenology of pedagogy, my own main concern in this thesis. "Phenomenology is a philosophy of actions especially in a pedagogic context. Pedagogy itself is a mode of life that always and by definition deals with practical action" (1990: 154).

Hermeneutic phenomenology is a descriptive (phenomenological) methodology because it wants to be attentive to how things appear. It is an interpretive

(hermeneutic) methodology because it claims that there are no such things as uninterrupted phenomena. Van Manen explains that that these two terms are not contradictory if one acknowledges that the (phenomenological) "facts" of lived experiences are always already meaningfully (hermeneutically) experienced. Moreover, even the "facts" of lived experience need to be captured in language (the human science text) and this is inevitable an interpretive process (1990).

In LTAR not only do the research practitioners have to explain their living logic of a phenomenon but they also must act upon their generated living theory, upon their living logic and have to validate that it is lived through others. This can be compared only partly and in a sense to phenomenological research which seeks to uncover the meanings in our everyday existence while its ultimate aim is "the fulfilment of our human nature: to become more fully who we are" (van Manen, 1990, p. 12).

Van Manen has developed a framework for hermeneutic phenomenological research which involves a basic methodological structure of a dynamic interplay of six research activities:

1. Turning to a phenomenon which seriously interests us and commits us to the world
2. Investigating experience as we live it rather than as we conceptualize it
3. Reflecting on the essential themes which characterize the phenomenon
4. Describing the phenomenon through the art of writing and rewriting
5. Maintaining a strong and oriented pedagogical relation to the phenomenon
6. Balancing the research context by considering parts and whole
   (van Manen, 1990, pp.30-31)

The dynamic interplay of these six research activities could suit the research procedure. Much of my process described here may be clearly viewed through them. The terminology and concepts which were more suitable for my approach and aligned with the written form of the thesis belonged ultimately to LTAR methodology.

CRITICAL DISCOURSE ANALYSIS

Leeuwen makes a distinction between discourse and social practices in education: discourse as a form of action and discourse in a Foucaultian sense as a form of knowledge and a way of representing social practices. According to Leeuwen's view, CDA should be concerned with both these aspects (in Wodak & Meyer, 2009:144-161). In discussing discourse prevalent in an educational institution, I found Link's minimal definition of discourse most appropriate:

> "A discourse can be defined as an institutional way of talking that regulates and reinforces action and thereby exerts a power consolidated concept of speech in as much as it determines and consolidates action and thus already exercises power ... Discourses exercise power in a society because they institutionalize and regulate ways of talking, thinking and acting" (in Jager & Florentine, 2009:35).

This definition of discourse can be further illustrated by regarding discourse as not merely reflecting reality but rather: " ... Discourses can ... be understood as material realities sui generis. They are not a second-class material reality ... Discourses are fully valid material realities among others" (Link 1992, cited in Jager & Florentine, 2009:36). CDA conducted in this thesis was mainly through the process of deconstruction of texts and my own narratives.

DECONSTRUCTION

The term 'deconstruction' is used in many contexts with many different definitions, nuances and applications. Stables states that there are four identifiable traditions of criticality, defined as: the 'but what if' tradition; the discriminatory tradition; the socially critical tradition; deconstruction. Although the first three differ they are broadly positivistic. The deconstructive approach, on the other hand, offers far more creative, open-ended and exciting possibilities for researching culture and society (2002:669-670). He further postulates that for students in advanced studies deconstruction is useful in arousing their awareness that 'literature' as well as their own experiences are constructs to be de-constructed (2003:670-71). This point is very relevant in my particular case and as tools of deconstruction I tried to employ my own critical awareness, inquisitiveness, and the research question.

Moustakas' understanding of criticality is…" Self dialogue is the critical beginning; the recognition that if one is going to be able to discover the constituents and qualities that make up an experience, one must begin with oneself" (1990:16). Being critical of one's discourse is part of conducting a self dialogue. Here I would like to offer insights I gained while trying to deconstruct my own narrative and to explicate the rationale of the usage or the lack of it of terms and concepts in this thesis, and then proceed to justify its descriptive nature.

I believe that in order to say what I mean it is necessary to be critical of one's usage of language and concepts. The written text should reflect one's approach, concepts and insights after these have been sifted through a fine sieve to make sure they are expressed as fully, as truly and as clearly as I possibly can. For this aim I had to stick to my own narrative the way I see it and to decide whether or not to relate to theories that might have belonged, at least to some degree, in discussing my own context, mainly the feminist, the post-colonial and the multicultural theories and terminologies, being a woman, an Israeli-Jew and teaching alienated minority students. I have deliberately avoided referring extensively to theoretical frameworks or disciplines that were not my main concern writing this thesis. Readers belonging to other schools of thought can undoubtedly identify many of their concepts in my thesis in different words and context.

Clandinin and Connelly write of the tension experienced when adopting a common set of analytic terms while writing an autobiographical text. They say the writer is in a constant state of tension, on the one hand wishing to create a rich text explaining their experience and on the other hand using terminologies relating to other theoretical frameworks from other disciplines that were generalized in order to meet the criteria for research established by those who work in more reductionist ways (2000).

This tension was persistent through the research and writing process. It consisted of questions and dilemmas such as what terms to use, what theoretical frameworks do these terms entail or invoke, do they belong within this thesis framework's boundaries? As Whitehead states: "In propositional theories, explanations for the

actions and learnings of individuals *are derived from conceptual abstractions* of relations between propositions. In living theories *individuals generate their own explanations* of their educational influences in their own learning," and this can be as elusive, might I add (2009b:87).

So in order to portray my narrative and stay true to the autobiographical study I offer a unique heuristic LTAR study. The concepts or terms used in this thesis are in correspondence with my being, with my discourse and with the LTAR enquiry relating to my sense of being in the unknown while trying to better myself as a dialogical educator.

The second issue that needs theoretical underpinning and critique is the descriptive nature of the thesis; this will be conducted in referencing van Manen's phenomenological approach.

What is relevant to this thesis is the fact that I am describing the phenomena of 'being in the unknown' and my experience of trying to become a better dialogical educator. These were experienced by dialogical educators universally and across time and exemplified throughout the thesis. According to van Manen "Perhaps the most difficult part of the thematizing process is determining the difference between universal or essential qualities of a theme and those that are more incidentally related to the phenomenon. In determining the universal or essential quality of a theme our concern is to discover aspects or qualities that make a phenomenon what it is and without which the phenomenon could not be what it is" (van Manen, 1990:107).

In order to write lived-experience descriptions, van Manen suggests:

1. You need to describe the experience as you live avoiding as much as possible causal explanations, generalizations, or abstract interpretations.
2. The description of the experience should be as much as possible from the inside as it were; almost like a state of mind the feelings, the mood, the emotions, etc.

3. One should focus on a particular example or incident of the object of the experience: describe specific events, an adventure, a happening, and a particular experience.

4. One should attempt to focus on an example of the experience which stands out for its vividness, or as it was the first time.

5. Attend to how the body feels, how things smell (ed), how they sound (ed), etc.

6. "Avoid trying to beautify your account with fancy phrases or flowery terminology" (1990:66-67).

These six criteria and the nature of an autobiographical study, using LTAR methodology, demands that the research and text need to be oriented, strong, rich, and deep. Van Manen explains that an oriented text is one that is " … understood as an answer to the question of how an educator stands in life, how an educator needs to think …, how an educator observes, listens and relates to [students], how an educator practices a form of speaking and writing that is pedagogically contagious" (1990: 151). A text rich with descriptions, that explores meaning structures beyond what is immediately experienced, gains a dimension of depth that is necessarily descriptive and explanatory, as I hope is this thesis' text and the storytelling in response to the requirements of an LTAR study using autobiographical, heuristic, phenomenological methods.

In a later stage of the research inquiry, the literature I read entered into a dialogue with my writings and visual data, indicating issues that I had to deconstruct in my own narrative. This process clarified many snarls I could not have untangled myself.

I find it most relevant here to consider Derrida and his view on the term deconstruction in education. In 'Derrida and the Question of Education', Cahen explains that deconstruction means first to take apart a construction with infinite patience in order to understand the parts and the workings as a means of constructing something new (cited in Biesta & Egea-Kuehne, 2002:13). Further along he asserts that deconstruction in education moves away from questions relating to teaching method and techniques (cited in Biesta & Egea-Kuehne, 2002:5):

"In its shortest and most general formula, the ethico-political horizon of deconstruction can be described as a concern for the other ... deconstruction is 'an openness towards the other' (Derrida, cited by Cahen, in Biesta, & Egea-Kuehne, 2002:33) ... More, therefore, than simply being an openness toward the other, deconstruction is an openness toward the unforeseeable in-coming (*l'invention*; invention) of the other ... the road toward the other is not an easy road. As a matter of fact, it is an impossible road. But it is the very 'experience of the impossible' which makes the invention, the incoming of the other possible" (Derrida, cited by Cahen, in Biesta, & Egea-Kuehne, 2002:33).

Derrida's understanding of deconstruction is very similar to the essence of dialogical encounters. It is quite interesting to note how a method suits the subject of inquiry. In this paper I would like to adopt Cahen's interpretation of deconstruction as a means of developing sensitivity to others (2001:33). In light of this interpretation, I assert that audio-visual data is a most fitting format for deconstructing and evaluating one's actions and sensitivity to the other in dialogical encounters.

ACTION RESEARCH

Looking back I have come to realize that three of the four papers conducted prior to this thesis and are at its base fall under the action research conceptual framework. According to Genat (2009) 'action research' has over the years come to cover a wide range of practices which common thread linking to all is the requirement for action to be initiated either by the researcher or the research(er) participants as a component of the research design and that implicit in an action research project design is included reflection or review of the action component. In addition he asserts that while the action component may focus on achieving a direct benefit to the participants, which can be seen as an end in itself, it is in fact the learning generated from the action– reflection cycle that provides the critical data of action research. The form of the data, how it will be evoked, recorded, analysed, interpreted and written up, and by whom, constitutes the crucial process of the production of knowledge within an action research project. LTAR combines the two ends; firstly by answering the question 'how do I improve my practice as…?' and secondly by putting an explicit demand for generating an educational theory.

Action research in the educational arena is generally recognised as classroom action research and according to Kemmis and McTaggart typically involves the use of qualitative interpretive modes of inquiry and data collection by teachers as a means of improving their own practices. They comment in addition that although such research brings forward practical knowledge, it is often disavowed from relevance in more theoretical discourses such as critical theory (in Denzin & Lincoln 2005).

I assert that the knowledge I had gained from these papers and what I now acknowledge as the drive to initiate them can be characterised as falling in the category of critical action research, recognising Kemmis and McTaggart's conceptualisation that critical action research shows a commitment to bring together broad social analysis expressing five criteria (in Denzin & Lincoln 2005). These criteria will be specified next in relation to the relevant paper in which it is manifested.

1. Self-reflective: 'How do I improve my learning in seeing the other as an early childhood specialist in a culture and with learners that are unknown to me (2006).
2. Self-study of practice: 'Is there Refuge in Education for Refugee Children? The South Lebanese Kindergarten' (2005).
3. The way in which language is used: 'Designing a study of multicultural approach in Israeli Teachers Training Colleges: Assessing the potential of Critical Discourse Analysis as a methodology' (2008).
4. Analysis of organization and power in a local situation, and action to improve things: 'The Rhetoric Reality Gap: The Case of Multicultural Educational Discourse Pertaining to Israeli-Arab Students attending Jewish-oriented Hebrew-speaking, Teachers' Training Colleges'(2008).

Kemmis and McTaggart comment that the latest development in critical action research perspectives is to take into account disempowerment, injustice, disadvantage attributable to gender, ethnicity, social class, as its initial point of reference. My aforementioned research papers do take into account these perspective and are in fact motivated by them. When relating to classroom action research Kemmis and

McTaggart state that this methodology has been criticised lately specifically because the theoretical discussions do not include progressive educational movements (2005).

Habermas identifies four criteria of validation in critical action research as follows:
1. Comprehensibility. Is the claim comprehensible? Does it make sense to the reader?
2. Truthfulness. Is the researcher telling the truth? Do they provide a firm evidence base against which to test validity of the claim?
3. Authenticity - Does the researcher demonstrate their authenticity by showing, over time and through interaction that they have committed to living as fully as possible the values they espouse?
4. Appropriateness – Does the researcher show that they are of the normative background of the claim, i.e. do they show that they understand how historical, cultural and other forces form a take-for-granted context for the claim? (1976:2-3)

McNiff and Whitehead state that these criteria act both as social criteria and also as communicative criteria, in considering how it is possible to make judgments about the capacity of the researcher to communicate their findings clearly to an interested audience (2010:195) They write: "Remember that action research is about both taking action and also doing research with social intent …" (2010:39). Reason and Bradbury elaborate further, saying that there is today a smaller body of action research which might reasonably be labelled critical or emancipatory, a form of action research that aims not only at improving outcomes and improving the self-understandings of practitioners, but also at assisting practitioners to arrive at a critique of their social or educational work and work settings. It aims at intervening in the cultural, social and historical processes of everyday life and to reconstruct not only the practice and the practitioner but also the practice setting. "It recognizes that we may want to improve our achievements in relation to our functional goals, but also that our goals may be limited or inappropriate given a wider view of the situation in which we live or work". In it is embodied the realisation that we may want to improve our self- understandings but also that our self-understanding may be shaped by collective misunderstandings about the

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nature and consequences of what we do. The emancipatory kind of action research aims towards helping practitioners to develop a critical and self-critical understanding of their situation, an understanding of the way both particular people and particular settings are shaped and re-shaped discursively, culturally, socially and historically. Its aim is to connect the personal and the political in collaborative research and action and to transform situations by striving to overcome felt dissatisfactions, alienation, ideological distortion and the injustices of oppression and domination (Reason & Bradbury 2001:92).

VISUAL DATA

The rationale for presenting and relying on visual data so extensively is the fact that I find it an emotional, powerful and holistic way of conveying what it means to be an educator -- that being an educator is your whole being. Eisner relates to the qualities of visual data in educational research and artistic approaches to research as a way of bringing forth effectively "the meanings and experiences of the people who function in the cultural web one studies" (1981:6), which is what I strived to do here. Eisner also asserted later on that visual multimedia is a new form of data representation bound only by temporary technological constraints (1997). I daresay that by now it is common knowledge that visual data alongside digital technology in general has advanced by leaps and bounds in the thirteen years since Eisner's assertion had been made. Many of these constraints no longer exist and the use of visual data has by now become widespread and is generally applied for many purposes, research and studies included. This assertion is quite in line with Whitehead, who professes that multimedia technologies can be used as an effective research tool, providing a base of claims to knowledge which can be communicated through many forms of digital technologies (2010). Not only are Whitehead's writings offered freely for anyone to access through the internet, so are the visual data published on the YouTube making it possible for anyone, anywhere and anytime to get acquainted with the living theory action research methodology and those who use it.

Based on this and through my own experience, my aim in using visual data is first as a means of justifying and appraising my living theory. This will be elaborated on extensively throughout the thesis, specifically in the section "Units of appraisal, living standards of judgement, living logics and living theory".

I am also using visual data by utilising videoed storytelling as, for one, a way of sharing with the readers in a forthright and first-hand manner my 'practical consequences' and the emotional states I experienced along with my reflective process, as well as for other purposes detailed in the section regarding storytelling as a method. Although I realise that the talent of storytelling is a gift not possessed by all, I myself feel most comfortable with it and have come to acknowledge the special qualities inherent for me in this specific performance through my experience in different forums, including academic conferences. I thought it right to integrate in this thesis evidence that I believe can be best conveyed through audio-visual presentations of my storytelling, which can give a clearer picture than any of my written reports. The combination of the written form and the visual data together gives a very dense description of the context in which the research is situated and the learning process I have undergone as a person and as an educator.

There is a qualitative difference between these three forms: the written account, my storytelling; the recording of the lessons. I would like to expand on this issue of giving meaning to the experiences I am describing through these different forms of data presentations. This shall be exemplified next by using the instance of the Lesson on Islamic Art which is fully described in Appendix (25:189).

The first form - the written account is descriptive and explanatory. I explain the events that lead to my 'being in the unknown', the ethical and value conflict, which was manifested by the fact that I came to the realisation that my students' culture had not been properly addressed by the state's educational curriculum, and the actions I took thereafter, as will be seen in the section 'NAEYC code of ethics and the lesson on Islamic art'.

The second form – the videoed storytelling is used as stated before largely because I think my emotional reactions are vividly and directly expressed in this form. One example is found in DVD story number 2. In it can be sensed, through facial expression, intonation and body language, my anger and despair with the educational policy and I can also share with you, the viewer, my happiness and sense of achievement in becoming a better dialogical educator upon hearing and describing

how one of the students remarked: " But Anat, you opened our eyes about this subject, before we didn't know anything about Islamic art. You are the one who introduced us to this subject, who pushed us".

The third form of representation, recording the lessons, has been an essential component as a research tool for this thesis. I recorded three different lessons which were intended originally to portray to my students the importance I see in their presentations with no intention of using them later in my research. Only the last video of my teaching the Druze students was taken with the intention of a diachronic analysis in mind, consisting of reflection, deconstruction and comparison of the same lesson given to two different classes and at different times. As it happened, however, all these hours of video clips were used eventually as my main raw reference data and text for deconstruction and reflection as research methods. I spent hours viewing and taking apart piece by piece, examining my conduct as a dialogical teacher. In light of this I suggest that viewing and analysing the audio-visual data were for me very powerful tools for seeing and examining myself 'from the outside', detached emotionally to some extent from the complexity of the situation I had been in. By viewing them I unlearned and relearned again and again the educational encounters; the results of this process are interlaced throughout the thesis and are at its foundation. For that reason, my original intention was to include these videos in this thesis as visual data representations.

Ethically, however, I could not exhibit these materials here. At the time of their recording I was granted permission by my students to take them in the classroom during lessons, but had not asked their permission nor obtained individual, informed consent to show these movies to others, not knowing at the time I would be conducting a LTAR. Obtaining consent post-hoc would have been impossible after five years, from so many students, taking into account the highly complex, dynamic and sensitive socio-political context. I considered blurring or pixelating their faces and was advised by the university this would still not be in line with the ethical standards found in the University Code of Ethics and the Ethical Guidelines of the British Educational Research Association http://www.bath.ac.uk/vc/policy/ethics.htm. That being the case, I suggest that although these videos could have added an

illustrative impact they are not crucial, and the reflections on my teaching practices, generated and crystallized by me through viewing these materials, are sufficient as primary sources of data for my analysis. I did, however, combine text transcripts of these clips as an alternative elucidative means.Next is a transcript of the very same lesson.

Transcript of the lesson:

I am standing in a sleeveless light dress with two students dressed in a traditional Islamic fashion with long overcoats and dark carefully arranged head covers. They have just presented their projects: the drawings of the kindergarten children.

Me - talking to the whole classroom -- "A week ago they brought me these drawings with only black and white letters and I told them, you know I think more can be done. What do I mean by more? Something the children will do that they will appreciate more, that they will like more… Then they took it back to the children... look how rich and colourful the drawings are… The minute you see that a child is lost, does not succeed, you have to find a way to help him be proud of himself, to succeed, to like what he is doing."

Students -"Mediation."

Me - "Right, mediation between him and what he is doing. Thank you.

And here this is exactly the same thing, look how beautiful this is, they did it by themselves. The children and them too (the students), I didn't tell them what to do, they did it by themselves…"

At this point, being overjoyed with these students' work I am hugging them around the shoulders and we are dancing a small spontaneous dance, while all the other students are clapping their hands in appreciation. Then one of the students in the classroom is saying: "But Anat, you opened our eyes about this subject, before we didn't know anything about Islamic art. You are the one who introduced us to this subject, who pushed us".

Reviewing this clip many times over, the same way I did with the other videos, I was able to sense our relationships, physical, emotional, standing together, hugging, laughing, clapping hands in appreciation. The mutuality in accepting each other as persons and not as representatives of a certain culture was reflected. I could get a

good and direct grip of how much I loved them and how proud I was of them and how happy I felt for them, how for a moment there we were one, just overworked, tired women, overcoming one more obstacle in life and learning together. I believe that you, the reader, can perceive even through this mere transcript the authenticity of our dialogical relationships.

Whitehead's response to the clip discussed above was: "This 45 second clip shows one of Anat's students showing what a pupil has accomplished. Anat's description of her joy is consistent with my response to the clip as Anat hugs and dances with the students' applause. My strongest empathetic resonance was to the expression of inclusional pleasure I sense at the moment the student is saying:
'But, Anat, you opened our eyes about this subject. Before that we didn't know anything about Islamic art. You are the one who introduced us to this subject, who pushed us'.

I hope the knowledge I acquired during the conduct of this research inquiry regarding visual presentations will contribute to the discussions that are now being carried out concerning the complexity and necessity of using visual presentations in educational research. I believe that this form of presentation is indispensable for LTAR and particularly to this thesis.

I assume that visual data is a powerful dialogical form of communication with the audience as it encompasses a wide expressive repertoire. This issue is elaborated further on in the section relating to units of appraisal. Yet, as written above, the visual cannot stand alone and will be upheld by an explanatory text, structured around my acquired knowledge and standards of judgment, interlaced with the writings of the theorists, mentioned above. The relevance and influence of their writings in the framing of the thesis will be discussed next.

THE RATIONALE FOR THE LITERATURE USED IN THIS RESEARCH

One of the criteria of scholarship in academia is the importance of incorporating the most updated academic writings in the thesis. Yet the majority of this thesis is grounded in 'grand theorists' thoughts who published many years ago. I could have related to more modern scholars who interpreted, analysed and enriched the original writings: however, in many cases this literature projected the writers' own understandings, perspectives and personal contexts that coloured the original texts in different shades. Therefore, I decided to rely on the original writings and my interpretation in light of the issues and context I am researching.

The process of my developing as a better dialogical educator can be traced through the chronology of my readings. The different educational situations, which challenged my attitude as a dialogical educator, prompted me to look for answers in the literature. The literature corresponded to the dilemmas with which I was confronted, opening new avenues for rethinking, reflecting and analysing the issues I had to resolve. At the same time, the literature supported my belief in the importance of developing as a better dialogical educator, since they legitimised my personal confrontations concerning the very same issues about which they wrote. As Freire stated: "… I meet some books, I remake my practice theoretically. I become better to understand the theory inside of my action" (Bell et al.1990: x-xi). Their insights and the formulation of their ideas gave strength to my determination to become a better dialogical educator in a complex and conflicted environment.

Since the learning process was very individual and since the contexts I was investigating were quite generative, I did not have a validation group as required in LTAR. However, the grand theorists I had read were my validation group. This will be expanded on in the next section titled 'Being in the Unknown' in Dialogical Encounters.

This engagement with literature reflects the fact that at first I was searching for answers for a broad subject, my being in the world. My innate need was to understand and resolve my inner conflict between my socially constructed perception and values being part of the hegemony and my being in the world. These issues were accomplished by reading Freire. The first three books I read while working in the Israeli-Arab college: 'The Pedagogy of the Oppressed' (1972), since I am part of the hegemony. Then, in looking for hope, I read 'The Pedagogy of Hope' (1992). Upon realising that being a better dialogical educator, I should trust to my ontological attitude of love and hope, I read the 'Pedagogy of the Heart' (1998).

At that very same time, my ontological attitude of love and hope was tested. My contract with the Israeli-Arab College was not extended. I had just lived through another war and suffered from shell–shock for awhile as a result. The discourse between the Israeli-Arabs and the Israeli-Jews became more extreme and belligerent, as another result. This, in turn, encouraged me to read different theoretical approaches to discourse analysis which opened new perspectives, understandings and insights for the conflict between my discourse and the discourse prevailing in my immediate environment, specifically the HTTC. This learning process was principally supported through the writings of theorists relating to critical discourse analysis mainly; Cochran-Smith (1991, 1995, 2000; Fairclough 1989, 1997, 2001, 2003; van Dijk 2003; Wodak et al.,1999, 2007, 2009) and, of course Said (1994).

Only then did it dawn upon me that what I was seeking was to live according to my values which at times have been clearly in disagreement with values prevailing in my immediate environment. Since ontologically I am full of hope and seek to keep this hope alive, I realised that for me hope resides in dialogue. At that time, I started to concentrate and learn about the subject of dialogue and most naturally referred to Buber. Buber was a household name when I grew up, he lived in my neighbourhood, I remember him walking about. However I had never before read him. I rejoiced in reading his original writings; 'I and Thou' (1958); 'Between Man and Man' (1955) and the writings of Friedman; 'Martin Buber the life of dialogue' (1955); 'Martin Buber's life and work: the later years 1945-1965' (1988); 'The Interhuman and what is Common to All: Martin Buber and Sociology ' (1999), just to name a few.

The philosophical and theoretical discussion concerning the nature of dialogical encounters persuaded me to re-examine my being as a dialogical person and educator. Confronting my shortcomings rekindled the questioning of my ontological values and my practice as a dialogical educator. Searching for answers, I read books written by Rogers; 'Freedom to Learn' (1969) and 'On Personal Power' (1977). Rogers describes the process, attitude and attributes a dialogical educator might need to acquire, from a psychological and a more practical perspective, in order to become a better dialogical educator.

I then came upon 'The Martin Buber-Carl Rogers Dialogue: a New Transcript with Commentary'. This was a book about dialogue, written in a dialogical fashion and the editors make the comment that this is perhaps the richest available touchstone text for examining the philosophical in light of the practical and the practical dimensions of dialogue in light of their philosophical conceptual context (Anderson & Cissna, 1997).

I discovered that the grand theorists did not theorise only about dialogue but also talked with each other in dialogical encounters which were published as 'talking books / spoken books' namely: Shor and Freire 'A Pedagogy for Liberation' (1987); Freire and Faundez 'Learning to Question: A Pedagogy of Liberation' (1989); 'We Make the Road by Walking', Horton and Freire (Bell et al.1990). Horton said about one of these publications: "We wanted others to feel a part of this remarkable conversation ... to experience what Paulo frequently referred to as the 'sensualism of reading, full of feelings, of emotions, of tastes'" (Bell et al.1990:36). The authors' experiences and insights encouraged me to continue my quest.

Once again I returned to reading Freire, this time from a different perspective, not as a representative of the oppressor looking for hope embarking on the dialogical path but as a researcher and dialogical educator recognising my current strengths and shortcomings, striving to explore, learn and develop.

After four years of being engrossed with becoming a better dialogical educator for adult students, I had resolved many issues, feeling that I was on the right road to continuously improving myself. Only then did I revert to my expertise as an early childhood specialist. On reflection, I comprehended that I was a dialogical educator to some degree many years ago, as a kindergarten teacher (Appendix 1:129). As I am currently a pedagogy instructor for future kindergarten teachers, I recognise that my intention has evolved from being a 'good enough' dialogical educator, to becoming a role model, so that my students will develop as dialogical kindergarten teachers. I have adopted the expression 'good enough' in relation to dialogical educators with the aim of describing an educator who is attuned to his partners in dialogue and is striving to assume responsibility for enhancing a facilitating environment for dialogical encounters, in the spirit of Winnicott's term of 'good enough mother' who is neither the perfect and all knowing mother nor the best and ever-caring and giving one (Winnicott 1965: 145-146). I am using it here in trying to convey the sense that the stages of developing and maturing as a good enough dialogical educator can be paralleled to the developmental stages of a good enough parent. It is an ever evolving, never ending process of trial and error, increasingly and moderately balancing the capacity of loosening the controls of an educational encounter and enabling the educational dialogue to emerge, similar to the parent's capability of establishing a secure base for the separation and development of the infant as an individual.

The attributes and explanation of what constitutes a dialogical educator is elaborated throughout the thesis. I have adopted a broad description conceptualised by Buber, "A relation between persons that is characterized in more or less degree by the element of inclusion may be termed a dialogical relation" (1955: 97).

As a result of this new insight and in response to my new quest of supporting future dialogical educators working with young children, I turned to the writings of Korczak.

Korczak's relevance to my thesis is synthesised by Efron:
> "Korczak encouraged teachers to become autonomous knowledge producers by questioning and interrogating their work. Korczak not only conceptualized this perception but also embodied it throughout his work as an educator. He

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was a pioneer in recognizing the contributions of teacher research to serving the students' interests and to the teacher's own sense of empowerment. He respected the capabilities of science and objective measurement but at the same time appreciated the uniqueness and mysterious nature of the human soul that requires subjective, context-related and intuitive perspective. For Korczak, research was the practical tool that would allow practitioner researchers to spread their wings and dream of possibilities" (2005:145).

Korczak is a monumental figure in educational theory in Israel. I read the many books written by and on Korczak many years ago as a young woman and also had the pleasure to read most of it again as a research practitioner. This will be referred to in relevant places. His original writings are in Polish, but I read them in Hebrew, since to my best knowledge hardly any of them appeared in English. Hence, I will have to quote here mostly references written about him.

Furthermore, Korczak was one of the dozen people worthy of being paraded in Kohlberg's roll calls of moral exemplars: "What makes them valuable models for moral educators today? Perhaps most important, in addition to their exemplary moral reasoning and empathic moral emotions, they have taken tangible moral action. These were acts of public moral education. Morality, without works, is dead, Kohlberg seemed to believe" (Snarey & Samuelson 2008:67-68). As will be sensed through this thesis, a large part of the collective and private narrative of Israeli-Jews educators and others of my generation, including myself, consists of being the first generation born after the Holocaust. Korczak took a firm moral stand by choosing, though being offered an escape, to remain with the children from his orphanage on their last journey to the gas chambers in Treblinka.

Although his writings are over half a century old, they are still as relevant today for educators and they set a role-model for dialogical educators. At this point in time, I realised that the British academia is not acquainted with the writings of Korczak. I saw my thesis as a means of contributing and introducing his writings.

THE FORMAT OF THE THESIS

 The dialogical books mentioned above encouraged me to continue in their tradition and to advance it by using today's technology of including visual data as another means of conducting a dialogical text with my audience. Furthermore, this thesis reflects an endless spiral of reflection, rethinking and recreating, moving from theory to practice and from practice to theory and is in the spirit of the dialogical texts.

> "I would venture to tell our readers at this stage something about the reason for a book like this … it opens us up to each other in the adventure of thinking critically … this thinking, which is basically rethinking … in the dialogue form in which we are doing this book … we are consenting, responsibly, to expose ourselves to the meaningful experience of sharing in a common task" (Freire & Faundez, 1989:2). Shor adds: "Another highly important aspect of doing a spoken book is that dialogue is itself creative and re-creative. The question is whether we are able to bring into this dialogue the possible readers of this conversation. That will depend on the dynamism of our discussion" (Shor & Freire, 1987:2).

My intention of formulating this thesis in the spirit of the dialogical books is to try and expose my audience to the meaningful sensory experience of my educational journey by reading, seeing, hearing, feeling, which were all indispensable in the process of my becoming a better dialogical educator. As such, this thesis is spiced with stories and anecdotes in order to move from practice to theory and from the theoretical to the practical. In order to be in dialogue with my readers, I have added page numbers in many references even when not quoting directly, which is not in line with strict academic writing requirements. This is done intentionally, so that the reader will be able to look up the subject under discussion as a tool for further literary dialogue.

My validation group of the grand theorists sustained me at times of doubt, directing my quest and, at times, causing me to examine my deeds in a critical light, amplifying

my mistakes and shortcomings, mainly in situations where I stumbled, so to speak, in dialogical encounters, which will be explained next.

'BEING IN THE UNKNOWN' IN DIALOGICAL ENCOUNTERS

At the start of my research, I did not realise that the instances of 'being in the unknown' were an outcome of my being a dialogical educator. I did not define myself as an educator with any specific approach or orientation. It took me a long probing and learning process to realise that my 'being in the unknown' stemmed directly from my natural urge to be in dialogue, to react in a dialogical manner, that was frustrated at a dead end for lack of the right words upon facing what, to me, were utterly incongruous values. Upon coming to this realisation, I embarked on the pursuit to improve my practice as a dialogical educator, which is the subject of this thesis, mainly through exploring my own responses at these moments and by learning from others' experiences in comparable situations.

With the aim of clarifying the essence and reasons of my 'being in the unknown' and in trying to enrich my perspective of similar instances, lived through and depicted by reputed theorists, I relied here mainly on the writings, listed and referenced throughout, of Buber, Freire, Korczak and Rogers. Overriding the different orientations and socio–historical context, all of these theorists distinctively describe, using their own particular perspectives, moments of their being in the unknown that at times were embedded in educational dialogical encounters. Thus, Buber approached such moments from a philosophical view, whereas Freire used a socio-historical educational perspective, Korczak a practical educational standpoint and Rogers a psychological stance. Their words however helped validate my reactions, emotional states and conclusions and supported my inquiry.

Korczak refined and articulated instances of ' being in the unknown' by maintaining that such moments come out of professional puzzlement expressed by repeatedly inciting 'I do not know', an uncertainty followed by a "fog" which can intensify into feelings of being in a "torturous void" (Korczak, in Efron, 2005:148). As will be seen further on, one of the recurring themes in my storytelling is the expression, 'I don't

know how and I don't know why'. Korczak's terminology makes use of the concept of 'void' in a close proximity to what I felt and meant to convey in my use of the word. Freire was inconsistent to some extent when regarding such moments. His main point of view for understanding instances of being in the unknown is the socio-historical one, where inner contradictions are due to one's socially-constructed identity, and mostly referred in general to such moments as instances of being open to surprise, to questions, to unlearning and relearning or to "being suspended in vagueness" (Freire & Faundez, 1989:35). When he described however his own experience of being in such a situation, he explicitly used emotional expressions such as " ... most bruising lesson" or " ... seared my soul" (1992:16-19). It will be seen in my storytelling that my own moments of being in the unknown consisted largely of emotional disruption originating in conflicting socio-historical narratives. Rogers' distinctions between theorizing and experiencing such moments may be useful here in explaining what seems to be Freire's, and possibly my own, diverse attitudes. He goes to suggest that upon experiencing personally such moments, one loses contact with one's potential wisdom, functioning and confidence in one's own self. His perspective of instances of being in the unknown is of fundamental discrepancies between one's concept and what one is actually experiencing, between one's values and the valuing process going on unrecognised within him (1969:156-166). Buber says these moments are "laid upon" a person, but stresses that only attentive people can recognise being in such a situation. It should be noted however that while Buber is known for his metaphysical perspective, he claims that these moments are not extraordinary, spiritual or religious moments but rather "… events of the personal everyday life …" (1955:16-17).

I suppose that the reason one finds oneself 'being in the unknown', particularly when attempting at a dialogue, is complex. It can certainly be ascribed to contradictory experiences, to people's constructed voices and to the specific historical settings and constraints with which they are confronted (Giroux, in Freire, 1985: xvi). I further suggest that dialogue among members who share the same socio–cultural narrative, where their otherness is minimal, is more readily achieved than a dialogue attempted among members who do not share a similar narrative. It becomes more complex when the dialogical encounter is conducted among members with conflicting narratives,

where power struggles, occupier and occupied, majority and minority groups meet. In such encounters moments of 'being in the unknown' tend to be more pronounced.

In these situations of attempted or failed dialogue between conflicting narratives, I suggest that 'blind spots' occur more often than not. I use the term 'blind spots' to signify an acquired trait which is socially constructed, consisting of "social rules of irrelevance" which are sets of expectations regarding what should be ignored and what should be noticed (Zerubavel, 2006:2); the outcome of which is that there are issues that we do not recognise, care about, or even know enough about in order to formulate a question (Wagner, 1993:16). A complementary term I wish to introduce in this context would be 'blank spots', these refer on the other hand to situations when we are capable of recognising an issue that needs answering and we care to search for an answer (Wagner, 1993:16). Bohm who does not make a distinction between these two forms of 'spots' and uses the term 'block', which is according to him an insensitivity or even "anaesthesia" about certain questions we prefer to avoid (2006:4). Yet, while describing the way of resolving this 'block', he gives two options which seem to me similar or equivalent to my way of resolving my blind and blank spots in a process which will be discussed further on . He states that there are fleeting sensations of fear from answering certain questions in correspondence to my use of blind spots. He also describes sensations of joy in being preoccupied in looking for answers, much like the process of resolving blank spots.

I have endured these cognitive gaps of blind spots and blank spots daily. There have been, however, moments when, instinctively and intuitively, drawn by my dialogical urge, I did not surrender to this reality. According to Buber, in such moments no previously embodied beliefs, knowledge, technique, system or programme are appropriate or adequate (1955:16-17). I, however, fought in these moments for a spark of enlightening insight, striving to resolve my inner conflicts. Bohm refers to this urge as a "necessity" which at times can override instinctive behaviour (2006:22). Through contemplating and analysing my own instances of 'being in the unknown' I would like to propose that these instances constitute mainly of confronting one's own blind and blank spots; that 'being in the unknown' is an outcome of the significance of the issues concerning the blank spots and blind spots. Their resolution is difficult

since they do not involve a mere acquisition of knowledge but demand a change in one's perception and comprehension of the world. This can be illustrated in the last part of the story, 'When you come home what do you do?' which is about the change that took place in my grasp of the concept of extended families. This story is to be found in DVD story number 3 and is written in Appendix 9:146.

When relating to the state of the unknown, Buber, Rogers Freire and Korczak deal with values, morals and ethics. The emotional aspects and states in such instances are mentioned but are not elaborated upon. The contribution I would like to add is my embodied knowledge about the emotional component incorporated in moments of 'being in the unknown', which can be validated through my storytelling. One such moment is presented in the following clip in which others may sense my anguish, despair and bewilderment at hearing a news item relating to norms which are part of some of my students' cultural context, to my dismay as well as to theirs. This can be seen in DVD story number 4.

Although I have tried to describe and explain the essence of 'being in the unknown' through relevant literature, I have to note that so far I did not succeed in articulating what I know of such recurring moments which appear as a theme in many of my stories. These sensations and emotions cannot generally be observed in the visual presentations taken during the lessons, since they are not manifested behaviourally. I also assert that they cannot be thoroughly understood even when discussed explicitly in words. One can only truly know the feeling once it happens, similarly to other forms of embodied tacit knowledge (Polanyi, 2009:14) or to Bohm's moments of recognition at a tacit level, a vague feeling leading to a subtle tacit process -- the process of concrete thinking (2006:14).

I would like to distinguish between emotional instances of 'being in the unknown' as 'being in the void' and 'being in limbo'. A discussion regarding these, emphasising the significance and weight of such moments as values in dialogical encounters, will be offered next.

BEING IN THE VOID

 I distinguish between instances of 'being in the unknown' according to the magnitude of the emotional stakes involved as an outcome of inward ethical conflict. In these moments there are different qualitative and quantitative sensational and cognitive effects. Some instance of 'being in the unknown' will be illustrated, discussed and analysed in accordance with the literature accompanying me along my inquisitive path, interlaced with my acquired knowledge. Following this there will be a critical analysis of the process of unknowing which will be examined in accordance with Freire's own story describing a similar situation.

The first category of 'being in the unknown' are situations and moments of feeling 'being in the void'. A good example for such an instant is in the story about corporal punishment which can be seen in DVD story number 5.

In these specific situations of 'being in the void', I can detect symptoms similar to post-traumatic-stress syndrome, shell shock, from which I have the 'privilege' of suffering. First there is a strong bodily reaction, the cognition is shut down, suffering confusion that expresses itself through a loss of orientation, a loss of memory. I did not recall the last fifteen minutes of the lesson. Outwardly I did not lose focus; I was physically present and continued to teach on automatic pilot. I was able to cope but could not integrate ideas and emotions' concerning what was going on in the class. I was going through the motions but was blocked in every other sense; it was a traumatic event that completely overwhelmed me. It was the opposite of what Whitehead terms "life affirming energy", it was a 'life negating energy' experience (Whitehead, 2008:103). I was traumatised since my familiarity with the world, as I conceived it, was violated. This story will be analysed extensively later on, in the section, 'Stripping away'.

I have tried to convey the moment of 'being in the unknown' through three forms of presentations, through storytelling, through a description of a clip of myself in the classroom at the time this moment occurred and through the written text. Through telling my stories, I am seeking to communicate the meanings of emotional expressions more easily by observing my facial expressions and by hearing the intonations, however you cannot sense the inward conflict, the cognitive dissonance

and bodily reaction I felt. In the original DVD, seeing me in the classroom, this moment is not apparent since it was not manifested behaviourally. I know exactly the moment it occurred, when my students answered, 'because soon there will be summer vacation'. However even I cannot detect a change in behaviour. This fact emphasises the discrepancy between what is observed and what one senses inwardly.

Jack Whitehead's response: Having watched this 1.42 minute video and focused on the points being made at 1:16 on punishment I can confirm that I cannot sense the inward conflict being felt by Anat. What I see and experience is Anat expressing her life-affirming energy in her engagement with her students and with a passion for the topic and their learning.

To summarise, the first category of situations and moments of 'being in the unknown', 'being in the void', took place when I felt paralysed, in a vacuum. All the knowledge, life experience, emotional and social intelligence I had acquired could not help me to respond. In the most anguishing moments in my stories, there is first a bodily reaction and then a cognitive one. This, I believe is an outcome of my own bearing and world view being questioned. As such, my contribution to educational theory might be that of articulating and explaining what one feels in such moments. Other dialogical educators finding themselves in such situations will understand its origins and perceive it as a legitimised condition and emotional state which could be fostered as a learning instance leading to an exodus from a 'life negating energy' experience to a "life affirming" experience (Whitehead, 2008:103). Acknowledging these instances and the consequential learning process, which entails resolving inner conflicts is a much individualised process. I termed it 'stripping away' and it will be later elaborated upon extensively.

BEING IN LIMBO

Being in limbo includes situations and moments that occur during dialogical encounters of 'being in the unknown' that are qualitatively and quantitatively different from feelings of 'being in the void': moments best characterised as feeling uncomfortable, angry, agitated. There is still a physical and emotional reaction, however, much less acute. This uncomfortable feeling is an outcome of sensing a

dissonance between my discourse and the prevailing discourse, yet at the initial stage it is not clear that this is the underlying reason.

The difference between 'being in the void' and 'being in limbo' is the magnitude of the emotional energies involved in the initial discomfort and in the emotional and intellectual endeavours taken in order to resolve these ethical, conflictual moments.

Feeling in limbo may be illustrated by the following stories:
'My name is Maysaloon Abu-Salach' (Appendix 11:151). This concerns my inability to understand my discomfort with the institutional discourse pertaining to Israeli-Arab students, which was an outcome of the conflict between my embedded humanitarian values and the meta-narrative values underlying the institutional discourse.

The lesson in Islamic Art (Appendix 7:142) had to do with my perplexity; why a course I had been teaching for years and in which my students rejoiced was not interesting to the Arab–Israeli students. The 'in action reflection' was that I was teaching something that was irrelevant to my students' interests. I was sensing the irrelevance and discrepancy between what I was teaching that stemmed from a Western, Israeli-Jewish orientation national curriculum and did not meet with the students' practical needs and own culture. The conflict of values that I had to resolve, in action, was between my role as a lecturer appointed to teach a certain curriculum content required by the Israeli Ministry of Education and the students' needs for developing their potential as early childhood caregivers working in a certain cultural context.

The story about the Video Band, which is a miniature video camera inserted into a sweat band worn by babies and toddlers, and is a technique of documenting the immediate environment of infants from the child's own perspective, had to do with the dissonance I felt between the psychological and educational theories I had been taught that did not coincide with my knowing and sensing the babies and toddlers under my care (Appendices 2, 3:131-135). A sample from the research can be viewed in appendix (24:189). This conflictual state of mind was probably at the bottom of the insight and incentive I had of transforming a technology used for collecting

intelligence and surveillance visual data into an educational research tool as recounted in the DVD story number 6. The DVD story number 7 contains a description of an encounter where a care giver by the name of Frieda and I are analysing a clip recorded by an infant in her Baby House.

Consequently the new knowledge I had gained deepened the dissonance and uncomfortable feelings, questioning my professional position as an advocate for the babies and toddlers and in their name. Do I make my claims to knowledge public although I might have to withstand criticism? Or do I maintain a status quo with the prevailing early childhood theories of the time?

The common theme in the 'feeling in limbo' stories is the conflict between my being in the world and the prevailing normalising discourse that was distinctively different from feelings accompanied me 'being in the void'. These dialogical encounters did not involve a strong negative emotional reaction; my cognitive abilities were not affected. I did not suffer from confusion, and I was able to integrate ideas and emotions concerning what was going on in the class. My familiarity with the world as I conceived it was only merely questioned, best described as bewilderment, that in turn stimulated a reaction leading me to recognise and rejoice in building my own educational living theory. The outcome of my learning process was that I regained feelings of competence, recognising my professional development of becoming a better dialogical educator and knowledge creator.

I find Buber's distinction of degrees in knowing and acting upon it useful in communicating my meanings of 'being in limbo' and the urge to act upon it. According to him, acting with a purpose is the intellect operating, when we know in order to act; the instinct operates when we act purposefully without needing knowledge and intuition, is when our whole being becomes one in the act of knowing. Buber's understanding of intuition emphasises a dialogical aspect relevant here when stating that intuition " ... binds us as persons to the world …" (Friedman, 1955:175). By this view my recognising 'being in limbo' was first intuitive, only then I proceeded to inquire into subject matters that enabled me to examine my preconceived assumptions, perceptions, knowledge and socially constructed values. Thus,

questioning the psychological and educational theories I had embodied enabled me to deconstruct the prevailing discourse regarding axioms in early childhood education. Challenging the Western, Israeli-Jewish oriented national curriculum and searching for the reasons underlying the institutional discourse will be elaborated on in the section, 'Archaeology of Knowledge'. These were moments of pause, contemplating the flow of 'life affirming energy'.

Changing my perception and comprehension of my being in the world was carried out while 'standing on the shoulders of giants'. I came to the revelation that there are similar experiences for humanist-practicing educational researchers worldwide. I felt encouraged, finding out that I am not alone in my quest: I am in good company. The theme of the importance of coming from the 'pedagogy of the unknown', in the Middle East in the new millennium, is supported through the writings of Freire.

At this point, I wish to provide ample space for Freire's story as it appeared in the 'Pedagogy of Hope' (1992:16-19). In this story Freire tells of an encounter with labourers in which he was faced with his own lack of understanding that made him seem condescending and patronising. I found in this story reflection of my own odyssey and of my learning process consisting of similar and comparable elements such as 'being in the unknown', stripping away layers of social-constructed norms and values and unveiling one's personal values in order to become a good enough dialogical educator.

I suggest that Freire's story may be used as another crucial standard of judgment regarding the deconstruction, analysis, reflective process and the explanatory framework I gave for my learning process. His words helped to support and validate my claims of knowledge of the significance of coming from the unknown as a pedagogical value - my living theory generated in this thesis.

Freire's' full story may be found in Appendix (13:160). My stories of similar situations: 'The lesson about corporal punishment' is in Appendix (6B:139) as well as the videoed story entitled ,'When you come home, what do you do?' found in DVD

story number 8, which tells of how my lack of understanding of the fundamental concept of extended family was revealed to me.

Freire's story took place in his home country, Brazil, yet he was speaking in an environment unknown to him, as happened in my situation. He was teaching Piaget as a means for the parents to act in a loving relationship instead of violent punishment, as was I in my story 'The lesson about corporal punishment'. He, too, was confronted with the moment of unmasking of concrete reality, where family life was so different from his own, as in my story, 'When you come home, what do you do?' Although Freire's story occurred in Brazil around 1960 while mine took place in Israel in 2005, there are, I believe, remarkable similarities.

UNKNOWING AND RELEARNING IN ACCORDANCE WITH FREIRE

Freire is referring to an incident which occurred during a seminar when one of the participants stood up and confronted Freire with a description of his life as compared to Freire's own circumstances. If one critically analyses Freire's text, one can sense that there is a discrepancy between the way he summarised the meeting as being "irritated" and his reflection on his initial reaction as: " … the clearest and most bruising lesson … It seared my soul for good and all …[I wanted was to] slouch … sink down [in a]… hole to hide in" (1992:16-19). These expressions do not describe an "irritated" man but rather a shattered one. This is how 'being in the void' has felt for me and I assume that is the state he is describing.

Being there, he could not understand the implications of the encounter. From there "it was a long learning process" (1992:16). Freire's view of the world was questioned, revolving around ethical conflict. Consequently his reaction was so intense, so extreme.

Freire was seeking to be morally right in principle and in practice. He probably knew deep inside, 'in principle', that Piaget, on this certain subject, is not culturally relevant to the poorest neighbourhoods in Brazil. However, Piaget is what he knew and, in the educational 'banking system', in practice, one teaches what one knows. Freire probably sensed this conflict. I can assume that he had these insights in an embryonic

abstract form lingering in his unconsciousness. He knew but did not yet know that he knew. At that stage, Freire did not defy or reject the existing system; he was part of the system.

As the saying goes, 'the truth hurts'. The worker projected this rhetoric reality gap; he articulated his existing world in very concrete words which triggered Freire's transformation of knowledge from the abstract to the concrete, from theory to practice. Freire, laden with ethical conflict, was forced onto the path of realisation that he must start accepting responsibility. Freire's' learning process is expressed in his own words thus:

> "This talk was given about thirty–two years ago. I have never forgotten it. It said to me, despite the fact that I did not understand this at the time, much more than immediately communicated … The fact that I never forgotten the fabric in which that discourse was delivered is significant. The discourse of that far away night is still before me, as if it had been a written text, an essay that I constantly had to review… Indeed, it was the culmination of the learning process I had undertaken long ago -- that of a progressive educator … Years later, Pedagogy of the Oppressed spoke of the theory that became steeped in practice that night … " (1992:16-19).

Freire had, I assume, many educational encounters or moments of 'being in the unknown'. Only some of them turned pivotal in the process of his becoming a better dialogical educator. This was probably due to the magnitude of the emotional energies stemming from the initial discomfort. The effect was a major intellectual endeavour taken in order to resolve the ethical conflicts that had been revealed concerning embodied values and culturally-structured values. For Freire, as well as for other humanist educators, these were and will be the instances of 'being in the unknown' generative in the learning process evolving as praxis of being better dialogical educators.

In this section I have described significant elements of 'being in the unknown' and the emotional state such moments bring about, with the intent of enriching and presenting different perspectives of such instances, shared by other theorists and

humanistic practising educational researchers. In the next section I shall tell my own story of resolving such moments as an essential component in my development.

STRIPPING AWAY AND THE ARCHAEOLOGY OF KNOWLEDGE

Resolving moments and instances of 'being in the unknown' which impeded and projected my shortcomings as a dialogical person and educator will be described by two processes that are in fact bound and integrated yet differentiated here for explanatory reasons: 'stripping away' and 'archaeology of knowledge'.

The common theme in the 'feeling in the void' stories are moments in which my world view and bearing in the world were questioned, leading to anguishing moments of first a bodily reaction and then a cognitive one. I found the verb 'stripping' appropriate to describe the learning process I had undergone in resolving these moments' accompanying inner conflicts. Stripping is a metaphor for an action consisting of removing an outer layer by force, in order to lay bare or clear, to rid and disown. The audience can imagine the physical action in his/her arms and fingers and hear the screech of the tearing of the outer layer.

Stripping away is the endless process of looking inwards and deconstructing my being in the world. It is the continual uncovering of my socially constructed self, the dismantling of my preconceived assumptions about the 'other', my many layers of values, morals, ethics, perceptions and understanding of my role as a teacher and educator. It can be related to the process known in phenomenology as phenomenological reduction (van Manen 1990).

This process will be described first through the moment of recognising and acknowledging 'being in the void', then the initiative and process of venturing out of the void through inner dialogue, and will be illustrated through the three stories of a never-ending cycle of stripping away.

FIRST STAGE: THE INITIAL MOMENT OF RECOGNISING BEING IN THE VOID

Wagner (1993:16) does not expand on the complexity, genesis or ways of unveiling and resolving 'blind spots' characteristics of 'being in the void'. Zerubavel, on the other hand, suggests that identifying the unacknowledged presence can be done when the "identifier", in this case me, whom is internal to the context, identifies and studies the issue (2006:2). To do this however, I suggest one must first achieve some 'stripping away' of preconceived assumptions and perceptions.

As described before, while 'being in the void', having my world view and my most strongly held values questioned -- instinctively led to shutting down my basic cognitive functions, to my being overwhelmed. I was not able to integrate ideas and emotions concerning the subject or situation. According to Buber, instinctive behaviour in these moments does not lead to further intellectual functions (Friedman, 1955:175). Freire on the other hand thinks that instinct is probably even a necessary component in the act of humanisation and meta-cognition and that it does lead to thought, and this relates to my own experience (Freire, 1985:115). My reactions to moments of 'being in the void' progressed from instinctive reactions of 'blackout' to an intuitive thrust for a way out by inner dialogue. This led to catharsis, a process of calming; containing myself, confiding to the very few people who I sensed would not brush the anguish away. Only then, was I able to engage in the intellectual endeavour of reasoning and examining different perspectives for the situation.

The process of 'being in the unknown' is so painful and threatening I daresay that only a confident and mature educator will have the " … quality of courage which enables a person to step into the uncertainty of the unknown as he chooses ... [into] the discovery of meaning from within oneself ... which comes from listening sensitively and openly to the complexities of what one is experiencing" (Rogers & Stevens, 1967:51-52).

Buber and Freire see intuition as an integral part of knowing and unknowing. Freire asserts that you cannot dichotomise rational thinking or critical thinking from imagination, guessing and intuition (Shor & Freire, 1987:184-187). Buber states that intuition is an act of holistic knowing, "our whole being", which includes tacit knowledge (Friedman, 1955:175).

Buber, Freire and Rogers relate to the emotional aspect of intuition. In Buber's words it "binds us as persons". For Freire intuitions are feelings that challenge and are indispensable in this process of knowing (Friedman, 1955:175), (Shor & Freire, 1987:184-187). Both Freire and Buber see intuition as a cornerstone or a starting point for a venture into "hidden depths". Freire also refers to it as "seeing ahead" (Friedman, 1955:175; Shor & Freire, 1987:184-187). The intuitive process I have gone through can be described by integrating these two views. Intuition prompted me to look into my hidden depths, discovering my core–self values and made me see ahead a way of resolving my plight.

There have been in my experience two different instinctive reactions when being in the unknown, and in both the genesis is emotional. One is the instinctive reaction, the cognitive shutdown, elaborated on above, when sensing the looming disconcert. In other dialogical encounters I have reacted to and have acted upon with life affirming energy, forcefully and immediately without pausing to think, in Freire's words, " … my feelings challenge me in order to foresee ... " (Shor & Freire, 1987: 187). Through a Buberian view I see myself acting upon what he terms 'Existential guilt', arising from injuring the common cosmos, the foundation of our own and all of human existence that each of us understands in terms of our family, our friendships, the people we work with, and our social groups of whatever kind we share (Friedman,1999:414).

At this stage I would like to discuss and make clearer my meaning when using the terms core–self and core–values, both of which I rely on extensively throughout this thesis, many times alternately and in close proximity. Basically I am trying to encapsulate in these a meta-cognitive definition of a set of values and ethical positions in which I recognize and acknowledge long-lasting fibres of feelings and thoughts

which keep directing my attitude and bearing all through my life as an autonomous person. Being well aware of the fact that these terms in themselves can be viewed as defining something essential and static, I wish to emphasise that by the word 'core' I am aiming to mean something that is both a certain firm and solid view and at the very same time the budding of a fresh one in a dynamic process of evolution which actually makes this core even more substantial. This process is discussed and demonstrated in the chapters 'Stripping Away' and 'The Archaeology of Knowledge'.

These core-values are the making of my core-self as a dialogical person and when being negated or confronted they are the initial reason for instances of being in the void. Bohm describes this as "the impulse of necessity", when we know things cannot be otherwise or turned aside and must be resolved our way. When this happens in a dialogical encounter, "a clash of two absolute necessities" occurs and the "first thing that happens is that we get emotionally charged" with powerful feelings of anger and frustration (Bohm, 2006:22). The recurring theme in my storytelling of 'I don't know how and I don't know why' has come from the need to act in accordance with my core-values that were negated. Conscious intentional actions came only afterwards followed by meta-cognitive reflections through inner dialogue.

SECOND STAGE: THE PROCESS OF VENTURING OUT OF THE VOID, STRIPPING AWAY

The emotional odyssey bound with intellectual endeavour that occurs in the process of stripping away can perhaps best be uttered by the age-old words: "For in much wisdom is much vexation: and that which increaseth knowledge increaseth sorrow" Ecclesiastes (1,18).

There is the quantum leap from 'being in the void', to acknowledging it and embarking on the process of unknowing, which leads to knowing. Buber terms this leap the 'receptive hour' when a person is willing to 'accept' and to become aware (Friedman, 1955:90).

Freire's writings add socio–historical dimension to this awareness. "In being conscious that I can know socially and historically, I also know that what I know

cannot be divorced from historical continuity" (1998:31)... "This causes consciousness to emerge as 'intention' and not just as a receptacle to be filled" (1985:114).

Rogers depicts the emotional component in the act of bearing the 'perception of oneself' and the ambivalence and pain involved in the act of stripping away. He also asserts that " ... self-initiated learning which involves the whole person of the learner-- feelings as well as intellect -- is most lasting and pervasive" (Rogers, 1969:156-166). I shall next try to unfold my own emotional and intellectual path of evolving self and social awareness through self-perception and learning.

MY STRIPPING AWAY

The passages below refer to the same stories I had started to deconstruct three years ago: 'Corporal punishment' (Appendix 6B:139), 'In the honour of the family' (Appendix 6C:141), and 'The SLA kindergarten' (Appendix 4:135). The following insights were gained through re-analysing my stories and uncovering deeper layers of my consciousness for this thesis. They shed more light or rather give a deeper perspective to my storytelling of 'being in the unknown'. The new perspectives arrived at through inner dialogue will be further examined through the literature. In Freire's footsteps, I am 're-telling' and 're-knowing' my stories years later than their actual time (1992:16-19).

The pivot of stripping away was the final realisation that I acted not only for the sake of the others as I thought I did, rather, it was my need to live in harmony with myself and by my values. There is no dichotomy here but a matter of degree. The clearer the conceptual lenses through which I saw myself, the more I was able to see beyond my socially constructed constraints and as a result be more open to others as persons past their social context. As this process evolved I felt more and more liberated from the clutch of inner conflicts.

The story describes a situation in which I was faced by a moral dilemma of having to deal with social values totally unacceptable to me (the full story can be found

appendix (6B:139). At the time and for awhile afterwards I thought and felt in a way reflected in following correspondence.

<u>Corporal punishment</u>
<u>New insights</u>

(Written correspondence to Jack Whitehead 08.2008)
"I think this story was so crucial because I discovered something about myself which I really did not like. I hold racist notions. Maybe the students' answers fit in and justified my preconceived unconscious racist stereotype. In addition, the fact that I did not record what they said towards the end of the lesson might indicate that this reaction coincided with my unconscious self-fulfilling prophecy about the Israeli-Arab. The prevalent discourse pertaining to the Islamic Culture… 'It is a fundamentalist culture and nothing can be done about it - in a derogative manner'. I thought I was different. However this incident put a mirror to my face, reflecting the fact that I am a racist to some degree. Maybe because discovering that that is who I am and the fact that I am not proud of it, this moment was so intense".

 Freire asserts:
> "To understand critically what is different, we run the risk of making rigid
> value judgments which are always negative towards the culture which is
> unfamiliar to us … We must always be aware of one thing as we learn these
> lessons from cultural differences and that is that culture cannot be lightly
> judged by simply saying 'this is better' or 'that is worse'. But by that I do not
> mean that cultures do not have negative features that have to be surmounted. It
> has taught me to have an attitude, to practice a virtue that I reckon to be
> fundamental, not only from the political standpoint, but also existentially
> tolerance. Tolerance doesn't in any way imply giving up what seems to you to
> be right and just and good. No, tolerant people do not give up their dreams:
> they are determined to fight for them. But they do respect those who have a
> different dream from themselves. For me, at the political level, tolerance is the
> wisdom or virtue of being able to live with what is different so as to be able to
> fight the common enemy" (Freire & Faundez, 1989:17).

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I have read this passage several times along the path and I quote it here in full because it has both forcefully served my own reflective process and sharply conveys the insights I have gained and strive to practice. This can be probably seen through the deconstruction process I conducted pertaining to the lesson about corporal punishment with the Druze students which I summarised thus:

> " ... In the story about "Nakba Day" I wrote that my *conscious intention* at that point was to show that 'seeing the other' is a mutual act. The choice of words in this illustration reflects that I still held my position as a teacher trying to educate the 'other'. Later on, the Druze students and I lived the fact that 'seeing the other' is a mutual act by learning, sharing and laughing about everyday situations concerning marital problems, childrearing practices, etc...For the reader, the descriptions above might seem like a very small nuance, yet I believe they reflect an enormous change in my perception of cultural differences and the essence of being a teacher in a strange culture" (Monologue 24, March 17th 2006 Appendix 21:183).

In the honour of the family

New insights

The story describes a situation in which I was faced by a moral dilemma of having to deal with resolving my ethical commitment and position as a teacher and educator in a culture different from my own (the full story can be found appendix 6C:141). At the time, and for awhile afterwards, I thought and felt in a way reflected in the following correspondence:

(Written correspondence Jack Whitehead 08.2008)

> "It took me a long time to realize through the LTAR I was conducting that I cannot change my students or change social formations as I thought, but only influence, try and make my voice heard, expose the other to my worldview and be exposed to their worldview, maybe enabling us to 'fight the common enemy'. This incident questioned the issue of boundaries of my position, responsibility and influence on my students. If at that time I thought it was right to bring forth and expose my students to my beliefs and values, which might influence their worldview, this incident questioned my obvious

righteous 'white multicultural' hegemonic worldview. Who am I to influence them? At that point in time, I came to the resolution that the students live in the modern age, they can search for answers and be influenced by the media and others who share different worldviews within their society. The Israeli-Arab culture is as heterogeneous as any other culture; they don't need me, an 'outsider', to influence them. I don't want the responsibility".

Later on, as this still remained for me an unresolved conflict, I kept on searching within myself, braced by relevant literature for the right way to achieve peace with myself.

Horton: "If I have an idea, if I believe something, I've got to believe it's good for everybody. It can't be just good for me. Now if I believe that I've got some reason for believing it and I've come to that belief by a lot of processes …then I have a right to assume that other people, if they were exposed to some of the things I've been exposed to, if they had some of the learning experiences I've had, they might come to that same conclusion. So I'm going to try to expose them to some ideas, some learning that was mine, in the hopes that they will see the light. If I didn't believe that, I wouldn't think it was important what I believe. They've got to come at it from their own way. I don't see any problem with taking a position" (Bell et al.1990:106).

I changed my view coming to terms with myself. I gained support and encouragement to voice my values, expose the 'other' to my world-view in dialogical encounters. I realised that human rights are crucially important to me. In my eyes, a culture or religion that dehumanises and inflicts pain on any person, woman, child or man, for any reason, is a culture that should be contested. Therefore, yes, I want not only to influence them; I want to cause them to embrace my humanistic values. I definitely take a stand when it comes to defending defenceless people.

Still, I understand that this is a struggle that should be approached cautiously. One should be aware of the context and mindful of the appropriateness and fashion of stating one's opinion, as these are complex, delicate and at times dangerous matters. It

is also worthwhile to recall that our positions are likely to be bracketed by our own particular socio-historical context.

SLA kindergarten
New insights
The full story is told in DVD story number 9. It recounts my setting up a kindergarten for children of Lebanese refugees escaping to northern Israel upon the abrupt and hurried retreat of the Israeli army from the south of Lebanon after occupying it for almost twenty years.

Although this is not a case of me being in the void, it is a clear instance of my instinctive reaction and taking action.
(Written correspondence with Jack Whitehead 08.2008)

> "Upon seeing the refugees, a rush of adrenalin went through me… I was with my two sons, holding my two bags and I did not know what to do. And I don't know how and I don't know why, but on the door there, behind the reception, it said 'Manager: No entrance'. I dropped my bags and I opened the door and said to the people in the room; 'Hi, my name is Anat, tomorrow morning I am opening a kindergarten for the children".

> I acted without thinking. I think this almost instinctive reaction (of dropping the bags and barging in, stating my purpose uninvited) occurred out of a very deep humanistic conviction that I was not able to translate or express in any additional words.

> Part of my narrative is being first generation after the holocaust; it is not an abstract concept, it is part of me. All my life I have asked myself how I would have acted as a Jew and how would I have acted as a German. One value I have developed from this soul-searching is to do as much good as I can for people regardless of political conflicts.

Now I realise that I reacted the way I did not for the sake of the refugees but for the sake of my wellbeing, so that I could live with myself. I could have walked away and said, "Well, the authorities will take care of them". However, I think that the fact is that I am not politically as active as I would like to be. If I search deeper into what prevents me from being more active politically, it is that I am tired after so many years of having the dogs bark and the caravan passing; I don't have the emotional fibre any more to be physically active. But deep inside I am a disappointment to myself; I really don't accept these excuses.

But now I had an opportunity to live up to my values, to feel worthy, to set an example to my children and students, as I said in my storytelling "they were right on my front door". It sounds cynical, but now I realise that the rush of adrenalin, acting before thinking, was of the result of an instinctive egotistic need to live according to my embedded humanistic values".

As Buber and Freire assert, intellect (Buber) and consciousness (Freire) are inseparable from action, purpose, or intention in the act of education (Friedman, 1955:175; Freire & Faundez, 1989:28-9). I believe that the next quotation by Arendt captures the essence of my motives best.

Arendt refers to situations similar to the stories above as in relation to the thinking ego and its experience. She believes that consciousness that is full of obstacles is only a side effect. She adds that the criterion for action will not be rules agreed upon by society but …"Whether I shall be able to live with myself in peace when the time has come to think about my deeds and words. Conscience is the anticipation who awaits you if and when you come home" (1978:191).

I particularly agree with her next statement: "For the thinker himself this moral side effect is a marginal affair … It does not create values; it will not find out, once and for all, what 'the good' is; it does not confirm but, rather, dissolves accepted rules of conduct. And it has no political relevance unless special emergencies arise. That while

I am alive I must be able to live with myself is a consideration that does not come up politically except in 'boundary situations'" (1978:192).

As Arendt professes, such instances do not create values, rather they ignite a valuation process recognising the immediacy of what one is experiencing, endeavouring to sense and to clarify all of its complex meaning. To conclude, the process of acknowledging and venturing out of the void is eloquently articulated by Rogers and Stevens: "In getting close to what is going on within himself, the process … has much scope and sweep, for there is involved the present moment of experiencing the memory traces of all the relevant learning of the past. This moment has not only its immediate sensory impact, but it has meaning growing out of similar experiences in the past" (1967:22).

As an outcome of this learning experience, I realised that my actions are an outcome of a valuing process whose conception is in the past 'hidden depths' venturing to 'see ahead' mainly so that I am able to live with myself, my own self-worth and others' well being. This resonates with Korczak's plea for self-exploration of experiences from the past " … which starts with the teacher's self knowledge of his or her own spiritual biography by recalling childhood memories … as one's moral compass and the roots of one's values" (Efron, 2008:44).

Recalling childhood memories was the beginning of the next stage of my intellectual quest in unveiling "several possible levels of events within the very density of discourse", which will be illustrated next (Foucault, 2002:188-189).

THE PROCESS OF RESOLVING BEING IN LIMBO, 'THE ARCHAEOLOGY OF KNOWLEDGE'

The common theme in the 'feeling in limbo' stories (elaborated on page 34-36) is mainly the conflict between my discourse and the prevailing normalising discourse. This theme can be detected in many of my stories, for example the story on running the SLA kindergarten, questioning why I was the only one who initiated such an

action. I must acknowledge that many people from my vicinity responded and supported me along the way (Appendix 4:135). However the story 'In The Dead of the Night' concerning the graffiti of 'Transfer to the Arabs' (Appendix 5:137), and why no one other than myself took the initiative to cover them, explicitly puts this theme forward, and will be told in DVD story number 10. Through my storytelling I hope to communicate the sense of feeling in limbo, of my trying to figure out what is bothering me, and how to act according to my values which were negated. Through these stories one can sense the prevalent discourse in my local social contexts.

At the same time, I found refuge in the Hebrew Teachers' Training College (HTTC) from the prevailing discourse; here, the political orientation was similar to my own and, yet, across time, I felt a discomfort there, too. I stumbled, so to speak, upon the use of terms, phrases, jargon and essential language of 'otherising' and stereotyping that were and still are common discourse pertaining to Israeli-Arab students in HTTCs - in texts and research written or carried out by professionals from my very own milieu. The "visible that which had previously been invisible and seemingly natural" started to appear (MacLure, 2003:49).

My discomfort at being associated with such a discourse which, in my eyes, impedes true dialogical encounters was accompanied with questions and feelings that are best phrased in the words: "Just how is it possible to know that, to think that, to say that - these are the questions we should be asking" (MacLure, 2003:49). I started to research this issue based upon the hypothesis that there is a cognitive interface between the local social contexts and the institutional discourse.

This section is a synthesis of a two-year research project in which I tried to uncover the socio-historical context in order to understand the reasons for the 'otherising' prevalent discourse, as well as to unveil my perceptions and attributes regarding seeing the 'other'. This process is best defined by Foucault's term "The archaeology of knowledge". He suggests an approach which does not try to overcome conceptual or discursive differences but rather aims to analyse them, point out their differences and of what they consist. This is done by distinguishing between several possible levels of events. These levels detect "within the very density of discourse" how statements are

made, the appearance and enunciation of objects and strategic choices in their conceptualisation, the way new rules are derived or formed and even the way one discursive formation takes the place of another (Foucault, 2002:188-189).

In the coming section I shall lead you on an archaeological quest through different levels or layered strata I uncovered regarding the conflict between my discourse and the prevailing discourse. The first stratum is recalling childhood memories. That was the beginning of my self-exploration which probed my intellectual quest.

The outcome of this reflective process was the assumption that the educational socialisation factor is a significant fundamental component in our possessing 'blind spots', the causation for the 'otherising' discourse. Therefore, the second stratum is a description and explanation of the educational context in Israel at the time most members of the faculty, including myself, grew up. The third uncovered stratum is the institutional discourse. At this stage I searched for explanations of why people from my very own milieu, who hold the same humanistic values as I do, still use this very discourse and why I, too, have been a silent bystander and have not voiced my objection, understandings and values. A review of a few theories that clarified and explained possible reasons for this actuality is examined. The fourth stratum is researching and reconstructing the socio- historical aspect in order to understand today's reality; an influx of Israeli-Arab students in HTTCs, which surfaced in the 'otherising' discourse.

I keep in mind, as Jager conceptualises, that I myself am part of the discourse I am analysing and that my analysis is based upon norms and values which in themselves are the outcome of the same historical construction (2001:34). Furthermore, Jager warns that our bias is not based on truth, but only represents one position that is, in itself, the result of a discursive process. He proposes that, only when one possesses this acknowledgment, can s/he defend or modify his/her position (2001:34). I accept this and offer here my own hard earned truth.

THE FIRST UNCOVERED STRATUM: NARRATIVES

I will present a childhood memory where, for the first time, I recognised 'the other' as a human being exactly like myself. Then I inquired of my husband and my parents who hold the same humanistic values as I do, if they recall such moments. My husband's story, which is similar to my own, will be included in this section. Through my parents' stories I also learned about my grandparents (Appendix14:162). This phase in the excavation uncovered an accumulation of a hundred years of family narratives, contributing to the universalism and timeless dimensions of the possibility of experiencing moments of recognising the other.

MY STORY

Walking to school or roaming about the 'Valley of the Cross'- a section of Jerusalem - I was conscious and sure that I was one of the luckiest children on earth. I was one of the 'chosen people'. I was privileged enough to be born and be part of a nation that returned to its homeland after 2,000 years of exile. My friends and I were the first generation after the Holocaust. We were taught that the land had yearned for us for two thousand years. The land had feelings and I was chosen to fulfil our land's desire. I never knew there were other people who lived here during those two thousand years.

I would walk the footpaths in the mountains and say to myself, "Maybe I am the first to walk here since King David. Maybe I am walking in the footsteps of King Solomon." When I found pots or pieces of ceramics, I was positive they were from Biblical times or from Byzantine times. I was sure that the stone walls or fruit trees that had remained were very ancient. I cannot recall if this is what I had been taught or how or who led me to believe in this reality of mine. Here and there, I would see an Arab woman or man, but they were for me something from folklore with their special dress, walking with their donkeys -- they were like a collection of ethnic dolls. They were the 'Good Arabs' (Israeli-Arabs). However, in reality, the Arabs were non-existent in my world. Nobody told me that the pottery and the walls of rocks were of Arab villages that existed for years in the 'Valley of the Cross'.

The 'Bad Arabs' lived on the mountains surrounding us; they were the enemy. Other than the one memory written below, I do not remember how or when I started to recognise that Arabs were humans.

I was about ten years old, looking through a small book published by the Jewish Agency about the different countries in the Middle East, when I came upon a picture of a group of girls. They were really pretty girls in school uniforms. The small print under the picture read: "Jordanian high school girls in Amman."   I was shocked. I looked at the picture again and I saw that the girls were pretty and they even went to school and had nice uniforms. I was completely confounded because, up to that moment, I knew that all Arabs were 'bad' and, since they were 'bad', they must be ugly, like the witches in fairytales. I never thought of them as 'regular' people that led normal lives and even went to school. In truth, I had never even thought of them -- they were simply something out there that was 'bad'. I remember exactly where I stood, the sunbeams on the floor, my surroundings, I even remember the book and the picture because I went to look at it again and again. That was the first time I learned to see 'the other'.

I find it quite amazing how, in all the stories I collected over the years of the first memory of seeing 'the other', people remember so vividly the visual setting, their emotional state, their chain of thoughts and even their physical reactions. I presume that, from all our childhood memories, we remember these so strongly because of a dissonance, the breaking of mental modes previously held.

MY HUSBAND'S STORY

I remember very vividly where and when my political awareness started, even though I was only six years old. I was born in 1952, four years after the 1948 war that gave birth to Israel; this was a fact that was meaningless to me at the time. I grew up in a kibbutz in the north of Israel bordering on both Lebanon and Syria. The latter two were the ones who wanted to drive us back to exile or drown us in the Mediterranean for no reason other than being the 'bad guys'. That's what we were told at school and I was in my first grade. Around the kibbutz there were still the very noticeable ruins of six Arab villages that were still referred to by their Arab names by the kibbutz

people. The other children and I took them to be ancient archaeological ruins of our Biblical forefathers' time.

It was a summer evening around seven, supper-time at my grandma's and I was walking with my father along the same paved lane we used to take every evening from my parents' place to where my grandparents lived. My father was no Zionist and never had been, as I found out only much later in life. To me, at that time, everyone had to be Zionist or else evil. He was born in Berlin and had to escape in 1939 through a last-moment rescue operation of tens of thousands of German Jewish youth who were shipped to the USA, Great Britain and Palestine. My father was fifteen at the time and, to his last day, he remained a proud German Communist; much the same as had been his older brothers whom he never saw again.

As we were walking down the lane, I was recounting my school-day lessons to my father. It must have been one more of those lessons about how we, the ever-persecuted Jews, came at last after two thousand years in exile to our homeland and now these Arabs wouldn't let us live in peace even though they're so many and we're so few. My father heard me out and then said in a very matter-of-fact voice: "You know, this used to be their country and we took it from them by force."
To which I gave the much-rehearsed reply: "But it had been ours two thousand years ago and we'd been exiled by the Romans and now returned."

My father's reply to that, in the same quiet, unemotional, tone of voice was: "Who knows what happened two thousand years ago? Even if it's true, do you think that the people of Abel, Halsa and Hunin, three of the ruined villages around us, who were forced out of their homes only ten years ago, care about this ancient legend?"
I remember my head spinning, shocked upon hearing this. That evening I was busy thinking very hard my first political thoughts.

I assume that each generation and each person has to go through the experience himself or herself in order to embody the value of seeing 'the other'. There is a qualitative difference between talking about 'recognising the other as a person' and

experiencing the discovery that the other person is similar and equal to you in every way.

However, acknowledging my personal narrative as a possible significant factor in my ontological need in being a dialogical educator did not resolve the discomfort and 'feeling in limbo', my sensitivity to 'otherising' discourse, nor satisfy my curiosity in understanding the prevalent discourse in the institution where I worked.

THE SECOND UNCOVERED STRATUM: THE SOCIALISATON FACTOR

Prompted by the similarity between my story and my husband's, I had a compelling need to continue to uncover the social factors that influenced and even moulded my perception of myself and the other's identity. I assumed that the socialisation factor is a significant fundamental component in our perception of the 'other' and therefore continued to study the educational context in Israel at the time most members of the faculty, including myself, grew up. I now offer a series of explanations and analyses discussing first the issue of private narratives then expanding to include issues of collective memories and narratives.

EDUCATION AND IDEOLOGY

I am a graduate of the Israeli school system; my personal narrative is similar to the collective national narrative. I assume my education had some lingering effect upon my perceptions as an adult. Alexander states that the education of Jews in Israel has historically been closely tied to ideology. Schools were viewed and functioned as agents of ideology and therefore tended to become institutions of indoctrination rather than education. The Zionist revolution succeeded, in part, because it took full advantage of the socio-political ecological connection between school, community, youth movements and strong parental support, especially in elite kibbutzim and religious Zionist communities (2000:491). One must keep in mind that, at that time, I was very young and at a most impressionable age. What we were taught in school was the 'truth', an unquestionable fact; I am a product of those times.

Gur-Ze'ev explains that one important component for the legitimacy of the normalising education in Israel for the Jewish population was based on the major concept "death and life struggle over hegemony" (2000:410-15). He explains that normalising education is a manifestation of symbolic violence which formulates the individual and the collective memory, thus keeping the students in imminent blindness to the practices and concepts which produced them and their horizons: yet adds that the Zionist project could not have succeeded without overcoming diversity, destroying particular Jewish histories, identities and interests and creating a vivid myth of the 'New Jews' -- the Israelis. I would add that, at the same time, it destroyed the history, identities and interests of the Israeli-Arabs. He continues: "This victory was fundamentally an educational victory" (2000:364). This assertion has been confronted and argued for the past forty years: was it really necessary to destroy cultural identities, languages and traditions of the Jews that came from dozens of countries and the Israeli-Arab culture in order to achieve this victory?

THE LAND AS AN ENTITY

Another important component of the normalising education in Israel was the "Judaising of the Homeland" (Yiftachel, 2005). The "Judaisation" programme was premised on a hegemonic myth cultivated, translated and expressed in the school curriculum, literature, political speeches, popular music and other spheres of public discourse. The hegemonic historical and political perception of the land as being only Jewish created a national discourse dominated by an unproblematic historical linearity of 'forced exile' and subsequent 'return' nearly 2,000 years later; the concept being that the land belonged to the Jewish people and only to the Jewish people (Yiftachel, 2005).

"Zionist memory portrayed the land as empty and desolated, yearning for the return of its ancient Hebrew inhabitants" (Zerubavel, 1997:216). Yiftachel (2005) explains that there were two reasons for the "territorial ethno-nationalism". One was in order to quickly "indigenise" the immigrant Jews. The second reason was to conceal, trivialise or marginalise the existence of a Palestinian people on the land prior to the arrival of Zionist Jews.

He argued that a parallel discourse developed in reaction to the Arab-Jewish conflict as well as Arab rejectionism, elevating the exigencies of national security to a level of unquestioned gospel. These discourses made most Jews 'blind' to the State's Palestinian citizens. I assume that these facts become explicit in my husband's and my own story.

COMMEMORATING THE PAST

Zerubavel supports the views above from a sociological perspective. Examining the construction of the Israeli-Jewish national identity and tradition from an interdisciplinary orientation; she suggests that, because new nations need new pasts, they create new ways of commemorating and recasting selective historical events. These are not necessarily the product of government policy, but a creative collaboration between politicians, writers and educators. She proposes that the construction of a new nation's memory is one facet of creating a new national culture (1997:xv-xvii). She argues: "Collective memory can transform historical events into political myths that function as a lens through which the group members perceive the present and prepare for the future" (1997:9). At the same time and for the same reality described above, and equally powerful, the hegemony suppressed, silenced and kept from public knowledge many "events, facts, pictures, stories" which all became subjects and objects of, in Zerubavel's term, "collective amnesia" (1997:xvi).

INTERNALISING OF NATIONAL IDENTITY

I believe that the analysis above provides an explanation of the social and cultural construction factors that influence my internalisation of the national identity of the Jewish population. Kelman suggests that internalisation occurs when an individual accepts influence from another in order to maintain the congruence of actions and beliefs with his or her own value system (2006:4). Value congruence may take the form of cognitive consistency or the form of affective appropriateness, "where the induced behaviour is perceived as continuous with the person's self-concept" (2006:4). Although the above may suggest that the Israeli-Jewish population has internalised one national identity, the 'grand national identity' is a declarative form;

national identity is not an entity. As such, one can deduce from the Neo-Zionists and Post-Zionist discourse that there are those who internalised the above doctrines as "unquestioned gospel" and those that internalised "questioning the gospel" (Yiftachel, 2005). Both discourses are value-laden and, at times, evolve into religious beliefs that probably affect the perception of the Israeli-Arab population.

I find it quite amazing how my husband's and my own childhood memories mentioned above, fit like a hand into a glove with the socio-historical analyses. Our stories exemplify all the explanations above from a child's perception and might help in explaining and understanding the significance and the causation of blind spots that I assume many humanistic-oriented educators in the HTTC still hold.

THE THIRD UNCOVERED STRATUM: INSTITUTIONAL DISCOURSE
The knowledge and insights I had gained still did not reconcile the conflict I felt between my discourse and that of prevalent institutional discourse. Furthermore, I could sense an unbridgeable gap between the institutional rhetoric and reality; I still felt 'in limbo'. I wanted to understand what factors influence my and others' conduct in the institutional setting. At this stage I examined a few theories which might shed light on these issues. These varied theoretical frameworks include a social-psychological explanation, an anthropological social critical approach as well as an approach derived from a political science and mass communication perspective; for example: the concept of 'White multiculturalism' (Hage, 2000), the 'Spiral of Silence' (Neumann, 1993) and Kelman's social-psychological theoretical framework (2006).

I will encapsulate the rhetoric reality gap as follows: "The official rhetoric in the HTTCs is a multicultural educational discourse. The reality, in this case, is the fact that Israeli-Arabs for many years were unnoticed and were not offered equal opportunities, including opening Teacher Training Colleges adapted to their specific needs" (Peleg & Sakar, 2003:20). Therefore the upshot is that one must consider not only multicultural, but bi-national issues as well. However, since there are many generative issues that are the outcome of nationalistic ideological conflict that the hegemony discourse prefers to disregard, the ever-prevalent discourse is monoculture or white multicultural at best. I would add that the multicultural or monocultural

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discourse is not adaptable or appropriate to the context of Israeli-Arab students attending a HTTC. Moreover, I contend that by using these discourses, we are exempting ourselves from relating to the generative issue of the bi-national parameter embedded in the Israeli reality. One can sense this issue by reading between the lines of the quotations from the HTTC staff in studies conducted about multicultural issues.

For example:

"… demographically we are multicultural, but from the training perspective we are a melting pot, there is no multicultural ideology or training … the academic structure is monocultural according to the Ministry of Education demands" (Peleg & Sakar, 2003:40). Shamai and Binyamin assert: "This actuality enables the reproduction of the official multicultural discourse and the actual practice of everyday monoculture"(2004:425).

The description above of the political context is pivotal, since discourse and education are an outcome of this unfolding cultural-political strife of: "… the conflicting perceptions of time and space and the ways they affect the perceptions of the boundaries of the collectivity" (Ram 2000:43).

THE VARIED THEORETICAL FRAMEWORKS

I have tried, as mentioned above, to explore further the reasons for this rhetoric reality gap I have been witnessing daily, looking for theoretical foundations of the prevailing institutional discourse and its generated rhetoric as well as of my sense of powerlessness against it.

One concept I have come across was 'white multiculturalism'. Hage, coming from an anthropological and social-critical point of view declares it an entity in a subjective formation; he argues that 'white' is a dominant mode of self-perception, although I would add an <u>unconscious one</u> (2000:15). This white belief in one's mastery over the nation, whether in the form of a white multiculturalism or in the form of a white racism, is what he calls the "white nation" fantasy (2000:18). With minor modifications, colour not being the issue but rather ethnic origin, this social analysis

is appropriate for this discussion and may well be at the heart of the rhetoric reality gap.

The 'Spiral of Silence' theoretical framework, deriving from political science and mass communication is another notion that I thought might fit in trying to understand my failure at times in expressing my views (Neumann, 1993). In very simplistic terms, the theory focuses on a person's willingness to voice opinions on an issue depending on whether s/he feels s/he is in the majority viewpoint or the minority one. Salmon and Kline suggest yet another applicable view and expatiate on the term 'reference groups'. They propound the theory that these might play a more important role in reinforcing a person's minority opinion and their willingness to speak out on an issue (1985 in Spencer & Croucher, 2008:142). My own weakness can be interpreted through either. The rhetoric was generated by the majority discourse of which I no longer felt part. I have had a hard time finding my reference group.

Kelman offers a model within a social-psychological theoretical framework which conceptualised for me my own and others' conduct and participation in the institutional discourse. He distinguishes between three processes of social influence- compliance, identification and internalisation - each defined by its own set of antecedent and consequent conditions (2006:3). The three processes can be reconceptualised with reference to the social system -- society, organisation or group -- within which they are generated and to which a person's acceptance of influence is directed. When viewed in the context of a particular social system, each process represents a distinct way in which each person meets the demands of the system and maintains personal integration in it (2006:11).

This phase of my research coalesced into an intense emotional process that I underwent when some members of my milieu questioned and rejected my motivation for researching this subject, conceiving it as a controversial issue and a political act on my part, believing that this issue is best laid quiet. However, at this point in time, as I was more conscious and understood the circumstances better, I had a clearer vision of the factors involved and was convinced that the research was important in order to enhance a more dialogical discourse with which I would be able to live. I therefore

continued to research. Shamir postulates: "Who speaks up and who remains silent is thus not only a function of social conformity considerations, but no less a matter of people's need to express their values and of politics" (in Spencer & Croucher, 2008:143). I had an inquisitive necessity to dig deeper. I wanted to learn the socio-historical background that led to today's reality, which up to this research was a 'blind spot' for me. In Freire's words I was performing a liberating form of educational practice which by definition proposes 'archaeology' of consciousness (1985:114).

THE SOCIO-POLITICAL ASPECT OF TEACHERS TRAINING COLLEGES FOR THE ISRAELI-ARAB POPULATION

Wagner argues: "… educational research which refers to particular people in particular locations, times and contexts which can generate new knowledge and be useful for researchers and practitioners must begin from ignorance, not truth" (1993:21).

My research then took me through a journey in time, starting with Bauml (2007) then Al-Haj (1996) continuing with Mar'i (1978) all the way to 1956, with Tibnawi and the Ottoman Empire, where I stopped researching. The full historical account is in Appendix, 15:164. My findings, the socio–historical perspective, the particular historical references, my understanding of how and why this reality came into being, did not answer or resolve the inner conflict I felt before conducting this study. In fact, my discontent and discomfort grew into anger and agitation since I am part of my society and ethically cannot divorce myself from being part of its narrative. These historical facts persuaded me of the importance of dialogical relations as indispensable acts in order to be moral and ethical.

I summarise the knowledge I gained while conducting the 'archaeology of knowledge' and its significance in influencing me as research practitioner as follows: I learned that my narrative was affected, to a great degree, by the socialisation factors inherent in the normalising and ideological education prevalent at the time I grew up: it was the basis and genesis of the process of internalising the national identity and

commemorating the past which had a lasting effect on my perception of the Israeli-Arab students. The second lesson I learned derived from a sociological-psychological perspective: I now understand the complexity of theories and explanations for my reactions and actions in the past as well as in the present when negotiating in my social environment and in the institutional setting.

Now, as an outcome of the emotional and intellectual endeavour I had gone through, my ability to see through socially constructed identities and perceptions of members of my milieu is enhanced. Furthermore, I understand the reasons for their rejecting so forcefully my interpretations of the findings. Yet, I would like to assume that, if they did know the facts I have uncovered, their rhetoric would change and so would their reality.

Becoming attentive and developing a dialogical aptitude liberated me to some extent from many socially constructed perceptions and underlying assumptions. Likewise, it enabled me to see behind socially constructed discourses and become less judgemental in striving to improve as a better dialogical educator. The DVD story number 11 is most significant regarding this section since I composed it from 'otherising' terms in the literature I read, along with sayings that I actually heard in the institution where I worked. In this story I am speaking as an Israeli-Arab student who tries to unravel codified 'white-multicultural' politically correct discourse, relating to her status as a student in a HTTC. The video is intended to communicate the complexity of the rhetoric reality gap.

The process of conducting archaeology of knowledge, which included elements of stripping away, was a very significant means of getting closer to my core self-values through intellectual inquisitiveness. I parallel it in a way to Polanyi's passion for intellectual honesty and his demand that the reality of mental life is acknowledged and a clear understanding of it be sought. It corresponds with his quest of realising " ... the crippling mutilations imposed by an objectivist framework ... " and turning with a fresh mind " ... to the task of reinterpreting the world as it is and as it ... once more will be seen to be" (1964: 381).

CORE-SELF

The unveiling and revealing of my core-self are done through the story-telling and explication of the explanatory factors through my writings. I believe that the value content of the core-self is significant for becoming a good enough dialogical educator, specifically in the expression of embodied emotion. I assert that some emotions are values. Values of love for humanity, passion for justice and human rights are I believe enmeshed in true dialogical relations; this assertion and belief will be elaborated upon next.

Intellectual honesty, acknowledgement of mental life, becoming close to your core-self has positive connotations. But is it so? What if the core-self is a dark pit of hatred? If intellectual honesty and the innate need to be closer to the core-self can lead to using education as a doctrine of hate, as seen in many parts of the world in all historical times, then these two traits are not sufficient in my eyes to define a good enough dialogical educator.

To illustrate this point, I would like to mention Heidegger. It was quite obvious to me from the start of my research that, since I am learning the issue of stripping away our understanding of being and human existence, Heidegger's writings are pivotal to my discussion. He cannot be dismissed as not being intellectually honest. Furthermore, Heidegger made his mental life a shady reality. He seemingly came closer to his core-self when he joined the National Socialist German Workers' Party and was an active Nazi, actively informing and firing from the university staff Jews and non-Nazis (Wolin, 2003:1-3).

At the very same time that Heidegger was developing his intellectual honesty and exposing and acting in accordance to his core-self values, others, ordinary people, some with no accredited education, endangered their lives and all they held dear and true in order to act according to their core-self values by humanitarian acts. 22,211 men and women from 44 countries who have been recognised as Righteous among the Nations, represent over 10,000 authenticated rescue stories. The Righteous among the Nations acted upon their core-values, disregarding the very life-threatening norms and values of those times, in order to act morally.

Fromm, when referring to moral character states: "I believe that to recognise the truth is not primarily a matter of intelligence, but a matter of character. The most important element is the courage to say no, to disobey the commands of power and of public opinion" (1962:180).

THE VALUE CONTENT OF THE CORE-SELF

For a good enough humanistic dialogical educator, a third component might be the most meaningful. The third component is the value content of the core-self: Love for humanity and a passion for human rights. Let me at this point modify my basic assumptions. Many, if not most, people present themselves as possessing an innate love for humanity; however, my rhetoric reality gap research, as well as dismaying life experience, have proved to me that many times when the declared beliefs and values are put to test on practical, everyday matters such as racism or stereotyping, they tend to fail, due to justifications relating to historical, ideological, religious, national, cultural and/or basic security aspects conceived as 'truths'. As mentioned in the section on the rhetoric reality gap, I am surrounded by people who are intellectually honest, who are conscious of their mental life, who are very moral, humanistic and ethical, but do not acknowledge some of their blind spots regarding Israeli-Arabs.

Fromm explicates on the properties of the core–self which includes love for humanity and three other orientations that he asserts can be presented separately or together. He terms it 'biophilia'. "I believe that the person, man choosing progress can find a new unity through the development of all his human forces, which are produced in three orientations. These can be presented separately or together: biophilia, love for humanity and nature and independence and freedom" (1964: 36-7).

I suggest that not all of these orientations can be presented separately; you cannot be humanitarian if you do not believe that every person has a right to independence and freedom. You may appreciate your independence and freedom but also should act for

the sake of people's freedom and independence, or as Fromm states further on, one must take action so that those you love live in freedom (1964: 36-7).

Two themes emerge from Fromm's words. One is love of life, which he classified as love for nature and humanity: biophilia. The second is the necessity of taking action, to be productive, to work towards unity; these are essential core-values.

> "There is only one possible, productive solution for the relationship of individualized man with the world: his active solidarity with all men and his spontaneous activity, love and work, which unite him again with the world, not by primary ties but as a free and independent man" (1946: 36-7).

LOVE OF LIFE

In this thesis I am using the expression 'dialogical educator' without ever pausing to give it a proper and thorough definition. Although this eludes me, I have been aiming here throughout to uncover from within and by my reading the core-values that are the making of this educator I strive to be. I have found out that a major core-value which defines a dialogical educator and is required to make one is love of humanity in the sense I derive from Fromm's use of 'biophilia'. The authors I read for this paper have distinctively pointed, from both philosophical and psychological perspectives and as an educational approach, to the importance of love for humanity and passion for the teaching profession.

In 'I and Thou', Buber states:

> "Feelings dwell in men; but man dwells in his love. That is no metaphor, but the actual truth. Love does not cling to the I in such a way as to have the thou only for its "content", its object; but love is between I and thou. The man, who does not know this, with his very being knows this, does not know love; even though he ascribes to it the feelings he lives through, experience, enjoys and expresses. Love ranges in its effect through the whole world. In the eyes of him who takes his stand in love and gazes out of it, men are cut free from their entanglement in bustling activity ... In a wonderful way, from time to time, exclusiveness arises - and so he can be effective, helping, healing, educating, raising up, saving. Love is responsibility of an I for a thou" (Buber, 2004:19).

In 'Between Man and Man' Buber, when referring to love in a dialogical relationship, writes that although dialogic is not to be identified with love, "love without dialogic, without real outgoing to the other, the love remaining with itself - this is called Lucifer" (1955:21).

Freire's understanding is that dialogue cannot exist in the absence of a profound love for the world and for human beings; it is not possible if it is not infused with love. Dialogue is necessarily the task of responsible subjects and cannot be an act of arrogance but should found itself upon love, humility and faith (Freire, 1972:62-64).

Korczak asserts that teachers have to understand that children are unique individuals, as complex and full of contradictions as an adult and have to be respected (Efron, 2008:45). He differentiated between a teacher's "sentimental love" which sees the child in a romantic, glorified way and the more mature and realistic "pedagogical love", which respects the child for who she or he is and recognizes that the child's world is "not trifling, but significant, not innocent, but human" (Efron, 2008:45).

Rogers, in his own words, has " ... come to think that one of the most satisfying experiences ... and also one of the most growth-promoting experiences for the other person – is just fully to appreciate this individual in the same way that I appreciate a sunset … ". Prizing or loving and being prized or loved has been experienced by him as very growth enhancing. According to him when people are loved appreciatively, not possessively, they bloom and develop their own unique self. The person who loves non–possessively is himself enriched. These are elements which make communication between persons and in relationship to persons, more enriching and enhancing (1969:236-7).

Rogers' view of freedom sums up for me the core-values discussed above. Freedom to him means to what extent a person can unreservedly be in touch with his or her valuing process and thus behave in ways that are self–enhancing. He believes that individuals who are in touch with their experiences come to value such directions as

sincerity, independence, self–direction, self–knowledge, social responsiveness, social responsibility and loving interpersonal relationships (1967:28).

Intellectual honesty, getting closer to one's core–self, embracing values of love and passion for humanity and the responsibility to act upon these values, I argue, are important attitudes for a good enough dialogical educator. The struggle to live accordingly was a very painful ordeal and yet also a rejuvenating one. It was indispensable in order to act upon my innate need and find ways to become a better dialogical educator as described next.

THE SIGNIFICANCE OF THE UNVEILING MY CORE-SELF

My core-values are not abstract conceptualised terms. I realised through my learning process that my values are first of all emotional reactions to the world. Then I had an insight that these particular values are my emotions. Or, conversely, some emotions are values. This is in accord with the emotivism theory that conceptualises the idea that moral judgments do not function as statements of fact but rather as expressions of the speaker's or writer's feelings (Wilks, 2002:12). After every educational encounter I walk out feeling something, feeling, not 'knowing', as my reflection cycles always start with an emotional component. Only after this processing and distancing myself from the concrete situation am I able to start reflecting upon myself, then on my students considering, among other things, our specific socially constructed circumstances.

VALUES AND EMOTIONS

The interconnectivity of emotions and manifested values is reflected in the stories and through their chronology. This was not strictly a linear process; it was dependent on the depth, magnitude and essence of my negated or enforced values. These, in turn, influenced my being in the world, enhancing my becoming a better dialogical educator by attaining some new attributes and dialogical skills.

It started long before I became a practising researcher, as a kindergarten teacher and developer of the Video Band. Later on upon opening the 'SLA kindergarten' (Appendix 4:135) and writing over the racist graffiti of 'Transfer to the Arabs' (Appendix 5:137), I acted instinctively; at that time I felt tormented. This strong reaction was probably an outcome of the conflict between my being in the world, which is zeal and passion for humanity and life, and what I saw around me. These are not values that I hold, they are me. The outcome was taking responsibility and responding creatively and morally in order to live in accordance with my ontological values.

Where I felt 'being in the void', stories 'Corporal punishment' and 'In the honour of the family' (Appendix 6B:139, 6C:141), my initial reaction was petrifaction. Then the feelings accompanying them were vexation, concern, disappointment and perplexity. These strong reactions were probably an outcome of the conflict between my ontological values and epistemological conflict originating in a multi-layered and complex cognitive dissonance episode.

The ethical struggle was mainly between my belief that the students held my humanistic universal values and perceptions pertaining to children's and women's rights and finding out that they did not; as I understood at the time. The ethical struggle was between my role as a teacher of a certain subject and my role as an educator. The ethical struggle was between my conceived perceptions as an agent of social change and exposing them to my values and norms that may endanger their lives if they should adopt them, and many more layers of conflicting values, to which I have no answers to this day. The outcome of the learning from 'being in the void' was acquiring new values of attentiveness, becoming less judgmental and recognising my socially constructed constraints.

The next stories, 'My kindergarten children were the best teachers', 'The best professors in the world were my babies' (Appendix 1:129), and 'I left my boys with no food' (Appendix 8:143) occurred in different chronological times. As written above, the valuing process is not linear; it is more like a pendulum swinging back and forth, depending on the content and context of the ethical conflict.

Yet, in all these stories, my initial reactions were the same, intuitively acting upon the emotions provoked by these situations. The emotions were: first and foremost, love for my students and the children, recognising and respecting people. I consider children, babies and toddlers as 'people'. These values were being negated. My reaction was a 'motherly' response of protecting the self-image and dignity of those under my care. These four very strong values that I hold propelled me to be attentive, amazed, surprised, inquisitive and take action in order to change the social practice or theory I felt degrading to their potential and feelings of worth.

I would like to assume that the valuing and learning process I had gone through, my becoming a better dialogical educator sensitive to the social constructs of our different identities and thought processes is reflected through the stories, 'When you come home what do you do?' (Appendix 9:146), 'My name is Mayssalon Abu-Salach' (Appendix 11:151), and 'Druze students, corporal punishment' attached herewith (Appendix 8:143). DVD story number 12 is intended to communicate the embodied meanings of the changing nature of the learning process, the complexity of accepting the other without being judgemental, of being more dialogical.

In these stories, the initial feeling was 'being in limbo'. They occurred after I was conscious somewhat of the extent of my socially constructed identity and value systems; I was able therefore to pursue both indispensible courses in my dialogical attitude: my ontological inquisitiveness, initiated after my encounter with customs of another religion and my epistemological inquisitiveness investigating the rhetoric reality gap. At this stage I was in a receptive and attentive mode. Being receptive, attentive and respectful and believing in the potential and originality of mind, uniqueness of children and adult students as well, are values which I have cultivated since becoming conscious of their importance as a dialogical educator.

One might sense my learning process through listening and watching DVD story number 13. In the next episode with the Druze students, at the conclusion of the corporal punishment lesson described above, I said there, "You know I never hit my children, neither me nor my husband, maybe here a spank, there a spank, I don't

remember, and you know that in my eyes it is a terrible thing to hit children. I always say don't do to children what you would not do to adults. But you know what? This morning I did something that in your eyes is just as terrible as for me hitting children... I left my children with no cooked food".

By initially trying to learn about the 'other' I learned about myself. Today I recognise and embrace my core–values. I also came to acknowledge, in a long and painful ordeal, the fact that, in order to be liked by others, to be in the consensus, I had conformed, disregarded and negated these very values.

Rogers postulates that the psychologically-mature adult trusts and uses the wisdom of his organism knowingly. He realises that if he can trust his feelings and intuition, these may be wiser than his mind; that, as a total person, he can be more sensitive and accurate than his thoughts alone. The locus of evaluation is established firmly within the person, it consists of letting oneself down into the immediacy of what one is experiencing, endeavouring to sense and clarify all its complex meaning. The process is of a fluid, flexible, changing nature. It is highly differentiated. General principles are not as useful as sensitively discriminating reactions. Likewise, the valuing process contains hypotheses about consequences.

The valuing process I have undergone are paralleled in many ways with that of Rogers, of a changing nature, yet not always fluid and flexible and never linear; a process regressing and progressing from highly differentiated discriminating reactions, to general principles and back again in a never-ending cycle.
There are many similarities between Rogers' valuing process and Korczak with regard to an educator's self-knowledge. Korczak maintained that teachers educate from their own moral vision; he therefore advises teachers to delve deeply into their own values and moral underpinnings, "Be true to yourself" (Korczak, 1967:247).

Korczak and Rogers defend their advice to us that we use reflection as a means of getting close to one's values and morals (Efron, 2008:44; Rogers, 1969:154). This process of reflection which I describe as inner dialogue is both emotionally taxing, and as discussed next, difficult to maintain.

INNER DIALOGUE

Inner dialogue was broached here throughout as the main pivot in my getting close to my core values and becoming a dialogical educator. I now wish to focus on its meaning and significance to me and to suggest that it was an imperative component in my achieving a dialogical attitude in the growth of my educational knowledge.

The essence, substance and distinguishing attributes of inner dialogue are the subject of controversy between Buber and Rogers. While Buber clearly objects to using the term 'dialogue' in referring to the phenomenon of self–meeting and illustrates his insistence on rather precise use of terminology, Rogers definitely relates the "other within" with which a dialogue takes place. He questions Buber for not relating in his writings to inner dialogue. Buber on his part stresses that in a true meeting or dialogue the differences between partners are "prized", a view Rogers is willing to accommodate by allowing that typically the otherness within is "not something to be prized" (Cissna & Anderson 2002:146-7).

Rogers maintains that there are similarities between the 'I – Thou' dialogical encounter and inner dialogue. These are the elements of meeting with the other, the vivid moments of surprise upon meeting the other we had not acknowledged before and prizing such moments. He appears to be speaking metaphorically of the personal surprise element of inner dialogue and compares it to the surprise of encountering someone or something new. Buber in response wants another term for this. He accepts the element of surprise in both cases but refuses to see the personal inner encounter as dialogue. He asserts that although "a man can surprise himself", and that for what he calls dialogue, there exists necessarily the moment of surprise, these two instances of surprise occur "in a very different manner" (Cissna & Anderson, 1997:67-8).

Later on Buber related to the issue of a 'dialogue within oneself' in his essay: 'The Word that is Spoken'. In this essay he noted that the "so called" dialogue with oneself is possible only because of the basic fact of men's speaking with each other; it is the internalization of this capacity. He called it "thinking" and "speaking the inner word"

and then referred precisely to the qualities he had argued were absent in inner dialogue: "the ontological presupposition of conversation", "the otherness" and "the moment of surprise" (Cissna & Anderson 2002:70-2).

Arendt attributes a great significance to what she describes as the "solitary dialogue between me and myself" which, according to her, is the essence of the action of thinking. Conducting inner dialogue has major moral and ethical implications. She states that the actualization of consciousness in the thinking dialogue between me and myself suggests that difference and otherness are the very conditions for the existence of man's mental ego, which actually exists only in duality. The thinking ego performs a dialectical act which proceeds in the form of a silent dialogue. This dialogue she distinctly binds with moral judgements.

Although, in her words: "The faculty of judging particulars, the ability to say this is wrong, this is beautiful and so on, is not the same as the faculty of thinking", the two are interrelated as are consciousness and conscience. Thinking, the soundless inner dialogue, "actualizes the difference within our identity as given in consciousness and thereby results in conscience as its by-product". Judging is the liberating effect of thinking, it realizes thinking and makes it manifest in the world of appearances. Thus, the manifestation of the wind of thought is not knowledge; it is the ability to tell right from wrong, beautiful from ugly and this, " ... at the rare moments when the stakes are on the table, may indeed prevent catastrophes, at least for the self " (Arendt, 1978:187-193).

I find the extended discussion above on the meaning and nature of inner dialogue vital in understanding its significance in my own development process and in explaining decisions I made and actions I took. Having stumbled upon the controversy between Buber and Rogers and, subsequently, upon Arendt's ethical approach, these were for me instances of deep insight. I related firmly to Arendt's forceful statement of the rare moments when one is required to make an active and tangible moral decision, recalling the event told in my story, 'In the Dead of the Night' (Appendix 5:137).

I then re-read the monologues and listened to my stories and found reflected in them the ongoing inner dialogues I have been conducting with myself these last years.

In these inner dialogues I have met the other in myself many times. I am now a Post Zionist; I met myself as a young girl manifesting the Zionist doctrine. I now live according to my values, frequently not in the consensus. I met the other, the mother who risked her children's well-being during Katusha rocket attacks in order to be part of the consensus. These are very vivid moments of meeting the other within, in which I was taken by surprise, even overwhelmed. I cherish these enlightening moments as turning points in uncovering my core values and in becoming a better dialogical educator. A significant instance illustrating it is the story 'Reincarnation' (Appendix 10:147). I include DVD story number 14 to help communicate the ongoing process of inner dialogue which contains intensive emotional components such as realisations of my own limits, shortcomings and blind spots which are continually disclosed.

Additionally, I suggest the basic elements inherent in dialogical encounters, as articulated by Cissna and Anderson, are identifiable to some extent in my inner dialogues: immediacy, emergent surprise, strange otherness, collaborative orientation, vulnerability, mutual implication, temporal flow and genuineness (2002:237-8). This will be elaborated on further in the section Units of Appraisal. Inner dialogue is however a unique form of a dialogical encounter, other manifestations of various dialogical encounters which will be discussed next.

DIALOGUE

To recapitulate and clarify the ambiguity of the term 'dialogue', I would like to offer a distinction between four dialogical instances based on the knowledge I gained as a research practitioner.

First, I would like to reclaim the integrity of the term. The term 'dialogue' has been stretched beyond its limits and used in multipurpose and multifaceted interpretations. In his 1955 book "Between Man and Man", Buber had already differentiated and explained that some dialogical encounters that appear as dialogue are not such, since they lack the essence "of dialogue of life". He remarks that he knows three forms of 'so-called' dialogical encounters. The first is the genuine dialogue that he notes has become rare. The second is the technical dialogue that is intrinsic in human existence in modern times. The third form is the monologue disguised as a dialogue. Buber expands and explains the nature and content of different forms of monologues disguised as dialogues: a debate, conversation, friendly chat, and a lovers' talk. Concluding with "… what an underworld of faceless spectres of dialogue!" (Buber, 1955:19-20).

I wonder how Buber would have reacted to reading Anderson and Cissna's article (1998: 64-7). They remark that interest in dialogue has grown in disciplines across the human sciences and list those contemporary scholars in the next two and a half pages. They continue by suggesting that they show the usefulness of dialogue in the forthcoming situations: in addressing public and private phenomena, in cultural, political and personal events, in interventions of organisations, communities and in understanding educational, religious and psychotherapeutic contests. They conclude by saying that the scholars they mentioned approach dialogue in ways that are generally consistent with their definition of dialogue: which I argue is inconsistent with the concept as formulated by Buber. They do state, however, that these accounts do not consider the temporal dimension of dialogue (Anderson & Cissna, 1998: 64-7). It is even more intriguing trying to understand interpretation of the term 'dialogue' as it appears on the Internet where there are 48,700,000 sites on Google referring to the term 'dialogue' (Accessed: 25.03.10).

I would like to reclaim the very special spiritual aspects of dialogue, respecting Buber's, Freire's, Rogers' and Korczak's understandings and acknowledging those rare moments and encounters. To emphasise this point, I will refer to an instant in which Rogers quoted Buber:

> "In those rare moments when a deep realness in one meets a deep realness in the other it is a memorable 'I- thou relationship', as Martin Buber, the existential Jewish philosopher, would call it. Such a deep and personal encounter does not happen often but I am convinced that unless it happens occasionally we are not human" (1969:232).

I have come to recognise as a research practitioner four attributes by which I distinguish a dialogue:

- Inner dialogue – elaborated upon extensively in the section above.
- Dialogical personality - One cannot 'do dialogue': this idea is against the basic understandings of the dialogical relations. You may be a very attentive and good listener, you might feel empathy for the other, but that is not dialogue. Unless there is an emotional investment and value substance in the relationship, it is not dialogical, in my view. In Buber's words: "… In the house of speech are many mansions and this is one of the inner … but perhaps I have only to learn something and it is only a matter of my 'accepting' … We may term this way of perception *becoming aware* … The limits of the possibility of dialogue are the limits of awareness" (1955:9-10).

- Dialogical intention - A dialogue can take place between two people when, and only when, both participants are willing to be in such a relationship. I have found that I cannot be in dialogue with those who are not genuinely inclined to such an interaction, although my view here is dissimilar to Buber's dialogical moments of 'communion'. According to him there can be receptive hours in life when " ... a man meets me about whom there is something, which I cannot grasp in any objective way at all, that 'says something' to me ... enters my own life. It can be something about this man, for instance that he needs me. But it can also be something about myself "(Buber, 1955:9-10).

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Anderson and Cissna describe Buber's 'communion' as risking oneself into relations of ambiguity and contingency; "the challenge of inviting what you cannot predict without the comfort of knowing ahead of time how you will react the next moment" (1998: 90). I find their concept to be more fitting to my process of attaining an attitude of unknowing, of approaching being in the unknown. What seems to me missing in there is the spiritual aspect inherent in Buber's idea of dialogue. Both, I suggest, fail to note the reciprocal intentions I believe are required of dialogical partners. As such, when referring to dialogical encounters in this thesis it is always in view of this reciprocal nature.

Dialogical atmosphere - This can exist at times in group interactions. It can be assumed that some vectors of dialogue do exist in such instances but they seem to lack the strong rapport of a dialogue between two. The most essential vector I have come to recognise present in such instances is first and foremost, genuineness. By dialogical atmosphere I mean there can be sensed a quality of a whole, sincere, dialogical intention among the group members. Bohm who sees the essence of dialogue as a "testing ground for the limits of assumed knowledge", which might open up a new avenue of communication between ourselves and the planet, considers dialogical atmosphere to be a "remedy for the universal fragmentation" (2006: xvii).

In this section, I have discussed some theoretical aspects of the term 'dialogue'. Next, I will try to assess my own dialogical educational encounters, using LTAR methodological requirements of assessments and validation.

UNITS OF APPRAISAL, LIVING STANDARDS OF JUDGEMENT, LIVING LOGICS AND LIVING THEORY

The gradation of acknowledging my core-values through inner dialogue led to my understanding of the reason and different significances of 'being in the unknown'. In a later stage of my development as a research practitioner, my core-values enabled me

to examine my being in the world and specifically evolved into my living standards of judgments by which I examine my dialogical educational encounters.

My units of appraisal, living standards of judgment and the living logics, help me constitute my living educational theory with my educational responsibility; these will be elaborated upon next. By a unit of appraisal, I mean an explanation of educational influence in learning. By a standard of judgment, I mean the criteria that are used to evaluate the validity of my claims to knowledge. By logic, I aim to signify a mode of thought that is appropriate for comprehending my actions and explanations.

The nature and quality of the units of appraisal, the living standards of judgment and the living logics changed continuously as I started to live out and practise my educational theory. They revolved first around vectors of dialogue, to which I then added emotions as units of appraisal and standards of judgment.

Next in the dialogical spirit, I shall examine my understandings of these vectors through extracts and recordings of my students regarding educational encounters. Through their writings I will evaluate the validity of my claims to knowledge concerning issues of ethical conduct, taking action and examining whether the generated living educational theory is lived through others; this will be done according to the National Association for the Education of Young Children (NAYEC) Code of Ethics (2004, 2005).

I shall conclude this section with assessing my actions through the ethical teachings and maxims written in the ancient Mishnaic tractate, Ethics of the Fathers.

VECTORS OF DIALOGUE

The first standards of judgment I propose are the vectors of dialogue articulated by Cissna and Anderson who state that they are indispensable in the emergence of dialogue (2002). I hold myself accountable to living according to my values to the best of my ability, in my unique constellation of historical and socio-cultural contexts. I would like you, the audience, to evaluate the validity of my knowledge-claims in my living educational theory generated in this thesis according to these vectors.

They write:

> "We have discussed how the work of Buber, Rogers and other thinkers seems to rely on some basic elements in defining dialogue. Dialogue appears to emerge in conditions of:
>
> - Immediacy: Dialogue partners are present for each other, both in the now and in the here sense of 'present'...
> - Emergent surprise: Dialogue partners find themselves open to unanticipated consequences of their encounter. If they hold goals, they hold them flexibly and are ready to revise, to improve and to reframe their interpretations.
> - Strange otherness: Dialogue partners assume that the other is not only another person, but that he or she is a person whose depth cannot be understood fully from outside. Dialogue partners, in other words, are also uniquely mysterious. In order to confirm or accept them, we must notice how different they are from ourselves…
> - Collaborative orientation: dialogue partners assume that communication is not something done to others, but is a meeting of one's own ground with the unique ground of the other…
> - Vulnerability: dialogue partners are willing to be changed by the experience. Thus, dialogic contexts are perceived as risky by many people.
> - Mutual implication: dialogue partners are interdependent for their sense of self, each constructing self, other and relationship all at the same time…
> - Temporal flow: Dialogue partners realize that history matters…
> - Genuineness: Dialogue partners trust that the others speak from a moral stance of honesty and their speaking is not fundamentally static or tactical…Buber expressed this as a difference between *seeming* and *being* as modes of interpersonal existence. (2002:237-8)

I would like to add that being real is not something one can take for granted. This thesis is concerned with becoming real so that the dialogical encounter is genuine.

Rogers refers to this very same point:

> " ... it is more constructive to be *real* than to be pseudo-empathic or to put on a façade of caring … to be genuine, or honest, or congruent, or real means to be this way about *oneself*. I cannot be real about another, because I do not *know* what is real for him. I can only tell - if I wish to be truly honest - what is going on in me … Actually the achievement of realness is most difficult and even when one wishes to be truly genuine, it occurs but rarely. Certainly it is not simply a matter of the *words* used … Only slowly can we learn to be truly real "(Rogers, 1969:112-15).

Furthermore, I will use one of these very same vectors – genuineness to examine my dialogical practice. First, however, I would like to add another factor by which to judge my actions and living theory.

EMOTIONS AND FEELINGS AS UNITS OF APPRAISAL AND STANDARDS OF JUDGEMENT

I suppose that at the onset of a discussion involving the vast topic of emotions and feelings I am required first to put into more words my meaning when using the terms. Arnold remarks that one of the problems in discussing emotions, among many, is the definition of the term (Arnold, cited in Frijda 2008:68). It seems that although each discipline tries to contribute its own definition to the terms emotions and feelings as well as the distinction between the two, they also raise new questions along the way and elude precise and final answers. Solomon comments that although one might want to define these terms before a discussion begins, from his experience the definitions are context-dependent, influenced by cultural and personality constructs and therefore the defined concepts emerge only at the end of the discussion, and even then they are only tentative and appropriate only within a limited context (Solomon, 2008:4). In light of this I tried to conduct a discourse analysis of my own writings and to find out what the distinctions were that came up through the text. Reviewing my use of these terms and those used by the theorists I quoted I came to a practical distinction that I find suitable for this paper. I use the term emotions to express

psychological experiences, dispositions and long term states of mind. I use feelings to relate to something less complex and to momentary sensations that many times are the constituents of emotional states.

My assertion throughout this thesis is that 'coming from the unknown' which is saturated with moral and ethical conflicts is an essential pedagogical value for dialogical educators. The process of resolving these conflicts is replete with emotional components, reactions and processes that, in my opinion, have not been given enough regard in the literature reviewed. I am explicitly pointing this out since the units of appraisal and the living standards of judgment in this thesis are correlated with the nature of the data presented. In explaining the influences in my learning and practice, my contribution to knowledge is first through sharing of the emotional elements in my narrative and second through explanations of my actions.

That is the rationale for presenting and relying so extensively on the visual data. I believe it is a moving and holistic way of conveying the emotional components embedded in my process of becoming a better dialogical educator. The ostensive expression of the living standards of judgment and the living logic that helped me to constitute my living educational theory, I assume, are best sensed, felt and understood through these different forms of the visual data.

Whitehead advocates using multimedia in educational research as a means of bringing forth various forms of knowledge and qualities that are indispensable in educational research and cannot be expressed otherwise in the traditional text.
These include: "communicating the relationally dynamic nature of the event ... expressing life-affirming energy with values ... communication of our understandings in relation to the complex ecologies in the practical principles that can explain educational influences in learning ... and, digital technology can communicate the practical principles of loving recognition, respectful connectedness and educational responsibility ... communicate the embodied expressions of the energy-flowing values and understandings in our explanations for what we do in our professional practice"
 [http://www.actionresearch.net/writings/BERA/bera09/jwbera09paper210709.html. Accessed: 17.08.2009]

Furthermore, Whitehead is known for introducing to academia energy-flowing values as explanatory principles in terms such as compassion, passion and love, just to name a few. He advocates expressing explicit emotions, yet I find a certain dissonance between his intentions and his explanatory principles which generally refrain from being expressive in that manner. He asserts that explanatory principles are understood through sensory perceptions of seeing, hearing and listening which he terms "empathetic resonance" (Whitehead, 2009b). Empathetic resonance should be understood as much more than sensory perceptions. Empathy has numerous interpretations and definitions, yet all of them consider the emotional aspect. Empathy is derived from the Greek word, *empatheia*: it is a combination of 'en' meaning at or in, and the word 'pathos' meaning feelings. Empathy means physical affection, passion and partiality. Resonance is derived from the Latin word *Resonantia* meaning echo. The English definition regards it as something that evokes an association or a strong emotion. In Whitehead's terminology of 'communicating meanings of energy-flowing values' or 'communicate the practical principles of loving recognition, respectful connectedness and educational responsibility' there is a consideration of association, but he does not elaborate or mention evoked strong emotions, as might be the case in the viewing of the visual data presented in this thesis.

I would like you to judge if, while seeing, hearing and listening to my stories, you did not react emotionally: anger, compassion, depression, euphoria, grief, happiness, joy, love... Therefore, in order to enrich the term 'empathetic resonance' and emphasise emotional ingredients as legitimate units of appraisal being held accountable as living standards of judgement, I would suggest adding the terms: emotions, feeling, sensing. As Eisner postulates: "In artistic approaches to research, the role that emotion plays in knowing is central" (1981:8-9).

The format of recorded storytelling demonstrates genuine emotional components through the timbre of voice, intonation, body language and facial expression. I can express reactions of anger, despair and bewilderment and, at the same time, vivid moments of surprise, recognising the other, long-forgotten, acknowledging the

temporal flow in my way of being, happiness and sense of achievement accompanying my inner dialogue.

Some units of appraisal mentioned above might be sensed through the unanticipated consequences of my encounter with myself, reframing my interpretation of my ontology and describing my educational encounters. The criteria that are used to evaluate the validity of my claims to knowledge and the living logics that help to constitute my living educational theory were conceived as emotional components, reactions and processes. My emotions are manifestations of my values that have influenced my being in the world which, in turn, influence my educative practices and even help to influence some social norms as can be read in the monologue 'How the maternity leave has been changed for the benefit of the students' (Appendix 16:169).

The format of the recorded lessons, offered here as transcripts, might be even more significant and bring forth different qualities of the units of appraisal and convey different living standards of judgement. In these scenes I was able to see and sense if there is immediacy and collaborative orientation in the different complex educational environments. These different qualities may emphasise more that emotional ingredients are legitimate units of appraisal and may be accountable as living standards of judgment.

The combination of the three forms of expression; the format of the recorded stories, description of the lessons and written explanations might provide a denser, richer and somewhat more accurate description of the living educational theory I developed as a person and as an educator.

An explanation of educational influence in learning, and the validity of my claims to knowledge might be best examined through the visual presentations. Have I succeeded somewhat in ascending the path of being genuine? As mentioned before, some of my emotions are my values. The emotional aspect played a leading role in my ascending to being genuine. Being real helped me constitute my living educational theory. While most explanations evolved around the 'I', it was only the means, not the end. The significance and quality of the 'I' in the 'I – Thou' dialogical encounter, the

actualisation of realness, should be appraised and judged by the other; this will be elaborated upon next.

TAKING ACTION, GENERATING LIVING THEORY WHICH IS LIVED THROUGH OTHERS

The new units of appraisal, the living standards of judgment and the living logics revolved around taking action, examining if the generated living educational theory is lived through others. I suggest that the transcript of the clip of a classroom presentation in which the students show children's arts and crafts can demonstrate how my values of mutuality and passion are passed on.

I am standing in front of the class talking to the students who are presenting the art projects the children made: "Show the projects to the class, not to me, and speak in Arabic, of course." Three students are describing in Arabic the work process of the children in the kindergarten: "This is a picture of a table we chose from Google Images…this is what they made, and they used silver foil… geometric designs…" they are showing a small table they made decorated with mosaics with an Islamic design. One of the students' husband is a carpenter and he built the structure on which the children worked.

Me - "Do you know what gifts you gave me today? I get from you strength, from what did I get strength? I want to tell you what I got from you up to this moment, from the things you did… see what gifts you gave me today. You gave me that you learned…You don't know that you gave me…One of the most important things you learned in this course is to give children time."
Students - "Yes."
Me - "More important than the subject of Islamic art…in everything, with dolls, in building blocks, in gouache, in everything, to give them time."
Student - "Time, also when working in art, time, space."
Me - "Space, right. And another thing that you don't know that you gave me, but you gave me … when you showed me that you did the art projects and the children wanted more, when you showed me that your child at home saw it and wanted to continue, what did you give me? You gave me… we didn't learn about it here but you learned

from Vygotzky, intention, mutuality. If you like something and you bring your husband the carpenter to make the miniature table for you, you are passing on to the children your enthusiasm, your passion, your love, and the children become enthusiastic and relate to it in a similar, same manner…I wish for you that in the kindergarten you will do things that you really love to do."

Student - stands up in front of the class - "In the name of the whole class we want to thank you for the course that was important for us to know about, Islamic art, which we didn't know about before, for this reason we want to thank you, we learned in the course, we enjoyed it and learned many things from you, and thank you."

First I will relate to the moral significance of taking action as a dialogical educator which is pronounced in this thesis: mainly, an all-encompassing principle of not wishing to participate in the prevalent discourse. This is regarded as an action by Arendt: "When everybody is swept away unthinkingly by what everybody else does and believes in, those who think are drawn out of hiding because their refusal to join in is conspicuous and thereby becomes a kind of action" (1978:192).

Korczak, too, believed that human beings have a choice – the ultimate choice between giving up and the possibility of making a difference (Efron, 2008:51). Freire describes this as the "critical transitive to suggest the dynamism between critical thought and critical action. Here the individual sees herself or himself making the changes needed" (1993:32). Fromm relates to the necessity of taking action, to work toward unity (1964: 36-7). Buber, too, refers to the instinctive and intellectual need to act (Friedman, 1955:175).

McNiff and Whitehead write "… Action research therefore combines the idea of taking purposeful action with educational intent and testing the validity of any claims we make about the process. It becomes the grounds for other social and professional practices…The 'action' of action research is always about improving practice … Process of social improvement begins with personal improvement and personal improvement is grounded in personal learning" (2010:19).

My understanding of the ethical commitment of LTAR is not only to act upon but also to generate living theory, being accountably responsible for influencing to some degree the educational arena and also to examine if the generated theory is lived through others:

> " … to improve a social situation therefore means first engaging with one's own learning and then bringing the learning into a social situation …We have said throughout that a social situation refers to groups of people in a particular context with a particular intent. Therefore, contributing to improving a social situation means trying to influence people's thinking for them to bring that new thinking to bear on their possible new actions" (McNiff & Whitehead, 2010:251).

Taking action and being accountable for generated living theory that is lived through others are inseparable and have ethical implications. My educative actions will be examined in this light as such.

ETHICAL CONDUCT AS A UNIT OF APPRAISAL AND STANDARD OF JUDGEMENT

The literature regarding dialogical encounters stresses highly the ethical and moral conduct in dialogical encounters as reflected throughout the writings of the theorists in this thesis; they all referred to values, morals and ethics in their writings. According to Korczak, four building blocks serve the teacher in constructing education that fosters morality: the educator's knowledge of self; the educator's knowledge of the child; balancing autonomy and discipline and, the emergence of common values and beliefs through dialogue" (Efron, 2008:44).

I hold myself accountable not only to the vectors of dialogue but to ethical implications of taking action and generating living theory that is lived through others as well. In this section the validation of my actions and claims to knowledge will be conducted first through analysing extracts written in the students' final papers and in

their presentations during the lesson about Islamic art, according to the NAYEC's Code of Ethics (2004, 2005). Then, the stories told will be reviewed and evaluated through ethical teachings and maxims found in the tractate Ethics of the Fathers.

According to Freire and Shor, moral education takes place when the educators redevelop themselves with the students. "The militant, the critical activist, in teaching or elsewhere, examines even her or his own practice, not accepting ourselves as finished, reinventing ourselves ... Militancy means permanent re-creation" (1987:50).

Furthermore, McNiff and Whitehead proclaim that in LTAR the validity of living theories is tested against other people's experience:

> "To have your living theory authenticated as valid, you have to produce evidence that shows how and why you have influenced other people's learning in the way you hoped. Although the theory exists within you and is part of you, it is also part of other people, because they contribute to your life and you to theirs. Your living theory is manifested in relationship with other people and it develops as your relationships develop" (2010:253).

Sadly, as I did not know that I would be conducting LTAR on my teaching practices, I did not save many items and feedbacks that I received. One could argue that such a presentation is not systematic or statistically validated: how do I account for those that did not feel or acknowledge my dialogical efforts? To answer this I will quote the Jerusalem Talmud: "For this reason was man created alone … to teach thee that whosoever preserves a single soul, scripture ascribes to him as though he had preserved a complete world" (Tractate Sanhedrin 4:5). I use this quotation to convey that statistics or quantity is not the only right validation rule that can be applied here. The data collected and presented will demonstrate that my educational dialogical encounters did touch and influence one person and more and therefore can be used as validations, as might be seen in the following transcript of a clip of the last lesson on Islamic art.

 Student getting up and standing in front of the class: "In this course, I am allowing myself to say, for the first time, for all of us, we always had prejudices because of

political reasons, that is what I had, and the first time you walked into the class…with time I changed my opinion. It would have been a great loss, a shame if Anat would not have taught us, for me and for the course."

Me - "We all have prejudices, me too. When I came to teach here, the first year I came because it was important for me to come in my heart, but I discovered that I had a lot of prejudices."
Students - "Were they right?"
Me - "Really wrong prejudices. And then I tell my girlfriends who say 'All   the Arabs are so and so....' and I say 'what are you talking about? I have all sorts of Arab students, the same as my Jewish students… We are all the same."
Student - "Like you said, we are the same."
Student - "This way they will change their opinion about us, we will change our opinion about you (meaning Jewish Israelis). I will never forget this meeting…"

Jack Whitehead's response:
O:27 I am struck by the ease and composure of the student's communication of the change in mind from her earlier prejudiced views.

1:29 Where Anat is acknowledging how she began with some prejudiced views about her Arab students which she modified as she got to know better her students. This moment of the clip also shows the expression of Anat's life affirming energy with humour that helps to create the laughter in the class. The advantage of the clip over the transcript is that is shows the expression of this energy and humour.

I assume however there is a qualitative difference between the two forms of validations, my own claims to knowledge formerly discussed and the students' writings and presentations below. The students offer a different perspective of my actions and claims of knowledge and may be used as a new unit of appraisal.

Additionally, the students' writings relate to my actions that eliminate the possibility of a rhetorical reality gap between my proclaimed educational living theory and my actions. Furthermore, one may study whether the vectors of dialogue are present such

as whether there is a sense of mutual implications overriding the temporal flow of our circumstances and a genuine collaborative orientation. It is also possible to examine through them whether I had influenced others in acquiring attributes of dialogical educators.

 Last, but not least, I want to use the Code of Ethical Conduct for Adult Educators as a yardstick by which to test, through the students' written reports and presentations in the class, my ethical conduct as an educator. This code is a joint procedure of:

- National Association for the Education of Young Children (NAEYC)
- National Association of Early Childhood Teacher Educators (NAECTE)
- American Associate Degree Early Childhood Teacher Educators (ACCESS)

These are three major American educational organizations and their collaboration achieved a framework of ethical conduct among professionals in the realm of adult education which I consider both necessary and significant.

This code recognises that early childhood adult educators encounter some unique ethical challenges in the context of a complex network of relationships. They are called upon to sustain different relationships and to balance the needs of a wider variety of clients. They must fulfil their responsibilities to the adult students but their primary challenge is to find a balance between this obligation and the commitment to be caring and competent professionals who work with children and their families (2004, 2005).

Extracts written in the student's final papers and in their presentations during the lesson about Islamic Art are presented in Appendix (20:179).

NAEYC CODE OF ETHICS AND THE LESSON ON ISLAMIC ART

The main part of the process I underwent in order to become a dialogical educator was accomplished by solving ethical conflicts, for my own self-worth and for others' well-being. This process is epitomised through one educational episode, the lesson on Islamic Art.

The ethical struggle during the lesson started when I sensed that what I was teaching was irrelevant to the students, a state of 'being in the unknown'. In response, I initiated a conversation through which were revealed and clarified to me their cultural context and their status as students and semi-professionals. All at once I was able to see through my socially constructed practices. It became evident that the curriculum at hand is methodically based on a hegemonic political power structure, from which this group is entirely alienated. I took action in what I conceived to be an ethical stand, discarded the syllabus and changed that lesson's and consequentially the whole course's gist from Western art to Islamic art.

The Code of Ethical Conduct Supplement for Early Childhood Adult Educators explicitly states core-values and principles one must adhere to. I will now analyse extracts which I translated from final papers assigned on the Islamic art course in light of these values and principles.

The core values are (2004:2):

• To respect the critical role of a knowledgeable, competent and diverse early childhood care and education workforce in supporting the development and learning of young children.
• To base practice on current and accurate knowledge of the fields of early childhood education, child development, adult development and learning, as well as other relevant disciplines

Principle: "Recognize that children and adults achieve their full potential in the context of relationships that are based on trust and respect" (2004:2).

Extract 1. " … We are very proud that we learned this course which is very important not only for a teacher and an educator but for every person who invests in thoughts and acquiring knowledge on how to better life and the future; and the smart one will understand". (*The last sentence is an Arabic idiom and the student is probably hinting at living in coexistence, equal rights, respect and peace.*)

Extract 5. "Since this concerns a religion of a minority in a Jewish state and since to my regret Islam is considered a primitive religion that supports terror because of local and international media, it is appropriate to learn and teach the beauty contained in Islamic art which is an integral part of the religion itself ... "

Principle: "Recognize that children are best understood and supported in the context of family, culture, community and society, appreciating their culture" (2005:2).

Extract 2." I thank the teacher Anat who through this activity aroused our attention to a beautiful direction of the world and beauty of the culture and art of Islam. These pictures woke feelings that were hidden in our hearts."

Extract 4. "In my eyes this is a very important subject and it is good to study Islamic art and teach Islamic art. It is the essence (or spirit) of life. As God has blessed us and commanded us this religion and brought us out of darkness into the light". (*This is probably a verse from the Koran).*

Extract 5. "… it is good to learn and teach the beautiful things in the Islamic art which are parts of the religion itself. It emerged and developed through long periods of glory, splendour, prosperity, triumph and success. This can make the children feel pride in their ancestry".

Principle: "Responsibilities to community, society and the field of early childhood education" (2004:5).

In this particular situation I thought that I could not have a profound impact on the field of early childhood education in their communities. It is not my community, it is

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not my culture. I have learned that changes can be done only from within the culture, I can only influence. However, profound changes were made exactly by "those who work in programs serving young children", who are the students. They took matters into their own hands, changing the curriculum in their early childhood settings, involving the parents and their community. They 'passed it on'; this is their and my own greatest accomplishment (McNiff & Whitehead, 2010:251).

Extract 3. "We should take care of Islamic art and have it presented every day, pictures and photos, just as we take care to put pictures of Donald Duck, Mickey Mouse and Pokemon, to make it an integral part of the child's world. These works of art should be included in the curriculum in the kindergarten and through them the children will learn about organic and mechanic forms, colours (warm and cold, contrasting). In order to encourage children's creativity we can open a gallery for their artwork and invite to this gallery the parents, schools and other kindergartens so that the subject of learning about the Islam through art will influence all educators … We can open a impromptu art-workshop and include the parents so they can work with the children and the interest in the subject will pass on to the home and be more concrete and will expand to wherever the child is".

To conclude, I believe the NAEYC core-values and principles are responded to in the words of the extracts above. These words, I suggest, reflect the ethical implications that were involved in my actions. I hope that witnessing through their writing that the students' perception and esteem of dialogue, with children and within the community, have positively and viably transformed will validate that my generated living theory has passed on to others.

The vectors of dialogue and the core-values, ideals and principles set forth in the NAEYC Code of ethical conduct helped me to articulate my units of appraisal, the living standards of judgment and my living logics which constitute my living educational theory. Yet, lacking from the evaluation above are the recurring themes in my stories that reflect the path of my growth as a better dialogical educator. These will be explained next.

ETHICS OF THE FATHERS AND THE WRITINGS OF BUBER

While reading the writings of Buber, I sensed an immediate proximity and familiarly with his ethos. Contemplating the nature of this resonance, it dawned on me that its source may be found in our common Jewish background, specifically the ethical teachings and maxims written in the ancient Hebrew tractate, "Ethics of the Fathers". These maxims are very common and in everyday use among Jews and for that reason deeply rooted in my cultural background and educational approach; so much so, that I had to undergo a long deductive process to understand that I have unknowingly embraced many of these ethics and morals as my core–values. (In Hebrew the name of the tractate is 'Pirkei Avot' translated as 'Chapters of the Fathers' the word 'ethics' is not included, therefore this insight was not obvious to me.)

The tractate is a collection of the ethical teachings and moral maxims of prominent Jewish leaders articulated starting from the fourth century BC and until the third century AD, at which time they were collected in writing. The Ethics of the Fathers is unique in that it is the only Mishnaic and Talmudic tractate dealing solely with ethical and moral principles and not with religious laws. I find that some of the ethical teachings and moral maxims are enduring, immutable and humanistic and as such shed new depths and insights that I suggest qualify them as units of appraisal and explanations for my living logic.

In order to validate this, Buber's outlook concerning dialogical educational encounters will be viewed here next, through examining his concept of education as discussed in his book 'Between Man and Man' (1955). I shall interlace this discussion with quotes from the 'Ethics of the Fathers' that I believe convey shared relevant values and use it to attest to my educative encounters' ethical conduct and values as manifested by recurring themes in my stories.

- The first value is of teachers learning from their student in dialogical educational encounters. Buber wrote: "Only when he [the educator] ... feels ... how it effects the other human being, does he recognize the real limit, baptize his self-will in reality and make it true ... " (1955:99-101).

Friedman's explanation of Buber's words above is that while through discovering the 'otherness' of the pupil the teacher discovers his own real limits. He also recognizes the forces of the world which the child needs to grow and draws those forces into himself, educating himself through his concern with the child (1955:177). In the Ethics of the Fathers it is said: "Who is wise? One who learns from every man" (4: 1) and also: "One who learns from his fellow a single chapter, or a single law, or a single verse, or a single word, or even a single letter, he must treat him with respect" (6:3).

The recurring theme of the importance of learning from others about themselves and about my own self is reflected for example in my stories: "The best professors in the world were the babies"(Appendix 1:129); "There's a hole in the bucket"(Appendix 1C:130); "When you go home what do you do?" (Appendix 9:146).

- The second is the dialogical value already mentioned throughout of making a stand and taking action. This value is of paramount importance in the view of the distinguished theorists on dialogue. It should be noted however that the translator of 'Between Man and Man', Smith, remarks that Buber's concept of the importance of responsibility and taking action may be substantially dimmed due to translation. He stresses that the significance of Buber's use of *responsibility*, which he, Smith, takes to be the point of the whole *Dialogue*, is brought out more acutely in German than in English since Buber's original German words denote a closely interrelated situation in which speech and response are intimately connected in a way that could not be achieved in English. He asks the readers of this version to bear in mind that the German word for "responsibility" carries in itself the root sense of "being answerable" and for that reason signifies and always carries a strict reference to "lived life" (1955:206).

In the Ethics of the Fathers there are several forthright maxims which endorse assuming responsibility and acting accordingly. Two of them for example state: "In a place where there are no men, strive to be a man" (2:5); "One who

learns in order to do is given the opportunity to learn, teach, observe and do"
(4.5). In another it is said:

> " ... one whose deeds are greater than his wisdom, to what is he
> compared? To a tree with many roots and few branches, whom all the
> storms in the world cannot budge from its place ... As is stated:" He
> shall be as a tree planted upon water, who spreads his roots by the
> river; who fears not when comes heat, whose leaf is ever lush; who
> worries not in a year of drought and ceases not to yield fruit"(Jeremiah
> 17:8; 3:17).

Most clear examples of me taking responsibility and acting upon it may be
found in the story of opening the South Lebanese Army Kindergarten and the
story 'In the dead of the night' about spraying over racist graffiti. More
implicit examples can be seen in my reasons for teaching in an Islamic
Teachers' training college (Appendix 6:139), advocating the learning about
children from children (Appendix 1:129), speaking up for the change of policy
for maternity leave (Appendix 16:169) and the letter from the school of the
gifted (Appendix 17:171).

- The third value is 'inclusion' in the Buberian sense that is different from the
current common use. According to Buber, in order to achieve the attribute of
inclusion and to become aware and acknowledge the other as a fellow human
being, one must first undergo the process of excluding, dismantling and
disregarding socio-cultural constraints. Reaching such moments of awareness
is rare, insightful and extremely intense. As such, they have a profound effect
on one's being in the world, obtaining an attitude of being less critical and
judgmental of the other. Buber writes:

> "The relation in education is one of pure dialogue … an abstract but
> mutual experience of inclusion …We become aware that it is with the
> other as with ourselves and that what rules over us both is not a truth of
> recognition but the truth-of-existence and the existence-of-truth of the
> Present Being. In this way we have become able to acknowledge"
> (1955:98-9)

He asserts that this is the experience with which the real process of education begins and on which it is based. In its ultimate form this experience makes the other person present for all time and a mere elaboration of subjectivity is never again possible or tolerable (1955:96-7). This realisation he terms inclusiveness, which is different from empathy.   It is a" ... relation between persons that is characterized ... by the element of inclusion may be termed a dialogical relation" (1955: 97).

The maxims below brace this very same value and might have inspired Buber's outlook much in the same manner that they inspired me.

"Do not scorn any man and do not discount anything. For there is no man who has not his hour and no thing that has not its place" (4:3).
 "Do not separate yourself from the community … Do not judge your fellow until you have stood in his place" (2:4).
My story titled "Reincarnation" for example is, I suggest, a relevant testimony of the process, described by Buber, I have gone through on my path of acquiring this value (Appendix10:147).

- The fourth value is expressed by Buber as a form of educational dialogical relations he refers to as friendship. This is also derived from relations of inclusion and is imbedded in them. In other words it means deep comradeship born out of and realised by mutual respect and honour to the other that go beyond and bridge over circumstantial differences of opinion, status and origin.

In Buber words: "We call friendship the third form of the dialogical relation, which is based on a concrete and mutual experience of inclusion... " (1955:99-101). This experience takes place when neither party is demanded to give up their point of view; something happens to them and, "They enter a realm where the law of the point of view no longer holds". Although they too suffer the destiny of our conditioned nature, they have " ...met one another when

each soul ... turned to the other" in a way that from then on they truly make each other present (1955:56).

This value can be seen in the Ethics of the Fathers' sayings such as: "The honour of your fellow should be as precious to you as your own and do not be easy to anger" (2:10) or "Who is honourable? One who honours his fellows" (4.1) and also "The dignity of your student should be as precious to you as your own" (4:12).

My struggle to gain a respectful dialogical attitude towards students and educational partners is, I believe, a recurring theme here throughout and is specifically evident in the discussion of my stripping away process.

In this section I proposed that the values in the book Ethics of the Fathers were likely to have influenced Buber's view about educational dialogical relations in particular. Moreover, I believe these very codes were embedded into my own core-values, which I supposed enabled me to feel in communion with Buber's writings. Additionally, I find that the ethical teachings and moral maxims contain many of the modern day vectors of dialogue and core-values, ideals and principles set forth in the NAEYC Code of ethical conduct. As such, they, too, can be used as units of appraisal, living standards of judgment and explain the living logic that helps to constitute my living educational theory with educational responsibility. In what way has this influenced my practice? This will discussed next.

NO METHOD IS ALSO A METHOD

In this section, I will explain the changes in my practice and acquired skills that occurred as an outcome of insights I gained through the evolving living educational theory I developed these past years. These may contribute additional and a new explanation of educational influence in learning, new criteria that can be used to evaluate the validity of my claims to knowledge and my living theory.

LTAR is concerned with practitioners who wish to generate educational knowledge, and knowledge of practice, which, in this case, is the thesis. Inherent in the methodology is the necessity of showing new strategies for modifying practice (McNiff & Whitehead, 2010:16).

Yet the nature of presenting practices and skills is contradictory and inconsistent with principles of dialogical education. This assertion is grounded in the literature referred to in the thesis as will be shown hereby.

According to Cohen, Korczak did not formulate any particular educational philosophy, since he viewed the formulation of an educational theory as a potential danger which may lead educators to forsake the constant and immediate contact with the educational act itself by becoming a mere reference (1994:25). Efron elaborates, asserting that Korczak never presented his ideas as an educational or didactic doctrine. She stresses that he continually emphasised that neither book nor expert can replace the educator's own thoughts and insights (2005:147). Cissna and Anderson comment that both Buber and Rogers did not view communication as a sequence of planned and deliberate acts. Instead, each utterance, each interchange, sets the stage for new surprises in ensuing moments of meeting. "Both men, therefore, stressed listening to an extent unheard of before in either philosophy or psychology: Buber understood listening as a 'turning toward' the unpredictable and mysterious other and for him listening became an attitude of 'inclusion' and 'imagining the real' of the other life as it is lived" (1998:87).

In his book 'Freedom to Learn', Rogers specifically writes that the orientation pervading the book is neither a technique nor a method of facilitating learning. He argues:

> "The whole approach obviously exists in a personal context, a philosophical context, a context of values, a view as of personal development … It is my contention that tomorrow's educator ... must know, at the deepest personal level, the stance he takes in regard to life. Unless he has true convictions as to how his values are arrived at, what sort of an individual he hopes will emerge

from his educational organization ... he would have failed not only his profession, but his culture" (1969:217-8).

The educational approaches in the literature regard highly the attainment of an attitude of turning toward and having immediate contact and developing one's own thoughts and insights. The emphasis of the personality of the educator of having personal convictions and a stance regarding life in the specific context point to the fact that the only educational method they can offer is not having a method. This can be seen in Faundez and Freire formulations.

Faundez:
"A method for you is a series of principles which must be constantly reformulated, in that different, constantly changing situations demand that the principles be interpreted in a different way and thereby enriched. And thus basically your method is a sort of challenge to intellectuals and to reality to reformulate that method in order to translate its principles as the situation demands and thus be a response to different concrete situations. What do you think of that?
Paulo: I am in complete agreement. That is exactly why I always say that the only way anyone has of applying in their situation any of the propositions I have made is precisely by redoing what I have done, that is, by not following me. In order to follow me it is essential not to follow me! Which is exactly what you were saying" (1989:30).

In order to reconcile these two fundamentally different approaches, my teaching strategies and practices are put forward solely as illustrations for my development as a dialogical educator and are not intended to represent any method or prescribed practice. It is done with the intention of making suggestions for creating, enhancing situations for dialogical relationships with children, so that my students will be better dialogical educators in the future; teaching strategies that I hope will enable the generated theory to be passed on. One must understand that these are just some samples, since these practices are not static. Every subject matter, every group and many other variables influence my practice, which continuously changes as outcomes

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of the dialogical educational encounters. I am still researching these practices. As Freire and Shor assert:

> "Paulo: And there is another thing told to teachers, that teaching has nothing to do with researching, with the production of knowledge… When I think of spending three hours discussing….if I think that this *is not* researching, then I do not understand anything! That is, I am re-knowing what I thought I know, with students who are beginning to know about these issues. But this dichotomy between teaching and research explains the dichotomy I have already talked about between the two moments in the cycle of knowing, producing knowledge, and knowing knowledge "(1987:8-9).

THE CHANGES IN MY PRACTICE AS A RESEARCH PRACTITIONER

I shall now describe the evolution that occurred in my practice, based on perceptions I gained these past years. This will be done by recounting my latest insights from the three stories: 'Corporal punishment', 'In the Honour of the Family' and 'The SLA Kindergarten'. Under each story I will then demonstrate the changes in three aspects.

1. How these insights affected me as an educator.
2. How this knowledge has affected my educational practices as a pedagogical instructor.
3. My hope for my students' future and for the children under their care.

The rationale will be mostly according to Janusz Korczak's writings that accompanied me through my training and as a kindergarten teacher. Additionally, in some respects, Korczak's educational concepts are similar to Buber's dialogical educational philosophy (Cohen, 1994:126).

1. CORPORAL PUNISHMENT
(Correspondence with Jack Whitehead 08.2008)
"I think this moment was so crucial because I discovered something about myself which I really did not like ... I hold racist notions".

1.1. <u>How does this affect me as an educator?</u>

Since then, I have realised that to some extent I will always hold some racist notions, stereotypical thinking and preconceived assumptions about people from different cultures, background or even generations; that even first impressions of how one looks, dresses, acts, determines subjecting them to certain categories of reference and, as a result my response to them. Because I am now aware of this, the conscious effort of cleansing myself of stereotyping is much easier and rapid.

Korczak thought that in educational situation, both educator and student regard each other as unique, real and tangible beings. It is within this relationship that the educator discovers his student, learns what special measures are required in order to develop the student's powers and become aware of his own limitations (Cohen, 1994:127).

Realising that I am in the unknown, not knowing who this student before me is, sensing and recognising their social construction discourse, I am more receptive and attentive than I was ever before. The genesis of the educational encounter is not hierarchal, I see them as equal persons, as people in their own right, my fellow human beings, as worthy as myself in every way. I think that this attitude is sensed by the other, they can be who they are and do not feel defensive, since they are not being judged, they are being supported through their learning process.

1.2. <u>How has this knowledge affected my educational practices as a pedagogy instructor?</u>

An outcome of my learning process, of the difficulty of seeing the other when obscured by preconceived assumptions, is the realization that some of the students are somewhat tainted with stereotypical thinking, unexamined beliefs and internalise psychological and educational theories regarding young children. This, from my past experience, obscures their understanding and belittles the human potential of the child. My initial intentions are first and foremost to help the students learn to listen, observe and converse with children in an attempt to learn about children from the children themselves and not what is written about children. Furthermore, I want to encourage them to develop their attentiveness,

seeing each child as a whole complex person, trusting their own perspectives and understandings. This is qualitatively different from observing the child and analysing the findings in accordance with different psychological theoretical frameworks.

"Our speech is meagre and awkward . . . that's why it seems to you that we think little and feel even less . . . You don't understand our ways and have no insight into our affairs . . . We are exceedingly complicated beings" (Efron, 2005:148).

I have devised the following teaching techniques:

A. Weekly observations of a child or interaction of children, listening to the children's conversations. Because of my recognising the contribution of visual data and since nowadays all the students have mobile phones, they can attach a short video, image or recorded conversation to their observations. Then they analyse their observations, summarising the new knowledge they have gained about the child or children. Only at this point they return to academic references: expanding on one significant term they want to learn more about, hypothesising how this new knowledge of children will affect their practice as future kindergarten teachers.

Korczak emphasises that no book and no expert can replace the educator's own thoughts and insights. He declares categorically: "To demand that anyone should provide processed thoughts is like asking a strange woman to give birth to your own child" (Efron, 2005:147).

B. A reflective process: The students choose one encounter that happened to them during the fieldwork, leaving them with a need to reflect in order to understand their reactions and feelings better. The rationale is to offer space to rethink, stripping away and making use of a repertoire of images, metaphors and theories in order to frame the problem of the situation, determine the features on which they wish to concentrate and try to change it. Additionally, I have learned that, during the reflective process, the students get in touch and

share memories and emotions, long forgotten and buried. They make contact with the child within themselves that enables them to see the world from the children's perspectives, sense their feelings and thoughts, be sympathetic to issues and subjects that are relevant to their lives. I believe that reflectivity is a crucial element for dialogical educators.

"You yourself are the child whom you must learn to know, rear and above all enlighten" (Korczak, 1967: 248). Korczak suggested, "Learn to know yourself before you attempt to know the children". This process is done by "reflecting on one's own childhood uncertainties, inner struggles and failings enables the educator to see the world from the children's perspective, sense their feelings and thoughts, be sympathetic to their ethical conflicts and forgive their mistakes" (Korczak, 1967:247).

C. Every week, during their fieldwork, they ask ten questions concerning any aspect of the kindergarten. The rationale is that the starting point for learning and change is in asking questions; making the obvious strange, the taken for granted obscure.
"Knowledge begins with asking questions. And only when we begin with questions should we go out in search of answers and not the other way round" (Freire & Faundez, 1989: 35). According to Korczak: " The question is much more important than the answer" (Korczak, in Efron, 2005:148) .

Next year, I plan to add another assignment. Each student will find a group of children who will be their early childhood instructors. The children will explain to the students' things they think she should know as a future kindergarten teacher.

"The child is the teacher's irrefutable partner in solving his or her inner world. Children know more about themselves than I do. Only a child keeps his own company all day and all night" (Korczak in Efron, 2008:149).

2. IN HONOUR OF THE FAMILY

"… In my eyes, a culture or religion that dehumanises and inflicts pain on women, children or men for any reason is a culture that should be contested ... I want to influence them ..."

2.1. How does this affect me as an educator?

" … one meaning of being real, one learning is that there is basically nothing to be afraid of when I present myself as I am, when I can come forth non-defensively, without armour, just me … that I make mistakes, that I am often ignorant, when I hold prejudiced views"… (Rogers, 1969:227).

I conceive my role differently today than I did a few years ago: then I was the source of information, the funnel.

Today I am committed to speak loudly and clearly, voicing my opinions on policies, practices, educational and psychological theories which I understand as degrading the human potential of the children and of the kindergarten teachers as well. I am my own person and not a speaker on behalf of the Ministry of Education or the College where I work. My ethical commitment is to the children. I have a critical point of view and offer my opinions not as the 'truth', but as another opinion among many others. I am myself, not a different persona, a pedagogy instructor, just as a person.

Freire asserts that uncovering reasons for mistakes is forever incomplete; it is a dialectic and emancipatory strength and is the substance of life for educators (McLaren & Leonard, 2002:95).

 I believe that I have a social commitment in helping the students realise their ethical responsibility as educators and future agents of social transformation as protectors of the well being of children under their care.

2.2. <u>How has this knowledge affected my educational practices as a pedagogy</u>
   <u>instructor?</u>

In order to help my students become critical educators, autonomous knowers and initiators of social transformation, I provide materials that enable the students to discover the underlying assumptions, beliefs and ethical stance embedded in curriculum, educational approaches, psychological theories and policy matters. The learning of these issues is conducted in small discussion groups, self-discovery teams. They start to distance themselves from the taken-for-granted axioms. They discover how they had been conditioned into normalised discourse, they start asking questions of what they took for granted as obvious axioms and they adopt a critical pedagogy world view. Freire asserts: "Through critical dialogue … we can reveal, unveil reasons for things being as they are, the political and historical context of the material ...The liberating course illuminates reality in the context of developing serious intellectual work …" (Shor & Freire, 1987:12).

Additionally, in order to illuminate the possibility of developing as future agents of educational transformation, we view movies about such moral educators.

2.3. <u>My hope for my students' future and for the children under their care.</u>
Korczak's pedagogical vision was the belief that children are humanity's only hope and that by "… mending the world means mending education. The way to facilitate moral character, Korczak believed, was not by moulding the child in the interest of national, religious, or political doctrines, nor by imposing virtues and values, but by evoking in the young a disposition (Korczak called it 'a longing'), for goodness, justice and truth that would vibrate throughout their lives" (Efron, 2008:43).

I hope that the critical outlook the students have engaged in will be foundations in their work with children: Cherishing the unique and precious qualities of childhood, standing guard between them and the ever–changing pendulum of the national curriculum which is influenced by political and economic powers.

3. <u>SOUTH LEBANON ARMY KINDERGARTEN</u>

(Correspondence with Jack Whitehead 08.2008)

"But now I had an opportunity to live up to my values, to feel worthy, to set an example to my children and students ... to live up to my humanistic values which have been compromised for years".

Yet I think that the children had benefited from my addressing my need. It does not have to be dichotomy: either them or me. My impulsive action was an outcome of my commitment of compassion towards the other. This I suggest might be sensed through the photographs of the SLA kindergarten in DVD story number 15.

Rogers and Stevens understand the psychologically mature adult as one who uses the wisdom of his organism, knowingly. "One realizes that if he can trust all of himself, his feelings and his intuition and these may be wiser than his mind, that as a total person he can be more sensitive and accurate than his thoughts alone" (1967: 23). Korczak, too, did not differentiate between the rational and the affective frameworks, the head and heart. "They were not perceived as distinct, but rather as complementary to each other" (Efron, 2008: 55).

3.1. <u>How does this affect me as an educator?</u>

I believe in intuition, I believe in feelings, I believe in acting upon embodied knowledge, I believe that many of our actions are not rational and yet they result in deeds that benefit the other. I believe that at times it is good to act before you think.

3.2. <u>How has this knowledge affected my educational practices as a pedagogy instructor?</u>

 My lesson plans are very open: they have a structure but the content emerges from what I hear and learn from my students. The lesson plan changes according to what my students and I think will help them develop their potential to the maximum. My reflecting, knowing and acting in the course of the lesson many times is according to intuition. I now feel secure in my decisions.

I give much space for my students' intuitions, for their doubts and feelings being expressed, for not understanding. I give much room for 'being in the unknown', unlearning and relearning. I conceive their years in the college as a privileged time of 'being in the unknown'; indulging in soul searching, bringing fourth doubts and questions. Understanding that knowing is a maturation process, they have the abilities to learn and grow, and I will not be there at the end of the process.

My students' learning process revolves around becoming aware of the core-self values, their likes and dislikes, the emotional component in their educational practice. I perceive intuition, feelings and personal preferences as a legitimate academic rationale in their explanations of their educational practice.

Freire articulates my intentions as an educator in the 'Pedagogy of the Heart':

"Consciousness about the world, which implies consciousness about myself in the world, with it and with others, which also implies our ability to realize the world, to understand it, is not limited to a rationalistic experience. This consciousness is a totality-reason, feelings, emotions, desires; my body, conscious of the world and myself, seizes the world toward which it has intention" (1998:94).

During these past years I have started teaching in-service courses for adult early childhood caregivers in which I work as a freelancer in municipal training frameworks. In these courses I feel I am not under any institutional constraints and that I am encouraged to be at more liberty to develop and articulate my educational approach and teaching practices. The knowledge I gained as a research practitioner influenced my understanding of the socio-political context of the participants of these courses. They are in the lowest status of early childhood caregivers. They have no formal education in early childhood and hardly any formal education whatsoever. They work very long hours and have a very low salary and lately are required by their municipal educational authorities to attend evening classes of in-service training courses where they hear lectures concerning theoretical aspects of early childhood education.

I have learned to know these women, they like their work, they love the children, they have a lot of experience and intuitive knowledge. But they are not heard; no one really listens to them or acknowledges their embodied practical knowledge. Only a year ago, was I able to articulate my educational approach. This is what I wrote for the course description. I believe it clearly reflects my current dialogical approach:

> "From practical knowledge to theoretical knowledge and back again"
> In these sessions we will compose together the curriculum according to subjects that are significant to you. We will start to study every subject from the practical, personal aspect and later on examine the theoretical aspects from a critical stance. You job will be to bring issues that concern you and my job will be to bring the relevant theoretical materials. Together we will build a theory that is suited to the community in which you work ... "(Appendix 23: 189). I hope the above reflects the dialogical intentions.

In the lessons I rely heavily on the participants embodied knowledge starting with their professional narratives and embodied intuitive practical knowledge, only then I proceed to show how their knowledge coincides, negates or rather contributes to the existing theoretical frame work. In these lessons I walk away learning.

Korczak compared the role of theory and practice in teachers' professional development. He states: "Thanks to theory I know, thanks to practice I feel. Theory enriches the intellect; practice colours feelings, trains the will" (Efron, 2008: 47).

3.3. <u>My hope for my students' future and for the children under their care</u>.
 I hope that the students will understand that in developing as dialogical educators they have to be conscious about themselves, the children and the curriculum implementation but, most importantly, to be genuine. Being a dialogical educator is all-encompassing: relying at times on intuition, accepting doubt as a learning experience, admitting to mistakes and mending them, but most important is the legitimacy of expressing feelings, love for the children and passion for their

practice. Korczak asked: Who can become an educator? And his answer was: "She, who understands that all tears are salty, can educate children. She who doesn't understand this, cannot" (Berding, 2008:345).

Shor and Freire write of the emotional aspects one might have to experience in order to spread one's wings and act out the possibilities, fear. "… Fear comes from your political dream and to deny the fear is to deny your dream ... If you don't command your fear, you no longer take risk. And if you don't risk, you don't create anything. Without risking, for me, there is no possibility to exist" (Shor and Freire, 1987:61).

My hope for my students and the children under their care is that my students will spread their wings, live their dreams and take risks in spite of fear. However, having clarified that the changes in my practice and acquired skills are not a recommended method, the question remains: have I succeeded to some degree in being a model as a dialogical educator to my students and co-workers? I can only try and look for an answer to this in feedbacks I received from educational partners along the path. These will be sampled and discussed.

OTHERS' PERCEPTION OF MY DIALOGICAL EDUCATIONAL ENCOUNTERS

How am I perceived as an educator? Has my own inner odyssey, the process of my striving to develop as a dialogical educator, proven worthwhile to others and in what ways? In trying to find out the answers, I can only relate to feedback I received from educational partners along the years. Attached as appendices are four such feedbacks listed below in a chronological order:

1. A letter from the manager of the youth Hostel in Tel-Hai regarding the SLA kindergarten (2000) (Appendix 11:151)
2. A farewell card from my students (2008) (Appendix 18:176)
3. A letter from a teacher in the school for the gifted (2009) (Appendix 17:171)

4. An E-mail from a student who was under my supervision (2009) (Appendix 22:188)

Out of these four, I shall quote and discuss items 2 and 3 as possible illustrations of the impact my inner process had on my dialogical educational encounters. Apart from this it will be seen that although I was in both (as well as other) cases caught intensely within deep conflicts; only their resolution was manifested to the other parties involved.

Farewell card
 To Anati

(*The story is based on the translation of **Olwen Twelve Pockets** by Fiona McKay called in Hebrew **The Pockets of Anati**. The full text is in Appendix 18:176*).

"Anati likes children. She likes dresses. She likes big necklaces. She likes to embroider dreams. Anati likes to love … Anati has bags – lots of bags, varied and suited to every place she goes to teach and learn.
Her favourite bag has ten pockets ... And, of course, she keeps things in the pockets: Faith, an encouraging word, patience, friendship, knowledge, light, happiness, courage and love. Anat, these are yours and these are in you...
... At the beginning of the year we met a lecturer and we got to know a person. We made a mutual commitment unofficially that you will bestow us with your knowledge and talents and we shall experience and learn...
... During the year we learned and experienced, saw and touched. You enabled us to dream and what is more, you enabled us to believe that dreams can come true. You lightened our way. We had the privilege to see all the different paths leading the way".

This farewell card with its children's story light tone cannot even begin to convey the arduous process I went through getting there and the multifaceted aspects of such dialogical encounters; the moments of 'being in the unknown' and their resolution, weighing different forms of actions, considering emotional components so needed in effective dialogical learning and making them points of discussion as values for educators to be. It does however reflect my aim at being a role model as a dialogical educator. If these things they seem to have found in my pockets are the traits my students will take with them as future kindergarten teachers then I feel that I have passed on my living theory and lived up to codes of ethics to which I am bound.

The school of the gifted teacher's letter

This is letter is from one of the teachers in the school of the gifted where I used to work one day a week. I was not exactly a teacher there but more of a coordinator and counsellor for integrating Arab students and their translators into the existing school; a program initiated and executed by the school's principal at the time. The letter is referring to three different students who had to work on a research projects for a year; its full text is found in Appendix 17:171)

> "…'Y' wanted to do a very good research project, just so, not outstanding, not to stand on stage and get a prize, but simply to pass on the level that suited her. This girl is very introvert, pleasant, that I personally could not find a way to her soul. Any attempt to offer her my topic, always seemed banal, both to me and to her. Nothing was enough; it didn't seems too connected to her or intriguing enough, not me and not to her. I had the feeling of a blind person, exploratory, and not being able to find the way to the child…

> Then you came into the picture, exactly at the right moment touching the students' heart. I am not saying soul, because it is not only the soul, it is this place of connection between the mind, intellect and curiosity. In your own way you discovered the path to the heart of this girl. I remember you told her that there is something worrying her, something inside her that is only known to her ... If I'm not mistaken you said you were feeling it…

Then she told of her illness and surgery, and I personally was in shock. Why, after years of working with her I did not know about it and neither anyone else at school, and you arrived, and found this special thread that lead into in 'Y'...

The result at the end of the year, an extraordinary work, which we have never encountered so far… had you not found the way to her', all this could not have been happening.

... In the case of 'M'…again you came into the picture and managed to find a way to her by suggesting that she starts drawing on one of the huge walls of the school. It turned out you touched right on the mark.

Talent for drawing is not enough to create a work as monumental as 'M' created. One has to have a lot of fearlessness and faith, and ability to conquer such a wall with such a creation. How did you know that it will work well? I do not know exactly, but ... this time too, Anat, you succeeded in penetrating all barriers and obstacles blocking the girl's mind, reaching her depth and solving for all of us a huge problem.

Last, 'F' ... from the Golan Heights ... happily entered into the project, but was not able to connect to any subject, even in those issues she proposed herself.
Again you arrived, Anat, sitting with her full of patience... as if you had all the time in the world for her, and you found the right way and found with her the research topic: Reincarnation among Druze...

All three works won awards of excellence; take to yourself some credit of the great success! ... D."

The facts 'D' describes in her letter are right. These girls have indeed become active and creative as opposed to what they had been prior to my involvement with them. Here, too, however, the emotional investment I experienced during and after each of these dialogical encounters or the complexity of the ethical dilemmas I was faced with

and had to solve for myself went unnoticed. It seems in the letter that I have managed to establish productive dialogical relations with 'Y', 'M' and 'F'. Missing in it is the fact that while doing so I had to face troubling moments of 'the unknown' with conflicts such as lowering boundaries and getting emotionally involved by uncovering suppressed health issues or placing artistic challenge too great perhaps or dealing with cultural topics of which I knew little if any. Thus, when the teacher wrote " ...it is as if you had all the time in the world" she related to an attitude I had only achieved in a long learning process of consciously and deliberately keeping suspended in the unknown, not making any judgments or claims, in other words phenomenological 'intentionality' (van Manen 1990). Bohm, as I found later on in my readings, considers what he terms 'leisure' to be crucial to dialog. By this he means an attitude of leaving an open and empty space where anything may come in. Bohm also proposes that in a dialogue " … we are not going to have any agenda, we are not going to try to accomplish any useful thing …", in a spirit of fellowship that stands out in distinction to what he views as the general purpose of people getting and acting together (2006:17). D's descriptions in each encounter she refers to how I "found the way... reached her path", express I believe a dialogical atmosphere where the only path that concerned me was keeping an open communication channel and not the accomplishment of the project.

SUMMARY

In the introduction I asked myself what I have to contribute to the subject of dialogue, especially educational dialogue, a subject which is referred to and anchored in theorists such as Buber, Freire, Rogers and Korczak. In this work I tried to answer that my contribution may lie in the broad discussion of the explicit, distinct assertion, only implied before in the reviewed literature, that in many meaningful educational dialogical encounters, states of 'being in the unknown' are an essential phase and so are the process of synthesising and acknowledging these instances and their duly resolution. Such moments are to be conceived not as obstacles but rather as opportunities for growth, moments in which one can acknowledge one's ignorance, blank or blind spots. I suggest that it takes courage to step into the uncertainty of the unknown, to question one's socially constructed self and to be exposed to harsh self-scrutiny of one's being in the world. Furthermore, I feel that these instances can

initiate the discovery of meaning from within oneself; this is obtained by inner dialogue which leads to taking responsibility for the self one chooses to be in the Buberian sense of being answerable to life (1955:206). In essence, it can be said that 'being in the unknown' is of a significant pedagogical value for dialogical educators.

Other than articulating occurrences of such moments I have tried to point out qualitative differences of instances of 'being in the unknown', namely those of 'being in the void' and 'being in limbo', which derive from different prior knowledge, basic assumptions or convictions. I subsequently elaborated on my own process of 'Unknowing' described as 'Stripping Away' and conducting an 'Archaeology of Knowledge', uncovering the underlying reasons for the inner conflicts.

Along the path I found out that the core process of unveiling the 'I' and the resultant attributes one has to possess in order to be in dialogue with the 'Thou' is not explicit in the literature. I specifically noticed that the emotional aspect that undoubtedly exists in such encounters is lacking in most discussions on the subject even though its significance can be sensed between the lines. While conducting this LTAR I was wondering why and, through my own painful experience, I have reached the understanding offered here that emotions are forceful values or living standards of judgement that make viable dialogue possible.

Another contribution I hope is offered in this thesis is the presentation of my embodied experience and acquired knowledge as guidance to other educators who encounter ethical conflicts and wish to live as autonomous moral agents. Values, moral judgements and emotions are embodied in dialogical encounters and are indispensable ethical forms of units of appraisal. I further assert that a dialogical approach is best judged by the way it makes its mark on the partners in dialogue and whether it is lived through others and, I would like to add, its contribution to the struggle of ending the fragmentation of society in light of Bohm's portrayal of a true dialogue. I, myself, have been supported by the writings and experiences of others such as Freire and Horton whose purpose in their story-telling was to help others and make their journey shorter and less difficult (Bell et al.1990:64). I hope I too will be

able to support the efforts of other educators striving to become better dialogical educators in complex environment as in very peaceful ones.

Additionally, I hope I have been able to contribute to the discussion concerning the use of multimedia presentations in educational research and its significance. I believe that audio-visual presentations let the audience become acquainted with the researcher, make it possible for them to more readily sense, hear and feel the state of mind the LTAR practitioner is in. These presentations enable the researcher to directly include the emotional components so lacking in educational research and are almost an unmediated means of conveying what it is to be an educator.

Last but certainly not least, I feel honoured and privileged in introducing Korczak and his writings to the British educational field. He lived and died for his values, he is the greatest humanistic educator in my eyes. I would like to believe that this thesis is in accordance with his perception of what makes an educator. Furthermore, Korczak's educational principles are similar to LTAR in many ways. I am proud I had the opportunity to follow his footsteps by using the new, constructive, academic, multimedia form of LTAR as developed by Whitehead and McNiff.

The task of being a 'good enough' dialogical educator is a never-ending process. It starts anew every course I give. Being aware of entering into the unknown is emotionally very taxing and always a bit threatening. Since it is intimidating, I usually fall back on the familiar and secure teaching techniques known as the funnel and the pump for the first few lessons. I dislike those lessons, I do not learn much from them; so, very gently, I offer opportunities and devise teaching strategies where the students can express themselves and initiate individual or group learning where they become acquainted with me while I, at the same time, try to be very attentive. Even then, there are those who do not trust me, those who dislike me, those who conceive my dialogical teaching approach as a weakness. I have learned to accept the fact that I cannot reach each and every student. I accept their right to choose whether they want to be in dialogical relations with me and have come to terms with the fact that I cannot teach in a fashion that is not my own.

As an outcome of my learning process, new moments of 'being in the unknown' are much less traumatic then those described in the stories above. Yet, such moments occur every day; I am more attentive now and embrace such moments as significant learning opportunities with pedagogic values, but I still make mistakes. However Freire asserts that uncovering reasons for mistakes gives an emancipatory strength to educators.

Indeed, I do feel much more emancipated as an educator than before; however, this is so behind the classroom doors, with my students. Elsewhere, I feel much more of an outsider and alone. The closer I came to my core-values the more I distanced myself from the prevalent academic discourse. I admit that I hardly voice my opinion; I hardly participate in dialogue or share the educational knowledge I have gained. I only confide and share my outlook and experiences with a few fellow teachers I found who appreciate me as a person, are receptive to my ideas and share the same orientation to teaching as I do. Since I am politically oriented and an LTAR practitioner, I have an obligation to disseminate my acquired knowledge, this I do with my students.

To conclude, this thesis was written in the process of my trying to become a 'good enough' dialogical educator. The LTAR methodology has enabled me to improve my practice in a direction I intend to pursue as a never-ending process. While improving my practice as an educator and a researcher, I have created my own living theory of acknowledging moments of 'being in the unknown' as opportunities for developing a better and meaningful educational dialogue. I firmly believe that LTAR is suited for anyone who intends to become a good dialogical educator and is willing to look inwardly and be responsible for his humanity, knowing that being an educator is a whole being, not a nine-to-five job, and that a dialogical teacher is a dialogical person.

Appendices

Appendix #1

Transcripts of stories as told in the DVD

<u>Story number 1</u>

"My kindergarten children were the best teachers"

The first stories I am going to tell are: three short stories of how my kindergarten children were the best teachers I ever had for developmental psychology.

While being a kindergarten teacher there were many incidents where I realized that I didn't really appreciate the capabilities and abilities of the children, the first story is:

A. "Anat, is this a territory?"

I took my kindergarten children to the quarry of the kibbutz Kefar-Giladi and in the quarry there was a big, big pail of sand, where we used to play, and heaps of different rocks of different sizes, from small pebbles to gravel to big rocks. We were sitting there playing in the sand when one boy came to me and asked:

"Anat, is this territory?"

I looked around and said, "Yes, this is a territory; this is a flat territory, and this is a rounded territory".

He said;" No, no, no. Anat, is this a territory?"

I said, "Yes, this territory belongs to kibbutz Kefar-Giladi and this territory belongs to Kibbutz Misgav-Am and this territory belongs to the quarry."

He said, "No, no, no. Anat, is this a territory?"

I said, "Shi I don't understand your question. What do you mean?"

He said, "You don't understand, Anat. My father is in the territories and he is being stoned, big, big stones, and all around me here are stones, is this the territories?"

Then I realized: In Israel we call the West Bank (or what some of us call the occupied territories) we call it in short 'The territories', and Shi saw a lot of rocks and his father was on reserve duty during the first intifada (it was in 1990, I think), and he connected the rocks with his father being in the West Bank.

That's how I realized that many times I don't understand what the children are asking.

B. "Anat, can I continue?"

I had a group of five and six years old, in a kindergarten where I had children from three years old to six. It was a very hard winter and we could not get out of the kindergarten and I gave the older children small pieces of paper, the size of a stamp, and I said, "If you paint this and fill this in I'll give you a larger piece of paper." Then I gave them a post card and then they put the stamp on the post card and decorated the post card, and then I gave them something a bit bigger and a bit bigger and a bit bigger, and a bit bigger until I found this round big, big carton -- a very big carton, and by the end of the winter they finished painting this big, big carton -- there was only room for three or four of these cartons in the kindergarten. One of the little girls, I think she was about three and a half or four years old, came up to me and said, "I also want to do something like this."

I said, "No problem, here, here is the stamp and here is the post card and here is something a bit bigger."

By that time spring came, and I said: "Zafra, let's save it for next winter. Let's go out and have fun".

A year later, the older children went to first grade. It was the second week of winter – we couldn't go out. Zafra walked up to me and said, "Anat. can I continue the drawing I started last winter?"

Now, no theory that I read about, object constancy, memory, indicated in any way that a four-year old will remember for a whole year a small piece of artwork that I was saving for her.

That was the second lesson out of many, many lessons where I saw that I did not honour my children's abilities; appreciate their abilities, not only myself, but all the workers.

C. "There is a hole in the bucket"

We had a place outside, like a big, big sink where horses could drink or where you can clean your boots. It was full of sand and full of water and I was trying to get in deep, deep to get out the dirt so that the water could run through. I didn't want my sleeve to get dirty so I pulled it up and then I didn't want my blouse to get dirty so I pushed up my blouse and I couldn't get to the bottom to open the hole. And one of the

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children walked by and I said "Do you have any idea how I can get to the bottom so all the water can go out?"

He was a five-year old. He said: "Anat, why don't you take a bucket, take the water out and then you can get to the hole?"

I said, "How stupid can I be, I am forty years old and this little five year old comes and gives me this brilliant idea."

At that stage I decided to go to study for my Masters in a special early childhood development program in the Hebrew University in Jerusalem.

Appendix #2

Transcripts of stories as told in the DVD

<u>Story number 2</u>

"How I developed the Video-Band"

I was studying in a Masters program, I was learning all kinds of theories in developmental psychology and pedagogy, and they made me even return to the baby home to … to look at babies… to learn from babies… what good quality care is with babies.

But something didn't settle right with me. I kept seeing the babies, and I had a sense that they are much smarter and have more social, emotional abilities and understandings then any of the theories I was learning.

Now I am going to say something that is not connected but for me is always connected. This was in the year 1995 (crying), and if I cry it is because I cry. It was the year Yitzchak Rabin was murdered, that was the end of my husband's and my hope that there will ever be peace in the Middle East. Until then we still had hope, but upon losing this hope I concentrated only on the good things in life, and those were my children and my work with children.

It was Passover and I had guests from America and I took them with me. I was a kibbutz member then, on the northern border and I took them with me to work in an

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optic factory we had on the kibbutz. The manager told me, very secretly, "Anat, you know we developed spy video glasses. The video is right here in the glass frame. You can take pictures, spy, military reasons, and security reason. But don't tell anybody -- it's a real breakthrough," and I don't know how, and I don't know why, I said, "WOW, this is a breakthrough for education because if I put this camera on a baby's head he can tell us how he sees the world, and to where his attention is going, and we can learn from the babies instead of telling the babies what we think about them."

He said, "But Anat, this is top secret, don't tell anybody."

I said, "Of course I won't tell anybody."

I went back home. I called up my professor in the Hebrew University, "Look, I have a secret to tell you, don't tell anybody but you know…but you know this video camera you can put on a baby".

I called up my tutor from my Masters program I told her, "You know this is top secret, don't tell anybody…"

By the end of the evening… I could not keep my mouth shut, I cared about security like I cared about…you know, at that stage of my life.

But I know that babies can't stand wearing glasses, so my second brainstorm came when I was just shopping for food, and I saw a sweat band of tennis players, and I realized that I can put the camera in the sweat band.

I think everything connects, the fact that I thought that what I was being taught about children was degrading, the babies were degrading them, the way we were taught, what I sensed from the babies, what I sensed from my children and the fact and maybe the fact that I became an anarchist in many, many ways and empty, empty I was able to discover and develop something. That's how I developed the video-band.

Appendix #3

Transcripts of stories as told in the DVD

Story # 3
"The best professors in the world are the babies"

The next story is… if I said that the best teachers for childhood were my kindergarten children, then the best professors in the world are the babies.

The babies, my babies, for hours I took pictures in the early childhood settings. I got permission from the parents, I got permission from the caregivers, and I got permission from the babies, because the babies that didn't want to wear the head band, I did not put it on them. But when the babies saw another baby with the head band/sweat band, they also wanted to wear it. So in that way I have hours and hours of pictures that the babies took. That was not good enough; I wanted to improve the care given, so I gave the caregivers the movies that the babies took. One of the movies, I will add in, you see a florescent light up in the ceiling, all the baby is doing is seeing the florescent light in the ceiling.

And everyone that saw that movie, from my professors in the Hebrew University, specialists in early childhood, said, "Oh, my God, that's such poor quality of care, what about stimulation? All the baby is seeing is the light on the ceiling."

And I gave lectures with these movies and all the caregivers said," Oh, my God, that's what the baby is seeing, that's terrible only seeing the ceiling. What about stimulation?"
And I gave a lecture at Bar-Ilan University, with Professor XXX and everyone said, "Oh, my God."
You know what? I said: "Oh, my God," too.

I gave the movie to the caregiver and I said, "Go home, watch the movie; find four scenes you want to talk about. And we will talk about what you choose." (There is a big rationale behind it; this isn't the place to talk about it).

She came back a week later with the movie, put the movie down on my table and said, "Why did you take the picture of the florescent in the ceiling?" (That's the first picture).
I said, "I didn't take the picture."

"No, but why the first few minutes in the move there is the baby and all he can see is the florescent in the ceiling?"

I said," Frieda, but I didn't take this movie."

She said, "But what why…OOHHH, that's what the baby took, that's what the baby saw? Oh my God".

Then I had an insight. I said, "Frieda, why oh, my God?"

Now you must remember this is the first time I had this insight after weeks and months of showing this movie. I said, "Why, oh, my God? Is the baby showing us, telling us, that for him it is, 'Oh my god?' Is the baby turning his head away so that he won't look at the ceiling?

She said. "No."

"Is the baby crying because he does not want to look up at the ceiling?"

She said, "No".

So I said, "Why, Oh my God?"

"Because he needs stimulation".

And then she said, "You know what, Anat? Now I understand something. This little baby suffers from overstimulation. The minute we are out on the porch, and the ribbons in the air, the wind is moving the ribbons he starts crying, he needs quiet. Other children need the stimulation, but not him."

This is when I learned from a caregiver, who learned from the baby something that no theory could have taught her. You can discuss overstimulation, you can talk about stimulation, you can talk about sensitivity to stimulation, but that stays theory-wise, here she learned from the baby and I learned from Frieda.

Appendix #4

Transcripts of stories as told in the DVD

<u>Story #4</u>

"The South Lebanese Army Kindergarten"

This is about the South Lebanese Army Kindergarten.

It was the year (I don't remember from so many wars), it was the year 2000, I think, and we got out of Lebanon. There were days when our bombs and the Katusha rockets fell there was so much noise, so much noise, (laughing) we got used to sleeping in the noise.

One morning we got up, it was an eerie, eerie silence, now how can silence be eerie? Only when you live it do you know it, it is not like the quietness that you people know when the snow falls down. I know that quietness. No it was eerie, strange after all these days of being bombed: bombing, bombing.

We woke up and my husband said, "We got out of Lebanon."

I said, "What are you talking about?"

Nobody was even talking about getting out of Lebanon. For twenty years we were protesting and active to get out of Lebanon but nobody was talking about getting out of Lebanon.

He said, "Trust me. We got out of Lebanon."

We went out of the reinforced concrete room to the TV and we saw pictures, and we hugged and we kissed (crying). Two minutes later we saw pictures of the refugees, the Christian Lebanese. Many of them belonged to the South Lebanese Army. They were running away frantic, banging on the borders, running down the borders, they were so scared, their houses in their cars, they left their cars, they left everything and just ran to the boarder. In everything good there is something evil that we do. I can't say the opposite.

And then there was a bulletin that said that anybody that had food or games or toys or (crying) clothes to give to the South Lebanese Refugees, please come bring it to the Mall. Well, I told my two boys, "Please give me all the toys you don't want or don't

need. There are these refugee children that need toys. Let's give them clothes and let's go to the Mall." And I took my boys with me because my husband went to work already, and I took my boys with me as an educative act.

We got to the Mall but it was not open yet because everything was closed because of the war, it was not opened yet, the bulletin was on the TV but it was not opened yet. So I asked somebody, "Do you know where the South Lebanese refugees are?" He said, "Yes, they are in the Youth Hostel". With the bags and with my two boys we walked to the Youth Hostel and there I saw pictures that you only saw from wars like in Bosnia, from many other places in the world and it was right there on my front door. I saw these older men disillusioned, people crying, people wiped out, and children running around and babies crying -- all the pictures you see of refugees were right there on my front door.

And I was with my two sons, holding my two bags, and I did not know what to do. And I don't know how, and I don't know why, but on the door there, behind the reception it said "Manager: No Entrance." And I dropped my bags and I opened the door and I said to the people in the room, "Hi, my name is Anat. Tomorrow morning I am opening a kindergarten for the children."
They were so shocked (laughter), they said, "OK, OK."
I said, "Give me a room."
They said, "The bomb shelter. Take the bomb shelter."
I said, "Never!!! These kids are not going to go down to a bomb shelter and I am not going down to a bomb shelter again in my life. (Little did I know then). I need a room with light, big windows, aesthetic."
They said,"Ok, O.K., take that room."
I went, checked the room, and said, "O.K. Tomorrow eight o'clock in the morning there is a kindergarten here."

I went back home, I called up my students who called up their kindergarten mentors, teachers, (crying) people from the whole area brought everything, from the first eraser, first pencil till shelves, dolls and building blocks. At eight o'clock the next morning I opened up the doors and cars kept streaming in (crying hard).

And with it came hordes of children, hordes you say? Many, many children.
I did not know the language, I did not know Arabic, I didn't know their culture, I didn't know their habits, I did not know their ages, I didn't know anything about these children, I didn't know even how many of them were. But I know that I opened up the kindergarten, and that kindergarten ran for two months, seven days a week I kept the kindergarten opened. If I was rational and thought of opening up a kindergarten, I would have never done it.

But I don't know what it was; sometimes you just do things because you have to do it. And I learned many, many things from that kindergarten, about myself, about the children. Children are children are children. You will see photographs, maybe I will attach, but the kindergarten served everyone from babies till parents that came just to be in the kindergarten.

Appendix #5
Transcripts of stories as told in the DVD
Story # 5
"In the dead of the night"

The next story is called "In the dead of the night".
I don't remember exactly what year it was, I remember that Netanyahu was Prime Minister and there was a lot of tension inside the country between those that were for giving back the occupied territories against those did not want to give them back -- the occupied territories. We, in Israel, are considered the leftists, which is different in other countries that is why I have to clarify what it means to be left. And I live next to a city that is very right wing, but many in the area are leftist.

For a few days I kept coming home, I lived then in Metulla, which is the most northern village in Israel surrounded on three sides by Lebanon. I was driving home one day and saw graffiti…It was election time, election time. Graffiti: "Transfer the Arabs" on all the signposts. And in the city, a wall right across a place with very

cheap coffee houses where alcoholics and drug addicts sat all day and all night. And every time I would come home I would see these signs "Transfer the Arabs", to kick the Israeli Arabs out of Israel or out of the occupied territories.

And I know that if we put up signs within minutes someone would hit us or knife us and tear the sign down. And one day I just couldn't drive by the signs anymore. I felt, and I know that there is absolutely no comparison, but that is how I felt: I thought of the good Germans that saw the swastika and "Jude" on the Jewish stores before World War Two who didn't do anything about it and I could not live with it. I said to myself, driving by the signs is agreeing to the signs, and I went and bought black spray and went home and told my husband. No, first my oldest son, I think he was about fifteen or sixteen years old. I said to him come with me in the car, I will stop, at night; you'll go out as if you have to pee and I'll spray the "Transfer the Arabs." Because it is against the law to spray paint, to write graffiti, but that graffiti was there for weeks.

My husband said, "Are you crazy? People will hit you, will gang up on you, are you crazy? You are endangering my boy. You are not going to take my son. I will come with you."

We had a big argument and he came with me and we would stand by a light and wait to see that there were no cars. I would go out and spray it and some were so high that my husband would spray them. But the problem was how to spray over the "Transfer the Arabs" right across from the coffee houses where the people were sitting all day and all night? So what I did was to put the can of spray behind my back and walked back and forth along the wall as if I was waiting to hitch a ride. One hand was to hitch and the other hand was with the black spray and I walked back and forth, back and forth. And all the other people were sitting in the coffee houses across the street and when I saw that I finished erasing and I jumped into my husband's car and drove home.

Some things you just can't live with and it was a frightening era, and I swore my children not to tell anyone and my children probably paid a heavy price for my

convictions, my beliefs, our beliefs, or maybe they turned out to be better people. But that is the story about "Transfer the Arabs".

Appendix #6

Transcripts of stories as told in the DVD

<u>Story # 6</u>

"Corporal Punishment"

A. Working in an Arab-Israeli Teachers Training College

This is a story within a story within a story -- it is a never-ending story. A few years ago, I think I was looking for work, I don't know how, I got work in an all Islamic Teachers Training College in an Arab city inside Israel and I was privileged (that's how I felt), privileged to go and work there because I was living up to my standards and I was a role model for my children that we are not just intellectual activists but that we are doing something for peace. Most of the people thought I was crazy to work there but I felt privileged, and of course I went to work there again with no second doubts. I knew I would be o.k. I knew I was a good teacher. If I was able to have a kindergarten for two months without knowing Arabic, and got through it, because all I had to give is love and understanding, that's what I have to give, and I will be O.K.

Little did I know! Those two years were the most difficult years of my life, because I thought I knew and I thought that love and understanding is enough but there are so many things to take into consideration.

I want to tell you a few stories: I am not judging anybody, not passing judgment and if I sound racist or essential or prejudiced, I don't mean to, but I have to get the story across.

B. "Corporal Punishment"

I was teaching Developmental Psychology and I was teaching Paiget and my students wrote papers with examples for assimilation, accommodation and how children learn, assimilation, accommodation, I forgot all these terms in English and I read the papers

and in the first paper I read a story of how a mother slapped a child. Now that was a good example for assimilation and accommodation, he really learned, and I giggled and then I read another paper someone else was hit or someone else was slapped or someone else was closed in the closet, or someone else was lied to. And my laughter turned into laughter of bewilderment, I didn't know what to do. I have it all in a monologue I wrote for Jack Whitehead a few years ago. So I called up my supervisor, who taught me in the master's program, who is very active with Arab Israelis and she said, "Yes, there is a problem of kids being hit and you as a teacher have an ethical commitment to deal with this subject."

And I said, "But I am not the pedagogy instructor. I am only teaching psychology. Why do I have to deal with it?"
But the more I asked, the more people told me that it is my ethical obligation to deal with it.
Of course, I consulted with everybody how to deal with it and of course everyone said start with their narratives, childhood memories -- they will see how terrible it is and they will change their views about inflicting pain on children. I did my best, I started with their narratives and terrible stories came up, one of them, I will return to later.

(A student) She left home, went to her aunt's house without telling her mother. When she came back her mother was so angry with her for leaving the house without telling her that she took her cigarette and burned her hand. And she said, "Look at this scar. It is here to remind me to be a good mother and always take care of my children".

After the narrative, I gave them an article to read about different solutions other than hitting and lying to children and I asked them to translate it into Arabic, their mother tongue. I divided them up into groups to present their chapters and they did beautiful work. In order to show them how important their presentations were in my eyes I bought a video camera to take pictures of them.

I have the lesson. At the end of the presentations I asked them," Do you remember why this subject came up, because it is not part of the curriculum?"
4as a good teacher, "Why did this subject come up?"

And one of the students said, "Because summer is arriving and in the summer vacation the children do a lot of bad things so they have to get a lot of punishments."

At that point I felt all my blood coming down, I think I had a minor brain damage, a bodily emotion, I just felt AAAHHHHH, that's all I remember -- this great, great disappointment. And for a whole year I kept telling this story and I wrote this story to Jack Whitehead and I told this story…..

A year later my young son wanted the video camera. I said "Wait. I think I have some film inside. Let me look." And on the video camera I saw the lesson in the Arab-Israeli TTC. And here I must ask forgiveness from every student in the class room. You can see in the video that physically I am in the class room and you can hear the student..."In the summer vacation…" You can't see my reaction. You can see me continuing to go to the board writing what they are saying, continuing to talk to them, and asking them, and reminding them, and then they said beautiful things, and reconstructed how things were done to them and how they would have done it differently. I didn't remember anything from those last fifteen minutes in the classroom. What does it mean? What is the meaning of the fact that I was physically there, but I was not there? It took me many years to understand, but that is another story.

C." In Honour of the Family"

Two weeks later I was driving home from that Arab college, I remember where I was, and on the news there was this story of a young Islamic woman, sixteen years of age, that was raped by her father, and with the help of social workers went and got an abortion, and when she returned home, she was murdered by her brothers for disgracing the family, the honour of the family. I stopped my car and banged my head against the driving wheel and said to myself "What am I doing? What am I doing? They didn't kill the father who had incest, who raped his daughter. Who am I to bring my western, feminist, liberal norms and values to a society whose norms and culture these girls belong to, who might be murdered because they disgrace the honour of the family? Maybe the best thing that happened to this girl is that her mother burnt the

cigarette on her hand and she has a sign, 'Watch out my dear girl, watch out for your life'. Who am I to go and teach them my beliefs and my values?

Appendix #7
Transcript of stories as told in the DVD

Story # 7
"Lesson on Islamic Art"

The next story is at the class of Islamic Art. I probably did many wrong things there but something I know I did right.

I was teaching early childhood art, about line, colour, texture, shape and when we teach this course we also teach about art because kindergarten teachers should know about art -- let's say impressionists and post-impressionists, modern, to enrich their life.

I was teaching a group of in-training women who were my age, overworked, underpaid, underprivileged, and here I am talking to them about line and colour and started to talk about the impressionists, about Dufy and all the others and I saw blank, they were not connecting, they were not connecting to my art. So I brought someone else, no connection. I did not know then that orthodox Muslims like orthodox Jews were not allowed paintings in their homes.

At some point I stopped and said, "You know we can work in art, about line and form in calligraphy -- that's close to your children, from the Koran.
And they said, "What is calligraphy?"
And I said, "It is the art of writing, of Islamic writing, you never studied Islamic Art?"
They said, "No".
I said, "You know what beauty there is in Islamic art, it is one of the wonders of the world".
I said, "You never studied Islamic Art?"
They said, "No."

So I took my note book with all the curriculum and I put it down and I said, "You know this is mid-semester, and all that I had planned I am throwing out. From next week we are going to learn Islamic Art and you are going to teach Islamic Art."

I went home and devised a program for them looking through Google Images to learn about Islamic art, because I couldn't start and teach Islamic Art. I didn't know about it much either. For the next half semester they taught themselves Islamic Art and brought it to the kindergarten. And one said, a few said, "How come we need a Jewish teacher to come and teach us to be proud of our culture?"

I know why: because I am a free spirit, an anarchist. I go with what is good for my students and not what is good for the curriculum.

Appendix #8

Transcript of stories as told in the DVD

Story # 8

"Druze Students"

A. "Corporal punishment"

A year later, again I had the privilege of managing a course for Druze women. Druze is a special religion -- some call them Arabs -- and they are from the occupied Golan Heights (sorry, politics again). It was program to have small home-run child-care centres. I took them twice a week to work in the best, best early childhood homes in the kibbutz movement, the best in the world. On one of these days one of the students said, "I don't understand how the caregiver, with all the babies and all the toddlers never yell, they never scream, they never slap the children."

And I said, "You know what? Maybe, because they learned other ways. Come, I will teach you". I gave the same article I gave a year ago in Arab-Israeli TTC and I divided them into groups and translated it into Arabic and explained to the other students. And you know what is interesting? Only after three weeks of working on the project did I realize that I was doing exactly the same thing that I did before at the Moslem College.

My emotions, everything changed in me because of the action research I was doing at that time. I resolved many things since I worked a year before in the Muslim College and here I didn't even notice. In the Muslim college I thought, "Wow! I am going to change the world, it is my responsibility." And here I heard they wanted to know how not to hit children.

The last class I did the same as I did in the Israeli-Arab College, I remembered by then and I bought the video camera and I opened and asked, "Do you remember why we brought up the subject?" and they said, "Yes, because we want to be better mothers."

And I said to them (I must find the movie) I am sitting there like this, completely relaxed, and said to them, not like in the Israeli-Arab college, where I had a minor brain damage, completely relaxed. I said, "You know I never hit my children, neither me nor my husband, maybe here a spank there a spank I don't remember, and you know that in my eyes it is a terrible thing to hit children. I always say don't do to children what you would not do to adults. But you know what, this morning I did something that in your eyes is just as terrible as for me hitting children".

B. "I left my boys with no food"

Their eyes opened up: "What did our teacher do ah?"
I said, "You know I am overworked. I work in three colleges and I had to get here on time and I left my boys with no food."
They said, "'What do you mean there is no food, you didn't cook food this morning for your children?"
I said, "No, I didn't cook any food for my children".
They said, "You probably cooked last night."
"No- I have no cooked food from last night."

They said, "Ah… it is probably in the refrigerator. They have to heat it up."
I said, "No, there is no food in the refrigerator, there is nothing in the refrigerator, absolutely nothing."
"Oh, but you probably have some fast foods in the freezer."

I said, "No, we don't eat fast foods. There is absolutely nothing for them to eat, there is cornflakes and milk, eggs, they can make eggs, or they can wait a bit, and I'll be home at twelve or at two."

They said, "They are two adolescent boys!!!"

I said, "Yes but I had to get to work. I had to come here. And I know that in your eyes, the fact that I left my boys and my husband without any food is as bad as in my eyes slapping a child."

 They all agreed that I am a bad mother.

A month later I took one of the husbands of my students down from the Golan Heights, and he said to me very diplomatically: "Anat, do you know the story you told your students about not having food at home?"

I thought, 'Oh, shit. They are telling their husbands what a terrible mother and house wife I am'.

"You know, with all due respect, if your child wants to eat and there is no food at home he will go to the neighbours, boy-friend's house, and he will get used to your neighbour's food and next time you will want to make food he will say, "Mom, I am going to my boyfriend's to eat."

And I said, "Nahh, I don't believe."

This is the year 2008. I sent my paper for my last unit; I had twenty four hours before having to do my corrections. I don't know how to cook -- I know how to cook some things and I wanted to give love to my boy. I was home and I asked, " Eitan, what do you want me to make you to eat?"

He said, "Nothing. I am going to my boyfriend's house I'll eat there." Ahhhhhh!

Appendix #9

Transcript of stories as told in the DVD

<u>Story #9</u>

"When you come home what do you do?"

Student - "When you come home what do you do?"

 "I close my door."

Student -"And who is at home?"

I said, "Me, my husband and my two boys."

Student -"And you can educate them any way you want to?"

And I said, "Of course, I can educate them any way I want to."

And she said, "Anat, with us it is different. We are living in extended families. Three doors to my left are my sister in-laws and my in-laws are under me and here are more relatives, we never shut the door, and you want to teach me how to educate my child? The other day my small boy, Muhammad, came in and said the four letter word and you want to say (and here she imitated me), "Muhammad, your father and I don't say such words so you are not allowed to say such words either."

I said, "Yes."

Student- "That's what you want me to do? My mother in-law will say 'God she has gone berserk since she started studying, she became mad.' She will say, 'Come, come, Muhammad, my little boy. Come I will spoil you, come take some candy. Your mother went berserk, come, come, my little boy.' And then she will take him to the room where all the men are sitting around and they will say, 'Ah, Muhammad, come, come, say the four letter word.' And he will say the four letter word and they will say, 'He's a man, kafa kafa, he's a man'.

"And I can't even tell my mother-in-law what I want to do. I am only allowed to tell my husband who is her son and he can tell her what I want to do…"

Then I realized once again, who am I to tell them how to educate?

 Now I know that there are many books and theories about psychology about how children that are born into extended families are different from western families. I know it, I read about it, but I didn't understand until two years ago, when it was Passover.

For two weeks we had people sleeping over, eating over, and I have a house with four and a half floors, going up and down, up and down. All our habits, my husband's habits, where he wants to sit next to the table, nobody took care of that. The way he likes his newspaper folded, by the time he woke up ten people already have read the newspaper. I remember I was standing on the last day washing dishes and I counted how many guests we had that slept over and ate during those two weeks. My whole body ached especially, sorry, the muscles in my bottom, I counted thirty five people that slept over and ate in our house. And then, in my butt, I understood what it means to be part of an extended family.

You have no privacy, you have no right for your everyday routine, you have to erase your ego in order to make others feel good.
Only then did I understand that I really don't understand.

Appendix #10

Transcript of stories as told in the DVD

Story # 10

"Reincarnation"

One of the Druze students gave birth to a still-born baby. She was an elderly woman who only married recently. It was her first baby. I felt so bad, so bad for her, that I went and read on the internet all that I knew about how important it is to mourn over the still-born baby, because we are attached to it emotionally when we are pregnant and we talk to our babies and we give them names and we fantasize what (how) they are going to look. We have an imaginary baby already. And from experience I know that it is important that the doctor show you the still-born baby so that you will have something to separate from, it is a human being, we have to bury it, we have to mourn over it, and we need a mourning period. I took out all these articles and I was on my way to the Golan Heights when a friend of mine who is not into education, something else completely, said, "Anat, don't say anything, don't bring her anything".
I said, "What do you mean? I am going to help her, I want to help her."

She said, "No, they have their ways of dealing with things, they have their religion, they have their culture, they have their extended families, they have the experienced elderly women, let her deal with it their way".

I got to her house, I walked in, took off my shoes, sat with her and with the girls from the course, the women from the extended family. Women came and went, came and went, only women, older women and food and coffee and they were talking about this and that, everyday stuff.

At some point I was alone with her…and I will call her – let's say, Delilah. That is not her real name.
"Delilah after you gave birth did they show you the baby?"
She said, "No."
"Did you bury the baby?"
"No."
"You left it in the hospital?"
She said, "Yes."
She said, "Anat, we are not like you Jewish people, we believe in reincarnation. We don't bury the dead like you Jewish people do. Don't you understand, Anat?"

She said to me, "You taught us psychology, don't you understand? If my baby was born…a young mother's spirit would have gone into her body and she would have died. What's more important Anat, another baby in the world or a mother that has young children? By the fact that my baby was born dead I saved a mother's life."

I went home. I live in a beautiful place. I have a porch that everything is open in front of me, from the Golan Heights, the Hermon Mountain, all the way the Hula valley, the Sea of Galilee, nothing is in between, only me and God, and there I sit and drink my coffee, and (my bad habit) have a cigarette, and I say to myself, "Can't be… can't be that she is not hurting as much as I hurt when I lost a baby. Can't be…can't be!!!"
And it fits into all the stereotypical racist sayings of many Israelis: Those mothers of suicide bombers don't feel for their child as we feel when our child is killed or dead.
I can't accept it; it can't be that she is not torn inside like I was… Can't be…

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Days passed, and weeks passed, sitting on my porch, seeing the Hermon Mountain all the way to the Sea of Galilee, only me and God, and I said to myself, "Don't go far, look closer. Right here in the valley is Kibbutz Kfar-Giladi, your mother-in-law, a good woman, a smart woman, a sensitive woman; didn't she put her children into communal children rooms, homes? Didn't she give birth and come back from the hospital and put this one week old baby into the baby home? You could put a gun to my head, a gun!!! I can't understand, how any mother or father can put their baby half a kilometre away from their home, in care of other women, I can't understand it, it is against every fibre of my body, every inch, and she is a smart women, her whole generation, they are good people, how can they do such a thing? How???...

Time goes by, winter, summer and I am on the porch. From the Golan Heights all the way to the Hula valley, till the Sea of Galilee, only me and God.

I said to myself, "Don't go far, and don't judge your mother in-law, look at yourself. You are a strong woman, an independent woman, a self-minded woman who travelled the world by herself; who studied in New York by herself. I joined the kibbutz when I was thirty years old. For seventeen years we suffered from Katusha rockets, we never knew when they would come, and from many smaller wars and big wars, I run kindergartens in the bomb shelters. When my child would go to school… my children knew the different sounds of a Katusha coming or from our artillery going in, and I would say, "When you go to school, Michael, if you hear it coming out lie down on the floor close to a wall."

Look at me -- I am a western woman, westernized woman, intellectual, smart, with a great sense of humour, this is the life I lead with my children, they knew by the age of four to distinguish between the sounds of our guns and their guns, bombs.

Now, there were social expectations, unwritten laws, that you never leave the kibbutz because of the Katusha rockets, never!!! You stand, that's the myth; that's the reality; that was the social norm and I wanted to be in the social norm.

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I remember one of these times, I don't remember which, there were so many, they said (there are different codes), they said "relaxing time", that means there are a few hours with no Katusha rockets (Laughter). I never knew how they knew that the Hezbollah were giving us a few hours off or not. This is one of those times when they thought they knew but they didn't know. So I took my kids out of the bomb shelter and I said "O.K., let's go take a bath, let's go take a bath", and they got undressed and I started to put them into the bath, and they said on the loud speakers, "konenut sefiga, konenut sefiga", that means be prepared we are going to be bombed, and then you have a few seconds to do something, so I took them out of the bathtub and said "let's go to the bomb shelter", and then I saw that nothing was happening so I put them back into the bathtub, out of the bathtub, into the bathtub,…by that time my eight year old son was so crazy, he just ran out of the house naked, you know what it is for an eight year old to run out of the house naked? And any minute a bomb could fall, a Katusha rocket? I remember going after him and dragging him into the house.

At that time the Katusha rockets were only four kilometres inside Israel, the fact that we lived only five hundred meters from the border, I could have taken my kids four kilometres out, five kilometres out, to live a quiet life. But no, there are norms.

I remember one time I was crying to my mother who lived in Jerusalem, maybe it was after the time my child ran out of the house naked. She said to me, "Anat, these are my grandchildren. They don't belong to the kibbutz, take out them out of there immediately." I don't know how I got a car, opened up the windows so they didn't shatter, didn't break, and drove to Jerusalem.

Now, if I as western democratic feminist, strong woman, who only joined the kibbutz when I was thirty years old, if I conformed into norms that are against any logical thinking, any logic, if I endangered my kids' well-being and health because of the social context, who am I to judge my mother in-law who lived in very special historical ideological political times?

Who am I to judge? Who tried to build a state, and tried to build a dream, and tried to build a new kind of society, who am I to judge?

You know what? If I lived in those times, I, too, would put my children into communal children homes.

You know what? If I was a child born into the Druze religion, into the Druze culture, believing in reincarnation, I would probably feel differently towards my still-born baby as I did as a Jew.

Appendix #11

Transcript of stories as told in the DVD

Story # 11

"My name is Myssalon Abu-Salach"

This story is called "How I feel sorry for you politically correct leftist political people."

You know, with the right wing people I have no problem, I know what they think, "A good Arab is a dead Arab." But you left-wing people want to be politically correct, you have your narratives, you have racism, inside blind spots, you have sayings like…" Arabic work," which is bad work; "Arabic taste," which is bad taste. Arabic music- - degrading. I have a girlfriend from the scouts that told me that they even have a song I'll sing in Hebrew but it is derogative of the Arabs (Song).

You know what? It's o.k... We have bad jokes about you Jews; we have songs about you Jews, exactly like you have about us Arabs.

But you know when I came to study in this Jewish college, Hebrew speaking Jewish college I heard in the corridors," Pay attention to the students who are our cousins." I looked around: "Wow, these Jews really know how to take care of their cousins, all these American Jews that come to study here, they really know how to take care of them".

A year later, I heard in the corridors, "Take care of those who are not Jews." I looked around and said, "Wow, some of these Russian Immigrants -- the tall, blond blue-eyed girls. If they have one gene of Judaism in their right ear then I am Marilyn Munroe." But you took good care of them, so nice of them, so nice of you, took care of them those that are not Jewish.

And then I heard in the corridor a year later," Take care of those that Hebrew is not their mother tongue". I looked around, I said, "God, these Jews know how to take care of their fellowmen, all these new immigrants from all over the country with all their different languages, God they know how to take care of them".

A year went by and I heard them say, "Take care of those that came from the villages." I looked at all these Ethiopian Jewish that came from Stone Age villages and I said, "Ahh, these Jews know how to take care of their relatives, of their cousins, they are really…..

The following year I heard in the corridors take care of……..And then I realized they were not talking about the American Jews, they were not talking about the Russian immigrants, they were not talking about the Ethiopians, they were talking about meeeeeeeeee.

Well, my name is Myssalon Abu-Salach, and I am an Arab -- a proud Arab. Just call me an Arab!!!

Appendix #12

Dilemmas using visual data in Educational Research
A. Dilemmas concerning the recordings of the lessons.

The three recorded lessons were intended to portray to my students the importance I see in their presentations. I did not take them with the intention of using them later in my research. I might have had a thought in the back of my mind that I would use these, though; however, if that were my intention, why didn't I tape many other lessons I gave? These two instances point to an ethical dilemmas.

If one plans to record themselves beforehand, the students and the teachers' behaviour might not be authentic. Although I tend to believe in ethical behaviour of those conducting a self study I assume that, at times when you know you are being recorded

your tone of voice, body language and behaviour change exactly as when someone comes to observe your lesson, it in imbedded into the situation.

If you did not intend to use or publish the films beforehand, you may act more natural but then you have an ethical problem of showing the films publicly. If you do receive the students' consent afterwards, or even if one student withholds his/her permission, you may not show the film, or you have to edit it in such a way that s/he is not seen nor heard. Because of this ethical problem, I must limit the showing of the recorded lessons. There is a technical solution for recording in the classroom which is to blur the students' faces, but I believe that such an act dehumanises the students and therefore reject such an option.

As mentioned before, this media is most exposing. The exposing of the students face is only one facet. The other is that one frame can expose multiple interactions that constitute a whole thesis. One must make choices. If there is a theme, a strand running through the recording to which you are relating in your research you must restrain yourself from relating to many other themes and variables. However, those who see the recordings may disregard your intentions and concentrate on issues that are closer to their hearts and interests, that are as important to discuss, but you have constraints, they are not the subject being researched.

In addition each frame in the film consists of many variables that might come under discussion. There are good moments and bad, some that you would like to elaborate on, some others to explain, and yet others to cut out and leave on the editing floor. So you have to take a deep breath and hope that no one saw you lose patience or worse, disregarding a student. At the same time hoping that those who are watching the recordings are mature enough to admit that they, too, as educators sometimes have faults and make mistakes.

Moreover the recordings can never show your inner thoughts or feelings, they can show expressions of emotions and thoughts, but there is more than meets the eye. I am referring to the story of my lesson about corporeal punishment where I cannot decipher from the recordings where I had an emotional reaction of actually feeling the blood rushing down and feeling 'in the void'. You can see by the recordings that I am in the classroom, responding, talking, thinking, pondering, and even laughing. But if I

don't remember those minutes, was I in the room? Was I on automatic pilot? What is the truth? What do I bring forth? The video recording or my memories from that lesson?

The answer to the question above leads to the idea that to every video clip should be attached an explanatory written text regarding feelings, thoughts and maybe ongoing reflections that are not detectable in the film. Eisner relates to this issue and recommends to adding an interpretive text… "A second peril has to do not with a problem inherent in the use of alternative forms of data representation, but in a potential backlash from their use… It is a good reason for describing the context in which the results of research are to be presented… A genre of work can stand alone without an interpretive context when those reading, seeing, or hearing it bring that context with them. When they do not, they are likely to be lost. Few people like to be lost" (1997:10). As such adding an explanation and directing the observer to concentrate on certain aspects will lead to a richer description and reflect the reality somewhat more accurate.

In addition the recordings never show the whole picture: they cannot show you, on which the one camera focuses, and at the same time all the others, or vies a versa. So you really don't get the whole picture, only parts of it. It is a representation of reality; it is not the whole reality. In order to present the educational situation as close as possible to reality we must record the scenes from multiple perspectives. From the teacher and students point of view, at the very same time. This technologically is possible using the Video Glasses.

B. Dilemmas concerning the video glasses/video band.

The qualities that the Video Glass and Video Band (VB) offer brings us one step closer to representing reality. Since I developed the VB and became an expert on its use, I shall first quote the abstract of the research using the VB and then discuss its strengths and limitations as a research tool.

> "In this study we have experimented with the Video Band (VB) as a technique of documenting the immediate environment of infants from the child's own perspective. The study compared assessment of quality of care in two Kibbutz Baby Houses. Using two data sets for each, one is based on an adult observer's

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perspective and the other on records obtained on the VB. While both Baby Houses rated very highly when assessed from the adult perspective, their evaluation differed considerably when assessed from the videotapes recorded by infants. Examining an environment on the basis of video recordings taken by infants of their own daily experiences was found to be a new tool for investigating infants' environments 'through the infant's eyes'.

This new technique can be used with older children and adults. It is applicable in other areas of research such as the study of linguistic environments, joint attention, adult's sensitive responsiveness and peer interaction. It can also be a powerful tool in raising empathic thinking in the training of professionals working with children" (Rosenthal & Geller, 1998:659).

Yaffe (2003) used video glasses as a research tool and as a means to explore how reflection based upon the footage that the teacher recorded using the video glasses can promote and improve professional self-awareness of first year teachers. In order to get acquainted with the development of the video band and its use as a research tool a video clip is inserted.

Taking into considerations the limitations and strengths of the two technologies, a regular video camera and the video band were used simultaneous, the toddlers and babies filmed from their point of view while, at the same time, I filmed them from my point of view. This enabled me to analyse the scene from multiple perspectives. I assume that this in fact represents reality with more precision, bringing about more valid and reliable accounts. Furthermore we had more variables and information to research and learn from and about the babies. Moreover, I believe that this form of presentation and its analysis is the closest I have been able to achieve which corresponds with a dialogical encounters including reflecting the 'I' and the 'others' point of view at the very same time.

C. Dilemmas concerning the editing and writing subtitles.

Issues, theories, dilemmas concerning CDA as discussed in the literature are relevant when discussing visual presentations.

Editing a ninety-minute lesson, you must take into consideration the time limit, you don't want to bore your viewer; a three minute clip is as long as it can be before it becomes boring. Do you choose those moments that seem important in bringing evidence through, or do you bring random parts that might bring forth the evidence you are looking for? What you keep in, what you take out, and how does it alters the reality you are presenting. All these factors must be taken into consideration. Many times what you cut out is as important as what you keep.

There is a possibility that choices are affected by biased considerations, the lenses you are looking through are the research question you have in mind. By thinking that you know what part of the lesson will serve your purpose best, you are excluding parts that others could perceive as important since they present contradictions, conflicts of values or manifestations of behaviour that might have enriched the discussion.

Your choices are also affected by mundane technical problems, which effect the visual presentation of data. At times you think you are recording but you are not. At times the one who is recording concentrates on what interests her and misses a scene that you wanted to relate to. At times the recording ends exactly at a most important time, usually the last few minutes of the lesson.

The theories of CDA of visual discourse and presentations are as relevant when writing subtitles, considering, font, size and colour.

I find there is a significant difference and emphasis, depending on the amount of words in each frame. When you write fewer words in a frame, they have more weight and a different significance.

For example, if in the frame where you see me there is only one word, for example "No", and in the next frame the sentence, "There might be another way". The word "No" is emphasized much more than if in the same frame it had been written "No, there might be another way".

While writing the subtitles I made a distinction between myself and my students. When I speak I just write what I am saying. But when the students speak I write - S -. I thought it was necessary at first because many times the camera was focused on me

and you could not see who was talking or why the students were talking together. I then thought it was necessary, in order for the foreign observer to understand who is talking. Now I realize that I see films with subtitles all the time and it is not done that way: the observer understands from the context. The more I think about it, I find this labelling a bit degrading. I realize that the fashion of presenting visual data can include and project the use of power. Me, the teacher, who is obvious, is the centre of action and then all these other participants who are 'just students' - S-.

Ethical considerations prevented me from publishing these video clips in the thesis. I have decided however to leave here in writing my learning process and dilemmas for the benefit others who wish to publish visual data in a foreign language.

D. Dilemmas concerning being on the Internet.

In 1997 Eisner related to visual multimedia as a new form of data representation and related to the current constraints, commenting that they may be temporary.

I believe Jack Whitehead answers to the constraints Eisner referred to. Not only are his writings offered free to anyone to access so are the master and doctoral thesis. The visual data is published on the You-Tube so that anyone anywhere anytime can get acquainted with the living theory action research methodology and those who use it. As I understand, the motivation to be on the internet is not only to enrich educational research but as a moral action influencing social formations for the good and the benefit of educators collaborative movement. Whitehead has written much about his rationale and presented his ideas of 'The Transformative Potential Of Individuals' Collaborative Self - Studies For Sustainable Global Educational Networks of Communication, in the programme of the American Educational Research Association Annual (2004: retrieved 03.08.09)

"… We explain how the knowledge base, which contains multi-media presentations of personal enquiries undertaken collaboratively, can be disseminated through global networks, in live and electronic forms; how these networks contain the potentials for sustainable forms of education that have implications for future educational practices; and how these practices have reciprocal influence at local and global level... We explain how the social processes of local and global education interactions are

sustained through their capacity to inform one another... Our presentation offers theoretical justification for our work, and shows its practical consequences in the lives of real people" (2004).

Taking into consideration all the above and believing in its importance, realizing that Whitehead has enabled countless educators to present and be influenced by living theories presented on the Web. I would like to share with you my inhibitions about being put on Internet.

The Bedouins I worked with many years ago did not permit their photos to be taken because they believed it would steal their spirit. Orthodox Jews and Muslims also don't allow their photographs to be taken. "In 19th-century Japan it was said that being photographed once reduced one's shadow and a second time shortened one's life. In parts of South America, photography was believed to peel the face. Magic and superstition have surrounded photography from the beginning. There are many variants of these beliefs, which are often related to those concerning the power of the shadow, the soul, or the status of the dead. The word for photography/photographer in many cultures translates as 'shadow catcher', 'soul taker', or 'face stealer" (Fischman, 2001).

All the above sounds quite irrelevant to our discussion of video presentations and does not concern me, as a Westernized, non-religious, doctoral student at the University of Bath in the year 20010, or does it?

Well, to my great surprise, the answer to this question is complex. Someone said that technology is developing faster than the human mind and I would add faster than the human spirit. I believe that the analysis that follows will show that some of my rationales are quite similar to what I have quoted above.

E. Three forms of presentations: The written form of storytelling, the recorded form, the visual evidence.

The three different forms of presentations: Recordings of the lessons, recording life stories and the written text are different in many ways. Each has a different qualitative and quantitative emotional investment. This resonates with my feeling about putting them on view on the World Wide Web.

Recordings of the lessons: If we assume that I had received permission from my students to be recorded, it does not mean that they would be willing to be put on the web. But supposedly they would have agreed: I doubt if I would have. I am a private person: I might be humble, but I see no need to publicise myself, it makes me uncomfortable. If I present myself in close circles such as congresses, or through the EJOLTs, I have some control on whom the audience is, but on the web I have no control over who sees me and what they will do with these films.

Recording life stories: The more I think about it, the less willing am I to have my personal stories put on the web. In these stories, I am giving my all; I am revealing my values, passions, my short comings, exposing myself. I feel that putting it on the web so that every Tom Dick and Harry (I wonder why they are all men) can see me and hear me, somehow cheapens the emotional investment and intentions.

I am not an actress, I am not an author, I am not a performer; I am an educator and these stories are the means and not the goal, I hope I am making myself clear. In this instance I would be more comfortable telling my stories with personal contact in meetings and congresses. It could be that in time, with emotional detachment; I will feel comfortable putting them on the web. Yet, I have no problem publishing these same stories in the written form.

There is a great difference in my view between the written text and the story telling video recordings. In the written text you don't see me, you don't see how I cry, you don't see me getting choked up you don't see that every time I am thinking my eyes look sideways, you don't see my make-up smeared or hear my mistakes in English.

There is still a greater difference between my stories telling, where I invite you the viewer to be in the same room with me, and the recordings of the lessons. In sharing the recordings of the lessons we, the students and I let you enter into our private social environment. You are a spectator in encounters that did not take your existence into account. You see us but we do not see you. We are exposed to you. We are vulnerable to your interpretation of our world. You see how we look, how we interact, you see the room and the sunlight. The video captures the soul and the spirit. You see how much similarity there is to the quotations above?

<u>Epilogue</u>

After writing the final draft of the thesis which included the recorded lessons, I shared with the Education Department's Research Ethics Officer my concern over publishing the video recordings which had been made before I began my doctoral research. I was advised not to publish the video clips for which I had not obtained individual, informed consent, as this would not be in line with the Ethical Guidelines of the British Educational Research Association. These guidelines specifically state that permission should be sought from the relevant authorities before recording data in any form. The Association relates to the complexity of ethical conduct parameters in multi-disciplinary and diverse educational methodologies, suggesting these ethical guidelines in order for the research to be conducted as ethically as possible.

(British Educational Research Association Revised Ethical Guidelines For Educational Research (2004) http://www.bera.ac.uk/files/guidelines/ethica1.pdf)

While conducting LTAR these limitations can be a major complication due to this method's characteristics, which involve the treatment of situations, incidents, memories and narratives which by nature concern other people as well. Although I did have the parties' official consent for recording these videos, I did not have their permission to share these with anyone else, let alone be published. Since I was not able to maintain consent post-hoc I acted according to the university ethical committee's recommendations, took out the clips from this thesis and added their text transcripts instead. Later on as a response to the examiners' comment during the viva that the thesis is concerned with dialogue and my story telling are monologues it was suggested that Jack Whitehead will view these clips and I shall attach his comments to validate my claims. I acknowledge the examiners insight and hope that the additional perspective adds to my argument. I hope that I was able to maintain an ethic of respect for any of the persons involved directly or indirectly in the research.

Appendix #13
Freire's Story

> "It was a long learning process, which implied a journey and not always an easy one, nearly always painful, to the point that I persuaded myself that, even when

my thesis and proposal were sure and I had no doubt in their respect, it was nevertheless imperative, first, to know whether this thesis and proposition coincided with the reading of the world of the groups or social class to whom I was speaking…

This learning process, this apprenticeship, whose story is a long one, is rehearsed in my university dissertation, cited above, continues being sketched in *Educacao como pratica da liberdade* and becomes explicit once and for all in "Pedagogy of the Oppressed…"

One moment-- I could even say, a solemn one, among others, of this apprenticeship -- occurred during the one day seminar…which consisted of talks in which I discussed authority, freedom as well as punishment and reward in education….Basing my presentation on an excellent study by Piaget… I spoke at length…argued for a dialogical, loving relationship between parents and children in place of violent punishment…

When I had concluded, a man of about forty, still rather young but already worn out and exhausted, raised his hand and gave me the clearest and most bruising lesson I have ever received in my life as an educator…

He raised his hand and gave a talk that I have never been able to forget. It seared my soul for good and all. It has exerted an enormous influence on me. Nearly always, in academic ceremonies in which I have an honorary doctorate conferred on me by some university, I acknowledge how much I owe, as well, to persons like the one of whom I am now speaking and not only to scholars - other thinkers who have also taught me and who continue to teach me, like that labourer who spoke that night. Actually, were it not for the scientific rigour that offers me greater opportunities for precision in my findings, I should not be able to perceive critically the importance of common sense and the good sense therein residing. In almost every academic ceremony in which I am honoured, I see him standing in one of the aisles of that big auditorium of so long ago, head erect, eyes blazing, speaking in a loud, clear voice, sure of himself, speaking his lucid speech.

"We have just heard," he began, "some nice words from Dr. Paulo Freire. Fine words, in fact, well spoken. Some of them were even simple enough for people to understand

easily. Others were more complicated. But I think I understood the most important thing that all the words together say."

He fixed me with a mild, but penetrating gaze and asked; " Dr. Paulo, sir, - do you know where people live? Have you ever been to our houses, sir?" and he described their pitiful houses…As I followed his discourse, I began to see where he was going to go with it. I was slouching in my chair, slouching because I was trying to sink down into it. And the chair was swivelling, in the need of my imagination and the desire of my body, which were both in flight, to find some hole to hide in. He paused a few seconds, ranging his eyes over the entire audience, fixed on me once more and said, "Doctor, I have never been over to your house. But I'd like to describe it for you, sir"…There was nothing to add or subtract. That was my house. Another world, spacious and comfortable…

This talk was given about thirty two years ago. I have never forgotten it. It said to me, despite the fact that I did not understand this at the time, much more than immediately communicated…

The fact that I never forgotten the fabric in which that discourse was delivered is significant. The discourse of that far away night is still before me, as if it had been a written text, an essay that I constantly had to review…

That night, in the car …I complained to Elza rather bitterly… 'I thought I was so clear," I said." I don't think they understood me". "Could it have been you, Paulo, who didn't understand them?"…They understood you, but they need to have you understand them. That's the question." Indeed, it was the culmination of the learning process I had undertaken long ago, that of a progressive educator…Years later, Pedagogy of the Oppressed spoke of the theory that became steeped in practice that night…(1992:16-19)".

Appendix #14
My parents' stories

<u>My mother's story</u>
 I (Frieda) was born on February 12th, 1924 -- which is Lincoln's birthday -- in Brooklyn, New York, I first became aware of Lincoln's importance when I realised that the schools all closed on his birthday to commemorate his many contributions,

including freeing the slaves. For me, as a young child, this had tremendous importance – I felt we were kindred souls, since I knew that, as Jews, we had been enslaved and freed. This affected my feelings toward my fellow men.

I experienced one instance of discrimination against Blacks, in my first or second grade. I attended a mixed school and one of my best friends was a little Black girl named Annie, with whom I walked home every day. A neighbour complained to my mother about this friendship and said she would not let her daughter walk home with us. My mother never interfered at all.

In my fifth grade we moved to South Ozone Park, on Long Island, a low-middle-class neighbourhood, populated mostly by Italian Catholics. However, the microcosm of New York City exhibited itself in that we had Chinese restaurants, Greek restaurants, a Russian bakery and many Jewish-owned stores. (At that time there were no chain stores or malls).

I never heard an anti-ethnic word at any time, except criticism of someone's background from my father and that was about Jewish business ethics. He would characterise persons as Turkish Jews, German Jews and *Galitzianers* (Polish), as though their birthplace determined their character.

At one point I had a Black homeroom teacher. It was never mentioned to me that this was unusual (until today I do not know how many Black teachers there were in the New York educational system at that time)

I realise now that I never suffered from anti-Semitism and I absorbed from my father his Socialist views, his concerns about the working people and the poor and his respect for Franklin Delano Roosevelt and his policies (this may be why I added a D to my name at a later date, so I would also be FDR).

My nursing training at Bellevue Hospital in Manhattan helped solidify my vaguely humanistic and socialistic feelings, as the patients were almost entirely the disadvantaged and poverty-stricken. We were taught to deal with each patient with Tender Loving Care and this permeated the whole atmosphere of the hospital.

When I met my future husband at a Zionist summer camp, 1946, my first question to him, who was a Southerner, was how he felt about coloured people. When he replied that they are people just like all others I was satisfied. It was at that camp that I was first introduced to the idea of building a Jewish state, built upon socialist ideals. I was concerned about the Arab problem, but was overwhelmed by what had happened to

the Jews of Europe and hoped that the Jews and Arabs would manage to live together. I felt that the philosophy and way of life of the kibbutz might be a partial answer to the woes of the world: "From each according to his ability and to each according to his need."

My fathers' story

I (David) was born in 1918 and grew up in the Jewish south side of Atlanta, Georgia, in the Thirties. As Jews, we were all subject to 'discreet' anti-Semitism -- jokes, taunts and occasional fights, which we were taught to ignore. On the other hand, we were expected to treat the coloured population (the term 'Black' was not then in use) as subject to white rule, formal and informal.

However, as a Jew I early learned the difference between prejudice -- a feeling -- and discrimination -- an action. For example, as a child I opened the door to a coloured woman who asked to see my mother. I told my mother that a lady at the door wanted to see her. Afterwards, she told me, with considerable overt embarrassment, that I should refer to coloured women as such and only white females as ladies. Her embarrassment at having to tell me this made more of an impression than her admonition. Subsequently, when I discriminated against coloured people, as I was expected to, I always felt uneasy.

Appendix #15
The Historical Account

During the Ottoman period, the Turks implemented "Millet" or "Thimma" as the method of evidence. The roots of this method are part of the Islamic perception of 'Hd'imi ' (protégées), which gave the Jews and the Christians the status of a protected minority. They were permitted to keep their religious ethnic autonomy and establish their own educational institutions. (Tibawi 1956; In Al -Haj 1996: 32). The Moslems on the other hand were under the Turkish authority. The language of instruction was Turkish and the quantity and quality of the educational institutions were quite poor. (Al-Haj 1996:33) (My translation).

In 1920, The British Government took over the responsibility of the public educational administration, as it had been in the Ottoman period. As a result, the educational institutions for Muslims were the responsibility of the British mandate, while the remainder of the educational institutions -- Christians and Jews -- continued to remain autonomous. (Al-Haj, 1996 : 34) (My translation). Jewish education in Palestine was for the most part promoted by Jewish organizations centred in other countries and Christian education in Palestine was for the most part promoted by the different church affiliates. (Tibawi 1956, p .5)

Until 1948 there were two Arab teachers' institutions in Palestine: One in Ram-Allah for female students and the other in Jerusalem (Mar'i 1978:22-23). Tibawi (op:cit.) gives an extensive analysis of the socio-political cultural factors that gave rise to the fact that training, specialization and expertise in the various fields of education remained a mere dream. He proposes that the after-effects of these policies are still strongly felt today in the Arab society in Israel (op:cit)
Since, according to Mar'i (1978), secondary school teachers were prepared at the university level, it is important to recognize that -- according to the "Palestine Royal Commission" -- although there were two Jewish Universities in Palestine, due to the fact that the language of instruction was Hebrew, most Arab students preferred to acquire higher education in the American University in Cairo, in the American University in Beirut, or in England, The United States, Germany, France and Italy. (Al-Haj 1996:46) (My translation).

When the state of Israel was established, however, Palestinian Arabs who remained within the borders of Israel could not attend the two Arab teachers' institutes, since the latter were in Jordan. Arabs in Israel were left without political leadership and educated elite (Mar'i 1978:22-23). Sarsur (1999:1077) (My translation) holds that the vast majority of the educated class left behind schools without teachers and the lack of teachers was devastating to Arab education in Israel. Furthermore there were no diplomatic ties between Israel and the Arab countries and therefore the universities in the Arab countries were not accessible.

According to Al-Haj (1996:129) (My translation) the Arab teacher's seminar in Jaffa was established in 1953, five years after the establishment of Israel by the government Ministry of Education and Culture, but received permanent recognition only in 1958. In the year 1964 the seminar was moved to Haifa, (closer to the concentration of the Arab population in northern Israel, my addition.). The Arab teacher's seminar in Jaffa was once again opened in 1972 but moved to the "triangle", an area populated mainly by Israeli-Arabs, for the convenience of the Arab population. In 1980 the seminar was moved once again and merged with the Jewish teachers college of Beit-Berl (in the same vicinity, my addition). Another Arab teacher seminar was established in 1968, (no specification of its location or name is given in the original text, my addition) (Mar'i 1978:22-23).In 1953 there were 2,768 Jewish students enrolled in teacher's seminaries and only 40 Arabs in the seminary in Jaffa, representing only 1.4 percent of the overall Israeli student-teacher population. Arab school-age children were 12.7 percent of the total elementary school age population in Israel. (loc.cit.)

When schools were ordered to reopen, immediately after the declaration of independence of Israel and a compulsory education law was passed in 1949, Arab schools were flooded by pupils and the few teachers who remained could not handle the situation. Educational authorities in Israel therefore appointed many unqualified teachers and new Jewish immigrants from Arab-speaking countries.
 (Mar'i 1978:22-23; Sarsur 1999:1077) (My translation).

In fact, during the early 1950s as many as 70 percent of Arab teachers were unqualified. Some of those teachers became formally certified through intensive summer courses and examinations. (Sarsur, 1077 :1999) (My translation) (Mar'i 1978:18) By 1974 the enrolment in the teachers colleges was 587 Arab student-teachers, comprising only 7 percent of the total student-teachers population in Israel. Arab school age children in 1974 totalled more than 22 percent of the total Israeli elementary school age population. (Mar'i 1978:22-23)

In 1957 there were 42 students; in 1980, 485; in 1990, 576; in 1994, 851 students. In addition, there are 300 students learning in special programmes for Arab teachers (Sarsur 1999: 1077) (My translation). In 1991, the Ministry of Education

recommended that 5,000 teachers be added in the Arab schools, in order to equalize the teacher-student ratio with the Jewish population. In response to criticism by the Arab education department concerning the quality of the teachers training programmes for Arab teachers, the Peled report (1999) (My translation) recommended that the duration of the studies be extended so as to be equivalent of the Jewish TTC, i. e., from one year to three years', that there be higher standards of acceptance; and that another teachers training college be added in northern Israel. As of 1999, there were four Arab teachers training colleges.

At this point I would like to describe the situation of the Jewish teachers training and the demographic-educational situation at the time of the establishment of the state of Israel in 1948. CDA relates to the fact that what information is excluded from your research is as important as that which is included. Although I am researching the history of Arab TTC, the fact that I am omitting the history of Jewish TTC and the demographic educational situation at that time might bring about a fragmented picture of the context. By including this information I do not intend to hinder or influence the readers' understanding of the problem. I am bringing these facts forward to reflect how complex the educational situation was at that point in time.

As noted previously, until 1948 there were two Arab teachers' institutes in Palestine (Mar'i 1978:22-23) In the Jewish sector until 1948 there were eleven teacher seminars and four teachers training colleges. (Yonai 1999: 528) (My translation). From the day of the Declaration of Independence of Israel in 1948 until the year 1951, the State's Jewish population multiplied by absorbing 700,000 Jews from all over the world. A very large proportion of the emigrants were Jews from Arab- speaking countries. Most of the newcomers were children. The school system expanded each year (1948-1951) by 60 percent. In those three years the student population grew by 322 percent; the institutes grew by 386 percent, the teachers' population by 307 percent.

World War II and the Holocaust eliminated the source of academic teachers from Europe. Further, during the War of Independence and for a long period afterwards most able men and women were enlisted in the defence forces. In order to overcome the extreme shortage of teachers, the length of the teachers training programmes were

reduced and many short, intensive programmes; evening classes; and in-service training courses were developed. The graduates of these courses were certificated as "unqualified teachers." Until the early sixties 30 percent of Jewish teachers were unqualified.

Mar'i (1978:180-181) explains Arabs and Jews have been governed by the same laws and educational administration. However, socio-political trends in the Jewish society have resulted in autonomous educational systems -- religious, secular and socialist -- while the Arab educational system in Israel is fully controlled by the Ministry of Education.

Peleg and Sakar (2003:20) (My translation) assert that, although education is national and that there is an ideology of integration, segregation nevertheless exists, since there is separate supervision by the Ministry of Education on schools and TTC, which continue to be divided according to the segments in Israeli society: religious Jews, ultra-orthodox Jews, secular Arab, religious Muslims, secular Jews and kibbutz movement colleges. The government education department has never developed explicit policies in TTC for multiculturalism because of these strong segments of the Israeli society. But the secular Jewish, religious Jewish and the kibbutz educational systems, while separate, were neither underfinanced nor controlled by members from outside their respective groups. Unlike Arab education, these systems were equal within the majority society.

Al-Haj (1996: 184) (My translation) summarises the history of education among the Arabs in Israel by relating to the historical aspect that mirrors the conflict theory. He notes that the colonial standards embedded in the educational system since the days of the British Mandate have a strong bearing on educational policies and process. The educational system is not neutral.

The issue of the Arab Israeli's political awareness and their efforts to achieve equal rights was extensively analyzed and presented to the Israeli Parliament after the riots in the year 2000 in the 'Al-Haj Report' (2002) (My translation). One section of the report holds that political awareness of the Arab Israelis increased as a result of the

Arab society becoming strengthened and because there has been more liberalization of the political and juridical systems and Israeli society in general. Another factor that opened up new opportunities for education and empowerment is a direct result of their participating in higher education and their exposure to Arab researchers who specialized in researching the Arab society in Israel and examined with new paradigms the Israeli Arab substructures.

During the last quarter-century political activism developed and strengthened within Arab society. Their recognition of the political structure and power structure and their ability to effectively initiate, influence and manoeuvre within the Israeli political arena, enabled them to improve their status and civil rights.

They were further encouraged and supported by Israeli Jewish intellectuals and political activists. On this ground the Arabs voiced their demands for reforms and equality in distribution of assets and equal rights for all. (Al-Haj, 2002) This might be one of the reasons for the opening of four new Arab teachers training colleges in the past ten years and the influx of Arab students in all of the Jewish oriented Hebrew speaking TTC.

Appendix #16

Monologue 15. Maternity leave. 04.2005.

I don't know if I am an agent of change, but maybe just the fact that I am there makes me an agent for change.

It all happened when I heard that the students have only two weeks maternity leave. I was quite shocked because I know that in the other teacher seminars where I teach they have a month maternity leave. I asked the dean of the students whom is a woman why is it so, and she said because that is what the director decided.

After the semester break I saw two students of mine that looked very tired. I asked them why you are so tired. They said "Because we gave birth to our first babies two weeks ago". So I said "Well, so why are you here in class?" They answered "We only

have two weeks maternity leave". I asked them why don't they go and talk about this with the student's dean and maybe take off some of the load. They said "We talked with her, we are not allowed to change our program and she said that this is the rule". I said "This is my first year here so I still can't change anything but I will talk about it with someone".

When I talked about it with another Jewish teacher who has been teaching there for some years she commentated in a way that seemed to me degrading. She said "So what, they don't even raise up their children they give the baby to the grandmother usually to the husband's mother. You don't understand, they have to show that they are fertile, immediately after they marry".

Well after a few days I met the students Dean. I made myself naïve and I said; "You know I have some girls that just gave birth for the first time, I saw them in my class. They are so tired I don't think they can study anything this way and they also seem very physically worn out". She said "yes, we really have to do something about this rule especially since we are teaching the importance of bonding and nursing and attachment but we are preventing these things from our students".

It just happened that a few days later she came and told me that at long last she is pregnant. A week later she called me up and said "Congratulations, I got a longer maternity leave" I said. "You got it already? You are only at the beginning stages." She laughed and said "No. I got longer maternity leave for the students." I asked her how she did it?

"Well, I went to the manager and I said "You know some of the teachers are complaining that the students who return after they gave birth are so tired that they really can't learn anything. And I know that in other colleges students have a month maternity leave and what will they think of us when they hear that we give only two weeks?
 But really what convinced him was when I said that even in the Koran women are exempt from praying and fasting for forty days and then he agreed".

I can't give myself the credit that I made the change, part of it might have been coincident that the dean herself became pregnant, or the fact that I talked to her when I did. The fact is that I did not accept the rules, even though it was handed down from the manager of the college. Maybe this freedom of thought, this democratic socialistic orientation that I have came at the right time and empowered the dean to confront the manager.

All I know is that since the college was erected the two weeks maternity leave was instituted, and no one changed it.

Appendix #17
A letter from the school of the gifted.
26/07/2009

Hi Anat.
It is funny, I was just thinking of you and I saw your E-mail. Since I always believed that thoughts revolve around the world, as forms of material particles that have not yet been deciphered, I have no problem to understand what happened.

To our interest: First, I do not have a problem write, this is one of my favourite things, since the computer allows me to write at same pace of normal speech, then it's all right, don't worry.

I'll start with myself; the story of Y is tied to my personal difficulty.
I worked with the group of students who know me at least three years. To some of them I seem a serious and supportive teacher, for some of them I have something threaten, too strict, that does not allow them to breathe freely. Both By, Y, and S wrote up a project a year ago that were not good in our opinion, and that to say the least. They turned in poor papers, not to the level appropriate to their own ability and not the level of the school, even the principle commented to them about it.

This year they came charged with this experience, each of which responds to a different way.

Y, decided to go to war. To take the low score as a motivation to make an effort to prove her competency, she worked with rigour with all her effort and ability.

M, was confused, did not find her way. As a girl with high requirements of herself and capabilities in almost every field, very creative, she decided to do many things at the same time. To create theoretical research inquiry, and contribute to a social cause. Closed up, really slouching, collapsing into herself and not even thinking about a subject.

F, most talented girl, she was very busy with her female development, with her knowing that she will have no problem to do such work, the only problem was to find a subject for the project.
There were other students that took the study in different directions, but they knew where they were going, what path and what they wanted from the results.
This is an introduction to the picture at the beginning of the year, now I will relates to each student to the best of my recollection.

Y, wanted to do a very good research project. Just so, not outstanding, not to stand on stage and get a prize, but simply to pass on the level that suits her. This girl is very introvert, pleasant, that I personally could not find a way to her soul. Any attempt to offer her my topic, always seem banal, both to me and to her. Nothing was enough it didn't seems too connected to her or seem intriguing, not me, and not her. I had the feeling of a blind person, exploratory, and not being able to find the way to the child. Because in these projects it is also my ability to make a personal contact with the student and between the student and the subject and the two of us. Otherwise it is impossible to sustain an entire year with this.

Then you came into the picture, exactly when appropriate, in the context of touching the students' heart. I am not saying soul, because it is not only the soul, it is this place of connection between the mind, intellect and curiosity. In your own way you discovered the path to the heart of these girls. I remember you told her that there is something worrying her, something inside her that is only known to her (pay me, if you remember more). If I'm not mistaken you said you were feeling it.

Then she told about her illness and surgery, and I personally was in shock. Why, after years of working with her, I do not know about it and no one at school knew about it. And you arrived, and found this special thread that lead into in Y and fund the thing.

Then we suggested together to Y to write about her illness. My plan was that she would do it in two directions: the first is a diary, a kind of flash back, because the illness was when she was seven and now she was 14 years old already. The second part was theoretical, scientific.

Y began to write, and then revealed to me that she was a born talent, phenomenal in my opinion, writing and in the creative process of writing. When she sent me the material the first time I cried, really, which happens very infrequently. Because she has a high writing abilities I offered to fiddle with the material, write a continuous text, linearly - chronological, side by side antidotes, sort of special memories and experiences and comments.

Then I thought about Y's mother. She was a partner in the struggle of Y. I suggested that she write some of her own work. What happened is like a parallel log of the mother: And she too has a special talent in this field, writing. Finally it was necessary to embed it all together, a fascinating work. Then another talent of Y was revealed at a special talent - in graphics and editing and such.

The result at the end of the year, an extraordinary work, that we have never encountered so far, what Y managed to do, along with background material, and a brief sciences theoretical part. If you did not find the way to the core heart of Y, all this would not have happening.

A similar process took on the same shape in the case of M.
M is a much more extroverted girl than Y, brilliant in various fields, that jumped from subject to subject, when everything seems fascinating to her, all the stimulating intellectual curious and creativity, each subject called to M: Take me! M begins to investigate, enthusiastically, and then suddenly there comes screaming to M another

subject: I am also worthy! And so on and then months pass by and everything calls for M, all kinds of things and nothing results in a formulation with which she can work on the entire year.

And again you come into the picture and sat this time with M and managed to find a way to her and offer her to start drawing on one of the huge walls of the school turns out that you touched bulls-eye.

Talent for drawing is not enough to create a work as monumental as M created. One has to have a lot of fearlessness, faith, and ability to conquer such a wall with such a creation. How did you know that it will work well? I do not know exactly, but a fact, this time too Anat you succeed in penetrate all barriers and obstacles blocking the girl's mind, to reach her depth and solve all of us from a huge problem.

Last - F.
F comes to us from the Golan Heights she belongs to the Druze religion, but her Hebrew-speaking is of a high-level, got familiar and had good personal relations with all in her age group.
Very talented, full of joy, very busy with her female maturation, and was not so interested this moment to indulge into an intellectual research project, as is demanded in our research project. But she did not want not to write and wanted to compete.

With students that come from the villages, I always offer to do a project directly related somehow to their lives in the villages, in order to save them a lot of the troubling reading, and exhausting theoretical backgrounds material, enabling them a much more rapid convergence to the subject. In addition, in some research they may also be using personal interviews, observations that makes it easier for them.

F happily entered into the subject project, but was not able to connect to any subject, even in those issues she proposed herself.

Again you arrived, Anat, sitting with her full of patience, for a long duration as if you had all the time in the world for her, and you found the right way and found with her

the research topic: Reincarnation among Druze, a fascinating subject, which Y did satisfactory. Although she could have done more, but this group had many problems of missing class, not her fault, and what she did was totally appropriate.

Anat, in conclusion, I hope I helped a little, it is nothing compared to your tremendous help you gave me. I know, I do not always know the way to the students' heart, there is something in me and that frightens them and does not allow me access to some of them. Working on such a project work is personal, sometimes intimate, my being with each one of them.

This is not just about a method, a form or an educational theory. It is really about dialogue that lasted over a year as a whole I don't always succeed in it. The most important part of a dialogue is in initiating it. When it worked with students from the beginning, there was no problem. But at least for these three girls it did not succeed in the beginning, and you enabled it for me and actually enabled the existence of the project.

All three works have won awards of excellence; take some credit for the great success!

If there is a need to expand more on this subject, I'd be happy to help. I transmited a copy to the principle, that he should know about this and if there correspondence about limitations, he should comment on that.

Anat truly thank you, I had a good year with you.

Kisses, D

Appendix #18

A farewell card my students gave to me at the end of the academic year 2008.

<div align="center">

<u>The pockets of Anati.</u>

The pockets of Anati. Translation of: Olwen Twelve Pockets. McKay, Fiona. 1993.
Ashton Scholastic publisher.

</div>

To Anati

The story is based on the book "The Pockets of Anati," by McKay, Fiona.

Anati liked children. She liked dresses. She liked big necklaces. She liked to embroider dreams. Anati liked to love.

Anati has a car with mirrors. A sea of building blocks, curly hair and not braids. Anati has colourful scarves, green, orange and black.

Anati has bags – lots of bags, varied and suited to every place she went to teach and learn.

Her favourite bag has ten pockets.

Anati liked to put her Hearing Aids, purse and mobile phone close at hand. And, of course, she kept things in the pockets.

In the first pocket she put something which she could use when she had to meet people -- tall and short, fat and skinny -- from Israel, England or New-York. **Faith.**

In the second pocket Anati kept something she could use summer, autumn, winter and spring. **An encouraging word.**

In the third pocket Anati kept something that would help her see close and afar. **Patience.**

The fourth pocket was especially deep. That's the way the bag was sewn in the bag shop. In this pocket Anati kept something that caused her sometimes to laugh and sometimes to cry. **Friendship.**

In the fifth pocket Anati kept something very precious -- something she received from her parents, teachers, her children and students. **Knowledge.**

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In the sixth pocket Anati kept something that would help her to help others. She put it in a small bag so that it wouldn't run away, and looked at it in the dark. **Light.**

In the seventh pocket Anati kept something she promised to share and hand out to others. **Happiness.**

In the ninth pocket Anati kept something she can play with while swinging in the yard. **Courage.**

In the tenth pocket Anati kept the best thing. **Love.**

In this pocket there can be no hole.

It is a special bag. The kind no one else has.

Anat:

Faith, an encouraging word, patience, friendship, knowledge, light, happiness, courage and love. These are yours and these are in you.

At the beginning of the year we met a lecturer and we got to know a person. We made a mutual commitment unofficially that you will bestow us with your knowledge and talents and we shall experience and learn.

During the year we learned and experienced, saw and touched. You enabled us to dream and what is more, you enabled us to believe that dreams can come true. You lightened our way. We had the privilege to see all the different paths leading the way.

You did not spare any effort to have us meet the good. You diligently invested in us. We were impressed time and again. We felt privileged every Tuesday morning for three hours of mutuality and growth. This is the time to say thank you.

With gratitude and love.

Appendix #19

A letter concerning the SLA kindergarten

4 July 2000

To: Anat Geller

School for kindergarten teachers

Tel-Hai Academy

<u>Subject: Paying respect and gratitude</u>

Shalom

In the name of the SLA members, their families and the workers in the youth hostel of Tel-Hai, I would like to express my thanks and big appreciation for your contribution, help, good will and open heart.

There is no doubt that in such hard times, you showed the nice side of Israel, the considerate and the humanist.

All of us here in Tel-Hai appreciate and are proud of your commitment and feel reassured that you shall continue to support this ' mission' till its successful completion.

In blessing, thanks and gratitude.

Tel- Hai youth-hostel

Appendix #20

Extracts from paper written in the course of Islamic art 2006.

Extracts 1.

ולסכום :

אנחנו מאוד מודות למרצה שלנו שנתנה יד עזרה ולא חסכה ממנו ידע ואינפורמציה בכל התחומים ובעיקר בנושא יצורה ויצירתיות.

והייתה כמען מדריך לחיפוש לאתרים באינטרנט ,ומציאת חומרים רלוונטיים לקורס וגם לדברים אחרים .

אנחנו מאוד גאים שלמדנו את הקורס הזה שהוא קורס מאוד חשוב לא רק למורה מחנך אלא לכל בן אדם שבתוכו יש הרבה ידע ומחשבה לחיים ולעתיד טוב "והחכם יבין".

We would like to thank our lecturer that gave a hand and did not spare us information in any subject and especially in the subjects of art and creativity. You were like a guide in finding internet sites, and finding materials relevant to the course and other things as well. We are very proud that we learned this course which is very important not only for a teacher and an educator but every person who has lots of knowledge and thoughts to a better life and future "and the smart one will understand.

Extracts 2.

דרך ההפעלה הזאת אני מודה למורה \ מנחה ענת אשר עוררה את תשומת לבנו לכיוון יפה החובה בתוכו עולמות ויופי התרבות והאומנות האסלאמית .

ציורים אלה מעוררים רגשות טמונים בלבבותינו , ונותנים לנו טיפוסים ודגמים חדשים שנמצאים אבל אבודים לכן , וודאי שנשנה בסוגי ההפעלות לילדים ולהעשרתם בידע חדש להכיר את האומנות האסלאמיות דרך בחירת ההפעלות השונות והעבודה על דברים שלא הבינו אותם קודם .

עכשיו מעבירים הפעולות אלה בשיטה קלה ומשעשעת המעוררת בהם רוח חדשה . תנועות חדשות שאלות ותבונה והרגשת היופי וטעמת האומנות בכל סוגיה טעימה וצרותיה .

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Through this activity I thank the teacher/guide Anat who aroused our attention to a beautiful direction which embeds worlds and beauty of the culture and art of the Islam. These pictures aroused feelings that are hidden in our hearts...

Extracts 3.

<div dir="rtl">

ברמת המבוגר- מה למדתן על הפעילות ועל יכולות הילדים?

1) אנחנו צריכים לדאוג לאומנות האסלאמית ולהציג ולהציג בכל ימי השנה יצירות ותמונות בגנים הקשורות לה כמו שדואגים לתמונות של דונאלד ומיקי ופוקימון...וכו' כדי שתהיה חלק בלתי נפרד מהילד.

2) שיצירות אלה תהינה כלולות בתוכנית הלימודית בגן ובאמצעותן יכיר הילד את הצורות והקווים האורגניות והמכאניים, ודרגות הצבעים (החמים, הקרים, המנוגדים).

3) לעידוד היצירתיות אצל הילדים אנחנו יכולים לעשות גלריה ליצירות הילדים ונזמין לגלריה זו את ההורים, כיתות מבתי-ספר יסודיים או גנים אחרים כדי שהנושא(לימוד דרך האומנות האסלאמית) ישפיע על כל המחנכים.

4)הקשיים שהיו, ומה יכולים לפתח בפעם הבאה:

רב הפעילויות והחומרים היו חדשים, לכן הילדים התבלבלו בהתחלה, אך לאחר ההסברים הממושכים הם הסתדרו, לכן צריך להכין אותם מראש ולהציג את החומרים לפניהם ולהדגים להם. גם כן אפשר לשתף את ההורים בסדנא זו כדי שיעבדו עם ילדיהם ותועבר ההתעניינות בנושא זה לבית ויהיה יותר מוחשי ויתפשט לכל המקומות שיימצא בהם הילד.

</div>

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Your learning – what have you learned from the activity and about the abilities of the children.

1. We should take care of Islamic art and have it presented every day. Pictures and photos just as we take care to put pictures of Donald duck, Mickey Mouse and Pokémon…so that will be an integral part of the child's world.

2. These works of art should be included in the curriculum in the kindergarten and through them the children will learn about organic and mechanic forms colours (warm and cold, contrasting).

3. In order to encourage children's creativity we can open a gallery for their work art and invite to this gallery the parents, schools and other kindergartens so that the subject of learning about the Islam through Art will influence all educators.

4. ….We can open an art-workshop and include the parents so they can work with the children and the interest in the subject will pass on to the home and be more concrete and will expand to wherever the child is.

Extracts 4.

6 : רמת המבוגר:
בהתחלה שנכנסנו לתחום הזה] החינוך האסלאמי[הייתה הרגשה שזהו עניין קשה ומשעמם אבל אחרי שגלשנו יותר ויותר במקצוע הזה .
התמונה השתנתה לטובה והכול אודות המורה "ענת " אשר עזרה והקדישה לנו את זמנה ועזרתה.
לפי דעתי זהו מקצוע חשוב מאוד וטוב ללמוד את חינוך האסלאם והוראות האסלאם זהו כוהל חיים .

Your learning – What have you learned from the activity and about the abilities of the children.

At first when we started this subject {Islamic Art} there was a feeling that it is difficult and boring but the more we surfed the internet the picture changed for the better and all that is due to the teacher "Anat" that helped and devoted her time and

help. In my eyes this is a very important subject, and it is good to study Islamic art and teach Islamic art. It is the essence (or spirit) of life. As "God has blessed us and commanded us this religion and brought us out of darkness into the light". (This is probably a verse from the Koran. My addition)

Extracts 5

Why have you chosen this picture?

היות ומדובר בדת של מיעוט ערבי במדינה יהודית והיות לצערי דת האסלאם נתפסת כדת פרימיטיבית
ותומכת טרור כתוצאה מהשפעת התקשורת המקומית והבינלאומית במיוחד בתקופה אחרונה, יהיה ראוי
ללמוד וללמד את הדברים היפים הנמצאים באומנות האסלאמית ואשר מהווה חלק בלתי נפרד מהדת עצמה,
אומנות שנצטרפה והתפתחה משך תקופות ארוכות של תהילה, שגשוג, ניצחון והצלחה כאחד לתת לילדים

Since this concerns a religion of a minority in a Jewish state, and since to my regret the Islam is thought as a primitive religion and supports terror as a result of the local media and international media especially in this last period, it is appropriate to learn and teach the nice things inside the Islamic art which are an integral part from the religion Itself. An art that emerged and developed through long periods of glory, splendour, prosperity, triumph, success. This can give the children to feel pride in the art that was created by the artists in these periods.

Appendix #21

The issue of Corporal Punishment – the Druze students

(Monologue 24, March 17th 2006)

Reporting:

> While visiting my students in their field work at the kibbutzim, many of them referred to the fact the child caregivers do not punish, yell or hit the children. At that point I realized that the fact that they are mentioning the subject and are perplexed and bewildered by it means that this is a subject that we must discuss.

First cycle of reflection:

> Only after teaching and discussing the issues of the first three articles I handed out, did I realize that I was working on the same subject I had taught in the college almost a year ago. When I realized this fact I seized it as a learning opportunity, to examine myself to see if the process of reflection and deconstruction I had gone through had made me a better teacher.

Second cycle of reflection:

I think that two issues here are worth mentioning. The first is my reaction to the realization that they give 'kafa' (hitting with the hand) to their children. It was not the reaction of '… laughing out of perplexity, bewilderment and shock' (Israeli Arab College), but a more rational reaction of analyzing what they said, being responsive to the fact that they were expressing some discomfort and a need to learn something that was new to them. I was 'meeting them as another person, like me'…In addition, the fact that three weeks had passed before I registered the fact that I was dealing with the same issue I had taught in the Arab College may signify that I learned to related to the subject matter with some degree of objectivity.

The second issue is the fact that in the college it was my need to bring up the subject. As I reported above: 'There were no comments made (by the students) that these practices or behaviours were inappropriate'... As opposed to the Druze students where I learned to sense its significance to them and their need to include it in the curriculum, as reported in the monologue…'as an outcome of this discussion they described their confrontations with their children and expressed their distress as mothers of young children with problems of setting limits and punishment'. The

dilemmas relating to setting limits and behavioural problems at home have come up in all the courses I have been teaching throughout the years, but here I sensed a much stronger need, a more distressed voice. I did not understand where it had come from until the last lesson on the subject, when they described their position as mothers within a very tight extended family situation.

I feel it is possible to conclude that these facts show that the learning process was significant to the students and was aimed at their identities as mothers and later as caregivers. As Stables mentions (2002, p.60) teaching should aim at generating significant events for students, for it is such events that will later be judged as learning experiences, and that he 'would rather see effective teaching as impacting primarily in terms of positive identity development than as, say, meeting certain external standards or supporting an aspiration such as social justice' as was the situation in the college where I was thinking in terms of social justice.

Lesson 2 – The Druze Students

As in the previous monologue the underlined sentences signify On Action reflection that might show that I had learned some degree of connectivity, consideration and sensitivity in Seeing the Other.

(Monologue 24, March 17th 2006)

Reporting:

> During the course many of the women came up to me or spoke in the classroom of their feelings concerning their upbringing of their children where they find themselves punishing, slapping and getting into unending conflicts. They described these situations and expressed a need to find a solution, a better way to conduct their relationships with their children'.

First cycle of reflection

> I would like to think that the fact that my students came to consult with me and felt free to talk about their feelings in class shows that they sense that I was 'there for them'.

Reporting:

> 'I then divided them into groups and asked them to translate the article and present it in class, in Arabic. That went well. After the presentations, towards

the end, I decided to ask them the exact same question as I did in the college. 'Do any of you remember why this subject has come up?' The answers were: Because we are going to work with children. We want to be better mothers…And then I added that I brought up the subject <u>because of their</u> <u>questions in their field work</u>…

First cycle of reflection:

My educational rationale in this case was again different than in the college. There I had brought up the subject and decided that it was relevant; here the subject and need were brought up by the students. From the start of the program I had based the curriculum on topics that the students thought were important in their training.

Reporting:

'I <u>rephrased my question in order to understand their outlook and beliefs</u> <u>better.</u> I said 'but I don't understand, weren't <u>we good mothers</u> before we decided to come to this course, <u>weren't we good mothers</u> before the teacher, in this case me, discussed the subject?' I used the plural form and the fact that we are mothers dealing with the same problems in order not to sound detached and condescending. A few examples of their answers: 'We are under pressure all the time …We live in extended families, there are always other children and relatives, we can't apply anything we learn in class. Everything is changing… We don't want to be the same as our mothers, we don't want that kind of relationship'. As they were telling their stories I came to the realization and learned that many things are relative and culturally dependent. Time was up; the air was heavy with desperation. I decided to break the tension with a story (I share many stories about my life with my students), a story <u>I knew</u> <u>would amuse them</u> but intrigued me and am sure it would also intrigue some of them.

'I left the house this morning realizing that my boys were left with nothing hot to eat, in fact not even a piece of bread, and I said to myself, well, they will just have to prepare something or wait till I return from work', <u>and I learned that</u> <u>according to you it is just as bad or even worse than giving a 'kafa'</u>. They all agreed, laughing, that I am a terrible mother.

My Narrative: (In relation to mentioning the "children's right's" law, in the course of the lesson. correspondence April 9th 2006).

With the Druze students I was not concerned with moralizing or stating the law, since I was not preoccupied with whom I represent, I was not projecting onto them stereotyped thinking of their perception of me as I did with the college students. I was a private person; I brought only myself to class and did not take the responsibility to effect nor change any form of 'social formations', or any other uncalled-for social practice for that matter.

By this time I realized that much of what we perceive, experience or feel has a meaning for us that is culturally determined and came to the understanding that: 'When I meet a person, I meet them, not their history, although I recognize them as being constituted by their history. I meet them as another person, like me, who is trying to make sense of it all and find a way through. I try to learn from them, as they are when they tell their stories' (McNiff, 2003, p.18) and vice versa, may I add. When my students meet me, they do so as another person who is trying to make sense of it all and find a way through, they learn from me as I am when I tell my stories…

The end of the learning process with the Druze students is very different from the end in the college. There I concluded by writing 'I really had a physical reaction to my disappointment…' This extract exemplifies the charged emotional state that I was in. With the Druze students I concluded the lesson with a humorous example to suggest how complex and culturally dependent things are, and that I have no easy answers, only more questions.

Some of my dilemmas:

The differences in my teaching practice could stem from many reasons:

The students come from two different cultures which might be reflected in their distinctive outlooks. The fact that the Druze students were exposed to a different culture of childrearing practices, which Israeli Arab students were not. The quantity of students in each class: 40 students in the college as opposed to 24 students in the Druze class. My position as a teacher within the college, as opposed to being the head of the course for the Druze students… In addition, I might have learned to regain, to some degree, my ability to Seeing the Other. I had learned and internalized some

facets of being a teacher in a culture that is unknown to me and have embedded practices and values that allowed me to become 'a good enough teacher'. From the moment I re-owned my value and trait in seeing the other I am bombarded, inundated by never ending nuances which put in question my beliefs, practices and understandings, and open up a never-ending cycle of dilemmas.

Deconstruction

 Going back to the beginning of this paper, in the story about "Nakba Day" I wrote that my conscientious intention at that point was to show that Seeing the Other is a mutual act. The choice of words in this illustration reflects that I still held my position as a teacher trying to educate the 'other'. The Druze students and I lived the fact that Seeing the Other is a mutual act by learning, sharing and laughing about everyday situations concerning marital problems, childrearing practices, etc. At the conclusion of the lesson with the Druze students I wrote 'I came to the realization that many things are relative'. I think the choice of words exposes the fact that at this point in time I had embodied the value of Seeing the Other and internalized the fact that the students had 'originality of mind and critical judgment in their own education'. The ability to 'see the other' is an outcome of clarifying the meaning of who 'I' am in order to clear the view in Seeing the Other. For the reader, the descriptions above might seem like a very small nuance, yet I believe they reflect an enormous change in my perception of cultural differences and the essence of being a teacher in a strange culture.

Appendix #22

A letter from a Druze student whom I supervised

18.06.09

Dear Anti? (My name is Anat she wrote a nick name)

There are two people that I know that are doing a doctorate: lovely Anat and my brother (he is also lovely). From my contact with you two I feel how difficult it is; but, on the other hand, I was taught in the academy that people who have completed their doctorates a long time ago seem to me very 'limited', even shallow if I compare them to you. From here I conclude that you will finish the doctorate in wealth, deep and real contact with the clean person inside of you. I think that is how you measure excellence and not according to averages.

Last week, Al- Jazeera showed a documentary on the Golan Heights, on the Syrian civilians who remained, on the occupation and on the war. The witnesses were people I meet every day in the village, but I was never told what happened. I know that in '67 the Golan Heights were occupied within six days, and that's it. I never heard a person speak about the feelings they had in the first moment when the Israeli army marched into the village. People, Anat, probably still have difficulty in talking; they have not overcome their trauma, but in the movie they talked, and it was difficult, very difficult, to be a person under occupation: it is very similar to rape.

On the other hand, I come into contact with 'the other side' on an everyday basis…in contact and in relation with you…with many people and friends. I learned a lot about Jews and history, I cried in a lecture about Korczak…strange how the dreams of two nations coincide, how each designs their narrative, adopts it and believes in it forever. What kind of an organism are we?

At the end
I remembered a saying I don't remember who said it...it went.
I am not lying …you are not lying…but the shadows imprint themselves differently in our memories.

I am lucky to have met someone from the other side that doesn't lie, believe me.

Succeed

All the doctorates are small for you.

Salaam.

Appendix #23

In service Training Course Description.

From practical knowledge to theoretical knowledge and back again

In these sessions we will compose together the curriculum according to subjects that are significant to you. We will start to study every subject from the practical, personal aspect and later on examine the theoretical aspects from a critical stance. Your job will be to bring issues that concern you and my job will be to bring the relevant theoretical materials. Together we will build a theory that is suited to the community in which you work.

Appendix #24

 A sample from the research conducted with the Video-Band is in DVD story number 16.

Appendix #25

Transcript of two lessons on Islamic Art and of the lesson about corporal punishment.
 Lesson one:

I am standing in front of the class talking to the students who are presenting the art projects the children made: "Show the projects to the class, not to me, and speak in Arabic, of course."

Three students are describing in Arabic the work process of the children in the kindergarten: "This is a picture of a table we chose from Google Images…this is what they made, and they used silver foil… geometric designs…" they are showing a small

table they made decorated with mosaics with an Islamic design. One of the students husband is a carpenter and he built the structure on which the children worked.

Me -"Do you know what gifts you gave me today? I get from you strength, from what did I get strength? I want to tell you what I got from you up to this moment, from the things you did… see what gifts you gave me today. You gave me that you learned…You don't know that you gave me…One of the most important things you learned in this course is to give children time."
Students -"Yes."
Me-"More important than the subject of Islamic art…in everything, with dolls, in building blocks, in gouache, in everything, to give them time."
Student: "Time, also when working in art, time, space."
Me- "Space, right. And another thing that you don't know that you gave me, but you gave me … when you showed me that you did the art projects and the children wanted more, when you showed me that your child at home saw it and wanted to continue, what did you give me? You gave me… we didn't learn about it here but you learned from Vygotzky, intention, mutuality. If you like something and you bring your husband the carpenter to make the miniature table for you, you are passing on to the children your enthusiasm, your passion, your love, and the children become enthusiastic and relate to it in a similar, same manner…I wish for you that in the kindergarten you will do things that you really love to do."

Student: - Stands up in front of the class - "In the name of the whole class we want to thank you for the course that was important for us to know about, Islamic art which we didn't know about before, for this reason we want to thank you, we learned in the course, we enjoyed it and learned many things from you, and thank you."

Lesson two:

I am standing in a sleeveless light dress with two students, dressed in a traditional Islamic fashion with long overcoats and dark carefully arranged head covers, They have just presented their projects: the drawings of the kindergarten children.

Me- talking to the whole classroom -- "A week ago they brought me these drawings with only black and white letters and I told them, you know I think more can be done. What do I mean by more? Something the children will do that they will appreciate more, that they will like more… Then they took it back to the children... look how rich and colourful the drawings are… The minute you see that a child is lost, does not succeed, you have to find a way to help him be proud of himself, to succeed, to like what he is doing."

Students- "Mediation."

Me- "Right, mediation between him and what he is doing. Thank you.

And here this is exactly the same thing, look how beautiful this is, they did it by themselves. The children and them too, I didn't tell them what to do, they did it by themselves…"

At this point, being overjoyed with these student's work I am hugging them by the shoulders and we're dancing a small spontaneous dance, while all the other students are clapping hands in appreciation.

Then one of the students in the classroom is saying: "But Anat you opened our eyes about this subject. Before that we didn't know anything about Islamic art. You are the one who introduced us to this subject, who pushed us."

Transcript for the lesson about corporal punishment.

The students are presenting parts of the article they read translated into Arabic by using very creative and inventive teaching techniques such as puppets, drama, pictures. At the end of their presentations I asked:

"Who remembers why I gave you this article, why did I come one day with this article, it is not part of the program in cognitive or developmental psychology. So why did I bring to you this long article about punishments and reinforcements?

Who can tell me, who can remember?"

Student- "So that we will understand and know everything about reinforcements".

Student- "And distinguish between reinforcements and punishments".

Me -"Why suddenly in the middle of April it was important for me that you understand the difference between reinforcement and punishment, where did it originate from? Did I wake up one day and said "I will bring this article?"

Students-" No".

Me -"It followed something, why did it happen?"

Student- "Because of the season?"

Me -"The season?"

Student-"Because children go out and play outside and they misbehave."

Me -Why because in this season there is a lot of punishments because the children go out?"

Student-" It is summer, in one month it is vacations."

Me -"You mean that there are more punishments in the summer than in the winter?"

Student- "No…now it is the end of the year."

Me -" So you deserve more punishments because you are not behaving as you should? O.k. Good idea."

Student-" Like xxx said, soon there will be vacation."

Me - "Letting go?"

Student- "Yes they don't want to learn any more, they don't want to study anymore."

Me - "O.K. I will remind you of a few facts, maybe the facts…Now I was not here for two weeks because of Passover…The facts are these. You wrote very good papers regarding terms in developmental psychology regarding concepts such as accommodation, assimilation, reinforcement…concepts of Paiget, right?

I read the paper which included many stories. Then I came back to class and asked you if you can remember as young girls of ever getting hit or punished."

Student-" We talked about it."

Student-" I don't remember."

Me -"You were sick that lesson…And then you told all kinds of stories.

The story when you didn't do your homework because you went to a wedding so the teacher hit you with the ruler. And our friend here that went to her aunt without telling her mother so her mother put out the cigarette burnt her hand. And you told us about your brother…you told stories, right? And then I brought the article. Why did I bring the article? What did I see? What did I hear? What did I feel that caused me, that made me think 'Anat bring this article?' How is this article connected to the stories you told, what is the connection?"

Student- "It is connected to how parents give punishments."

Student- "How parents give reinforcements."

Student - "This way we can do comparison, evaluating our feelings when we got punished and between what we are learning now. In the future we can change, improve and know how to punish a child because we felt what it was like."

Student-"We won't give punishment to children as we got. Punishment is something bad."

Me -"Every punishment is bad?"

Student - "No."

Me -" But you said that because of this I brought the article, I brought it so we can rethink about punishment?"

Student-"Yes so that…for that…

Me - "Why do you think I brought this article?"

Student-" I think you brought this article so we wound punish the children."

Student-If it is a punishment he will do it again, he won't want to participate again, won't change."

Me -"Wow, you learned a lot."

Student- "Yes, this is very simple. When I read it in class I didn't understand exactly everything. But when the other groups presented it in the class in Arabic and Hebrew and gave examples I understood it."

Student-" Before I thought the positive reinforcements are the best. But now I think that if I give positive reinforcements all the time I spoil them too much, but there is a better way, explaining, rationalizing. I think it is a better way to build a personality."

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