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***Narratives
on Teaching
and Teacher
Education***

An International
Perspective

Edited by
ANDREA M. A. MATTOS



CHAPTER 7

Exploring Ways of Promoting an Equality Discourse Using Non-Text/Creative Approaches for Learning in the Everyday Lives of Adult Literacy Learners

Rob Mark

Introduction

This chapter looks at the relationship between literacy, equality, and creativity and their relevance to literacy practice. Drawing on the experience of an action research project on literacy and equality, it examines how these concepts can be linked together to enable tutors and learners to understand equality issues affecting their lives. The medium used to assist this learning is non-text/creative methodologies. Findings indicate that tutors and learners were able to make use of a range of non-text methodologies to improve their understanding of equality and the issues that arise from the inequalities affecting their lives. It also enabled students to develop their own knowledge and skills and their literacies in different contexts.

Connecting Literacy, Equality, and Creativity

If one examines the concept of literacy and what it means to be literate, many different understandings can be found. Popular usage of the term

extends from the simple notion of "the ability to read and write" to a host of other ideas including the possession of complex multiliteracy skills such as computer, technical, information, media, visual, cultural, financial, economic, emotional, and environmental skills. A glance at the literature shows that there is no single universally effective or culturally appropriate way of teaching or defining literacy. Rather, definitions of literacy can be seen as a function of social, cultural, and economic conditions. In addition, different discourses may be dominant at different times and in different places.

Throughout the industrialized world, the problem of illiteracy has advanced to the top of the policy agenda, largely as a result of the International Adult Literacy Survey (IALS) (OECD 1997). There has been a radical rethink of the need to confront the issue of illiteracy in national policies, which now recognize the importance of improving literacy for citizens who wish to actively participate in modern, industrial, democratic societies. However, while there is almost complete acceptance that literacy has a profound impact on life chances around the world, there is somewhat less agreement on how adult literacy learning should develop.

Some writers have emphasized the need to move toward an understanding of literacy that encourages critical thinking about the conditions adults find themselves in. For example, Freire (2000), in *Pedagogy of the oppressed*, emphasized the need for "conscientization" of adult learners and more recently, new paradigm shifts have emphasized the need for local everyday life experience to be included in our understanding of literacy needs (Crowther, Hamilton, and Tett 2001). Despite attempts of theorists and practitioners to locate literacy within broader sociocultural contexts, the functional view of literacy as a skill to be mastered still appears to have currency within policy making. Within recent literacy policy documents, there is little evidence of literacy being considered as a critical practice. In many countries, policies refer to the sociocultural relationships that frame literacy, couched in terms of family, community, citizenship, and democracy, but there are few references to the need to examine issues of equality, power relations, and identities.

Models of Literacy

Street (1984) identified two models that can assist with understanding literacy, which he referred to as the "autonomous" and "ideological" model. Each of these models has developed discourses that generate very different ways of thinking about literacy. The autonomous model postulates that literacy is a set of normative, unproblematic technical skills that are neutral and detached from the social context in which they are used. The "correct" skills

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are defined or fixed (by a powerful group) and learning becomes focused on a mechanical reproduction of correct skills learned in the classroom and which it is assumed may be easily transferred to real life situations. The other alternative ideological model, sometimes called the "social practices model," recognizes the sociocultural, diverse nature of literacy. With this model, power to determine content and curriculum lies primarily with the learner and the social and communicative practices with which individuals engage in their life-worlds rather than an educational organization.

The development of this model to include a "critical approach" adds a further dimension to an understanding of literacy by linking it to social and political issues in society. Shor (1999, p. 15) notes:

Critical literacy... points to providing students not merely with functional skills, but with the conceptual tools necessary to critique and engage society along with its inequalities and injustices.

Equality Perspectives and Lifelong Learning Policies

Lifelong learning policies in Ireland, both North and South, have emphasized the importance of literacy and basic skills as part of lifelong learning strategies, but with somewhat different emphasis. In Northern Ireland, the lifelong learning strategy emphasized:

the development of basic and key skills in the context of skills, knowledge and understanding essential for employability and fulfillment." (DEL 1999, p. 1)

In contrast, the white paper on Adult Education in the Republic of Ireland (DES 2000, p. 26) emphasized the need for social cohesion and equity as well as the skills requirement of a rapidly changing workforce in the emergence of an inclusive civil society. The policy agenda is therefore significantly different between the two political jurisdictions in Ireland—Northern Ireland and the Irish Republic—with a particular focus on meeting the needs of the economy in the North and a greater emphasis on equality and social cohesion agenda in the South (Lambe et al. 2006, p. 18).

Working within two very different policy and practice frameworks inevitably posed many challenges for those working in the LEIS (Literacy and Equality in Irish Society) project. However, the emergence of a Peace and Reconciliation process in Ireland, not tied to existing funding structures, provided a new opportunity to work with tutors and learners on both sides of the Irish Border.

A key objective of the LEIS project,¹ was to explore the links between adult literacy and equality issues and to examine how non-text creative learning methodologies might be used to enhance learners understanding of equality issues identified that have affected their lives. The project adopted a social practices model of literacy development that acknowledged the social, emotional, and linguistic contexts that give literacy learning meaning, and that includes a critical approach to literacy. The project held the view that literacy programs should be grounded in the everyday life situations of learners and should embrace issues of equality and social justice. The project brought together a range of people from the field of literacy practice with different types of expertise to promote dialogue about equality as an issue in adult literacy learners' lives.

More than one hundred tutors and learners were involved in the project, which was funded by the European Union (EU) Program for Peace and Reconciliation. Border Action (2006), the funding body for the project, noted that the twin objectives of the EU Special Support Program are to promote the social inclusion of those who are at the margins of social and economic life and to boost economic growth and advance social and economic regeneration. These aims provided a rationale for the project in both jurisdictions. The LEIS project also provided an opportunity to work with tutors and learners in two different political jurisdictions on both sides of the Irish border, sometimes with learners or tutors attending meetings and workshops together from both sides of the border.

Connecting Equality and Creativity to Literacy Practices

Baker, Lynch, and Cantillon (2004, p. 47) note that equality has a complex range of interpretations and, like literacy, is a complex issue to define. In simplistic terms they note that equality is a relationship of some kind or other between two people or more regarding some aspect of their lives. The LEIS project was based on the view that poor literacy skills can be viewed as a manifestation or symptom of inequality and it acknowledged the complexity of the task of helping tutors and learners understand the concept of equality.

The project set out to develop clearer links between a theoretical understanding of equality and practical approaches to including equality issues through the development of creative and non-text methodologies. Using an equality framework developed by one of the project partners, the project examined ways in which creative methodologies could create spaces for the exploration of equality issues within adult literacy practice (Baker,

Lynch, and Cantillon 2004). The methodologies were also intended to empower tutors and learners to engage with equality issues relevant to their lives, in particular those arising from the experience of conflict in Ireland.

The theoretical model described by Baker, Lynch, and Cantillon (2004, p. 34) is underpinned by the belief that there are clear patterns in the structure and level of inequality experienced by individuals and groups. The LEIS project focused on four interrelated dimensions of this equality framework as follows—respect and recognition; love, care, and solidarity; access to resources; and power relations. These dimensions provided an opportunity to look at the economic, political, and cultural dimensions of inequality as well as at the affective or emotional realm. The theoretical framework and its connections with the methodological approaches are discussed in greater detail in the projects Resource Guide (Lambe et al. 2006).

Using Non-Text/Creative Methodologies to Explore Inequalities

Non-text/creative methodologies can enable learners to develop an understanding of equality through involvement in a participatory process involving critical thinking and problem solving. Fegan (2003, p. 2) notes that these methodologies can provide a sense of identity and purpose, which can be used to promote greater equality, social justice, and mutual understanding. He also notes they can transform individuals, neighborhoods, communities, and regions.

Greene (1988, p. 125) claims the passivity and disinterest prevalent in classrooms, particularly in the areas of reading and writing, is a result of a failure to educate for freedom. Instead, she argues that we should focus on the range of human intelligences, the multiple languages and symbol systems available for ordering experience and making sense of the lived world. Her theory provides a pluralistic view of intelligences and a holistic picture of how humans learn and can be taught, thus providing further justification for the development of non-text approaches to adult literacy education. Tisdell (2003) also emphasizes the need to take a more holistic view of education, arguing for culturally relevant approaches to adult education, which outline the value of power of “symbol-making and symbol-manifesting activities” and the importance of these cultural experiences through creative activity. In a similar way, Mary Norton (2005) suggests the use of music and visual arts in adult literacy education to provide an alternative way to engage learners.

As the LEIS project unfolded, the need to explicitly emphasize the value of the creative process within each person through access to multiple forms of education became clear. Egan (2004, p. 145) highlights:

Harnessing creativity is about building on the positive aspects of what is there. It's about drawing on undiscovered skills. It's like a search for gold that, once unearthed, leads to the most explosive release of creativity and excitement.

The creative methodologies used in the LEIS project were used as "codes" to explore equality issues. Adulthood (and consequently adult education) is perceived as a more serious and profound activity than early learning, and as a consequence many adults have temporarily lost much of their capacity to play. This was apparent in some of the responses from tutors and learners to play aspects of the methodologies. The tutors who piloted the methods stressed the value of preparing their students before engaging them in methods that were outside the norm, and to give choice for participation.

The following are some examples of how the methodologies were used in the LEIS Project.

Image Theater

The use of image theater in literacy practice is based around the work of the Brazilian Theatre Director Augusto Boal (1993) who founded the theater of the oppressed, later used in radical popular education movements (Schutzman and Cohen-Cruz 2002). Image theater can help students articulate their own experiences of specific inequalities including situations of conflict whether in the classroom or local community. No ideas need be censored no matter how outrageous or impractical. People who have direct experience of political oppression tend to find it relatively easy to think of images and to make images out of conflict. The spontaneous nature of the improvised image means that they don't have to be perfect. In the LEIS project, the tutors found this method challenging and exciting and considered it to be a useful tool for literacy work especially when exploring issues around literacy, fears, anxieties, shame, and achievements.

Visual Arts

Visual arts methodologies can include a range of activities such as three-dimensional sculpturing and collage. It encourages the learner to play and be creative innovatively without expectations of how things are supposed

to be. It enables participants to move into different ways of thinking and doing. They enable ideas and feelings, not always easily accessible to be expressed, enabling issues to be explored and new ideas related in ways that are not easily accessible through dialogue alone. The artifacts produced can be used to engage in discussion, which begins a process of exploring and working with equality issues through concrete and metaphorical ways. It offers an opportunity to deepen the individuals' understanding of one's own and others perceptions and to become aware of similarities and differences that in turn helps build more positive relationships and respect amongst the people involved.

Through the visual arts, participants created concrete artifacts (including sculptures and collages) that represented and communicated experiences and issues. The artifacts serve as tools to reflect upon and describe the learners' experiences in a way not always accessible through words and thinking. One example of how the visual arts contributed to explore equality issues in learners' lives was through the learner creating a sculpture—in this case one of a judge, and using it to discuss feelings of intimidation for someone with low literacy skills in a court of law. These feelings were exacerbated by a legal language and "costumes" or the dress of solicitors. In the focus group, he was able to use the sculpture to articulate his experience of inequalities.

Storytelling

Storytelling is simply the art of telling stories that have been stored in the storyteller's mind. It can include folk tales, myths, fables, personal and community oral histories, and the like. Hardy (1974, p. 13) noted the qualities that fictional narratives play as a major role in our sleeping and waking activities:

We dream in narratives, daydream in narrative, remember, anticipate, hope, despair, believe, doubt, plan, revise, criticize, construct, gossip, learn, hate and love by narrative. In order to live, we make up stories about others and ourselves about the personal as well as the social past and future. In the same way every person is a storyteller and once they realize this, their confidence and skills in storytelling can improve.

Bruner (1986) recognized that narrative plays an important role in the individual, developing "meta-cognition" or the ability to think about thinking. It is something that can be developed, nurtured, encouraged, and actively learned. It arises out of the sociocultural context in which each individual exists, and this sociocultural context is understood and

expressed through stories. It can raise self-confidence and self-esteem and creates a knowledge and awareness of narratives in life, the world, and fiction. Stories can maintain and develop literacy skills through using them meaningfully in learners' lives. Both self-confidence and self-esteem are perhaps building blocks that contribute to understanding the meaning of equality in the lives of learners. It can also contribute to conflict resolution by allowing individuals to have their stories heard. Through listening to the stories of others, they can learn that their own stories are simply one of many and it can enable them to act out alternative endings and come up with practical ways of finding solutions to problems. It can also help develop speaking and listening skills, vital components of any reconciliation process. A comment by one of the tutors indicates the importance and value of storytelling in promoting literacy skills and conflict resolution:

I began storytelling sessions with my learners by telling my own story. My learners were interested in my story and began to contribute their own. I noticed they became more involved with an increase in concentration and willingness to open up.

Engaging Tutors and Learners through a Participatory Approach

To find out how equality issues might be better understood in the lives of learners, the LEIS project piloted five non-text/creative methods with groups of literacy learners and tutors: The non-text/creative methods were image theater, storytelling, visual arts, drama, and music (the use of a gamelan, which is a musical instrument from South East Asia and which develops skills through equality relationships). A participatory approach, where tutors and learners engage as equal partners was used. Through stakeholder dialogue, the project discussed equality issues seen as important to both tutors and learners.

In the initial phase, both focus and pilot groups consisting of adult literacy learners and tutors from various community organizations, explored issues of equality and inequality in learners and tutors' lives. The focus groups included one hundred tutors and learners and looked at what motivated adults to learn about inequalities, what kind of issues they want to know about, and what would be the best ways of involving adults in this kind of learning. Non-text creative methodologies (the use of collage, image theater, storytelling, and popular theater) were also piloted and provided information on how effective tutors and learners considered these methods

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to be. These learning methodologies were piloted alongside the equality framework (Baker, Lynch, and Cantillon 2004).

A series of short courses for literacy tutors were also organized around the themes of the project. The courses brought tutors and creative learning methodologists together to work in dialogue with each other, reflecting on various dimensions of equality through a range of activities and examining ways in which learners could be engaged in equality issues. This included a discussion about the links between equality, creativity, and literacy using the equality framework.

For tutors it was important to have an understanding of how inequalities adversely impacted individual lives and to know how to use models and tools to explore equality issues with learners. One hundred and twenty-five people attended the courses, which were organized in seven different locations across Northern Ireland and the Irish Republic. The program included seven continuing professional development courses, each lasting ten hours, and further five courses, where training was part of an initial and ongoing professional development course for adult literacy tutors and managers. Some of the courses included community activists and literacy volunteer tutors lacking formal education and training. Most of the courses were offered as accredited courses and approximately 107 individuals were awarded accreditation. The focus groups and seminars emphasized the need for support materials and resources for tutors and learners. A resource guide that included a rationale and project aims and discussion of the theories and methodologies employed with practical examples of how to use them was prepared alongside the research process (Lambe et al. 2006).

Learning from an Intracultural Research Process

The responses from learners showed that many had learned new skills in communicating and felt more confident talking about the issues affecting their lives. Comments showed that adults with low levels of reading or writing literacy were able to actively participate in learning, thus contributing to the broader goals of social inclusion and citizenship in lifelong learning.

Tutors who used the creative learning methodologies in their practices spoke about the fullness and meaning evident in the level of engagement of learners. As well as encouraging learners to think about issues of inequality—for example, access to jobs, race, religion, and gender—participants also spoke about the methods as being inclusive, encouraging imagination, improving self-esteem, creating a bond between groups, and leading to improved listening skills. Through the use of non-text methods, tutors began to see how they might open up spaces for learners to question previously held assumptions

on a range of equality issues affecting their lives as a result of low literacy skills.

One of the tutors commented on how attending training using creative non-text methodologies had helped her develop skills and knowledge in the use of these methods and had also enabled her to see how the methodologies might be used to help students understand the causes and consequences of conflict. Storytelling had enabled her students to talk about real life experiences of unemployment, alienation, and isolation experienced by individuals and communities. It had enabled her learners to talk about the things that united as well as divided them, besides allowing them to develop an understanding and empathy for other's points of view:

I use story telling with a group of young men. Usually if I ask them what they would like to do they say "we don't know." This time when I asked them to tell stories about their lives, it generated a good discussion about what they were interested in developing and that made a good contribution to equality.

Another tutor who taught on a literacy program for young men took along a sculpture she had made to discuss it with this group. She found that it was a good stimulus to discussion as she was sharing her own feelings and thoughts with the group in a very open way. She felt having a concrete object made it easier to raise more complex issues about equality that were generally hard to do in other types of discussion. It was a good stimulus to get the group thinking, rather than asking the group to write down their thoughts, which she felt would not have worked as it would have limited their thinking to what they could write. Commenting on the use of sculpture to explore inequalities, this tutor stated:

In the course I met with people from lots of different areas. I felt worried about making a sculpture about peace because I'm not artistic and I didn't want to expose myself in front of strangers. Anyway we worked in groups and it was great because doing it together lead to lots of discussion. We found that what we made together was much more interesting than what we could have made on our own. When everybody talked about what their sculpture represented, you got right to the heart of things because it was a safe space and we were all able to speak honestly.

Another tutor working in a rural college used a collage to encourage students to represent their views about inequalities in their lives. This enabled students to think quite deeply about issues that had affected them without

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being inhibited by the need to write down their thoughts. She reported that students worked well together and talked about their individual experiences using the collages as a media for the discussion. Issues discussed included a previous lack of education opportunities, feelings of powerlessness in creating change, and a lack of understanding arising from the religious and political division in society.

The tutor noted that:

Actually participating in making the collage increases the students understanding of equality and enables people to talk about themselves honestly without having to put pen to paper.

Many tutors spoke of the enhanced understanding of the causes of conflict that they were able to link to their own lives as well as the lives of their students, which they were now able to link to their teaching and to helping resolve conflicts. One tutor commented:

They provided me with simple exercises for conflict resolution which I was able to use with my students. Even my students with learning difficulties easily understood the idea that you need to learn how to cooperate if you are going to solve conflict...

Some tutors spoke of the value of the methods in creating safe spaces for groups from both communities to explore equality issues impacting on their lives which lead to a common understanding of how a lack of literacy skills can create inequalities.

Evidence from the pilots showed that the use of non-text/creative methods with both teachers and students had both educational and social benefits. Tutors reported that their understanding of literacy and how it might be acquired had been challenged. In addition, they demonstrated that the use of these methods could provide a more inclusive way of learning that are not based on text-based forms of knowing, being, and doing.

The methods also enabled tutors to develop new skills and created greater levels of cooperation and understanding between literacy tutors in both jurisdictions of Ireland. One tutor noted:

I found working with tutors from another part of Ireland made me look at my own practices more openly because what I had taken for granted about accrediting learners was different for them. It was a bit uncomfortable to have the things I see as common sense challenged but it did improve my practices.

Exploring Equality Issues in Adult Literacy Education

Some of the tutors also expressed their criticism of the use of creative methodologies. Some felt the activities might require a high level of preparation or be perceived as "childish" by learners, while others questioned the value of activities having so much fun. For some tutors and learners, education can be perceived as a serious activity where it is not always easy to equate learning as synonymous with a high level of enjoyment. While tutors were very enthusiastic about the use of creative methods for exploring equality issues, they also indicated that ongoing advice and support could be necessary to facilitate the introduction of creative methodologies into literacy practices. They indicated that such advice and support would help build tutors confidence in their abilities to use the methodologies. They also spoke of the need for a clear rationale to validate the learning in the eyes of managers and funding bodies. These comments showed that, while tutors were enthusiastic about the new methodologies, they were also aware of their limitations, many of which were practical, but which could nevertheless be important in determining success.

The seminars provided tutors with an opportunity to generate new ideas around equality issues in the curriculum and in finding new ways of working, using creative methodologies in different situations and environments. The resource guide was also seen as a useful tool for the induction of new tutors, and overall the methodologies used were welcomed as a way of enabling learners to become aware of and talk about equality issues affecting their lives.

When used alongside the equality framework (Baker, Lynch, and Cantillon 2004, p. 34), the new methodologies were found to enable tutors and learners to explore inequalities in new and creative ways. Tutors noted they had learned to recognize the need for respect and recognition of difference, important for each learner. Other parts of the framework enabled tutors and learners to explore the emotional dimension of learning through, for example, the examination of painful issues in people's lives using creative approaches.

Tutors also recognized the importance of access to resources, through limited availability of provision at times and locations to suit learners, but they were very often unable to bring about the necessary changes that would lead to greater equality. Tutors developed a greater understanding of how they could recognize strengths and expertise through dialogue with learners. They found that the new methodologies, with less emphasis on the skills of reading and writing and more on the ability to express views in an open and nonjudgmental way, shifted the balance of power

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between tutor and learner. Tutors noted a greater understanding of power issues between themselves and students as an important aspect in promoting equality.

The project helped tutors embrace theories of equality and how they could be used to engage literacy learners in a debate about equality in learners' lives. By challenging a "literacy as skills" approach, the framework helped tutors understand and articulate a "nondeficit" perspective that can engage learners in understanding inequalities in their everyday life situations. Through the project's advocacy of creative methodologies, tutors' and learners' understanding of literacy was widened to include visual literacy, oral literacy, and situated learning within creative processes (storytelling, drama, music, and visual arts).

The equality framework was used as a tool to initiate discussion about inequalities. In the ensuing discussions, tutors also raised issues around structural and institutional inequalities that create barriers to using creative approaches, such as the difficulties in working within rigid curricula and the privilege of learning through text-based work. The project also explored potential to examine and discuss "power relationships" through the use of non-text methodologies. A range of issues such as health, housing, welfare, and family was mentioned.

Conclusion

The LEIS project showed how non-text/creative methods can serve as codes to explore issues for initiating reflection and discussion on equality issues, followed with more critical thinking and action. They showed how participants were able to introduce a problem or issue with a purpose of promoting critical thinking and action. The methods, which can promote socially or emotionally related responses, can also lead to deeper understanding of a range of issues affecting learners' lives.

Some tutors saw the equality framework making changes toward a more democratic process, while others saw it as a way of working across national and global networks. Still others saw it simply as a mechanism for talking about equality issues or simply improving the literacy skills of learners.

The LEIS project also demonstrated how working with partners across different sectors can facilitate the integration of new knowledge and ideas that can in turn improve practices. In this case, a teamwork approach enabled a framework for equality to be translated into literacy practices, thus ultimately changing the ways literacy learners think about inequalities in their lives and the lives of others. It also provided new opportunities to

involve tutors and learners together in researching their own needs and, in so doing, influencing the development of practices.

Perhaps one of the lasting achievements was building greater insight and understanding of the causes and consequences of inequalities and the possibilities that exist for change. The project's approach to literacy work challenged the widely held view of deficit among learners and instead focused on people's ability to do what they want in their lives. In the words of one tutor, it "opened my eyes and mind to what is possible through using other non-text methods." Through dialogue between tutors and other professionals, the process also promoted greater understanding of equality and literacy practice across the island of Ireland. In addition, the work of the project was based on the premise that literacy is far more than a set of basic skills, rather it is a set of social practices. Adult literacy education is in itself an issue of inequality since adults with low literacy skills are more likely to be unemployed, living on low incomes and experiencing poor health and early morbidity (Byrne and Parsons 2001; Hammond 2004; Raudenbush and Kasim 2003).

Using a "social practices" account of adult literacy means that instead of being viewed as a decontextualized, mechanical manipulation of letters, words, and figures, literacy can be located in social, emotional, and linguistic contexts. Literacy practices can be seen as integrating routines, skills, and understandings that are organized within specific contexts, and also the feelings and values that people have about these activities.

By focusing on equality and creativity, the LEIS project has shown how theories of equality and non-text creative methodologies can be used to develop new skills and understanding for adult literacy learners. It empowered adult learners to critically examine some of the many issues affecting their lives. Finding ways of addressing these inequalities has no easy answers, but this should not be seen as a reason for denying learners the opportunity to examine and discuss these issues within literacy programs and practices.

The LEIS project has shown how a focus on both equality and creativity can develop new skills and understanding that can empower learners through promoting understanding of inequalities that affect their lives. Speaking about this, Shor (1999, p. 1) argues:

This kind of literacy...connects the political and the personal, the public and the private, the global and the local, the economic and the pedagogical...

The challenge for the future will be to find ways of aligning literacy policies and practices to the broader goals of equality and social justice.

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This book is a compiled collection of papers on lived experiences and stories of teaching and learning to teach. Organized around the themes of discovery, transformation, and hope as reflected in teachers' and student teachers' narratives and stories, the contributors focus on the subjective meanings and interpretations invoked in teaching and learning to teach, including affective and psychological meanings, such as attitudes, knowledge and experiences. Drawing on narrative inquiry as a method of data collection and analysis, the book provides an international view of how research conducted in several different locations views teaching and teacher education and how diverse cultures embrace narrative as a way of knowing, learning, teaching, and researching.

“Readers will be interested in how people from different geographical locations and cultures embrace narrative as a way of knowing teaching and teacher education...This book is a timely addition to academia, and it is especially pertinent because it addresses both education and psychology audiences. To my knowledge, a volume on this important theme does not currently exist. Therefore, the appeal of this book will be very high. It is a fine exemplar of how narrative can be used in a variety of ways to unpack human experience.”

—CHERYL CRAIG, Director of Elementary Education and
Coordinator of Teaching and Teacher Education,
Department of Curriculum and Instruction,
University of Houston

“The heart and hope in this book is expressed in the simple opening line of the Introduction: *Every culture has its main stories*. In this modern world of travelers and traveling stories we need books like this to help us build a more understanding and compassionate world.”

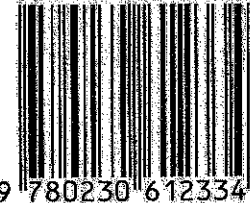
—F. MICHAEL CONNELLY, Professor Emeritus, Department of Curriculum,
Teaching and Learning, Ontario Institute for Studies in
Education, University of Toronto

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