

Narrative inquiry for physical education pedagogy

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ABSTRACT: *Narrative Inquiry as a methodological approach to the research and practice of pedagogy has had relatively limited application in the context of Physical Education. In this paper, I use a narrative approach to explore the ways in which Narrative Inquiry has informed my own pedagogical research and practice as a teacher educator in the field of Physical Education. I discuss both the advantages and potential risks of such an approach.*

KEYWORDS: narrative inquiry, pedagogy, physical education

In Dewey's (1958) first chapter of *Experience and Nature* he draws attention to the importance of experience, noting that that it is:

no infinitesimally thin layer or foreground of nature, but that it penetrates into it, reaching down into its depths, and in such a way that its grasp is capable of expansion; it tunnels in all directions and in so doing brings to the surface things at first hidden – as miners pile high on the surface of the earth treasures brought from below. (p. 3)

This view of experience informs the research puzzle that underpins this paper. Dewey eloquently and metaphorically speaks to the expansiveness of experience and to what we can come to understand if we inquire into that experience. The research puzzle I explore surrounds this notion of experience and how my pedagogy as a physical education teacher educator has been influenced and infused with narrative inquiry (Clandinin & Connelly, 2000).

COMING TO NARRATIVE TERMS

Working from both Dewey's theory of experience and Connelly and Clandinin's (1988) reimagining of Dewey's theory within a narrative conception of experience, I understand that in the process of making meaning of their lives, individuals try to understand the influence of their experiences past, present and future. Working in this way, I understand that experience is entwined with identity (Connelly & Clandinin, 1999). Inquiring into how my past experiences with narrative inquiry are interconnected with my identity, and thus, with my lived pedagogical practices, allows me to make meaning of who I am as a teacher, and who I am becoming. I take up this puzzle through an autobiographical narrative inquiry (Clandinin & Connelly, 2000).

Since 1990, Clandinin and Connelly have framed their work as narrative inquiry which encompasses both a narrative view of experience and a narrative methodology. However, even as they gave a narrative turn to understandings of experience and of inquiry, Clandinin and Connelly continued to work with Dewey's concepts noting that he 'transforms a common place term, experience, in our educator's language into an inquiry term, and gives [us] a term that permits better understandings of educational life' (p. 2). Dewey's two criteria of experience – continuity and interaction within situations – permit a view of experience as temporal with attentiveness to relationships and interaction between past, present and future (Dewey, 1938). Clandinin and Rosiek (2007) speak to the relationship between experience and research, noting 'experience is the fundamental ontological category from which all inquiry – narrative or otherwise proceeds' (p. 38). For Clandinin and Connelly (2000), narrative inquiry begins and ends with participants', and researchers', experiences.

People shape their daily lives by stories of who they and others are and as they interpret their past in terms of these stories. Story, in the current idiom, is a portal through which a person enters the world and by which their experience of the world is interpreted and made personally meaningful. Narrative inquiry, the study of experience as story, then, is first and foremost a way of thinking about experience. Narrative inquiry as methodology entails a view of the phenomenon. To use narrative inquiry methodology is to adopt a particular view of experience as phenomenon under study. (Connelly & Clandinin, 2006, p. 375)

SHIFTING NARRATIVELY: BEGINNING TO SEE PEDAGOGY NARRATIVELY

As I sat in Jean's office on a spring morning, we discussed my awakening to how thinking narratively had shaped not only how I was thinking about my research with teachers who left teaching early, but about how I was thinking about who I was as a teacher, as a parent, as a family member. I realized that thinking narratively had shaped who I was and was becoming. Somewhere in my graduate studies, narrative inquiry, that is, thinking narratively, had become so much more than simply a methodology. It had become a powerful part of composing my life. (Dissertation notes, April, 2012)

My shift to seeing narrative inquiry as more than a research methodology and phenomenon inspired this autobiographical narrative inquiry. Thinking about narrative inquiry as pedagogy is not necessarily new. Clandinin and Connelly (Clandinin & Connelly, 1992; Connelly & Clandinin, 1988) outlined narrative inquiry as a way to think of curriculum making. For them, curriculum making is pedagogy. Curriculum making happens at the intersection of the four commonplaces, teacher, learner, subject matter, and milieu (Connelly & Clandinin, 1988).

Other researchers (Huber, Caine, Huber, & Steeves, 2013) have begun to conceptualize narrative inquiry as pedagogy. My emerging understanding of narrative inquiry as pedagogy, in physical education teacher education, is the basis of this chapter. I share three story fragments that include experiences where narrative inquiry shaped the pedagogical space and the curriculum making. The inquiry into these experiences is not shared in a linear fashion. The narrative inquirer's gaze shifts from personal feelings, hopes and dispositions (inward), to existential conditions (outward), to temporality (backward and forward), and finally to a consideration of place 'which attends to the specific concrete physical and topological boundaries of inquiry landscapes' (Clandinin & Connelly, 2000, p. 51). Moving temporally (backward and forward) between my experiences as a graduate student, and a teacher educator I inquire into each story fragment and retell the story, allowing me to give a sense of how my pedagogy has shifted. Using the three-dimensional narrative inquiry space (with dimensions of place, sociality,

and temporality), I inquire into each story fragment with attentiveness to my shifting pedagogy. In this way, I come to see that narrative inquiry as pedagogy offers up commonplaces and touch stones, for discussion. I outline these commonplaces in the latter part of this paper.

STORY FRAGMENT ONE: EVERYBODY GETS AN A?

It was a large graduate class and that did nothing to ease my anxiety. Jean, the professor, introduced herself and then asked each of the students around the table to introduce himself/herself. I was thinking so hard about how I would introduce myself that I completely missed the other students' introductions. When it came full circle around to Jean, she spoke very quietly and welcomed 'everyone to the class. She then said, 'let's get the grade thing out of the way. Everyone in this course will get an A'. She cautioned, 'of course you will have to do all of the course requirements which will be a lot of fun, which means a lot of work'. She stopped and looked around the class. It was clear to me that everyone had questions. A brave student spoke up 'but what if we don't do a very good job on the weekly assignments?' Jean replied, 'then I will tell you to do a better job'. Another student responded, 'Well what if we don't write enough?' Jean very calmly and with a smile said, 'then I will tell you to write more'. Another student jokingly responded with a laugh, 'what if we write too much?' Jean responded again with a smile, 'then I will tell you to write less'. The long silence, imbued with tension, was broken by Jean. 'Good then, now that we have the grades out of the way we can move on with the learning and discuss our Work-In-Progress (WIP) groups which are an important part of how we will learn together'. The atmosphere in the air shifted. It was very clear this was going to be a different class.

As I inquire into this story fragment, I am awake to the disruption of a number of dominant stories I experienced in graduate school. Within this course, the dominant stories that shape the landscapes of higher education threaded by plot-lines of grades, rigor in individual achievement, rigor in isolation, preset standards of excellence, and assessment of a final end product, were all disrupted. In those few words, Jean made it clear that stories of this course were threaded by plot-lines of many top grades, working together, co-construction of excellence, and end products not being the sole measure of outcome.

When Jean disrupted the story of grades my response was physiological in that I felt a palpable release of tension. I saw alterations in the body language of the other students. Faces relaxed and smiles appeared. Shoulders dropped, people moved further from the table, rested their ankles on their knees, and uncrossed their arms. The classroom became an inviting place, a place where mistakes were part of learning, and, most importantly, it became a safe place.

The Work-In-Progress (WIP) groups were an important way in which the dominant stories of individuality and isolation were disrupted. Each student joined a WIP group with at least two other students. The groups met for an hour during each class to share writing on their projects completed over the course of the previous week. We each had a responsibility to show up to the WIP group with our writing and were each responsible for providing feedback on our colleagues' work. Response and responsibility were linked so that our feedback would facilitate an extension of their inquiries. In these ways, multiple opportunities for inquiry were created. We left each WIP meeting with a plan for future work that had been fostered through our conversations. Learning to think narratively provided the shared aspect of our work but we were engaging in that task in unique ways that were situated in our lives. While I was working on my thesis proposal, another group member worked on a journal article; this approach was purposeful and relevant.

For me, the implicit understanding became that each of us had important knowledge to share, and important knowledge to gain. It also sent a clear message that we were all in different places of learning. The name of the groups, WIP, emphasized the 'unfinished' nature of our learning. The learning experienced each week was linked both to the learning that had preceded it and the learning that would inevitably follow it. This contrasted with my experience in other courses which maintained the dominant stories of simply handing in an assignment to receive a mark and feedback at the end of the course. This was a process that rarely extended my learning. I was beginning to see my learning and my life story being composed narratively. I wondered at the nature and extent of the implications for me as a teacher educator.

POTENTIAL FOR A NARRATIVE PEDAGOGY

This experience has altered my pedagogy as a physical educator in a number of ways, most notably the ways in which it has encouraged me to disrupt dominant stories that I see surrounding physical education. There are multiple lenses through which physical education can be viewed and, depending on the lens, the dominant stories or discourses are different. For example, from a post-structural lens Hunter (2004) noted, 'PE [Physical education] is one formal space in the school curriculum where the body becomes the focus of/for observation ... the history of PE has been discursively driven by controlling, disciplining, gendering, and shaping an objectified body' (p. 176). Physical education through Apple's (2004) critical theory lens highlights the hegemony that surrounds the discipline. 'Hegemony acts to "saturate" our very consciousness, so that the educational, economic and social world we see and interact with, and the common-sense interpretations we put on it, becomes the world *tout court*, the only world' (p. 4).

Thus, the marginal way that physical education is situated within schools becomes the accepted norm.

From a narrative inquiry perspective I am drawn to these framings, as my experiences as a student, teacher, and teacher educator within physical education resonate strongly with these conceptualizations. However, narrative inquiry, in an ontological way, is framed differently than these lenses:

Narrative inquiry ... begins with a pragmatic ontology that treats lived experience as both the beginning and ending points of inquiry. Various social and cultural influences may come into play during the inquiry ... In a narrative inquiry, these social and cultural influences are not treated only as the occasions for critical exposure. They are treated as resources to be used in pursuit of always tentative and partial ameliorations of experience. (Clandinin & Rosiek, 2007, p. 55)

Drawing on Clandinin and Rosiek's words I am now attentive to the personal experiences that each student I teach has had with physical education. Now that I think narratively as a teacher educator the very nature of my lessons are profoundly different to when I first taught at a junior high school and later as a teacher educator.

SHAPED BY DOMINANT FRAMES ... BUT SHIFTING

In the introduction to my course I tell them about my reading around the neo-liberal agenda and dominant discourses shaping physical education. I position myself as the professor at the front of the class as they sit in rows taking notes. From my perspective, as the teacher, it is my job to show the students these important frames, that is, to make them aware of social structures shaping physical education, and to show them how physical educators have become proletariats. I note my experiences as an outdoor education consultant, a physical education department head, a pre-service teacher mentor, and my experiences with teacher education and of course my own research. I am the one in charge of creating the content, disseminating it, and assessing what the students learn. It was a half hour in and I had not even gotten to my expectations around late assignments, missed classes or cheating.

This extract illustrates the dominant stories that informed my teaching practice. Being immersed in narrative inquiry shifted the ways I see myself as a teacher educator and has disrupted my pedagogy. As my notions around pedagogy were shifting, I recall feeling apprehensive as I read over my prepared course syllabus. I wondered how could I possibly plan a course and the assignments without meeting the students, and without knowing something of the students' experiences and what they might see as important? I was hesitant as I shifted the frame from *my courses*, as I had referred to them before, to *our courses*, the students and mine. I offered up areas that would be co-constructed alongside the students. I told them I valued their experiential knowledge, and assured them that during the course each of us would be *the teacher* and the *student*.

I began to see that within my own disrupted stories of pedagogy, in a simultaneous and interconnected way, the students' stories about school were disrupted. There was risk involved.

Like research, teaching is often framed as one person, frequently the expert teacher, providing knowledge *for* students. However, positioning the students as possessors of knowledge shifts the teacher–student relationship. Just as the WIP groups shifted and organically changed, so too did the curriculum making within 'my' classroom. The curriculum was no longer created by

the teacher, it was co-constructed by teacher and students, and was not fixed and set, but always in flux, always in the making.

... we learned to see ourselves as always in the midst – located somewhere along the dimensions of time, place, the personal and the social. But we see ourselves in the midst in another sense as well; that is, we see ourselves as in the middle of a nested set of stories –ours and theirs. (Clandinin & Connelly, 2000, p. 63)

Clandinin and Connelly describe the relational work of narrative inquiry with research participants. However, I use their work to provide insights into my pedagogy as a physical education teacher educator. I understand that as a teacher educator I am co-composing, with each student, their subject matter knowledge and the classroom landscape. Our lived and told stories, lived in relationship, are the curriculum making.

STORY FRAGMENT TWO: WHAT IS THE STORY OF YOUR NAME?

The following story is told about the beginning of another graduate class. Perhaps the beginnings are so memorable because they were moments when what I expected, which were the dominant narratives, were disrupted. These moments of disruption continue to resonate as they have become a part of who I am and who I am becoming.

The Building Peaceful Communities Summer institute took place over two weeks in July. After teaching junior high school all year, to be quite honest, the last thing I wanted to do was spend another two weeks in a university classroom. I walked into the first class actually feeling relieved I was not the one who had to organise it. We sat in a circle and talked informally as we waited for 9 a.m. I knew how these first courses played out. The dominant story was that we spent half the class introducing ourselves, what a friend and I referred to as dropping the curriculum vitae, and the rest of the class talking about course assignments. Florence, the professor, began by welcoming us to the course titled 'Toward a Curriculum of Community'. She then said, 'instead of introducing ourselves in the regular way, I would like each of us to tell the story of our last names'. I was caught off guard, and quickly began to think about the genealogy of Schaefer. I knew it meant shepherd in German. I was relieved. I had something to share. As the discussion moved around the circle,

an interesting thing happened. Along with the sharing of the origin of names came stories of culture, family, and place. This dialogue was different than most of the introductions in courses. People were not sharing their research, or their professional titles. When it came to me I talked about my Great Grandparents who fled from Germany to Russia in the 1800's and later migrated to Saskatchewan with dreams of farm land and prosperity. Other classmates told stories of their family histories, the places they came from, and the places they now lived.

As I inquire into this story fragment, I am struck by how subtle the shift seemed and yet, as a student, I had never experienced this shift in pedagogy. Thinking about this from a narrative inquiry perspective, I realize that this shift, asking about intergenerational stories, allowed a space for each of our pasts to be valued, to be made visible and to allow us to begin an inquiry into who we were and were becoming.

Along with telling stories about our names came stories of past and present places that were significant to us, and to our families. Looking at this experience in retrospect, I now see that placing importance on these stories may have shifted the space as the sharing of something so personal interrupted the dominant professional stories that are often shared. The following story is another fragment of my experience as a teacher educator prior to thinking narratively.

SHAPED BY DOMINANT FRAMES ... BUT SHIFTING

I was privy to conversations with colleagues around students not showing up for classes, students who were tardy and late with assignments. I was now a university instructor, and students at the university were adults. My expectations for them were high. Why shouldn't they be? Late assignments and missed classes were inexcusable. When these students became teachers they needed to deal with their lives and their work. I wanted them to know they might as well start figuring that out now. Help outside of the class could be sought during office hours. I was clear as I set out the rules and lived out the dominant narrative of what I felt teacher education was all about.

Prior to coming to narrative inquiry, that is, learning to think narratively, I was primarily concerned with teacher education students

developing as professionals. I wanted them to develop a professional identity that allowed them to be strong advocates for physical education. Although I still want students to do these things, I now realize that the environment I created did not allow a safe space for this to happen. In an authoritative way I was prescribing how and what they should think about. My story fragment reveals that by creating an environment focused solely on the professional, solely on the dominant story of rigor, I stifled any dialog around *their* imagined stories of teaching physical education. I also silenced stories about the negotiation of the interconnectedness of each person's personal and professional life.

While I still feel it is important for pre-service physical educators to develop as professionals, I now see this process as a much more complex negotiation. I also see my position, as teacher educator, in a much different way. From past work (Schaefer & Clandinin, 2011) with early career teachers in their first year of teaching, Jean and I became awake to the complex identity negotiation that took place on both their personal and professional landscapes. These early career teachers' stories helped me see that future physical education teachers I work alongside are also in the midst of negotiating who they are as people who live on both personal and professional landscapes. Their personal and professional identities are intertwined with their embodied stories to live by, their imagined stories as teachers, and the complex personal and professional landscapes they live in (Clandinin, Downey, & Huber, 2009). Being awake to this enables attentiveness to the notion that these individuals are not only in the midst of becoming teachers, but they are in the midst of composing lives (Bateson, 2001), lives in which being a teacher is only one part.

What does this look like in the classroom? Janice Huber, a colleague and friend, discussed the aforementioned question as she stopped by my office recently. She said, 'we need to think about what the decisions we make as teacher educators mean to students' lives' (Personal conversation, September 2012). She reminded me that each student in our classes comes with varied experiences, and a variety of imagined stories of

who they will be when they graduate. As I think about how my inquiry into the second story fragment helped shift my pedagogy, I am attentive to the life composing that students are engaged in, where the school is only part of the whole. This attentiveness means that dialog around composing a life as someone who teaches has shifted how I think about developing as a professional.

FROM RESEARCH TO THE CLASSROOM: A PEDAGOGY IN THE MIDST

The contribution of a narrative inquiry is more often intended to be the creation of a new sense of meaning and significance with respect to the research topic, than it is to yield a set of knowledge claims that might incrementally add to the knowledge in the field. The narrative inquirer does not prescribe general applications and uses but rather creates texts that, when well done, offer readers a place to imagine their own uses and applications. (Clandinin & Connelly, 2000, p. 42)

I draw on Clandinin and Connelly's words to think about the 'so what' question that is a necessary part of research. It would be far easier to answer this question if I created a list or a guide: *ten easy steps to embodying narrative thinking in your pedagogy*. Although I could do this I am concerned that it would be taken up as a technical list to be applied de-contextually.

As I engaged in this inquiry, I realized that imagination is part of this work. As Greene (1995) posits 'Of all our cognitive capacities imagination is the one that permits us to give credence to alternative realities. It allows us to break with the taken for granted, to set aside familiar distinctions and definitions' (p. 3). My inquiry into each of the story fragments is held together by a thread of creativity and imagination, a breaking free of the taken for granted. This process is not easy and oftentimes includes bumping, '...moments and places of tension' (Clandinin et al., 2006, p. 35), between our own stories and the dominant stories that create the grand narrative. This bumping for me, although filled with tension, shifted who I was, and who I was becoming.

As I think deeper about this bumping, I am again reminded that it is not only my stories of teaching that are being disrupted, but also the students' stories of learning. As the first two story

fragments portrayed, I entered both graduate courses with embodied stories of who I was as a student and a teacher. Both Florence and Jean created conflicting stories (Connelly & Clandinin, 2006), stories that diverged from, or bumped against, my stories. As a student in these graduate courses, I was caught between these conflicting stories and as a result slowly began to restory who I was becoming. 'Restorying makes the turbulence, tensions, and epistemological dilemmas that invariably appear in teachers' lives visible (Craig, 2007, p. 180). This divergence, bumping, and restorying, allowed me to awaken to composing different stories, new imagined stories.

PEDAGOGY AT THE BOUNDARIES

I realize that one way of thinking about the shifts in pedagogy I experienced is similar to Clandinin and Connelly's (2000) efforts to look at the places that narrative inquiry bumps with other ways of thinking. As they worked with a team to revise Bloom's Taxonomy they encountered tensions within the team. Clandinin and Connelly were intent on bringing narrative thinking to Bloom's taxonomy. They drew on Dewey's two criteria of experience, and continuity and interaction, to identify the tensions that became apparent to them. Drawing on Dewey's criteria they found that *temporality, people, action certainty and context* became bumping points with the dominant stories they encountered. In the remainder of this paper I use the tensions of *temporality, people, action, certainty and context* to illustrate the shifts that have become apparent in my pedagogy and to create commonplaces for discussions around pedagogy that I might engage in with pre-service and practicing teachers.

TEMPORALITY AND PEOPLE

From a narrative inquiry perspective it is 'taken for granted that locating things in time is a way to think about them' (Clandinin & Connelly, 2000, p. 29). Drawing on Dewey's notion of continuity, any experience or event has a past, present and a future. I am now attentive to how my past, present and imagined future stories shape the curriculum making I engage in. Being awake to continuity of experience allows me to attend to

creating spaces for students' temporal experiences as part of curriculum making.

I now see curriculum making as a relational process, a process that involves each student, the teacher and the intermingling of their lives. As Clandinin and Connelly (1992) contend, Dewey's 'notion of "situation" and "experience" enables us to imagine the teacher not so much as the maker of curriculum but as a part of it' (p. 365). As Clandinin and Connelly suggested, curriculum 'might be viewed as an account of teachers' and children's lives together in schools and classrooms' (p. 365). This way of thinking about curriculum making is a counter story (Lindemann Nelson, 2001) that bumps with the dominant story in which 'people [are] unable to conceive of little children constructing meaningful worlds for themselves or, in fact, making meaning at all, even as they learn[ed] to speak. At best children were thought of as incomplete adults' (Greene, 1995, p. 3). Conceptualizing curriculum making in this narrative, experiential way, denotes attentiveness to the fluidity of lives in the classroom as we move from 'what was, to what is, to what will be in the future' (Clandinin & Connelly, 2000, p. 30).

ACTION

Clandinin and Connelly (2000) speak to the importance of being awake to how an action is understood. 'In narrative thinking, an action is seen as a sign' (Clandinin & Connelly, 2000, p. 30). For example, in a physical education setting, how a student performs a movement pattern at a certain moment could be seen as a narrative sign. This sign does not inform my knowing of the student's learning until I inquire into the student's past relationship with this particular sign. This was illustrated in Jean's story as she created WIP groups that honored the notion that we were all engaged in a process. Therefore, being attentive to an action or event in a narrative way is not as simple as diagnostically assessing a student and watching their progress. Thinking in a narrative way brings about questions of family history, past experiences in physical education, perceptions of physical education, and how teacher education students view themselves within the area of physical education. In thinking about future

physical educators, these same questions can be asked as we, through autobiographical writing and reflection, inquire into our own knowledge, stereotypes and understandings of education to bring meaning to certain events.

CERTAINTY

'In narrative thinking, interpretations of events can always be otherwise. There is a sense of tentativeness, usually expressed as a kind of uncertainty about an events meaning' (Clandinin & Connelly, 2000, p. 30). As Clandinin and Connelly point out, measuring a student's learning could be interpreted in a number of different ways. From a physical education standpoint, even something that seems objective, such as the rotation of the hips, can be perceived differently. How much rotation is needed? Faster rotation would have allowed for more velocity, but faster rotation may create less accuracy. How might this specific event be assessed in a certain way?

Thinking about certainty around student learning was also illustrated in the story fragments shared earlier. From my experiences prior to coming to narrative inquiry, I saw the planning of lessons, and the focus on particular objectives as a way to control the environment, and to be certain that the students were learning what I had planned. Jean and Florence gave up this certainty to allow for the co-composition of curriculum. Foregoing certainty is risky as it bumps against the dominant story of teacher as expert. However, making an ontological commitment to experience allows the teacher and students to explore alternate possibilities. Perhaps this restorying enables us to move beyond certainty to think about who we are becoming.

CONTEXT

'In narrative thinking, context is ever present. It includes such notions as temporal context, spatial context and context of other people' (Clandinin & Connelly, 2000, p. 32). Seeing pre-service physical educators as individuals with embodied narrative threads, and in the midst of negotiating future stories on both their personal and professional landscapes provides a glimpse into the complexities involved with becoming a

teacher. I have shifted from seeing these individuals as *teachers* to *individuals who teach*. Although the shift in language may seem insignificant, it is a constant reminder for me that I am not just attentive to helping physical education teachers teach, I am attentive to helping them compose lives as teachers.

CONCLUSION

'Autobiography is the inroad par excellence into exploring the dynamic features – as well as the profound challenges – of narrative inquiry, or at least that portion of it that looks to the comprehensive study of lives as an important vehicle for understanding the human condition' (Freeman, 2007, p. 12). Drawing on Clandinin and Connelly's (2000) experiences with bumping between their narrative ways of thinking and thinking according to the dominant story, provided a conceptual frame to think about how my pedagogy shifted, and continues to evolve. Through this exploration, I have come to see how these experiences have helped me to see narrative inquiry as pedagogy for a physical education teacher educator.

Through student responses in both formal and informal evaluations, I have come to see that as my pedagogy shifts their stories of learning bump and shift. Asking students to inquire into their personal annals and timelines enables them to see how important temporality and people are in their work in co-composing curriculum. One student noted, 'it really was the first time I was able to look at why I am here' (Informal evaluation, Dec, 2012). Many other students spoke to how inquiring into their past, present and future stories allowed them to better understand how their identities and teaching philosophies had been shaped.

Such a shift in teaching approach does not come without risk, for inevitably one must bump against the dominant stories of teacher education. As my context shifts from teaching in junior high schools to teaching in university teacher education classes, and as my thinking shifts to narrative ways of thinking, I see I am in the midst of becoming. The commonplaces help me find ways to make explicit, for myself and for the pre-service teachers with whom I work, the

possibilities of thinking narratively, of a narrative pedagogy for physical education.

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EDITORIAL: Fatherhood in the 21st Century – Belinda Hewitt and Deborah Dempsey

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Child sexual abuse, masculinity and fatherhood – Rhys Price-Robertson
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Non-standard employment and fathers' time in household labour

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– Belinda Hewitt, Janeen Baxter and Cameron Meiklejohn

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Descriptions of loss and resilience among fathers paying child support – Kristin Natalier

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Fathers in cultural context – David W Shwalb, Barbara J Shwalb and Michael E Lamb (Eds) – Reviewed by Don Edgar

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