Transforming Early Childhood in England
Cameron, Claire, Moss, Peter

Published by University College London

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Towards a listening ECEC system

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The need for transformative change

Listening’s moment in the policy limelight

Pedagogy and listening are closely linked, especially when pedagogy is understood to be relational. The discourse of listening in early childhood education and care (ECEC) has moved in and out of the policy limelight over the past two decades in England. This chapter is a reflection on this change of emphasis, arguing that there is a need for transformative change as we have reached a point where listening has become counter-cultural in an ECEC system driven by measurement. Listening can be understood as an integral part of valuing the difficult to measure.

I will explore how holding on to listening could be part of transformative change through attention to the temporal dimensions of learning involving the development of a slow pedagogy that incorporates alternative forms of knowledge.

Reflection on the need for change requires consideration of past, present and future possibilities. When I began my research with young children in the late 1990s there had been a decade of increasing policy and practice interest in children’s participation, following the 1989 United Nations Convention on the Rights of the Child (UNCRC) and, at a national level, the Children Act 1989 in the UK. Pinkney (2000, 111) observed that ‘children cut across all sites of welfare, education, health, housing, social care, income maintenance, youth justice and so on. Issues of children’s “voice”, visibility and participation are becoming increasingly important.’

Concepts of voice, visibility and participation are linked here. Central to this thinking has been the most influential and much-debated Article 12 of the UNCRC (2009), which emphasises children’s right to
express their opinion about matters of importance to them. This focus on expression gave rise to the shorthand phrase for participation, the ‘voice of the child’ (for example, Davie et al. 1996). Gathering or listening to the ‘voice of the child’ in the context of ECEC has presented many methodological and ethical questions, particularly in terms of the youngest pre-verbal children (see Greene and Hill 2005; Alderson and Morrow 2011). One of the challenges, therefore, in pursuing this goal is that ‘listening must not wait until children are able to join in adult conversations. It should begin at birth, and be adapted to their developing capacities for communication and participation in their social world’ (Tolfree and Woodhead 1999, 20).

This emphasis on the capacities of very young children has been recognised in subsequent revisiting of the UNCRC (2005, para.14; see also UNCRC et al. 2006), as reported in General Comment 7 of the UN Committee on the Rights of the Child:

Young children are acutely sensitive to their surroundings and very rapidly acquire understanding of the people, places and routines in their lives, along with awareness of their own unique identity. They make choices and communicate their feelings, ideas and wishes in numerous ways, long before they are able to communicate through the conventions of spoken or written language.

There was a brief period in the early 2000s in England, under the Labour government, when listening to children as a discourse was in the policy spotlight, including listening to young children. Interest at ministerial level was seen in the appointment of a Minister for Children, a post first occupied by Margaret Hodge between 2003 and 2005. The Sure Start, Early Years and Childcare Unit, which became the Sure Start Unit of the Department for Education and Skills, commissioned a report Exploring the Field of Listening to and Consulting with Young Children (Clark et al. 2003). The objectives of the report were to examine:

– Methodology: different approaches used in research and consultations for listening to young children, including those which can operate alongside listening to practitioners and parents and tools which are open to young children with special needs.
– Impact: evidence gained of children’s experiences and priorities and subsequent changes to attitudes and practice. This includes evidence of the impact of listening on practitioners, parents and young children. (Clark et al. 2003, 4)
This policy interest also led to funding for the Early Childhood Unit of the National Children’s Bureau to develop a Young Children’s Voices Network to support practitioners to promote and share ideas about listening to young children’s perspectives.

It is important though to remember that listening to children’s perspectives has a long heritage in early childhood practice. Drummond (2000), for example, points to the in-depth listening central to the work of the early childhood pioneer and psychologist Susan Isaacs (1937/2013). This fine-grained listening has been characteristic of a succession of advocates for young children:

In Vivian Gussin Paley’s work we see rich examples of the competences of young children carefully documented by an adult who started from the premise that there was always more to learn from children. Judy Miller’s work has been as an advocate for listening to young children providing practical starting points for new ways of supporting children’s agency. (Clark 2011, vii)

Listening becomes ‘counter-cultural’

During a recent training day with UK early childhood practitioners about listening to young children, one of the participants remarked that this way of working is ‘counter-cultural’. This observation reinforces my own sense that, today, listening has become marginalised by other policy agendas, in particular the desire to measure. Being counter-cultural indicates a way of being that is against the flow. As such, listening can be understood ‘as more than just a tool or instrument: it can be understood as a culture or an ethic, a way of being and living that permeates all practice and relationships’ (Moss et al. 2005, 5).

Listening understood in this way as a culture can be seen in day-to-day practices in ECEC and in the relationships that are established and nurtured between children and adults and between children and their peers. It is an ethic or ‘ethic of an encounter’ (Dahlberg and Moss 2005) that is characterised by a deep respect for the Other. Drawing on the philosopher Levinas, ‘the ethics of an encounter emphasises the importance of relationships which respect alterity (the otherness of the Other) and resist attempting to make the Other into the same’ (Dahlberg and Moss 2005, 6). This way of relating has implications for thinking about education and pedagogy. One dimension of this relational underpinning of learning is the need for time to listen.
When measurement is the dominant discourse, this can permeate practices and relationships within ECEC as described elsewhere in this book (Chapters 8, 10 and 11). It can become the fast-moving current that dictates the direction of travel. Two qualities that appear to be praised in a measurement culture are speed and visibility.

There is a temporal dimension to the easy to measure. Filling out a predefined checklist or baseline about what a child can do at any one moment in time can be far quicker to achieve than carrying out an in-depth observation or sitting and talking together. ‘Saving time’ can be an important factor in a professional culture where measurement dominates, especially when practitioners find themselves needing to collect a greater volume of standardised information about children, and at more frequent intervals. In a measurement culture what is measured matters (Volante 2018) and acquires increasing visibility. We begin to see only what we are being asked to measure: these measured characteristics, behaviours or achievements become more visible. Conversely, what is not being measured can begin to fade into the background. There is no room for the unexpected because it does not fit the predefined script. But engaging with young children is full of the unexpected. Play is by its very nature unscripted or else it will cease to be play. The open-ended nature of play can challenge a measurement culture.

The importance of play illustrates that not all that matters can easily be measured. As the poet and advocate Michael Rosen remarked:

People in power in education think if you turn knowledge into ‘that which can be tested’, demand teachers teach it, test children for their ability [to] do it right/wrong, and if scores go up = ‘raising standards’.
But
There
Are
Other
Kinds
Of
Knowledge. (Twitter, @MichaelRosenYes, 1:14 PM – 11 Dec 2018)

This is where listening to young children becomes counter-cultural. Research and practice that tunes into young children’s views and experiences can draw attention to the difficult to measure and bring other kinds of knowledge into focus.
This understanding underpins the ‘pedagogy of listening’, first articulated by Carlina Rinaldi in her work in the infant–toddler centres and preschools in Reggio Emilia in northern Italy, with its emphasis on multiple listening, drawing together different perspectives enabling a more ‘three-dimensional’ or open form of listening, and in its attention to ‘visible listening’ or pedagogical documentation (Rinaldi 2005). This work has been influential for me in developing and working with the Mosaic approach over the past 20 years, which has involved both the difficult to measure and valuing alternative forms of knowledge about children’s lives that are led by the children themselves (Clark and Moss 2001, 2005; Clark 2010a, 2017). This multi-method, polyvocal approach brings together different perspectives in order to facilitate new understandings about young children’s everyday lives. These insights can be constructed with individual children or with small groups in order to create both personal and shared narratives. The underlying values are based on an active and inclusive view of the child. The research tools brought together in the Mosaic approach include a range of expressive arts-based languages in order to avoid reliance on verbal and written languages for listening to children’s perspectives.

The Mosaic approach has been taken up and adapted internationally by researchers and practitioners in ECEC, for example in Australia (Merewether and Fleet 2014); translated into Italian and Greek; and discussed in policy reviews on listening to children. For example, Dalli and Stephenson (2010, 19) commented in a report for the New Zealand government that the Mosaic ‘approach is seen to offer a framework that reflects the complexity of children’s everyday lives that is not easily captured in standard measures’. The approach has influenced active engagement with young children’s perspectives across a range of professions beyond ECEC and has been adapted for different contexts including nursing (Soanes et al. 2009; Randall 2012), museum studies (Kirk and Buckingham 2018) and educational psychology (Mercieca and Mercieca 2014).

Self-identity and belonging and feelings about places and things have been two of the consistent themes across the research studies I have carried out (Clark and Moss 2001, 2005; Clark 2010a, 2017). These themes illustrate how attention to listening can bring into focus significant and valuable aspects of young children’s experiences of ECEC that are difficult to quantify.
Self-identity and belonging

‘What does it mean to be in this place?’ was the central question that underpinned the Living Spaces study (Clark 2010a), a three-year longitudinal study using the Mosaic approach and involving young children between 3 and 5 years old in the planning, designing and reviewing process of early childhood environments. An essential starting point for this research was to give young children many different modes of expression, including walking, talking and photography, in which to explore their experience of their existing environment, both indoor and outdoor spaces. When asked to document what was important to them in their nursery, children repeatedly drew attention to any marker that they associated with themselves, including name cards for registration to signal they were in nursery that day, names on their pegs in the cloakroom, drawers for their own ‘work’ and artwork on the walls (Clark 2010a). These demonstrations of a sense of belonging have been echoed in other studies listening to young children using participatory, visual methods, for example in Einarsdottir’s study (2005) carried out in Iceland and in Merewether and Fleet’s account of young children’s relationships with outdoor play spaces in Australia (2014).

Feelings about places and things

A second theme that emerged across the studies with the Mosaic approach has been the importance of imaginative spaces, revealing alternative knowledge about the difficult to measure. Some of the young children involved have been able to articulate this easily in words, while others have used photography and map-making to explore their ideas. Gary, one of the children involved in the first study using the Mosaic approach, was a confident child who was keen to take me to see different parts of the outdoor play space at his nursery. He photographed a curved bench on a patch of grass and told me it was his cave. He explained how his favourite place to be at nursery was ‘in my cave listening to music. It’s magic music on my magic radio’ (Clark 2004, 142).

Jim was one of the participants in the Spaces to Play study (Clark and Moss 2005; Clark 2017) about involving young children in changes to an outdoor place space. His imaginative world was centred on the Thomas the Tank Engine series (Awdry and Dalby 1997).

Jim was fascinated by trains … It was not until Jim sat down to talk about his photograph that the full extent of the personalised meanings he had given to the outdoor space became clear. His
photograph of the shed which was the first photograph he had taken (and I thought had been a mistake), became a picture of the shed where the engines live. The caterpillar was not a brightly coloured insect but a string of carriages related to the colours of his favourite Thomas the Tank Engine characters. (Clark 2017, 90–1)

These two examples offer glimpses of the transformative nature of children’s play that are not easily quantified and may require a tuning in and changing of pace in order to notice and celebrate.

Towards transformative change

What might a transformed ECEC system look like that valued listening and alternative forms of knowledge, and kept in focus the difficult to measure? The discussion that follows explores the relationship between listening and time. I make the case that slow pedagogy and in particular the concept of slow knowledge pose a counter-cultural argument for change in early childhood education that has implications beyond the early years.

The slow movement has been gathering pace in recent decades, beginning with the Slow Food movement originating in Italy, set up in opposition to fast food (Tishman 2018, 4). Honoré’s popular book In Praise of Slow (2004) documented the spread of ideas about alternatives to fast-paced living across different areas of everyday life, including food and education. Honoré describes the catalyst for his book as being a reflection on the time pressures on his relationship with his young child, in particular the lure of the 1-minute bedtime story. Early childhood education and care is not immune to such time pressures. Pacini-Ketchabaw (2012, 155) draws attention to this in her posthumanist account of clock-based practices: ‘the clock is fundamental to how early childhood education is understood, organised and enacted’.

The term ‘slow pedagogy’ has gathered interest in environmental education. Payne and Wattchow discuss how slow pedagogy can be seen to be in opposition to ‘take-away pedagogies’: ‘fast, take-away, virtual, globalized, downloadable uptake versions of electronic pedagogy – a technology or technics of increasingly abstracted experience’ (Payne 2006, in Payne and Wattchow 2009, 17). Working with undergraduate students, Payne and Wattchow developed a module ‘Experiencing the Australian Landscape’, rooted in experiential education and intended to develop a ‘slow pedagogy of place’. Key elements to this way of learning
include first-hand experience, giving students the opportunity to revisit in depth the same environment paying close attention to their feelings and senses.

Tishman (2018, 4), in her exploration of ‘slow looking’ and the place of art and the practice of learning through observation, refers to a slow education movement ‘that eschews a fast-food model of schooling designed to deliver what it calls “packages of test-shaped knowledge” and instead argues for schooling that encourages in depth learning and quality interactions between teachers and students’. Tishman draws widely from different disciplines and professions in order to illustrate what can constitute ‘slow looking’. One example is the Out of Eden Walk, an experiment in slow journalism by Paul Salopek (Tishman 2018, 28–47) whose long-distance trek involved slowing down to observe the world carefully and listening attentively to others, exchanging stories and observations and reflecting on how our lives connect to wider stories.

Tishman (2018, 46) emphasises that slow looking is not the same as mindfulness:

Slow looking, as I define it, is an epistemic virtue: its value has to do with gaining knowledge. Knowledge can be pursued mindfully or not and in terms of its epistemic value, it isn’t necessarily better for it … Slow looking isn’t successful only when students achieve a mindful state. It is successful when young people are given the opportunity and tools to look at the world slowly, simply in order to see more what is around them. The mood and tempo with which they do so is up to them.

A slow pedagogy might be seen to value slow knowledge. So what might this slow knowledge look like, particularly in relation to research and practice with young children?

Listening, slow knowledge and the relationship with time

Slow knowledge can be understood as relating to the process of meaning-making. While reflecting on how knowledge is co-constructed with children when working with the Mosaic approach I was drawn to the relationship with time: ‘Perhaps this can be seen as a form of “slow knowledge” not retrievable in the same way through a questionnaire but with the possibility of more rewarding and surprising results’ (Clark 2010b, 122).
An ECEC system characterised by listening would be one in which slow knowledge is valued. Slow knowledge is not snatched in the moment. Knowledge constructed in this way can be understood as operating in ‘stretched time’ (Cuffaro 1995, 42) that is interested in moving beyond first thoughts and where lingering, revisiting and rethinking can happen. Pedagogical documentation is one practice that can enable this rethinking (for example Rinaldi 2006; Olsson 2009; Formosinho et al. 2019; see also Chapters 8 and 11). The principle of revisiting, drawing on pedagogical documentation, is inherent in the Mosaic approach: ‘documentation … is then subject to review, reflection, discussion and interpretation by children and adults in a process of participant meaning making’ (Moss 2010, xi). Cook and Hess (2007, 42, emphasis added), discussing their own research with visual methods, describe how such a process of revisiting can change the pace of exchange with children: ‘This repeated engagement with the children slowed down the adult journey to deciding upon meanings. It gave time to think about what a child was saying, to listen again or differently, and offered the potential for new interpretations.’

It is this ‘slowing down the process of deciding upon meanings’ that is central here. This requires a researcher or practitioner to step back and wait before rushing to interpret young children’s ideas, actions and artefacts. Cook and Hess point to the need ‘to listen again or differently’. This suggests the creative responses that can be a characteristic of a listening culture that is attentive to materials and place.

Slow knowledge and the relationship with materials

Working in a playful, unscripted way with materials may enable listening to happen ‘differently’ and for slow knowledge to develop. Vecchi (2010) describes how establishing an early childhood studio, or atelier, and the role of an atelierista can create the possibilities for such encounters. Sylvia Kind, an atelierista and academic writing with ECEC practitioners Tahmina Shayan and Cheryl Cameron, identifies such a process as happening through the development of a studio in a partnership between a university children’s centre and ECEC department in Canada: ‘The studio is imagined as a space of collective inquiry that affords both children and educators time to dwell with materials, linger in artistic processes and work together on particular ideas and propositions’ (Kind et al. 2019, 67). Tahmina explains this different approach to time: ‘There is no clock in the studio and time is not lived in seconds and minutes but rather with children’s tempo and pace’ (Kind et al. 2019, 73).
The emphasis on the relationships between materials, the space and the children opens up a different temporal dimension for both children and adults. There is ‘time to dwell with materials’. The choice of the words ‘dwelling’ and ‘lingering’ suggests the opportunity to become familiar with materials, to explore and feel at ease and to slow the pace. Kind et al. (2019, 68) explain this form of listening as ‘an attunement generated through sustained and learned attention. By this we mean that sensitivity to children’s processes and to movements and encounters with materials is not something immediately attuned. It is cultivated over time.’

These encounters can demonstrate how materials carry different timescales (Lemke 2006); clay, for example, demands a longer process of engagement than a felt tip pen. Artists, whether children or adults, can experiment and play with these timescales to develop new knowledge. The Canadian early childhood studio is one example of how this type of listening can take place. There is a parallel here with the student-run ‘Room 13’ that started in 1994 in Caol Primary School, near Fort William in Scotland. This project has grown into an international network of studios led by children, with artists-in-residence, that places art and creativity centre stage in learning:

Room 13 allows a different kind of thinking to take place. Everything begins with an idea. In Room 13, young people have the creative freedom, resources and support to follow their ideas and interests through. Questioning, exploring and constructive criticism are actively encouraged! (http://room13international.org/about/what-happens-in-room-13/)

Room 13 Hareclive is a further example of an independent artists’ studio that is part of this network, run by children for children. This studio is situated on the same site as Hareclive Academy (a primary school) in Hartcliffe, South Bristol. Together with responsibilities for managing the enterprise, children are ‘engaging in making and doing art in any media of their choice in their timescale’ (Fawcett and Watson 2016, 172). Thus children have more control over not only the choice of subject matter and medium but also about the length of time they engage in a project and how often they choose to return to a particular piece they are creating. Making time for children to follow through their ideas can be an important ingredient in the co-construction of slow knowledge.
Slow knowledge and the relationship with place

How might building relationships with place be another way to develop slow knowledge with young children? This moves beyond the boundaries of an early childhood institution to consider ways of establishing extended contacts with other spaces and places. In turn these may become ‘storied’ or scripted by young children.

A ‘commonworld’ framework (Taylor and Guigni 2012; Common Worlds Research Collective 2019) is one example of a radical rethink about relationships with place and ‘the more-than-human’ in response to current environmental concerns about the future of the planet. These ‘more-than-human worlds … include the plants and animals that constitute multispecies communities in the local places children inhabit’ (Iorio et al. 2017b, 123). The ‘Out and About’ research project, in the Australian state of Victoria, engages with these ideas to explore new respectful ways of engaging with a locality over time (Iorio et al. 2017a). One of the four sites in the project includes repeated visits to a beach with young children, educators and families, creating a common ground with which to listen ‘with’ place. This sense of developing a common experience together has been of particular value when working with children new to the country and to the region. Connections are built through shared experiences in a similar way that working with art materials can build connections. Iorio et al. (2017a) describe how these deep relationships with place and the more-than-human have led to the generation of new knowledge, including about sustainability and respect for the environment. Young children practise as citizens and public thinkers, deciding over time their own responses to what should be happening to protect their local area. The children decided, for example, to create a message in seaweed to leave on the beach: ‘Please don’t litter’.

The temporal dimension is important here. Thinking ‘with the beach’ requires a slowing down and a relationship that is established over repeated visits. Waller (2006, 76) highlights a similar relationship that young children developed with a local outdoor environment in the UK:

In the country park the children are given time and space to follow their own priorities, thus allowing practitioners and researchers opportunities to develop their knowledge of individual children through listening, interaction and observation.
The relationship with time is working in several ways. There is the regularity of visits to an engaging environment together with how time is viewed when young children and adults are there together. It is not time-bound in the same way as some highly structured ECEC timetable. This establishing of common ground, whether a beach, a country park or local garden, might be seen to create what Deleuze and Guattari (1987) refer to as ‘smooth space’ where children are able to add their own scripts, in contrast to a heavily scripted ‘striated space’. Smooth space can give children freedom to act in unconstrained ways (Hansen et al. 2017; Clark 2019).

Training for slow pedagogy in ECEC

Developing slow pedagogy in ECEC and the valuing of slow knowledge raises questions about how such embodied learning can be taught to early childhood students. This could involve attention to tempo, to place and materials, and to the role of the adult. This attunement and ability to linger are not automatic processes and may be best taught by practical first-hand experience rather than desk-bound lecture or on screen (Clark and Nordtømme 2019).

This form of pedagogy could be explored with ECEC students through attention to relationships with place and with artefacts and materials. Drawing on the example from environmental education discussed earlier (Payne and Wattchow 2009), a revisiting and documenting of place could be an important element here. The following questions might emerge from exploring the link between materials and practices in relation to slow knowledge:

- How can we be together with children in a slow way with a book?
- How can we be together with children in a slow way with children’s photographs?
- How can we be together with children in a slow way with clay, water, leaves, stones?
- How can we be together with children in a slow way with digital technology?

Slow pedagogy is not sluggish or frozen. It is not intended to cast a spell, putting action into slow motion. There can be high levels of intensity when young children are able to explore in depth and are listened to in this way. Kind and colleagues (2019, 71), reflecting on their experiences of listening to children in the early childhood studio, comment that ‘time lived in the studio was intense and immersive and the processes were a
result of many connections and intersections. There was a surrender of control, extended moments of pause, and practices of shared creation.’

Tishman (2018, 5) makes a similar observation about slow looking and tempo: ‘As I learned when I walked into that fifth-grade classroom, prolonged observation can be an energetic and lively affair.’ Attention to tempo would require ECEC students to reflect on the relationship with time in their own learning as well as in young children’s lives. Attention to observation could reveal changes in rhythm, including moments of speeding up as well as slowing down as children’s ideas take off. Deleuze and Guattari (1987) describe such moments as ‘lines of flight’. These new paths may be clearer to identify when listening is at the centre of early childhood practice. It points to the skills of the early childhood practitioner as craftsman: ‘The skill, the trick of the craftsman is one who can hold the forward moving momentum of imagination with the slow movement of holding with materials’ (Ingold 2012).

Training in slow pedagogy would also need to acknowledge how to support students and practitioners to become comfortable with the ‘uncomfortableness’ of uncertainty. This is the unfamiliarity of needing to hold back in engaging with young children and at the same time to sense the right moment to offer a new material or to demonstrate a different way of making. This surrender of control has been referred to in connection with listening to children with the Mosaic approach. Mercieca and Mercieca (2014, x), writing about their experience of working with the Mosaic approach as educational psychologists, observe that ‘it is an exercise in engaging with uncertainty …, where adults are released from the need to know with certainty’.

Aldo Fortunati (2006, 38) echoes this positive sentiment when he says that the role of the teacher is ‘removed from the fallacy of certainties and [reassumes] the responsibility to choose, experiment, discuss, reflect, and change, focusing on the opportunities rather than the anxiousness to pursue outcomes, and maintaining in their work the pleasure of amazement and wonder’. Loris Malaguzzi also emphasised the importance of uncertainty in developing the pedagogical work in the preschools in Reggio Emilia, recognising how uncertainty could be ‘a motor of knowledge’ (Cagliari et al. 2016, 288).

This chapter has focused on the possibilities for transforming ECEC by paying renewed attention to listening and moving towards a slow pedagogy that values the accumulation of slow knowledge. The very nature of this counter-cultural argument poses what might seem insurmountable challenges to the status quo, not only in early childhood education but across all education, including higher education and the climate in which ECEC students are taught, where time is increasingly pressured for educators and
students and teaching and research targets dominate the culture. Here, too, there is a counter-movement where some academics in higher education are articulating a different pace and focus (Berg and Seeber 2016; Vostal 2016). Choosing to articulate alternatives is an important part of changing culture. Unless alternative ways of working and different knowledge are drawn attention to in ECEC, then the pace will continue to increase and the harder to measure will continue to fade from view.

Further reading

Two book chapters provide a springboard for thinking further about slow pedagogies with young children, each discussing the role of pedagogical documentation, focusing on in-depth engagement with children and materials in different contexts. In ‘Practicing pedagogical documentation: Teachers making more-than-human relationships and sense of place visible’, Jeanne Marie Iorio, a researcher, and Adam Coustley and Christine Grayland, teachers, reflect together and document the relations with place and the ‘more than human’ emerging from sustained engagement with a local environment; the chapter is in Found in Translation: Connecting reconceptualist thinking with early childhood education practices, edited by Nicola Yelland and Dana Frantz Bentley (Routledge, 2017).

In ‘Lingering in artistic spaces: Becoming attuned to children’s processes and perspectives through the early childhood studio’, Sylvia Kind, a researcher and atelierista, and Tahmina Shayan and Cheryl Cameron, early childhood education undergraduate students, reflect together on the role of the early childhood studio as a thinking space where new possibilities emerge from listening and lingering. This chapter is in Pedagogies for Children’s Perspectives, edited by Catherine Patterson and Laurie Kocher (Routledge, 2019).

Alison Clark provides an introduction to one way to listen to young children in Listening to Young Children: A guide to understanding and using the Mosaic approach (Jessica Kingsley Publishers, 2017).

References


