

Reclaiming voices: Empowering child's agency and rights

Katherine A. Jarman

EDUC 475 Graduating Seminar
Capilano University

April 2020



“And then, I realized what you do with an idea...
you change the world.”

- What do You Do With an Idea? Written by Kobi Yamada

Introduction

Through the power of storytelling and knowledge sharing, the children were welcomed to share their knowledge and gain a voice through their enactment of their story and in turn enhance their understanding of the relationship to themselves, to their educators, to their families, and to their community.

Gert Biesta speaks to the strength and power of the singularity within a child, not to push independence, but the acknowledgment of the child, their inner being, and support of their agency within a pluralistic world. This research is not to focus on a child-centred practice, but rather exploring the notion of how human beings respond to the world and come into the world among others and keeping the child's singularity in a world of plurality (Biesta, 2009., p. 69). This is not pushing the idea of the independent child and simply following their lead (child-centred approach), but making space for collective education, co-creation of knowledge and being, responding to each other, and challenging whether there is a need for cookie cutter designs and ideas.



Process essay

This project began at *Hundred Languages Childcare* in Pitt Meadows, British Columbia in October of 2019 until the beginning of March 2020. Two full days a week were spent in the childcare centre working with the children, getting to know each child, observing relationships, and providing opportunities to explore the ideas the children wanted to share. The educators, Sandy, Wafa, Elsa, and Monika, were all very supportive of this project and the ideas being shaped by the children they worked with. In the first couple of weeks spent in the centre, there was an emerging theme of connection, community, and collaboration that made space for the project work that was unfolding with the children. Allowing for time and space, we were able to build on these ideas throughout the day. Discussions with the children in a group or individually helped to paint the picture that was beginning to form; the sharing of ideas and information was palpable. Ideas flowed everywhere but how can we, through documentation and conversation, help children to have their ideas heard?

This project was a gradual build on the simple act of reading the story *What do you do with an idea?* written by Kobi Yamada and *The Giving Tree* written by Shel Silverstein. The story by Kobi Yamada is told as a journey through the creation and blossoming of an idea and what happens when you give the idea space to grow and flourish or when we allow other views and thoughts to diminish them. The project evolved from the main question in the story from what do you do with an idea to who can have ideas? Where do ideas come from and how are your ideas heard? The project is much the same – what happens when you give children the space and ability to grow their ideas and flourish? What can happen if their ideas are not heard or respected? We revisited the story many times discussing the growing idea and how it's very similar to the way ideas within ourselves can grow and change. Discussions on how ideas can grow from one child to the next slowly filling the room with their expression and excitement or challenging each other to listen to different ideas working to understand the meaning and thought.

Storytelling was shared using different materials - whether it was reading the book, retelling the story, using felted story pieces, and drawing. Through the course of this project, the children worked collaboratively on different versions of their stories, different ways of telling their stories, and continued to expand on their stories. Each time the felted story pieces were brought out, their ideas grew, spreading through the room, and seemed to invite other children to join who may not have before. Language was expressed with all the senses and the children showed compassion and understanding with each person who wanted to share. Through the course of the project, we were able to see the children listening and sharing thoughts with each other and with the educators. Listening with their entire bodies as they acted out each idea, used the paper to draw their thoughts, watched others draw and seemingly inspired to draw and expand on their own. The children used this opportunity to move the story through the centre from one end to another. Story pieces joined them in the kitchen area or with the blocks, even helping them with making play dough. The crow they had found in the story box, named Cory the Crow, became the star in many of their stories which helped to expand the space to the outdoors as they noticed crows on their walks, expanding their worlds just that much more.

Storytelling is a tradition that is present in many cultures and shared through many generations and is a way of sharing and conveying knowledge, exploring ideas together, and building on understanding. Storytelling teaches us to love, to respect each other, to impart wisdom, to forgive, or to offer a different perspective. These opportunities of sharing helped to bring the child's individual voice to the centre, to build their voices together, and to bring a larger understanding of their views and ideas to the adults in their lives. Biesta explains that by embracing individual singularity within the pluralistic society – a society of many, it challenges us to be able to respond to the “otherness of the other” – to take the responsibility to respond (2009, p 69). It is through this project work with the children that the emerging themes of listening, acknowledging and respecting the singularity of each other, and respecting the rights of the child became evident. The challenge and imperative of today's society is the need for a shift, a refocus, and an interest in a shared understanding of the strength, agency, and singularity within the child, working to bring those ideas forward into education. The children began to realize the story we shared together in the beginning was true. The ideas that they create can help to change their world.

Conceptual essay



Everyone has a story. Each story is unique even with billions of people on the planet, no two stories are the same – similar experiences maybe, but never the same. Children have their own stories, each sharing their stories every day as they come to the centre through interactions with the world around them. Their stories, their way of being, their way of knowing, their singularity meets each child and educator, each material item, and each space. Their stories are guided by their feelings and emotions, their interactions, missing family members, daily challenges, but all through the lens of their story. Storytelling is a way to connect with one another, to share ideas, to observe, and to express feelings that may be hard with one on one conversation. Storytelling gives educators and children the opportunity to connect through a story or a shared idea and to have their own stories come together as one if but for a moment. As the children engage with others, share their ideas, and recreate their histories, the idea their voice and their ideas are valued becomes more apparent. Through the course of researching the idea of empowering children’s voices, three main concepts started to emerge as the building blocks of this project - **pedagogy of listening, children’s singularity, and the rights of the child.**

The act of listening is fundamental to building and maintaining relationships with the people and places around us, not just with our ears but utilizing all our senses. Carlina Rinaldi explains the act of listening is really about the act of searching for meaning within the surrounding world and creates the opportunities for connection to self, each other, place, and space (2001. P 2). Listening is not just listening with our ears to the words being said, but also listening to what our bodies are saying, what the material is saying, and what the space itself is saying (Giamminuti, 2013 p 23). The philosophy of the pedagogy of listening welcomes all the questions and answers that are possible, not seeking the right or wrong answer per se, but engaging with and exploring ideas among the group and respecting the process. This idea does challenge the very nature of the traditional school system which says that the correct answer is the only answer, but that path ignores the process and what is already known by the children in the room. This way of being can challenge the colonial view of education moving to equalize the education process for children from all walks of life to a co-construction of knowledge rather than a dictation of information. This pedagogy is not an easy one to take on but worth every bit of effort as it requires a deep awareness and a suspension of judgments and prejudices and requires an openness to change as it acknowledges the child as a co-collaborator in the centre and a key participant in their lives. Engaging with storytelling encourages children to share their ideas with each other and with their educators, to tell their own story and to be heard within the centre.

The pedagogy of listening goes hand in hand with acknowledging the singularity of the child as the educator must be able to acknowledge a child's self, or their singularity in and among the plural world in order to fully hear the child (Dahlberg and Moss, 2005). The concept of singularity is not one to focus on a child-centred practice but rather to acknowledge the very essence that makes each child unique, makes them the individual they are as they move through a very pluralistic world. There is a traditional view of the educator that places the educator into an all-knowing position – top of the pyramid, ready to impart knowledge but this view limits the child's view and silences their voices, ignores their singularity, and ignoring the child's history and knowledge. Gaile Sloan Cannella describes the “voices of silent knowing” as those of the children educators work with and the voices that need to be elevated rather than silenced (2008). Children share an understanding of the world outside of the centre that many educators would not believe and the ideas the children construct are through lenses that are vast and encompasses this world and their own history. To not acknowledge this singular being is a disservice to the very essence that makes a child who they are and what they bring to the world. The beauty that is seen through the eyes of a fulfilling relationship that acknowledges the internal and external of a person or place is to see the world for what they describe and brings the magic into the centre, into the community, and into the world.

Through the pedagogy of listening and acknowledging the singularity of the child, we then strive to embrace the rights of children as the third thread woven through this project work of reclaiming voices. Every child has a right to express their views and ideas freely and ideas are respected. Children are social beings and working with storytelling as a way for children to share their ideas helped to bring even the quietest child into the project. The children would use the felted story pieces to tell a story and the story can grow and change depending on their own experience, the thoughts of the audience watching or participating and allows the child's confidence and resilience to grow. Empowering children to take on storytelling as means of communicating and to be heard helps to enhance the thought that children are creators of their own experience. The children were challenged to think of the materials and natural world around them in a different light. Moving from a human centred approach and acknowledging the same agency that children deserve is deserved of the surrounding environment as well. Materials can have ideas, share histories and society must rethink our understandings of the world around us. Through relationships and interactions with their peers, with adults, with ideas, with objects, and with the real and imaginary events of their world they work to learn where they fit among all of it. The rights of children should be recognized as the rights of **all** children as a step towards a more fulfilled humanity.

The project work began by creating spaces for children's emerging thoughts and ideas to be heard, fostered, and incorporated into their surrounding worlds while incorporating the surrounding world into their thoughts and explorations. Through working collaboratively with the children, the idea of sharing ideas is encouraged and through engaging in democratic conversations we worked with questions, such as, who can have ideas and where do ideas come from to explore the notion of the individual in a plural world. Weaving the threads of the pedagogy of listening while embracing the singularity of the child and respecting the rights of the child, a story unfolds that is rich and vibrant with ideas that fill the centre and community with the voices of the children who live there. To cultivate a culture where children and educators are actively participating in reciprocal listening to each other's ideas. By embracing singularity and acknowledging the rights of the child, we can begin the work to unsilence the silenced.

What do you do with an idea? What do educators do when challenged by an idea? Do children get the opportunity to share their ideas? Are children welcome to express who they are, what they feel, and share their ideas with their classmates, with their teachers, with their families, or the world outside?

Where do ideas come from? Is the concept of an idea limited to those items with a voice, with a mind, or can ideas come from the non-human other and expand in partnership with ideas from our minds? Are children given the opportunity to explore this concept without being limited?



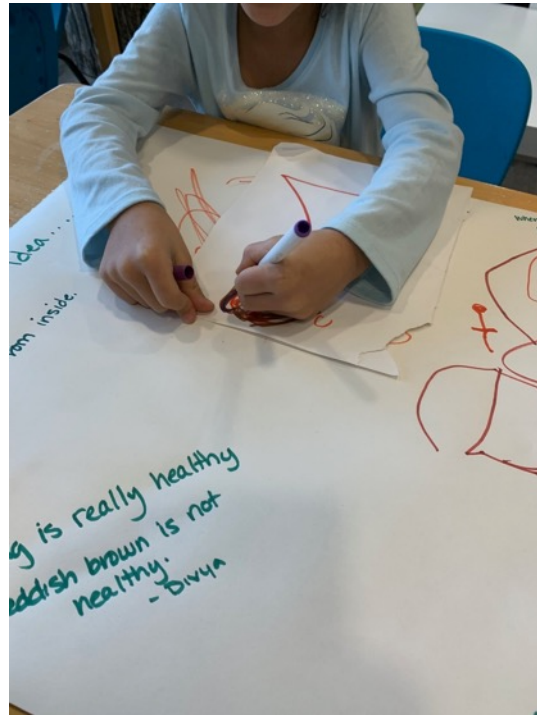
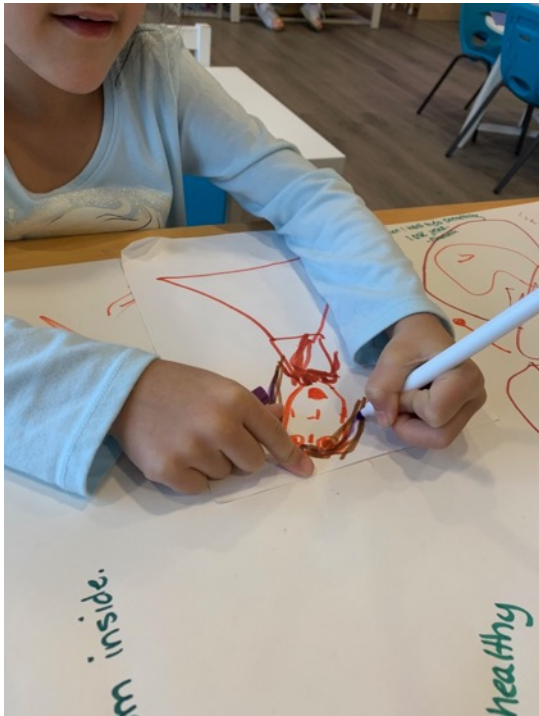
The children in Hundred Languages Childcare are part of the breath, voice, and heart of the centre. Each child walks through the door with their family member to start the day at different times throughout the morning. Sometimes they are rushed, sometimes still sleepy, sometimes cheerful, sometimes sad. In these moments, the educators acknowledge and embrace the story the children are bringing to the centre that day as each day is different. Each child is different and has a unique history of their own even at three years old, five years old, or even months old. In these moments it is apparent that we need to slow down, to take a moment and relate to the children in our lives. All too often my own son has grabbed my hand and simply asked “play with me” in moments when I am feeling panicked trying to get everything done. He is wise beyond his years and can see the need to stop, the need to focus on one thing, not a million, and to just be.

In times of sorrow and missing mommy, Sandy often takes the time needed with each child to help them work through the very challenging emotions they are experiencing. She takes the time to acknowledge their being, their autonomy, asking if they need a hug or help and letting them know that she is there.

This exploration began with the act of reading one story, *What do you do with an idea?* We were intrigued by the idea that ideas can grow and change. We began our conversations each day with a choice of the felt pieces from the story box. Elizabeth and Austin each took turns finding “Brownie” the mouse under the house. With each round of the game, “Brownie” went on adventures to different places meeting new characters, sometimes family members of the children were brought into the story. The characters were often special guests in the stories shared with the other pieces found in the story box. While they enacted their stories the question “where do ideas come from?” was introduced.



Some of the questions we puzzled with
were:
What do you do with an idea?
Where do ideas come from?
Who can have an idea?





We continued our exploration with storytelling and this question of where do ideas come from. The children worked together to see how their ideas could be formed through conversation with each other and the educators in the room.

During circle time, they were introduced to the needle felted pieces originally handcrafted to tell the story of Shel Silverstein's, *The Giving Tree*. The children were openly invited to use the pieces to tell their own stories.

The children generated ideas using the different felt pieces and listened to each other as they built their story from the foundation of *The Giving Tree* to a story of Isha's grandpa coming to visit and the family sailing from India to New York and back to Canada all the while carrying the ever important cargo of fresh apples.

Books became a reference point for the children. A way to visualize their story, remember pieces of other stories and to trigger memories of their own. Gwen sat down to revisit *The Giving Tree* and returned to her story she was telling adding in pieces from around the room. During this time, the question of “Where do ideas come from?” was revisited. Could these felt pieces have ideas?





The children thought for a long time about the idea that the story pieces could have ideas.

Isha: No, I have ideas.

Conner: No

Kate: What do you think if I said the story pieces could have ideas?

Divya: No, they don't. They aren't real.

Kate: Is what you are saying that only things that are "real" are able to have ideas? The pieces are made from wool which came from a sheep which are real.

Divya: But it's not real. Like you and me.

Divya has expressed an idea that many of the children seem to share. This notion that ideas come from "real" things, or more generally – people.



We continued to discuss the idea of “real” things being the only ones to have ideas as was brought up by Isha and Conner. Isha was challenged to think of non-human objects and materials to see if they could have ideas. We wondered whether objects had ideas of their own or if they helped to spark ideas in our minds. Isha explained her ideas come from her mind and she felt materials could help, but only she can make the toy crow speak. She explained it could not talk by itself. Conner agreed. Isha then took the story pieces and used them to explain her story idea.



Daily life became the narrative of the stories, the histories, and the ideas children shared with each other.

Isha began telling the story of a grandfather going on a long trip to New York and India on the search for the best apples in the world. She placed the pieces near the tree laying down to rest as a family. A wood block entered the scene as the boat, and the little boy joined the grandfather on his very long voyage over rough oceans and stopping at many islands on the way while the rest of the family stayed home. The journey was rough, and the seas rocked the boat back and forth and back and forth. When they arrived in India, they searched for the best apples. When they found them, they got back on their boat and sailed home.

When they returned from their very long trip, a crow watched over the family as they slept with the new apples.



The exploration continued with the use of the chosen story and stories pieces. The crow became a main character in the next story process. The children visited the book and shared the story of the growing idea with the crow. They used items from the classroom and the story box to set the stage for the crow, making a home for him in the tree and ensuring he had plenty of apples to eat. Compassion for this character was expressed by Gwen as she fed the crow one of the apples and he hopped along looking for his friend.



Setting the stage for the story is part of the process of working through challenging situations. Is the tree friendly or will it not share the apples? Will the tree be surrounded by water making it harder to get to? Should we worry about our story friends having enough food and water for their long journey? Many different themes come through as the ideas were shared by the children participating.





Cory the crow wears a hat
Told by Gwen, Divya, and Zola

Gwen: There once was a crow hopping along
looking for food. His name is Cory!

Divya: He didn't like the garbage in the garbage
[can] so he went looking for something yummy.

Zola: He needs a hat [She picks up the brown hat
and places the hat on the head of the crow] he
likes the hat.

Gwen: I wonder if the crow will find his friend? I
saw a crow outside! [She runs to the window to
see if she can still see the crow.]

Divya: Lets build him a home in the tree.

The children worked together to set up the little
tree, adding pieces of green and blue around the
base. Divya explained the water (the blue pieces)
will help keep the tree fed and the green pieces
will help to feed the crow.

Zola continued to collect pieces of "food" from
around the classroom to feed to Cory the Crow.
Cory wore his hat as he flew from place to place
looking for yummy food.

This home that was constructed for Cory the Crow was carefully thought out and constructed to make sure he had plenty to eat and drink. Divya explained they needed to ensure Cory has enough to eat and drink for when they are at home and he is at the centre. They gathered items together, such as food from the kitchen area, Lego blocks from the Lego table, and setting aside some play dough for him to eat while they are at home.

The care Divya expressed for Cory the crow spread through the group as they each found a piece for him to keep to make sure he was cared for. I wondered with the children whether Cory knew and understood the children were working to help him.

Divya pondered for a moment.
"No, well, yes. I think he does. I hope he does.
Do you think he does?"





This is the tree the children began constructing for Cory the Crow to make sure that he had a home of his own.

Several days later, Zola remembered Cory the crow was in the story box and wanted to bring him back out. Claire and Elizabeth joined in creating their neighbourhood and creating more space for Cory to explore as he flew from place to place. Remembering the last conversation with Divya, the same question was brought up. Do you think Cory the Crow understands the children were building a community to help him?





Claire looked around at what they were building and seemed to choose to place the tree in a park for Cory to live in. Austin added the blue felt pieces to one side stating “there was a pond for the fish to live in and for Cory to eat!”

Zola shared ideas with Claire and Austin about the kinds of food Cory likes to eat and where Cory seems to prefer to live. She explained Cory preferred to live in the house where he could play games.

I asked Zola if she had asked Cory where he preferred to live? Zola thought for a moment and then picked up Cory to ask where he wanted to live. She paused for a moment as if to listen to what he had to say and then replied “Well, he said he wanted to live with me because we are friends.”



Claire was working to gather items for the community. The community has houses, and a big tree and a park for everyone to play at. Zola helped Claire gather the items she was looking for.



The children came together and decided they wanted to recreate the park Cory the Crow visits and began to think together about how this idea could come to be.

Stefan came running over bursting with ideas on how to create a bigger space for Cory the Crow. The children in the group were expressing a concern over the size of the space that Cory gets to live in, including the story box he travels in. The children began suggesting the story box needed to be bigger, or that Cory could live in the centre on a shelf up high so he could look down and see all of them every day.

Stefan began to gather the pieces he needed in order to create the space he felt Cory needed to be happy.



Stefan explained that crows live in trees and need to be able to have plenty of food to eat.

I asked Stefan if he thought Cory was appreciative of the work he was doing to help him. Did Cory understand what Stefan was trying to do?

Stefan smiled and replied with “Yes. Of course.” Stefan explained Cory was a crow, and crows are very smart.

I asked whether this crow was as smart as crows that live outside in nature.

Stefan thought for a moment and replied with “I think so. Crows are crows.”





Using cushions from around the centre, the children began to construct the larger space for Cory the Crow to live. They felt he needed a taller tree to live in and make a nest!

Claire, Yoyo, and Zavier worked to gather the cushions that look like tree pieces and brought them to Zola, Elizabeth, and Stefan to help get them stacked high. They wanted to make sure Cory could have a view of the whole centre.

The children seemed to view Cory as an integral part of the story world and incorporated him into their many ideas that evolve in the centre.



Stefan sat down and asked if he could try and make something. He had an idea and he wanted to see if he could make it come together.

I sat down with Stefan to work on an idea he had about building a robot. While he worked on his project he asked if I could read him some of the book, *Where do Ideas Come From?* As we read, I asked him where did he think ideas came from and who could have an idea?

Stefan: From my brain. Ideas are in my brain.

Kate: Does it come from anywhere else in your body?

Stefan: No, just my brain.

Kate: Do you think things like the story pieces we work with can have an idea? Like Cory the Crow?

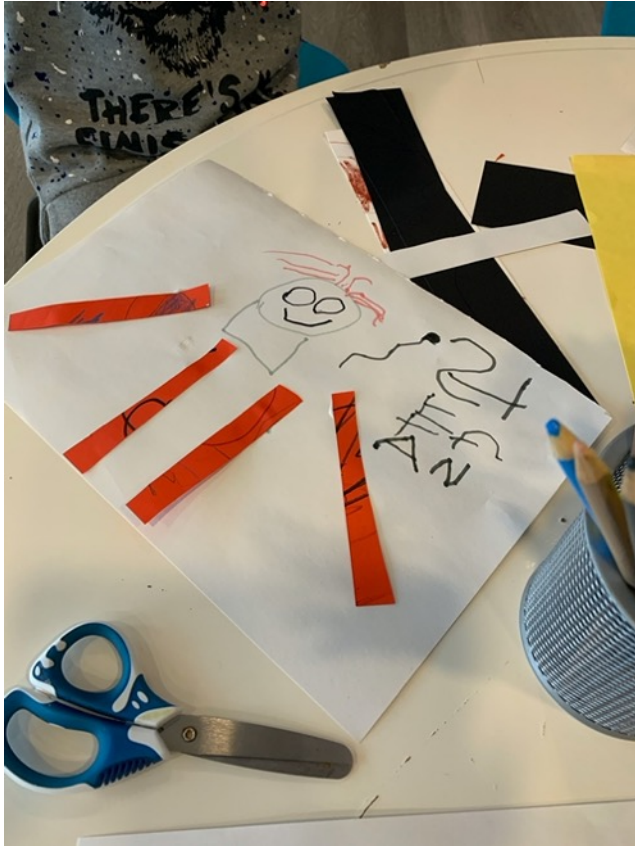
Stefan: Only if it has a brain. Cory has a brain!

Kate: What can we do with ideas? Can we feed our ideas?

Stefan: I feed them food. Like at lunch time I eat all my food and it feeds my brain.



Stefan is finishing up his robot and exclaimed “My robot has an idea!”



The idea that Stefan's robot had an idea sparked continued conversation about where ideas come from.

Stefan: My robot has an idea!

Kate: Do robots have brains? Like people?

Stefan: No (laughing)

Kate: I remember you saying that ideas come from your brain.

Stefan: yeah!

Kate: Does your robot have a brain?

Stefan: No, robots do not have brains.

Kate: Then where do you think the robot's idea is coming from?

Stefan: Well, this robot has a brain. But it's a different kind of brain. It beeps and boops.

Kate: What's the robot's idea?

Stefan: He's thinking he wants to go outside and play with a ball.



Zola, Yoyo, and Divya joined the project and decided to also make their own creations using the same paper strips Stefan was using.

A discussion about robots continued as Stefan sat nearby listening to what they had to say.

Divya: I'm drawing a robot. This robot is named Rolly!

Stefan: Mine is named Silly!

Kate: Stefan mentioned that his robot has ideas like the story we've been reading. What do you think?

Zola: Mine isn't a robot.

Divya: My robot has an idea. And when it has an idea, like a game, then we can play it.

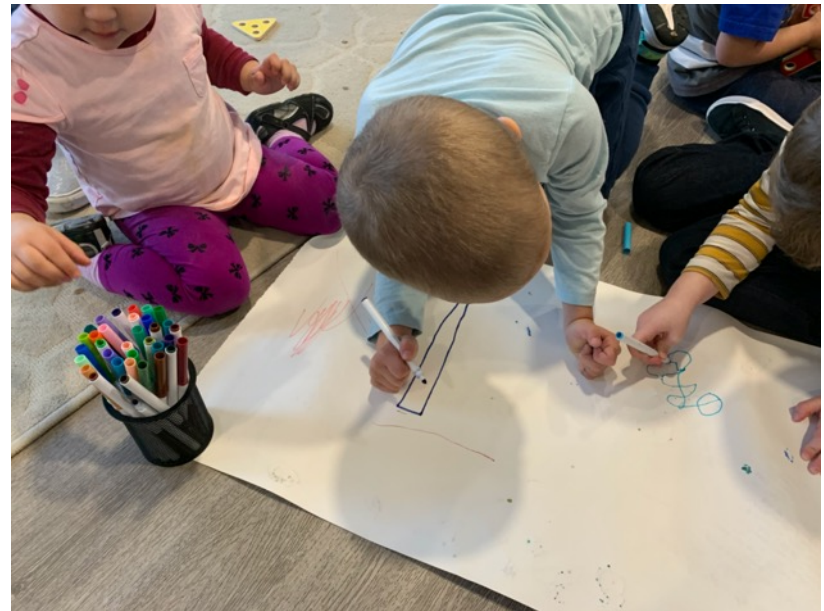
Stefan: Oh yeah! It can have great game ideas!

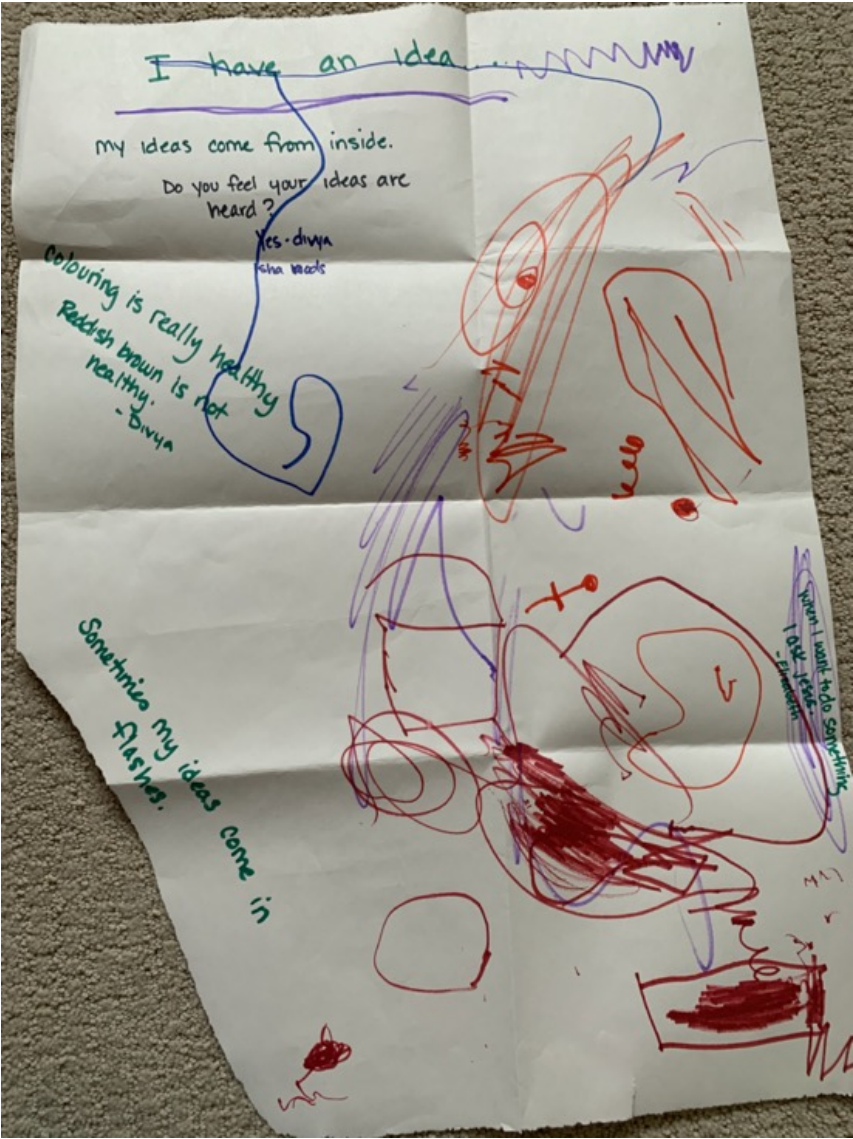
Mine is thinking that he wants to play with your robot!

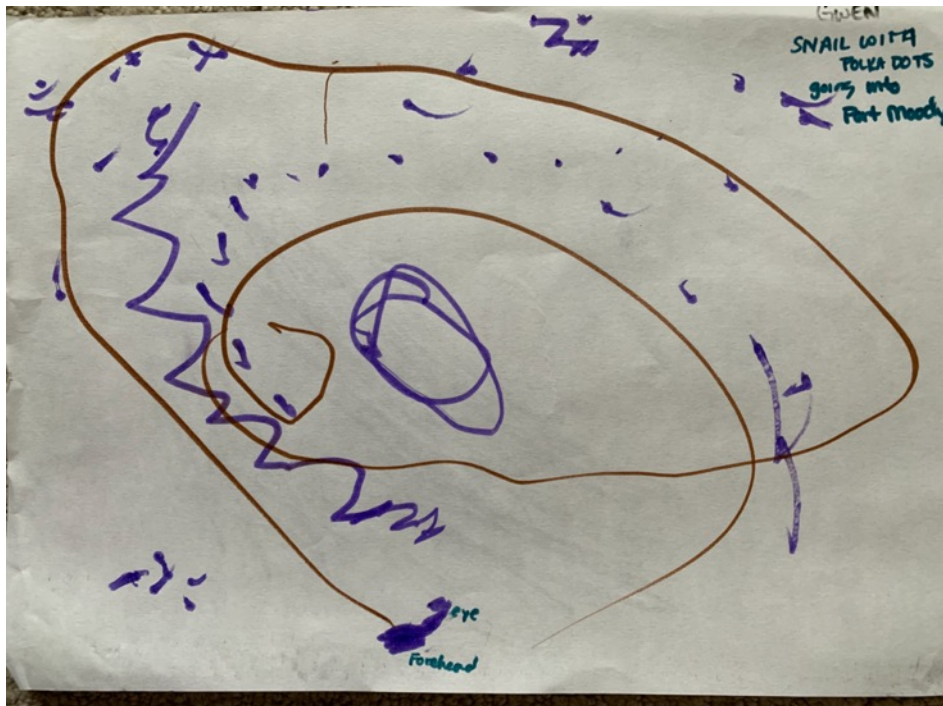


The invitation to the children to come and draw a story with me was open to anyone who wanted to join. The children took the time to draw out their ideas and story pieces. I wrote some questions on the paper and wrote down each of their answers. Oliver and Jase explained that all of Oliver's ideas come from Jase's house and he can't have ideas anywhere else. Jase explained it was because all his toys were there to help them have ideas.

The children took the time to share the paper with each other being mindful not to draw on each other's picture and helping each other when one was stuck. The children worked together to create a story about two monsters who went to Jase's house to play in the attic.







Gwen shared her story about a snail with polka dots going into Port Moody.

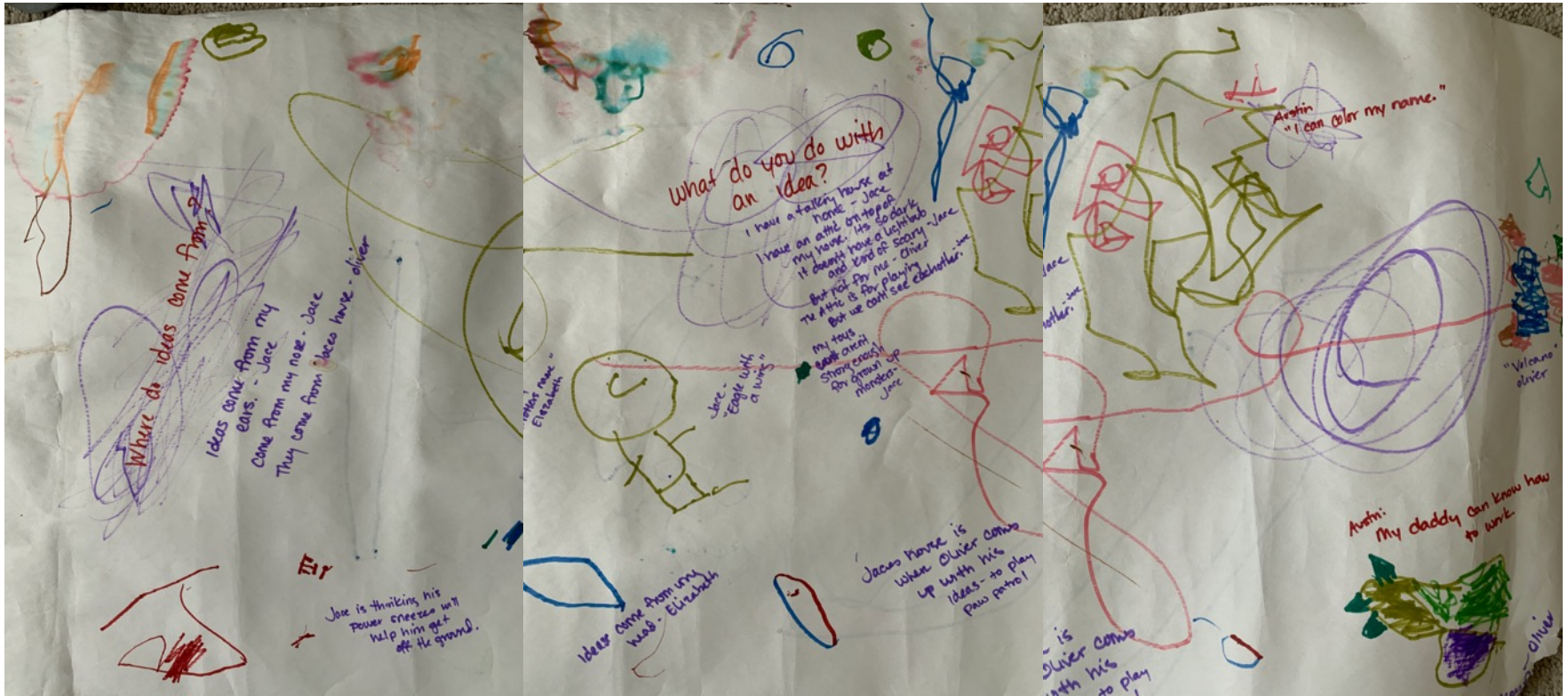


Divya drew herself and her sister getting ready to dance.



Oliver and Jase drew similar adventures according to their recount of events. There was a terrible storm at Jase's house and they both had to fight a giant monster in his backyard.







Austin and Nico decided to pull out the story box again and see if Cory the Crow wanted to come out and play. Austin wanted to help Cory fly around the room. Nico was interested in exploring the different pieces in the box. This was his first time participating in the project and he was interested in seeing what was hidden in the story box.





Nico quickly dove into the character of the little boy in the story box and started acting out his ideas. The little boy, was Nico, and he enjoyed going to the park. Much like himself, the little boy lives near a big park with a big tree. In that tree were big apples he liked to feed to Cory the Crow. Yum!



I posed a question to Nico.
Kate: Nico, what do you do with an idea?

Nico: You put it on!

He grabbed the tree and picked up the apples.

Nico: You put the ideas on the tree!
And then you can watch it grow.
Austin picked up the characters and explained they were a family looking for ideas.

Cory the Crow made an appearance in most of the stories shared by the children. Each time his experiences changed as the different children helped him around the centre. Sometimes he was making a nest in the tree and the apples became eggs. Or he was looking for a job and the kitchen area became his workspace. Ideas changed and evolved to encompass more of what the children knew.



Claire joined in the story fun with Zavier. Both children have very little verbal language but are incredibly expressive in other ways using their body, voice, gestures, and the other languages they have. They shared in the telling of their own story about Cory the Crow on the search for apples in the tree. Cory got sleepy towards the end and was tucked in for an afternoon nap. Claire took the time to pat his back to help him fall asleep.





Gwen joined the storytelling with Claire and decided the chalkboard right behind Claire was a perfect place to help add to her story. As Gwen drew her picture, she was describing the movements and lines as other birds coming to join Cory the Crow. She worked to smooth out the feathers. “No, no, no.” She says. “Feathers need to be smooth so that the birds can fly faster. There’s also a cloud.”



During the final days of the project the children wanted to spend more time drawing their ideas. Jase and Oliver shared some markers, but each drew their own story this time. Oliver began working on some stairs that travel all the way to the sky and Jase is working on a different monster that lives near a volcano.

While Jase and Oliver took the time to draw together, Oliver started asking for help with his drawing. He wanted to know whether the clouds should be above or below the stairs.

Jase: Below. Make the stairs go high like an airplane. Airplanes go above the clouds. I saw it when I went to Hawaii.

Oliver: Ok, I'll put them down here.

Jase: I am drawing another volcano like Hawaii.



Closing thoughts

The children of Hundred Languages Childcare truly are part of the heart and soul of the centre. The educators are welcoming of ideas and through the course of this project, it was not apparent where this would lead by starting with the reading of a book. Fascination with the thought of what you do with an idea challenged the views of many of the children as they worked through new concepts. Who can have ideas? Can materials have ideas? Can the toys we play with every day have ideas? Can you feed your ideas? The work the children did within this project helped to share their voices through the centre as their ideas took shape with drawings, with the construction of tall trees or caves. The children felt comfortable sharing their ideas and challenging each other to new ideas. They took time to hear each idea and fit some with the story they were acting out.

Storytelling is a tradition that spans cultures and generations of shared knowledge and information, shared verbally, written, or through the very essence that make each child the unique singular being as part of the larger puzzle of the world. Storytelling does in fact teach us to love, respect, to accept wisdom, or offer a different perspective. These opportunities presented themselves many times through the course of the project. This project attempts to unsettle the traditional grounds of education and move to a more co-constructive framework where children's voices are heard. It is a challenge to the current societal view that the child needs to remain unseen and unheard and moving to a more welcoming place where the child is welcome in public spaces and places. This project is a challenge to ensure a child's singularity is respected and embraced as they move through a pluralistic world or the world of many. This idea would require a full societal shift to change the view of children, childhood, and childcare to be essential to the social and emotional growth of children and the respect of the child's own strength, agency and singularity.

As mentioned before, this project's original idea was to create spaces for children's emerging thoughts and ideas to be heard, fostered, and incorporated into their surrounding world. Through the course of this project, the children expanded their understanding of the materials they worked with and questioned where ideas come from only to learn ideas can come from most anywhere, inspired by different aspects of their day and expanded through storytelling. The children began to realize the story we shared together in the beginning was true. The ideas that they create can help to change their world and work to reclaim their voices and to unsilence the silenced.

References

- Bath, C. (2013). Conceptualizing listening to young children as an ethic of care in early childhood education and care. *Children and Society*, 27(n). p 361-371
- Biesta, G. (2016). *Beyond learning: Democratic education for a human future*. London: Routledge.
- Cannella, G. S. (2008). *Deconstructing early childhood education: Social justice and revolution*. New York: Peter Lang.
- Dahlberg, G., & Moss, P. (2005). *Ethics and politics in early childhood education*. London: Routledge Falmer, Taylor & Frances Group. p 1-33, p. 64-85, p 86-96
- Giamminuti, S. (2013). *Dancing with Reggio Emilia: Metaphors for quality*. Jamberoo, NSW: Pademelon Press.
- Ministry of Education. (2019). *British Columbia Early Learning Framework*. Victoria, B.C.
- Moss, P. (2007). Bringing politics into the nursery: Early childhood education as a democratic practice. *European Early Childhood Education Research Journal*, 15(1), 5–20.
- Moss, P. (2014). *Transformative change and real utopias in early childhood education: A story of democracy, experimentation and potentiality*. London, etc.: Routledge.
- Moss, P. (2019). *Alternative narratives in early childhood: An introduction for students and practitioners*. London ; New York: Routledge.
- Pacini-Ketchabaw, V., & Taylor, A. (Eds.). (2015). *Unsettling the colonial places and spaces of early childhood education*. New York: Routledge, Taylor & Francis Group.
- Penn, H. (2005). *Understanding early childhood: Issues and controversies*. Maidenhead: Open University Press.

References continued

Rinaldi, C. (2001). The pedagogy of listening: The listening perspective from Reggio Emilia. *Innovations in Early Educations: The International Reggio Exchange*, 8(4), 1–4.

Shaw, P. A. (2019). Engaging with young children's voices: Implications for practitioners' pedagogical practice. *Association for the Study of Primary Education*, 47(7), 806–818.

Silverstein, S. (2004). *The Giving Tree*. New York: HarperCollins.

Simpson, D., Loughran, S., Lumsden, E., Mazzocco, P., McDowall Clark, R., & Winterbottom, C. (2017). 'Seen but not heard'. Practitioners work with poverty and the organising out of disadvantaged children's voices and participation in the early years. *European Early Childhood Education Research Journal*, 25(2), 177–188.

Sunday, K. E. (2018). Drawing and storytelling as political action: Difference, plurality, and coming into presence in the early childhood classroom. *The International Journal of Art and Design Education*, 6–17.

Urban, M. (2015). From 'closing the gap' to an ethics of affirmation. Reconceptualizing the role of early childhood services in times of uncertainty. *European Journal of Education: Research development and policy*. 50(3). p 293-306

Yamada, K. (2014). *What do you do with an idea?* Seattle, WA: Compendium Publishing.