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STUDENT GENERATED VISUAL NARRATIVES
Lived experiences of learning

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Introduction
It is an exciting time to consider how digital technology can enhance learning experiences in the early years context. It is important though, to acknowledge digital technology must be planned for with explicit goals and learning objectives. Also key is the discussion around technologies and the place they have in education being closely connected to equity, availability, skill set, capabilities and possibilities, and how they can enable transformative learning (The Australian Human Rights Commission, 2014; United Nations, 2017; U.S Department of Education, 2017). The Australian Human Rights Commission (2014) policy ‘Supporting young children’s rights: Statement of Intent (2015–2018)’ highlights this with the need to:

promote and develop resources for educators, professionals working with young children, children and the community to promote children’s personal safety, particularly in relation to digital technology . . . [and] provide support to children, and their families, to promote children’s privacy and personal safety particularly in relation to digital technology used in the early learning environment, services for young children and at home.

(p. 13)

Underpinning this work is the need to scaffold and support young people with their digital technology use. That is, developing their digital literacy skills and confidence, while also illuminating how they are capable, have a voice, and can be trusted. What is present is an opportunity to now learn with and alongside young people in the learning process of learning about integrating technology in their learning opportunities.

When children are viewed as capable learners and knowledge experts of their own lives some feel that a postmodern perspective is held as they are empowered to be powerful members of society (Dahlberg et al., 1999; Einarsdottir, 2006; Garvis et al., 2015). From this stance, children are viewed in the study shared in this chapter as capable digital image makers of their lived experiences (Lemon, 2016, 2015, 2014, 2008, 2007). That is, they are capable of using a digital camera to capture their learning experiences and generate visual narratives to highlight stories of importance to them. When used in a way that includes young people, what emerges is a meaningful way to hear their voice and to support agency (Castelle, 1990; Clandinin et al.,
2016; Curts & Carter, 2000; Einarsdottir, 2006; Hall et al., 2015; Kellet & Ding, 2004; Lemon, 2008; Mac Naughton, 2003; Mauthner, 1997).

The digital camera supports the generation of photographs of lived experiences. These photographs, or still images as referred to in this chapter, support the documentation and recording of learning experiences. And in this case the learning experiences of young people by young people, rather than traditional models of practice that often see a teacher document learning through photography. For the young people discussed in this chapter, the digital camera was a way for them to become digital image makers. It allowed them to capture fragments that have no specific beginning or ending. The photographer – the generator of the image – captures a moment in time that, in the education field, has the power to allow for ongoing reflective practice, viewing over time and establishing and re-establishing meaning or meanings (Lemon, 2008, 2014).

“Images created with photographs thicken ways of seeing” (Bach, 2001a, p. 1). These photographs assist in marking a memory in our time, a memory around which we “construct stories” (Clandinin & Connelly, 2000, p. 114). When the photographs are paired with text (spoken or written), a visual narrative is formed. Visual narratives produced digitally promote a portable digitised environment that makes for ‘anytime’ and ‘anywhere’ teaching and learning possibilities (Groundwater-Smith et al., 2007; Halverson & Gibbons, 2008; Lemon, 2008, 2014, 2016).

This is where digital technology has the advantage of supporting young children to share their experiences by allowing them to be digital image makers (Dillner, 2001; Lemon, 2016, 2015, 2014, 2008, 2007; Leu & Kinzer, 2000). In generating visual narratives, it is the conversations that occur during and after the creation of images that can provide opportunities for young learners to move beyond simply writing about the photograph. Working within a constructivist framework (Denzin & Lincoln, 2000; Guba & Lincoln, 1985), young children’s visual narratives are understood to reveal insights into their lived experiences and their existing schemas of knowledge and understanding. Seeing young people as capable photographers and documenters of their learning experiences supports their journey of meaning making and understanding the world (Lemon, 2015; Sairane & Kumpulainen, 2014).

The visual method I designed and share in this chapter shows how it is possible to include the children with(in) the research process. The case shared is an example of how a teacher can work with children in the classroom to include the visual cultures of both the teacher and individual students to enhance and extend their learning possibilities. My personal interest in the visual arts, and particularly photography, was transferred into the early childhood classroom. Integral to my practice is the belief that “teachers are viewed as learners” (Kincheloe, 2003, p. 18). It was my intention to learn from the students as much as they were going to learn from me. I believe the inclusion of children’s voices is essential to the research process and to the further development of my teacher identity and professional knowledge.

Photography is not about a flat or linear view of the world, rather photography depicts and allows for a sharing of perspective and insight into life; lived experiences that can be interpreted and represented on multiple levels. The digital camera as a technology gives easy access to visually produced data. A strength of working visually in education is the capacity that digital technology makes available for the teacher-researcher, a method to slow down and repeat observations (Prosser, 1998) of learning environments. These movements allow multiple opportunities for deeper reflection, different perspectives, interruptions, questions, inquiries, and the complexities that occur in the learning environment to be noticed. Using student generated images is an essential contribution to the design of this research, and importantly, this emphasis allowed participants to identify their learning needs and to take increasing responsibility for greater independence. In particular, the visual narratives that the children produce in this research draw from and extend the idea of learning stories promoted by New Zealand researcher Margaret Carr.
Learning stories have traditionally been generated by the teacher to reveal children’s strengths and interests and are a combination of written word and photographs (Carr, 2001). Currently the method is being used in the New Zealand and Australian early childhood contexts for the improvement of assessment practices. This chapter presents student generated visual narratives that build from the concept of a learning story, especially the three elements: a story of something a child achieved or did; an analysis of the learning associated; and suggestions for future possibilities or opportunities (Hatherly, 2006). From the perspective of five- and six-year-olds, the student generated visual narratives also disrupt the notions of learning being one way, and invite the educator, adults, and other young people to also engage with the learning stories as a way to enact reflective practice. Thus, visual narratives constructed by young people also could be viewed as learning stories in that they highlight strengths-based and interest-based learning in the natural setting (Williamson et al., 2006).

Throughout the chapter I invite you as the reader to consider the questions:

How can children’s voices be included in learning and teaching?
How can digital technology assist children to share their voice?
What opportunities become available when young people generate visual narrative to share their lived experiences of learning?
How can young people be honoured as co-researchers?

Visual narratives

Narrative provides meaning and belonging in human lives because every human experience is a lived story, and a storied experience (Curtis & Carter, 2000; Wong, 2003). Connelly and Clandinin (1988) define narrative inquiry as “the study of how humans make meaning of experience by endlessly telling and retelling stories about themselves that both refigure the past and create purpose in the future” (p. 21). Most importantly working as a narrative inquirer is seen as “providing opportunities and spaces for research participants as well as researchers” (Bathmaker & Harnett, 2010, p. 3) which is an action as Riessman (2008) suggests that encourages and supports people to tell their stories and thus allows participants to negotiate their identities and meaning making of their experiences. The untold and unsayable stories (Leitch, 2008), evaded (Bach, 1998) and those with covers (Clandinin & Connelly, 1995) can be shared. As Clandinin and Connelly (1995) share the telling, retelling and reliving of stories assist in the exploration of meaning and meaning making of our lives, experiences, and thoughts. Sharing also allows for others to consider, reconsider, and ponder.

Research has advocated for the honouring of voice and narrative as a way to explore and represent lived experiences (Barnett & Nores, 2012; Castelle, 1990; Clandinin et al., 2016; Curts & Carter, 2000; Hall et al., 2015; Kellet & Ding, 2004; Lemon, 2008; MacNaughton, 2003; Mauthner, 1997). The use of narratives may provide early childhood educators with an alternative resource for understanding and considering the experiences of young people (Åkerman, 2012; Prior & Niesz, 2013).

Visual methods are significant and growing in the social science field (Moss, 2008, 2013; Moss & Pini, 2016; Prosser, 1998). The take up of these methods by educators is beginning to emerge, particularly in Australia and the United Kingdom. However, photographs and visual narratives have been used for the construction of social narratives for centuries (Bach, 1998; Clandinin & Connelly, 2000; Moss, 2003) – archives at museums, family history collections, or even memory boxes. “Visual narrative enables the researcher to work in a number of ways” (Moss, 2003, p. 5). Images can be collected in the forms of drawings, photographs, video, and
digital photography. As Bach (2001a) comments, “images created with photographs thicken ways of seeing” (p. 1). Photographs mark a memory in our time, a memory around which we “construct stories” (Clandinin & Connelly, 2000, p. 114) and which show fragments that have no specific beginning or ending.

Visual narrative research draws upon the use of photography to evoke memory in our lives. Memory can be used to construct and reconstruct stories. Visual narrative, I assert, is not complete without narrative support through dialogue and language. Photographs can be used as a way to preserve the appearance of an event or a person and as a metaphor of an experience that has been closely associated with an initial idea or relationship (Bach, 1998, 2001b). But it is the construction of visual plus narrative that makes visible the different parts or narratives of a story, as well as enabling opportunities to explore different positions within a dynamic environment or situation. Photographs themselves do not preserve meaning (Bach, 2001b; Wood, 2000), they simply offer appearances that a narrator can make us understand, and provide the prospect to reflect and grow from our experiences.

The use of visual narrative as a means for providing opportunities for students to “photograph their world inside and outside of school” is discussed in relation to working with students in an educational setting (Bach, 2001b, p. 1). In Bach’s work, she foregrounds the curiosity of the ‘evaded’ curriculum (Bach, 1998); that is, the experiences that are not seen and that can be ignored in both students’ and teachers’ lives. As Bager-Charleson (2004) note, an opportunity is created though visual narratives to connect learning and meaning to the images, and to create relationships that can connect to sub-cultures “uncovering the unrecognizable, unacknowledged or unsayable stories” (Leitch, 2008, p. 37).

**Voice**

When we are looking at working with young people, representing young people, and thus honouring young people, there are various frameworks internationally that maintain that children and childhood are important in their own right (Christensen, 2017; Parnell & Iorio, 2015; Tayler, 2012; Tayler et al., 2008). The Australian National Early Years Learning Framework, for example, builds on the United National Convention on the Rights of the Child. This framework builds from principles and practices for children and argues that children:

- Have a strong sense of identity;
- Are connected with and contribute to their world;
- Have a strong sense of wellbeing;
- Are confident and involved learners; and
- Are effective communicators.

Fielding (2002), for example, suggests a refocusing on the centrality of relationships in education, collaborative learning spaces, and opportunities for collective dialogue. He contends that the challenge is to build relationships and environments that support and sustain both student and teacher voice. Fielding recognises a move towards constructing practices that create new spaces for teachers and students to make meaning both individually and collectively, stating that:

the voices of students, teachers and others are acknowledged as legitimately different and of equal value, the necessary partners in dialogue about how we learn, how we live and the kind of place we wish our community to become.

(p. 13)
Using student voice is not only an instructional method for enhancing learning and motivation but also a way to enhance practice-orientated analytical approaches (Hadfield & Haw, 2001). As Britzman (1990), Clark and Moss (2001), and Christensen and James (2017) note, there is a need to acknowledge authenticity with regard to a child’s voice, and it is important to recognise that voice is meaning which resides in the individual and enables the individual to participate in a community. This is key to recognise when working with contemporary research practices with children Christensen and James (2017).

Dennis Harper (2002) reiterates that listening to children in meaningful partnerships with adults, for example teachers, is foundational for addressing issues central to the empowerment of young people and for changing many system inequities and failures. This argument is endorsed by Hadfield and Haw (2001) who write:

‘Voice’ is now used in a wide variety of projects and policies from advocacy to consumer rights and citizenship education. The ‘voice’ of young people is being increasingly sought as part of the general move towards social inclusion.

(p. 485)

Cook-Sather (2002) and Christensen and James (2017) concur and claim that children not only have the knowledge and position to shape what counts in education but they can help change power relationships and create new forums about learning through their active engagement in research processes. It is from this perspective that this chapter sees young people as co-researchers (Christensen & James, 2017; Clark & Moss, 2001; Egg et al., 2004; MacNaughton, 2005) of their learning environment through the generation of their visual narratives. This viewpoint believes that very young children can competently contribute to some of the research process and be involved in the discussions about the research process, questions, data, and analysis upon establishment of clear and ethical guidelines (Parnell & Iorio, 2015).

**Foregrounding the research design**

This qualitative mixed-methods case study (Mason, 2006), grounded in a constructivist paradigm, supports the notion that children can be both participants and researchers. Still digital photographs and resulting visual narratives that they create highlighted the enactment of a research method that was transparent and innovative, and provided a tangible experience for young people. As Egg et al. (2004) attest, working in this way involves “children immediately in collecting, interpreting, and using information without the need for extensive training, understanding of theory or knowledge of the research literature” (p. 11). The visual narratives created by the young people in this case study communicated new insights into teaching and learning that challenged beliefs and assumptions about their capability to engage with reflective and metacognitive thinking. The integration of technology in the early years learning environment demonstrates how a sense of belonging and self can be enhanced for individuals. The process of generating images, as well as sharing their voice, embodies trust, mutual respect, and the valuing of emotional and social development (see Figure 21.1).

The underlying principles of this study were to provide the young people with the opportunity to take photographs using a digital camera as a way to have their voices heard and to develop reflective skills as part of regular interaction in the learning community, and to support curriculum documents. It was important in establishing a learning community that all the voices of the classroom were heard, thereby changing the traditional power notions of a classroom.
where the teacher directs the learning and discussion to one where all were learners, acknowledging that the role of ‘teacher’ could be transferred amongst all in the classroom. With this study, the children were asked to firstly participate in classroom activities as usual. Secondly, they were invited to use a digital camera as another way for them to reflect on their learning and to share their voice. This is an illustration where photographs were being used as a way to preserve the appearance of an event or a person (Bach, 1998; Bach, 2001a). It is a method that allows for and makes visible the different parts or narratives of a story, as well as enabling opportunities to explore different positions within a dynamic environment or situation. Close links were made between this and reflection, whereby the student generates photography with text provided by a child photographer to form a visual narrative.

One digital camera was used, and a rotation system was set up for the children to use the camera one at a time. This rotation process allowed students to use the digital camera at different times during the day and over the week at 30 minute intervals. The camera was kept on the teacher’s desk at the side of the room for easy access and for safety. In using the camera, the following instructions were agreed upon by all participants (see Lemon, 2008 for further discussion about specific methodological steps):

- When the camera was in use, no one should look at the camera or pose for the photographer as the natural occurrences in the classroom were wanting to be captured;
- It was the choice of each child if they wanted to use the digital camera in their scheduled time. If a child chose not to use the digital camera then it would remain on the teacher’s desk with the opportunity for another to use it if they wished;

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*Figure 21.1  The process of student generated visual narratives in the classroom*
• No limit was set as to how many images were to be taken;
• When using the digital camera, the cord attached must be around the wrist of the photographer in case of an accident where one might trip over or drop the camera;
• After taking the photographs, the child photographer would reflect about the images either through conversation with the teacher and/or peer(s) or via reflection using sentence starters provided (e.g., What does your photograph tell us? What did you want to show to the viewer of your photograph? What is important to you in this photograph?) or a graphic organiser (e.g., mind map, concept map, etc.). This builds on the notion of photo self-elicitation (Harper, 2002); and,
• Photographs once taken were downloaded onto the teacher’s laptop for storage and viewing enabling the photographs to be immediately deleted from the digital camera and for another child to use the digital camera. It should be noted a laptop was used to enable movement of the device to different locations. Once the photographs were on the laptop they could be viewed or printed off according to the choice of the child as to how they were going to reflect. For conversations, the photographs were viewed on the laptop screen. For written reflection and graphic organising, the child photographer would select the image(s) of choice to be reflected upon and then they would be printed.

This study draws on the sociological and anthropological uses of photo self-elicitation (Harper, 2002) and elements of photo elicitation (Collier, 1957). Uniquely, this study focuses on the conversations and reflections that are generated from the still digital photographs taken by participants (photo self-elicitation), not from photographs generated by someone else (photo elicitation).

Photo self-elicitation, in this study, involves the early childhood children generating their own digital images and additionally sharing their stories through written, oral, and visual reflections. Reflections with young people can occur in conversation or through written form using strategies such as graphic organisers, graffiti walls, and writing activities. Children capture images that are meaningful to them (Bach, 1998; Carr, 2001). A narrative connects events, actions, and experiences and moves them through time (Daiute & Lightfoot, 2004; Kramp, 2004), structuring and framing relationships. As Prosser (1998) suggests, visual narrative is a specific mode of constructing and constituting reality and prompts a re-examination of reflection and the role of language in the reflection process.

Visual narratives constructed by young children also could be viewed as learning stories in that they highlight strengths-based and interest-based learning in the natural setting (Williamson et al., 2006). Significantly, the narratives in this study, developed from the photo self-elicitation process, are different from learning stories in two ways. First, the student voice is not always highlighted during a learning story. Second, learning stories that include photographs do not include student generated photographs, rather they are photographs that record an action or piece of work taken by a teacher or teaching assistant. This research has established connections between visual narratives, learning stories, and photo self-elicitation. Figure 21.2 shows how, by combining visual narratives with learning stories, children are able to follow their interests and hence become more engaged in their learning (Williamson et al., 2006).

As Figure 21.2 shows, the narrator’s (child’s) interpretations are interspersed throughout the narrative, rather than those of the teacher or researcher. Importantly, the sequence of photos (visual narrative) and the text provided through the reflective conversations and written reflections represent their lived experiences of teaching and learning, and honour the voice of the child.
Using the digital camera for the first time

An introductory task was designed to support the introduction of the digital camera to the early years classroom. This were initiated with the macro aim of stimulating children to talk about their images. Initially children were asked to reflect on their images through written responses to avoid overwhelming them with too much choice during the introductory phase of familiarising the children with taking their own photographs and using the equipment. A set of questions were devised to trigger responses to their experiences when using the camera. Figure 21.3 shows a sample copy of these questions in the form of a worksheet.

What’s so good about taking photos?

When asked about the good things associated with using a camera to remember their learning experiences the children replied in ways that displayed their understanding of using visual narrative as a form of reflection. Their responses frequently focused on remembering the past:

- If I took photos long ago I would remember things (Celia)
- Sometimes you can’t remember what you did a long time ago (Cameron)
- You can remember what you did a long time ago (Charles)
- If I took photos I would remember things (Irene)
- If you couldn’t take pictures you would have to write it down (Hannah)
Some children applied their understanding of using photos to reflect further on the past by referring to specific examples:

If I went on a holiday and did not have a camera I would forget about my holiday (Olive)
If I was taking the photos of doing mathematics and I did not remember what they were about I could look at them again (Rose)
If you look at a photo you can go, ‘Ahh, I remember that’ but if you look at your writing you might not get it. So photos are better (James)
If I had a friend and she moved I should take a picture to remember her because if I didn’t I won’t remember (Gemma)
Children were asked about the possibility of never being able to use a camera to remember experiences, which provoked the following responses:

- I would rewind and think what I did and then I would write it down on a piece of paper (Irene)
- You would have to have a good memory to remember what you did (Mark)
- You would have to think really hard about what you have done (Gemma)

The children clearly understood the role of a camera as a recorder of experiences, from exposure to its use by family members and the media. There was overwhelming agreement on the benefits of having a camera to help ‘remember what you did.’ This understanding of the role of a camera meant that children already viewed it as a positive resource in the classroom (Clark-Ibanez, 2007; Ewald & Lightfoot, 2001; Lemon, 2007). The openness of the children to using photos for remembering what they did allowed for reflective practices to extend beyond just written reflections. The children were prompted by requests to ‘write down what you did today’ or ‘tell me how you felt about that activity,’ to using other reflective techniques/options. The students’ responses imply the need for teachers to approach reflection more creatively and with the possibility of using photos of the students in action for reflection purposes. The potential of the digital camera to enhance teaching and learning (Gee, 2003; Rickard, 2003; Swan et al., 2005) is also illustrated.

Engaging with new skills: first time using the digital camera

When asked the question ‘What was the best thing about using the camera?’ the children’s responses generally reinforced the enjoyment that they had in being able to use the digital camera. Written responses about what they enjoyed included:

- Taking good photos to teach people (Rose)
- I love it (Claire)
- When I took a photo of my class (Hannah)
- I was a risk taker because it was the first time I’ve done it (Rachel)
- Taking the photos and enjoying myself (Gemma)

There was an overriding sense of enjoyment and excitement, as indicated by Claire saying simply, ‘I love it.’ The trust and support given to the children in using the technology was shown in their enthusiasm to make their thinking visible (Perkins & Ritchhart, 2008). For differentiating learning for students with special needs and English as Additional Language the excitement of being trusted to use the digital camera was evident with comments such as ‘I really enjoyed using the big button’ (Charles) and ‘I was really happy’ (Max). For several children, for example Mark and James, there was the valuing of being included in the same way as their fellow classmates. I did not want this to be an alternative activity for students with special needs or restricted to the more able students in the class. It was intended as an activity in which all children could participate, one that celebrated diversity (Sapon-Shevin, 2007) in its approach to the use of the camera, the generation of digital photographs, and the sharing of lived experiences.

To use technology freely and with the blessing of their teacher was appreciated by the children. Previously they had not been allowed to use this technology at school or at home as the digital camera had been labelled ‘expensive’ and it was feared that they may ‘break it.’ All students focused on the instructions about how to use the camera with no one student forgetting instructions or requiring further clarification. At no point did any child come close to having
the camera confiscated for what could be deemed by some as ‘incorrect’ or ‘unsafe’ use. The excitement generated positive energy and this was used in a way that reciprocated my trust and created a productive working relationship between myself and the children. This philosophy and approach was central to us becoming a community of learners, and co-researchers of lived experiences of learning and teaching, whose members were willing to investigate the possibilities of reflection through visual narrative.

Co-researchers’ lived experiences: what do they see?

Photographs can be a tool for learning, reflecting, and growing from lived experiences. In the classroom context, photographs can depict celebrations, personal achievements, actions, and interactions, and can assist in exploring recurring stories (Spence, 1986; Bach, 2001a). The learning community created as part of this study provided access to resources that enhanced children’s participation in class activities. In doing so, this opened up new possibilities for the children to put themselves on learning paths that they could identify with, and involved them in actions, discussion, and reflections that led to a valuing of the community’s practices (Wenger, 1998). Figures 21.4 to 21.8 present visual narratives created by Claire about the learning community’s space outside of the classroom. Taken by Claire (Week 5, Term 4), they are examples of a visual narrative showing knowledge and awareness of other parts of the school that make up the learning community. Claire reveals some meaningful links to spaces that are relevant to her outside of the classroom, but within the school context, through her visual narrative about the learning community.

Figure 21.4  ‘I took the photo of the computer lab because it helps us find out things. And it ... we ummmm do games and maths with them.’ (Claire)
Figure 21.5 ‘I took this photo because it helps the teachers have lunch and have a break and spend some time with the other teachers. And they have lunch there. I have after school there sometimes.’ (Claire)

Figure 21.6 ‘I took . . . well this photo. . . . I took this because it helps us photocopy things if we don’t have enough sheets.’ (Claire)
Figure 21.7  ‘I took this photo because it’s the art class. We have the art class there to teach us to do good drawings and paintings and ummm it will help us do clay.’ (Claire)

Figure 21.8  ‘Classrooms, we’d have to work outside if we didn’t have. . . . We can keep our writing neat and put our pencils and glue somewhere.’ (Claire)
Student generated visual narratives

Conclusion

This chapter presents an example of how a digital camera can be integrated into the early years context to support the documentation of learning. The young people’s initial experiences with the digital camera is shared to highlight their understanding and to support the place of student voice and agency in the classroom. The value of the digital camera as a resource for teaching and learning is established. The student generated digital images display the young people’s capacity to construct meaning of everyday classroom experiences in a visual way (Bach, 1998; Miles & Kaplan, 2005). The visual narratives the children generated revealed their engagement with digital technology and reflective and metacognitive actions, and reinforced the potential of visual narratives to:

- promote reflection in the early childhood classroom;
- include child voice and encourage conversations and dialogue that are student centred;
- value reflective practice in and on action while looking at the lived experiences of teaching and learning; and
- develop children’s metacognitive skills, particularly the element of self-evaluation.

Tips

Tips for using student generated visual narratives for educators are:

- Be open to student-centred discovery and the lived experiences they share through their visual narratives.
- Technology introduction is empowering. Scaffold and support use.
- The telling and retelling of stories allows for reflective and metacognitive thinking to be developed. Revisiting photographs and visual narratives provides opportunity for young people to retell their story over time; as there is more than one story in a photograph and always more than one layer to a story to be told.
- Be open to how the sense of belonging in the classroom can shift when young people are honoured for their capacity to record what is happening around them, and for the ways in which this can lead to new ways of understanding one’s self, seeing each other, and developing relationships and leadership qualities in themselves. Most importantly the impact of sharing one’s voice enhances the sense of self and wellbeing. This can be especially visible in students, young people, who previously had not had an opportunity to share their perspectives voice, and sense of belonging.
- When young people are seen as co-researchers of their learning environment through the generation of their visual narratives, data is produced that supports the opening up of conversations about learning and teaching, and impact on teacher reflective practice.

References


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**Lemon**

Student generated visual narratives


