Connecting, Creating and Composing:
A Shared Multimodal Journey

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Abstract

Given the dynamic nature of our society, literacy conceptualizations are constantly being redefined. While print literacy continues to be the primary literacy within elementary classroom, the growing nature of technological capabilities, social networking, and multimodal affordances require educators to delve into explorations of how children can be successful in negotiating meaning in our world. As an elementary educator, university instructor, and mother of three children, the author explores personal views of literacy through a shared multimodal journal experience with her children. This article highlights the experiences of her son through the journaling process and how he selects material for a multimodal composition. Through this experience, the author highlights shifts in her personal beliefs about what constitutes literate behaviors and how these conceptualizations could potentially translate into authentic classroom practice.

Keywords: *family, multimodal, composing, literacy, informal learning, parent, child*

compose
transitive verb
1 a. to form by putting together
b. to form the substance of
c. to produce

--from the Merriam Webster Dictionary

Given the dynamic nature of our society, literacy conceptualizations are constantly being redefined. While print literacy continues to be the primary literacy within elementary classroom, the growing nature of technological capabilities, social networking, and multimodal affordances require educators to delve into explorations of how children can be successful in negotiating meaning in our world. As an elementary educator, university instructor, and mother of three children, the author explores personal views of literacy through a shared multimodal journal experience with her children. This article highlights the experiences of her son through the journaling process and how he selects material for a multimodal composition. Through this experience, the author highlights shifts in her personal beliefs about what constitutes literate behaviors and how these conceptualizations could potentially translate into authentic classroom practice.

Imagine yourself lying on a lounge chair at the beach. With your eyes closed, you hear the rhythmic whoosh of the waves crashing against the shoreline. You slowly open your eyes into the bright sunlight when you catch a glimpse of the wispy clouds floating across the pure, blue sky. Then, you notice the seagulls effortlessly glide into your view

in a way that seems natural and serene. All the while, your face is feeling refreshed by the salty breeze relaxing your body as you dig your toes into the sugary sand. Although your senses are engaged at the subconscious level, it is only when you truly attend to your surroundings you notice that the world is constantly in motion. The organic flow of nature creates a harmonious event, where all of the parts and all of the senses make a whole, meaningful experience. While our senses are naturally engaged in multiple ways when negotiating natural events, a multimodal literacy environment facilitates the use of modes that are becoming increasingly natural to composers within the classroom (visual, aural, digital, and textual representations) in order to create meaningful compositions.

Multimodal literacy is "the simultaneous reading, processing and/or writing, designing, producing and interacting with various modes of print, image, movement, graphics, animation, sound, music and gesture" (Walsh 2011, 106). These modes of expression "are interconnected in very complex, multifaceted ways using a plethora of image, sound, and print" (Tierney et al 2006, 361). While individuals construct meaning, they "orchestrate multiple modalities in composing and consuming a range of texts" (Wissman et al. 2012, 325). The "orchestration" that occurs between the various modalities (including print) offers potential for literacy development as the different modalities combine and interact within a multimodal ensemble.

As educators, we need to make ourselves aware of the harmonious blend of authentic modes of communication afforded to children through our increasingly multimodal literacy environment. Through the affordances of Web 2.0, tablet devices, cellular phones, digital cameras, and intuitive media production applications, children have avenues of *composing* pieces that convey meaning in highly personalized ways (Bezemer and Kress 2008). When the literacy environment provides opportunities for children to *compose* pieces, children are afforded opportunities to utilize "any combination of images, sound, color, animation, and text" (Takayoshi, Hawisher, and Selfe 2007, 1).

Through personal experiences working with my own children in their literacy endeavors, my perspective on what constitutes literate behaviors

and my formulations of the composing process have broadened. As a third grade teacher, I focused on classroom literacy experiences as primarily a demonstration of students' print literacy knowledge. Through shared literacy experiences with my own children, my conceptualization of the value of authentic expressions of meaning have become deeper, allowing me to observe how multimodal representations potentially impact overall literacy development. I have come to this realization through a summer journaling project I facilitated with my own children, specifically highlighting the experiences with my ten year-old son, Trip (pseudonym).

A Multimodal Journey

"It's easier to journal using pictures and videos because you can express what you saw without thinking of the right words to use. Pictures and videos are like memory-joggers for the things you do each day…"

--Trip, age 10

My Journey as a Mother and a Facilitator. This journal began as my family embarked on a beach vacation. I glanced to the backseat of my SUV as I pulled out of my driveway to head to the beach, when I noticed my children immediately glued to their respective electronic devices. A little disheartened by their lack of discussion or anticipation of our immanent vacation, I wondered how I could turn this seemingly disengaged behavior into something more productive, a more engaged participation in our experience. Given all of the capabilities of their phones, I pondered the idea of having them create a collection of artifacts on their phones to document their experience during our beach vacation. After proposing this idea to the children, they instantly began to chatter about their ideas for collecting their experiences. We talked about taking photographs, videos, making recordings, and writing on our electronic notepads, and we brainstormed ways we might put all of our artifacts together at the culmination of the trip. All three of my children seemed excited at the prospect of making a detailed account of our vacation based

on their collected artifacts, but my middle son, Trip, really took off with his ideas.

Typically, I try to separate my roles of mother and classroom teacher as much as possible. This situation was different. While I have always read to my children, encouraged them to read, and participated in thoughtful conversations, this never seemed outside of the realm of "good parenting." In this instance, I knew that I had an opportunity to look deeper into some of my new understandings of literacy development and implications for the classroom while simultaneously nurturing my own children's growth in literacy.

With the realization that I was going to step into a new role as both mother and facilitator of the vacation journal, I knew I needed to consider the ways I could provide an environment where authentic learning could take place, for both the children and myself. This type of engagement can be most accurately described by the notion of *participatory culture*. Jenkins (2006) and his colleagues describe participatory culture as an environment with (1) relatively low barriers to artistic expression and civic engagement; (2) with strong support for creating and sharing one's creations with others; (3) with some type of informal mentorship from more experienced individuals; (4) where participants believe their contributions matter; and where (5) participants feel some degree of social connection with one another.

Keeping these ideas in mind, I began to define how I would participate as a facilitator in this journaling process. Jenkins (2006) clearly indicates the importance of providing an environment that encourages low barriers in artistic expression. Children need to have opportunities to select modes of expression without unnecessary constraints imposed by others (i.e. teachers, parents, administrators). Therefore, as we began to have conversation about the vacation journaling process, while I saw the value of print aspects of writing, I stretched my traditional views of literacy as I looked at the broader composing process. I began to consider how encouraging children to record thoughts in a variety of forms, authentic to their daily lives, has semiotic potential. Technological devices that are often viewed as time-wasting producers of brain-mush, like cellular devices, might actually have potential function as a tool allowing access to multiple modes of learning and expression. Perhaps, ideas have the potential to be developed in greater detail with the use of pictures, recordings, and text used in conjunction with one another. This is the essence of what it means to compose an orchestrated piece rather than merely write a paper. My children discussed how they could use various applications on their cellular devices to record their experience. It became my responsibility to recognize they would all approach the process differently, even though they might use the same tool—the cellular device.

Further, my children and I had to form a community of learning while engaged in the project. This required me to understand there might be instances where I knew more about the composing process, perhaps a larger perspective of where to find resources or appropriate vocabulary around a concept. However, there would also be instances where the children knew more than I would about a particular process, perhaps intuitiveness about using the device itself. This idea embodies Jenkins (2006) notion of participatory culture. Roles have the flexibility to change given different scenarios presented in the composing process. Within this learning community I facilitated with my children, my goal was to learn alongside them, allowing all of us to understand the importance and validity of their authentic forms of expression. Further, through our discussions about selection of modes of recording events and anticipation of the audience in which we hoped to share our collected works, we collectively fostered the idea that our work mattered to the outside world. We would have a chance to share our collected work and convey the meaning behind each child's respective journal. Through the idea of sharing with family members, friends, and social network sites, we built upon the notion of the journals carrying meaning not only for ourselves, but also for others.

"It's nice to be able to show some creativity when I journal instead of just writing down black letters on a piece of paper when trying to describe something."
– Trip, age 10

Trip's Journey as my Son and My Student. Upon our arrival to our idyllic vacation rental, immediately I noticed Trip's engagement in the journaling process. As soon as he emerged from our SUV, he feverishly clicked photos of the exterior of the house with the camera application on his cellular device. Likewise, as we were unpacking the loads of luggage from the car, Trip raced around the house taking photos of the bedrooms, bathrooms, and the foosball table. Many questions arose for me as I observed his seemingly calculated photography efforts. How was he selecting the artifacts to photograph? Why did he choose to take pictures versus recording his thoughts on his electronic notepad? As the day progressed, Trip continued to select the camera application on his phone to document the day's events. Without even reminding him of our journaling project, he seemed to pull out his phone when we discovered something new—like finding the corner store down the street, the local ice cream shop, and our dog's newly found napping spot.

As the days progressed, I noticed Trip eagerly grabbing his phone anytime we left our vacation rental. On one of our excursions, we visited a nearby research aquarium. As we learned about the various sea animals, Trip moved beyond taking pictures of his experiences and he began video recordings. In fact, he even spoke during some of the video recordings, as if he was trying to capture the experience in its most comprehensive form. As I took on the facilitator role in this process, I began noticing instances where video might capture experiences with more detail, however, the choices were ultimately Trip's, not mine. I was there to facilitate, not dictate the experience. The choices he made with voice recordings, photographs, and videos fostered rich conversation about the journal and the experiences themselves. These conversations made me realize that the ability to use these various modes of recording the excursions we took on our trip were actually enabling Trip to look at the experience through a variety of lenses. He had to take into consideration how to record the experience with accuracy and detail. This required him to take notice of lighting, photography angles, landscapes, and background sounds. Through looking at the artifacts in this way, I wondered if this would, in turn, help him process the experiences themselves in a deeper, more holistic way.

Through the participatory culture Trip and I generated through our shared journaling experience, I noted the degree of ownership and investment he displayed. It was important to him to remember his phone whenever our family headed out of the door of our rental house. He would become extremely disappointed whenever he forgot his phone, and he would come back and Google an image to save that would accurately portray his memory of the experience. The journaling process became almost automatic for him. While there were certainly times I reminded him to document events where I noticed his intrigue, he largely took on the responsibility himself. When I asked him why he always remembered to take a photo or video, he would state, "…because I don't want to forget this and a picture really helps" or, "I want to show this video to my friends when we get home to tell them about our trip." These thoughts reminded me of the importance of children feeling like their work carries value. He was intrinsically motivated to document his vacation because he had personal and social investments in his journal.

"My favorite part of using Animoto to share my journal was seeing how the music, pictures, and words came together to make a story of our trip. It was fun!"

--Trip, age 10

A Multimodal Composition. For today's students, construction of textual meaning "requires an emphasis on design, production, and presentation as a 'multimodal' (Kress & Van Leeuwan 1996) constellation of *valuing, knowing*, and *utilizing* linguistic, visual, spatial, gestural, and audio characteristics (Cope and Kalantzsis 2000; Edwards-Groves 2010, 51). During Trip's collection of vacation journal artifacts, he consciously selected pictures, videos, and Google images that conveyed meaning. Through this artifact collection, he understood that we would bring the artifacts together in a meaningful whole to share with others. It was the prospect of using a variety of semiotic (artifacts that carry meaning) resources together that continually motivated Trip in the journaling process.

In the following sections, I will describe Trip's selection of multimodal platforms for creating his composition and I will describe how we participated together in the composition process.

Selecting Modes for the Composition. When we arrived home from our vacation, Trip downloaded his pictures, videos, and images onto our family laptop. After spending a few days having conversation about which platform he wanted to use for his composition, we narrowed his choices to three- Glogster, Animoto, and iMovie. Both Trip and I had experience using these platforms; therefore, we were able to discuss the pros and cons of each platform based on our background experiences. Glogster (www.glogster.com) provides an interactive blog page where individuals can download pictures, embed video, download music, and add design elements to share information. The tools also afford the ability to share "glog" pages with others who use Glogster. Animoto (www.animoto.com) allows for the composition of video slideshows with the capability to add music and animation. After composing an Animoto video, the application allows composers to share their piece through social networking sites (Facebook, Twitter, YouTube, Animoto community). The final platform we considered was iMovie, which affords many alternatives for composing, from production of movie trailers to the production of detailed, narrated movies. Similar to the previous platforms, composers have the ability to share movies through a variety of social-networking sites. While all of these platforms possess elements that appealed to Trip, Animoto's ability to bring the images and video together with music in a cohesive way seemed most appropriate. Trip was also excited about the capability Animoto affords to share his final production with my Facebook friends with the click of an icon. He knew this would be a quick way to show friends and family about all of the adventures we experienced on our vacation.

Participating in the Composition Process. As Trip began his multimodal composition through Animoto, our shared engagement in the process was insurmountable. In the beginning, Trip felt that selecting background template for the production was most important. Through our discussion, I could sense that this was setting the stage in his mind for how the piece would come together. As he scrolled through his options, he continually asked me questions about how I perceived the templates, almost looking at me for approval. We discussed the aesthetic elements of each template—form, color, fluidity of the images. Then, we discussed how others might perceive the images. This proved to be a wonderful catalyst for a discussion about the perspectives one needs to consider during the composing process. While these were not necessarily topics I anticipated, the discourse demonstrated the depth of conversation that can occur during this authentic composition process.

Trip ultimately chose an ethereal template that embodied personal feelings that emerged during his experience and the message he hoped to convey. Another important element he considered was background music. We discussed sounds he heard at the beach, at the aquarium, during the tropical storm, and while playing with his friends. We wondered whether we should choose playful, whimsical music or if we should choose sentimental music. As we participated together in this thought process, it afforded both of us the opportunity to reminisce, or relive, the experience, helping both of us to attend to the details of our vacation story. Trip tested various songs, both familiar and unfamiliar, listening to the lyrics with intensity. He engaged in serious thought about the messages the lyrics were carrying, while simultaneously attending to the feelings the melody provoked. Ultimately, Trey chose an upbeat song with a lively melody and playful lyrics. He stated, " This song makes me think of fun times I had playing with my friends, riding on the boat, and spending time on the beach."

Finally, it was time to add the pictures, videos, and images to the template Trip created. This is where it took our collective expertise to compose the final product. While Trip had experience uploading pictures to Animoto, he had little experience using my MacBook to find the appropriate files. He was used to using a computer based on a Windows platform instead. I spent a small amount of time teaching him the process of retrieving the pictures from the file locations. I was surprised at how easily he learned the process and became independent in his endeavors. This was an example of an instance where he needed my

guidance in order to successfully progress in his composition. Conversely, I had never uploaded a video file into the Animoto application. With Trip's newfound knowledge of uploading files from my MacBook, he demonstrated to me that uploading a video file was the same as uploading a picture. This was where he demonstrated more expertise in the process. The shared experiences we both contributed, along with the discussions that ensued, highlighted the essential need for participation of the facilitator and the student in the composition process.

Once all of the artifacts were uploaded into Animoto, Trip had to decide how to organize the images in a cohesive manner. Immediately, my thought process made me feel compelled to lead him into organizing the information in the sequential order of our experiences. Interestingly, this was not Trey's approach. Instead, he thought about how he might engage the audience with something exciting. He decided to document our experience with the tropical storm first. He knew this would draw the audience into the composition. Then, he followed with the details of our vacation, including his fishing experiences and the visit to the research aquarium. Finally, he highlighted the beauty of the sunsets we shared each evening. He decided to begin and end the piece with high interest artifacts—a process I had not considered. This emphasized that his consideration of audience when selecting the previous elements, the template and music, translated into how he would ultimately compose the entirety of his piece. Once he ordered the pictures, he embedded scrolling text between the displays of images. Through conversation about the artifacts and our experiences, Trey effortlessly constructed concise statements to lead the author through his journey. While Animoto places textual constraints in the production of videos, it forced Trey to consider the intertextual relationships between the images, sound, and print while documenting his journey. Choices he considered were size of text and use of punctuation, to demonstrate importance of ideas and emotions. He also considered the use of appropriate vocabulary, serving to accurately tell his story. We learned together through this process, in ways that embraced the semiotic potential of multimodal compositions.

When the piece was completed, we both beamed with excitement because the piece truly conveyed the meaningful experiences we shared during our vacation. Immediately, Trey encouraged me to share his piece on my Facebook account. This proved to be another meaningful piece of the composition process. Trey's sense of efficacy as an author was affirmed as friends and family members offered comments and feedback on his composition. He continually asked me to log into my Facebook account to read and comment on the multiple messages our friends shared. Looking back to the elements of participatory culture that Jenkins (2006) highlighted, it became apparent to me that to Trip, feeling that his work was valued by others proved to be a powerful force in the development of his identity as an author. His Animoto composition can be located at:

https://animoto.com/play/TBP7nkGeeIKiDSMqhy7Lsg

"My mom helped me remember which applications I could use to put my story together. Also, she sat with me some of the time I was working to make sure I wasn't having problems downloading my pictures. I think I taught her how easy it is to embed video into Animoto."

--Trip, age 10

A Shift in My Literacy Mindset. Through the vacation journal I shared with my son, my conceptualization of what constitutes literate behaviors has expanded. Within the walls of my third grade classroom, I failed to realize the importance of authenticity of modal affordances in literate behaviors. I perceived being "literate" as the ability to convey thoughts through print, not taking into consideration the dynamic environment in which we live outside of the school walls. It became clear to me that while I thought I was encouraging students to think creatively, I wasn't providing opportunities for students to utilize authentic modes of communication—those that connect to the larger scheme of the world. My views were quite narrow.

Now, I view being literate as the ability to negotiate multiple forms of meaning in order to make sense of the world in order to generate new

understandings. Being literate is the ability to see the overlapping and complementary nature of visual, auditory, spatial, gestural, and textual modes of communication. Ultimately, being literate means being able to adapt within the dynamic nature of our world and being able to negotiate and make meaning from experiences. This is not intended to imply print literacy isn't important, it's meant to imply it is simply not enough. Teachers are often subjected to narrow views of what constitutes literacy in response to the pressures they face with evaluations and standardized testing. After all, there are no standardized tests that currently measure true competency in authentic settings. Standardized tests are constructed to measure a prescribed set of behaviors that supposedly constitute literacy. This unfortunate issue constrains teachers and often prevents teachers' willingness to take a step back and reflect on the practices that will lead students to real success in the future. How can we change this unfortunate cycle that permeates school cultures?

Take Action! Traversing Multimodality From the Home to the Classroom

It can be argued that providing learning environments where students are learning to compose pieces through orchestrating a variety of textual sources including and expanding upon print, students could potentially develop new literate identities. This is the notion Vasudevan, Schultz, and Bateman (2010) term *authorial stances*. In the instance of our vacation journaling project, Trip displayed stronger, more engaged participation in the journaling process than he would have in a traditional print journaling process. Through the affordances of the multiple modes of expression he utilized in the composing process on his cellular device, he felt more competent as an author in developing the reenacted story of our vacation. Within a classroom setting, students who are afforded opportunities to utilize multiple modes for expression could potentially demonstrate increased engaged presence, in essence "shifting their modes of participation and sense of themselves as students" (Schultz 2009).

Within the classroom setting, we can take the learning experiences derived from situations like my shared vacation journal and translate the findings into potentially powerful ways to impact classroom practice. Here, I highlight conceptualizations I derived from our vacation journaling experience that might be impactful within the multimodal classroom.

Participate with students in the multimodal learning process. Be a mentor and student. Allow students to see the value in both roles. Through the facilitation of Trip's vacation journal and multimodal composition, I realized times where I was more knowledgeable and times where he was more knowledgeable. While I had a broad conceptualization of where I expected the multimodal composition to go, I had to understand that this conceptualization might change as the project progressed. I had to be open to the modes of expression Trip was selecting during the composition process and understand that this was his opportunity to communicate his experience and construct new understandings. Further, Trip displayed an almost natural ability to navigate the technological modes of the journaling process. I realized he has grown up with an exposure to technology, making his ability to adapt his understandings seemingly natural. I, on the other hand, have to continuously strive toward understandings of new technologies. It has been noted "…in many classrooms the new reality is that teachers' personal familiarity, capacity and facility with technology determines what is given primacy in lessons" (Edwards-Groves & Langley 2009; Langley 2009; Edwards-Groves 2010, 49). It is imperative that educators be willing to move beyond old conceptualizations of technology and learn with students as they utilize digital technologies for new learning.

As classroom teachers, it is important for us to understand our roles in learning within a multimodal environment. While in the traditional educational setting, teachers are transmitters of knowledge; in the multimodal classroom, teachers become facilitators of new understandings. Learning becomes dynamic and fosters creativity and engagement, for *both* the students and the teacher. The main point here is to abandon the fear of sitting with students and learning alongside them. Carve pathways, but understand students might choose to carve their own.

Expand the notion of what it means to be literate. Be open-minded to the notion that there are many avenues of learning and expression embedded inside and outside of the classroom beyond print that enhance literacy development. While many teachers crave perfectly constructed essays as evidence of proficiency in thought expression, understand that many students might need visual, auditory, or kinesthetic modes in conveying important information. This might look like a "picture-walk" of an experience, or a journey with sound or music. Some students might need to choreograph a dance or write a play script to convey an idea. The point is that all of these modal affordances carry meaning and important learning opportunities.

While I am not arguing that we should or need to abandon the use of text, why not integrate the text with other modes to make a more meaningful whole? Potentially, the use of modes helps to develop deeper understandings of concepts, leading to a greater ability to compose text-based pieces. In Trip's experience in the journaling process, he noted the creative aspects he was able to incorporate within his composition. He found music that reinforced the feelings he developed while on vacation, he found images from the web to enhance the meaning behind his work, and he used authentic artifacts he collected (pictures, videos, web searches) to bring it all together in a harmonious form. Is this development of literacy?

Encourage students' development of new authorial stances. Vasudevan, Schultz, and Bateman (2010) state, "When students are invited to bring their knowledge and expertise with composing tools into the classroom, under- standings of who holds expertise, and how academic or even engaged literate identities are understood shifts" (464). Unfortunately, teachers feel pressure to teach writing in preparation for standardized tests given the performance-based culture of current education. Bringing digital and non-digital modalities into the classroom allows students to bring their school and community lives together in a cohesive way, potentially building new understandings of their purpose as an author. Students are afforded opportunities to build their ideas in authentic ways, integrating features from textual, visual, auditory, and kinesthetic modes. With the ability to select

modes for learning and expression, students are able to build confidence and competence as authors-seeing the connections between the texts they are utilizing.

When students' conceptualizations about themselves as authors shift, discrepancies between learners shift, as well. Children perceived as "struggling" have opportunities to find avenues of learning and expression where they can feel success and be an active participant in the learning community. Students see value in their work as contributors to the community, both in and out of school. True differentiation of learning is afforded within a multimodal setting, where teachers are providing conducive learning environments and acting as a learning facilitators, rather than transmitters. Newly found authorial stances potentially impact overall learning, student engagement, and feelings of competency within the learning environment. A shift in authorial stance enables children to truly see themselves as valuable authors.

Facilitate sharing of information and stories. Allow children to see how their work matters in the larger scheme of society. As Jenkins (2006) indicated, a key component to building a participatory culture occurs when learners feel like their work an important contribution to a larger community. This can be accomplished through sharing students' work through social-networking sites. There are many avenues to utilize for these purposes that are safe for school-aged children. Some include those previously mentioned in this paper like Glogster or YouTube. Other suggestions include Edumodo (www.edumodo.com) and Togetherville (www.togetherville.com). While many parents are understandably cautious about using Facebook as a platform for children, I found it to be an effective in sharing my son's work. Through the use of my account, I posted and monitored comments. Then, I shared the comments with Trip. These social-networking platforms allow children to receive almost immediate feedback on their work.

If social networking is not an option within a given school setting, there are a variety of ways children can share multimodal work with classmates. When students work in collaborative groups, children have the opportunity to share thought

processes and completed work with one another. They are provided a chance to engage in discussion, potentially expanding their own ideas about how to accomplish literacy tasks. Therefore, sharing is important through digital and face-to-face means. Sharing completed projects and collaborating during projects allow students to recognize their contributions and value as composers.

Conclusion

The rapidly changing technologies of our world necessarily change our conceptions of literacy, and ultimately change the literacies needed for success in the classroom, at home, and in the work environment (Leu et al. 2002). Given this idea, it is possible to hypothesize we might never be able to "keep up" with this dynamic technological age. Therefore, it becomes the responsibility of educators to position students in a place where they have essential tools for working through new complexities, enabling students to emerge successfully with transformed understandings about both literacies and the world.

Through the shared multimodal journal with my children, I observed how participating in the composing process afforded news kinds of meaning-making experiences. While print was necessary at times to enhance compositions, video, music, photographs, and various graphics were assembled harmoniously in order to create compositions that truly engaged the intended audience and evoked memories of our summer experiences for my children. They felt a sense of engagement, ownership, and authenticity through the composing process. This underscores the importance of educators embracing the authentic lives of students, seeking to understand how the world is constantly changing, and growing alongside their students in order to nurture navigators of the future.

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