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# Extending Knowledge and Learning through the Prism of Cosmopolitan Education: International Perspectives

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Edward Hicks (1780-1849), *The Peaceable Kingdom*, 1833-34, Brooklyn Museum, New York.



**Figure (1)**

Courtesy: Brooklyn Museum, New York (Open Access/Public Domain). Edward Hicks (American, 1780-1849). *The Peaceable Kingdom*, ca. 1833-1834. Oil on canvas, 17 7/16 x 23 9/16 in. (44.3 x 59.8 cm). Brooklyn Museum, Dick S. Ramsay Fund, 40.340 (Photo: Brooklyn Museum, 40.340\_PS9.jpg)

## Introduction

As educators we continue to explore new pathways in curriculum design, creative teaching and learning, and talent development. We are challenged to extend our roles and responsibilities. We can inspire and encourage creative learning that can lead to more enriching life experiences. In one sense, we are all on a journey to find meaning and fulfillment in life like the self-taught painter Edward Hicks (Figure 1). Edward Hicks (1780-1849) was an American self-taught folk painter and minister. He painted at least sixty-two versions of *The Peaceable Kingdom*. Drawing on biblical verses from Isaiah, Hicks' paintings are optimistic in portraying a world where people from different faiths and backgrounds interchange and where the animal and natural world are in harmony with the world of children and adults. His idyllic version highlights a world of tranquility and order. Hicks saw his

paintings as a personal undertaking of faith and aspiration rather than income or fame. As we reflect on recent global events in 2022, we can draw inspiration from Hick's positive vision of hope, compassion, redemption, and reconciliation. As educators, we are in a position to teach skills that can illuminate life in some way. Exploring these possibilities through the prism of creative and critical cosmopolitanism is one step on a lifelong journey.

Each contributor of the special issue IJTDC presents a visionary, creative, and artistic view of education that is consistent with dimensions of cosmopolitan education today. Critical and creative cosmopolitan education (CCCE) is consistent with creating learning climates that are more inclusive and interdisciplinary (Da Silva, 2018). We can connect CCCE to transformative learning which is "a kind of deep learning that challenges existing, taken-for-granted assumptions and meanings, and allows us to learn in a holistic way from multiple parts of self" (Hoggan, 2009, p. 9). The vision for a cosmopolitan educational perspective is rooted in a more expansive perspective of learning that is rooted in openness, awareness, and interdependence. The ecology of interdependence, notes Nel Noddings (2005) "brings us to consider the effects of life in one locality on the lives and well-being of distant others ... People must be well educated to understand that the destruction of the ecosystems in Ecuador and the Philippines affects all of us and, especially the quality of life for future generations" (p. 11). A creative and imaginative learning climate, notes Maxine Greene (1995) is "a space infused by the kind of imaginative awareness that enables those involved to imagine alternative possibilities for their own becoming and their group's becoming" (p. 39). Dynamic learning means entering a field of possibilities, fresh concepts, and agency.

#### On Cosmopolitan Pathways

David Hansen (2008) explains that educational cosmopolitanism presumes a "creative potential on the part of persons everywhere to craft lives of meaning and purpose" (p. 208). A cosmopolitan sensibility is ever emergent and "it is an orientation that depends fundamentally upon the ongoing quality of one's interactions with others, with the world, and with one's own self" (p. 213). Learning is a never-ending process. Rather than being a "citizen of the world," Hansen refers to the cosmopolitan-minded person as someone who "inhabits the world" open to new paradigms of knowledge and ways of living. Hansen connects cosmopolitanism to the "art of living" that fuses being responsive to the demands of justice toward others (morality) and the desire for self-improvement (p. 207). There is a "critical openness to the world with a critical loyalty toward the local." (p.208). While "the idea of a cosmopolitan education foregrounds individuality, it also foregrounds the uniqueness and integrity of community" (p. 208).

Cosmopolitanism enriches learners' sense of the world and highlights "cultural creativity" in its artistic, individual, and anthropological sense. There is a dynamic between local and global spaces:

Neither my community nor my own sense of personhood can survive unless others sustain their integrity as well. Thus I must develop a critical interest in others' efforts. One way to do so is to see beyond my own cultural inheritances and traditions by recognizing the very meaning of inheritance and tradition. Through education, I can come to see their place and manifold value. I can come to see that while other people and I may have our own distinctive inheritances they are not exclusive possessions but are an expression of human hopes and needs from which all can learn. (Hansen, 2008, p.212).

Cosmopolitan educational perspectives encourage a transdisciplinary exchange of ideas. Interdisciplinary thinking can be one avenue to open new channels of creative learning. Educators who immerse themselves in a variety of discourses and disciplines such as cultural anthropology, cultural geography, sociology, psychology and transnational literature can open themselves to new learning opportunities. Tamara Birk (2010) highlights the value of critical cosmopolitan pedagogy to "deterritorialize," unsettle and "rethink attachments to boundaries and borders, for these attachments often secure forms of identity and understandings of place that are essentialized and impliable" (p. 89). It is, Birk notes, vital to challenge intellectual rigidity and instead look to an alternative imagination where new possibilities unfold. In unique ways, each contribution in our specific issue does this.

Further, an amalgamation of many of the insights of our contributors, including tensions and ambivalences raised about intercultural encounters among all Canadian groups, Indigenous, non-Indigenous, immigrants, racialized and marginalized groups and individuals is a moral orientation to cultivate equitable, inclusive, just and fair intercultural encounters in all their forms and ethical obligations to others locally, provincially, nationally and internationally. It is an orientation that entails the key tenet of moral cosmopolitanism as advocated by its proponents such as Nussbaum (1996/2002), Appiah (2006), Brown and Held (2010), Van Hooft (2009), and many others.

George. J. Sefa Dei reminds us that change is not the same as progress and warns us against seeking false moral equivalencies. Dei highlights the ‘Indigenous colonial lens’ that fosters teachings of “powerful literacies, ontologies, and epistemologies to cultural, spiritual, psychic memories and ‘living forces’ that we can all learn from” (p. ?). He situates cosmopolitanism through “the Indigenous anti-colonial democratic lens” and its 10 principles (p. ) to disrupt the production of knowledge and the underlying hierarchies and structures of power immersed in Western ideologies, imperialism and colonialism. He argues for a cosmopolitan education that promotes ‘schooling as community’ by endorsing anti-Black racism, decolonization and Indigeneity as its key tenets. He highlights the importance of “Earth/Land-based teachings of relationality, sharing, reciprocity, connections, community building, social responsibility, ethics and accountability.” Dei concludes his article by providing insightful implications for the teaching of cosmopolitanism in the classroom toward radical transformation through the acknowledgement of the political nature of schooling and education.

Terry Wotherspoon and Emily Milne explore the intersections such as convergences and tensions between the goals and relationships of two educational priorities facing Canadian schooling: the promotion of global citizenship education and cosmopolitan education as well as the implementation of the TRC’s (2015) Calls to Action to enhance reconciliation between Indigenous and non-Indigenous peoples. The Calls to Action particularly urges the revision of Canadian curricula to incorporate Indigenous histories, perspectives, and experiences and acknowledge the harm of the Residential schooling on Indigenous students. The authors’ analysis of the responses of a public survey on schooling and reconciliation in Alberta and Saskatchewan identifies educational pathways shared by the reconciliation processes towards decolonization that are “historically and territorially grounded” and cosmopolitan education that fosters respect, meaningful cross-cultural dialogue, responsibility, and openness to diversity and the global human world while acknowledging the agency of Indigenous Peoples and marginalized groups (p. ). On the other hand, the authors point out to the superficial understanding and teaching of diversity and decolonization, an understanding or a dominant narrative that claims primacy of “the supposed sameness [of treatment] or equality expected of members of a wider nation or society” (p. ). The authors call for a vision of cosmopolitanism that disrupts these narratives and interrogates positionalities in relation to structures of power.

Ghada Sfeir seeks to make the case to endorse moral and cultural cosmopolitan pathways for Canada’s diversity. This can be achieved educationally, socially, politically, culturally and economically through national roundtable negotiations of the merits of cosmopolitanism. These negotiations would involve policymakers, scholars, students, curriculum designers, and educational stakeholders from various social, ethnic, religious, political, and cultural backgrounds. Despite the strengths of multiculturalism in Canada, Sfeir argues that 50 years of multiculturalism suffers in achieving social cohesion based on decolonization and reconciliation, and equitable, inclusive, respectful, and just intercultural encounters in the various facets of society across provinces and territories. She concurs with other scholars that, for many reasons, multiculturalism is a form of “racialized governmentality” and colonialism (Bilge, 2013, p. 163). To solidify her case for cosmopolitanism for Canadian diversity, she clarifies the distinction between multiculturalism and cosmopolitanism, and presents concrete examples of ongoing forms of discrimination, exclusion and marginalization of various groupings in Canada. She raises concerns that the challenges to moral and cultural cosmopolitanism are exacerbated by the political orientation in Quebec as exemplified in divisive policies, such as Bill 21, Bill 40 and Bill 96, that violate human rights and further marginalize underrepresented groups, Indigenous peoples, English-speaking communities and immigrants. On the other hand, she identifies federal and provincial anti-racist social and educational initiatives and



programs that have paved the way to move forward towards embracing cosmopolitan pathways for Canada's growing diversity. As Canada made history when it adopted multiculturalism, it is time Canada made history again by evolving to endorse moral and cultural cosmopolitanism that has also the potential to transcend the geographical borders, she argues.

Nineteen years later and using the lens of global citizenship, Kornelson reflects back on a single unexpected event of an international encounter between a Costa Rican host and one of Kornelson's students during a "high school global citizenship practicum trip to Pedrogosso, Costa Rica" (p.). The author seeks to explore the teaching/learning implications of this event for potential transformation based on the memory of the participating students and reflects on teacher's critical teaching responsibility. In his reflection, Kornelson draws, on Freire's notion of ethical responsibility in teaching that asserts teacher's responsibility to empower students to transform their world towards a better one based on justice and equity. He also draws on Saito's (2010) insights on how to bring awareness among his students that they are implicated in the dynamics of power underlying these connections in order to address exploitative social relationships. Kornelson shares students' memories of how this single event transformed their understanding of the world. Three themes emerged from these memories: "1. The development of a global perspective and identity; 2. growing awareness of global interconnectedness tied to a discriminating respect for diversity and difference; and 3. a heightened sense of agency and global responsibility" (p.). The author also shares interpretation of this teaching-learning experience in the context of teaching for global citizenship and assuming responsibility for this teaching moment.

Drawing from his background in theoretical physics and history, Humam Bishara Ghassib posits that different types of interactions can result in constructive or destructive outcomes. In physics and mathematics, a shift from equilibrium to disruption occurs when waves create a dynamic disturbance of one or more quantities. Ghassib explains that while intercultural interactions are more complex than mathematical or physical models, significant parallels can be made that are relevant to the present socio-political context in 2022. When one culture exerts hegemony over other cultures, the result can be conflict, misunderstanding, and chaos. Constructive cultural interactions are more likely to occur when individuals from different cultures feel valued and understood. "Any feeling of superiority by one culture over the other, for whatever reason such as military or material superiority, will lead to morally degrading, even heinous consequences" (p.). In contrast, an open mindset and empathic communication could be a catalyst to problem solving and the flourishing of knowledge in art, science, technology, and the humanities. Ghassib refers to an enlightened leader during the "Golden Age" of the Arab-Islamic civilization (8<sup>th</sup> to the 14<sup>th</sup> century) in his essay. The leader al-Ma'mun (813-833) encouraged the study of astronomy, cartography, mathematics, and medicine. During his time, the Arabic language was transformed from a language of poetry and literature to a language of science as well. From an educational perspective, the ideas in this article emphasize the importance of creating learning climates that offer more opportunities for students (e.g., through field trips, virtual learning, active listening, inquiry, cultural exchanges, transcultural and transdisciplinary studies, etc.) to expand their world view. New information and a challenge to one's perspective are not viewed as "threats" but rather, they are viewed as opportunities to enrich existing world views.

Roland Persson calls for realistic expectations of cosmopolitan education and its impact on practice such as shifting minds and shaping learners' attitudes. The author argues that the world is driven by the dynamics of global knowledge economy emphasizing individualism and competitiveness and founded "entirely on *transactional* values and objectives" (p., emphasis in original) devoid of any interest in human differences and needs. The existence of conflicting values and inherited human nature are further obstacles to the fostering of moral values. The author strongly argues that cosmopolitanism has evolved to "become entirely *utilitarian* without including any moral obligations" (p., emphasis in original). Education has lost its intrinsic value to be dominated by the global knowledge economy. The author concludes by recommending that our effort to teach moral values should be based on dialogue and information and broadened to engage parents and the wider society that has an impact on the students' identity.

Donald Ambrose and Valerie Ambrose present a panoramic perspective on conceptions of giftedness and talent development. New insights and understandings can be gleaned from an interdisciplinary perspective. They discuss the problem of “dogmatic insularity” and discuss the value of understanding the nuances of high ability, creativity, giftedness, and talent from multiple academic disciplines. Alternative paradigms of knowledge and solutions to the pressing problems of our time require complex interdisciplinary syntheses of insights. Ambrose and Ambrose write that, ignoring insights from foreign disciplines is unwise because much can be gained from interdisciplinary work. First, interdisciplinary searches for insights about culture can turn up discoveries in fields such as cultural anthropology, political science, history, and ethical philosophy that could reframe some of the ideas we have about giftedness, talent, and creativity. (p.)

For example, drawing on interdisciplinary scholarly insights on the dimensions of culture, Ambrose and Ambrose warn us against ignoring the fluidity and flexibility of the dynamics of culture across various groups in defining giftedness and framing gifted education. The way cultural dimension is understood mainly by the dominant culture has a wide range of implications. These include “misdiagnosis” of the talent of minority students by the dominant culture and its talent-screening processes and experts (p.); perplexity in identity formation of talented students from a minority culture; gap in minority students’ “immersion in the mainstream culture, which prevents them from accessing the mythological archetypes of that society” (p.) and its established patterns and values for conformity; and application of gifted talent to either “redress large-scale injustices” (p.) or cause largescale harm to the world as did Hitler. The interdisciplinary field of cognitive science, note Ambrose and Ambrose, combines contributions from psychologists, linguists, neuroscientists, philosophers, artificial intelligence researchers, and anthropologists. This timely contribution asserts the importance of exploring multiple paradigms of knowledge that traverse the humanities, science, medicine, and social sciences.

## Looking to Arts-based Pedagogies for Inspiration

Viewing works of art from alternative and diverse vantage points can enrich learning experiences (Blackburn Miller, 2020; Greene, 2007; Lipson Lawrence, 2008; Magro, 2022, in process). A 19<sup>th</sup> century landscape painting by John Frederick Kensett (Figure 2), for example, can be viewed from one perspective as a stunning picture of the lush Hudson Valley. How have the geography, the people, the animals, and the environment been altered as a result of colonial settlements throughout the centuries? How have ancestral homelands be disrupted, transformed, and perhaps destroyed over time? Curators at New York’s Metropolitan Museum of Art (2022) emphasizes the importance of reassessing works of art from an Indigenous perspective. The Metropolitan Museum of Art In New York, curators emphasize the importance of counter and alternative narratives that critically challenge Euro-American perspectives. Indigenous artistic and historian Bonney Hartley (Stockbridge-Munsee Mohican) provides her insights into Kensett’s painting of the Hudson Valley (Magro, 2022):

To me, every bend in the Muhheacanituck (Hudson River) is a beloved view. It is a fertile, life-giving place where Mohican ancestors cultivated bountiful harvests and enjoyed tranquil canoe journeys downriver to exchange news, game, and other gifts with their Munsee kin. It is a sacred landscape from which our surviving community continues to derive pride and meaning. It is our namesake, the Muhheacanituck, the waters that are never still. It is home.

The fort's presence is a reminder of the colonists' need to defend lands that were not their home. Today that tension is still present even if the forts are not. Every day we confront this truth as we work to protect burial places and other sacred sites. The theft is still unresolved. (Metropolitan Museum of Art, <https://www.metmuseum.org/about-the-met/collection-areas/the-american-wing/native-perspectives>).

We have a number of articles in this special issue that highlight new research initiatives and perspectives in arts-based pedagogies. These articles explain deeper level learning through art and art as a catalyst for personal and social change. Arts-based pedagogies extend our understanding of creativity and learning beyond the traditional walls of the classroom of a school or college. Our

contributors highlight the way that meaning can happen by means of encounters not just with traditional texts, but with works of art (paintings, collages, photography, film, etc.). Art can be a catalyst to challenge, trouble, and transform existing ways of thinking that may limit or constrain. Artistic ways of knowing tap into affective knowing, imaginal, symbolic, and spiritual dimensions of knowing. Maxine Green (1995) writes that “encounters with the arts can never be endpoints; they may challenge us to new encounters in experience” (p. 149). The teaching of art and aesthetics can deepen our understanding of life and can thus lead to new perspectives (Magro, 2022).

John Frederick Kensett. Hudson River Scene, 1857. Oil on canvas, 32 x 48 in. The Metropolitan Museum of Art, New York. From: [www.metmuseum.org](http://www.metmuseum.org)



**Figure (2)**

Courtesy: Metropolitan Museum of Art (open access website), New York. Gift of H. D. Babcock, in memory of his father, S. D. Babcock, 1907 (07.162).

Books like Esi Edugyan’s (2021) *Out of the Sun* highlight the importance of considering stories and narratives that are at the margins. She suggests that it is important to bring these stories into centrality. It is important to appreciate “overlooked narratives” (p. 3). Edugyan’s “part memoir, part travelogue, and part history” centres around African stories with a context of critical race perspectives, Edugyan’s message has wide-ranging applications. She writes:

We speak so much about the ‘universality’ of being human, about the similar things that connect us. I don’t want to lose sight of that. But in some ways, such talk camouflages the problem of difference—not difference itself, but our diminishment of it. It can be just as illuminating, I think, to look at the opposite. This year of lockdowns, and sickness has starkly revealed the gulfs between our lives. Experiences divide us, uneven access to necessities and comforts, different childhoods, traumas, faiths. If we wish to understand each other, we must first acknowledge the vastly unequal places from which we each speak, the ways some have been denied voices when others are so easily heard. (Edugyan, 2021, p. 2)

Along similar lines, writer Robyn Maynard and artist and musician Leanne Betasamosake Simpson (2022) began writing each other letters during the pandemic. Their letters grew into a powerful exchange about the history of slavery, colonialization, ecological destruction, and permanent and non-human health crises. Kelly (2022) writes that in their book *Rehearsals for Living* (Maynard &



Simpson, 2022), histories and collective memories of Black and Indigenous people are braided together in a way that establishes a basis for solidarity and a visionary plan for a more democratic and life-sustaining world. Kelly writes that Maynard and Simpson are not “mere dreamers” and that “they understand that the work of building the new world is no luxury—and that our very survival depends on turning dreams of decolonization and abolition into action” (Kelly, 2022, p. 273). Maynard and Simpson ask what it means to try “to build worlds that affirm, rather than destroy life” (p. 25). Simpson writes that she wants to live in a way

“that doesn’t cause the extinction of vast numbers of plants and animals. Where extractive economies are not the norm and where capitalism is not assumed to be permanent. Where there are communal and embodied ethics and practices that make slavery and colonialism unthinkable, where one hundred musicians show up at busy intersections and no one is surprised” (Simpson, 2022, p. 199).

In this Issue on creative learning, Stephanie Mason and Rachel de Condé explore working spaces that both permit and resist creativity. Their research is presented in the form of a dialogue/conversation that was prompted by the changes and adaptations that they had to make as educators during the Covid-19 pandemic. Mason and de Condé explore their adaptation during this unprecedented time. The authors highlight dimensions of creativity, spaces for learning, imagination, identity, and being in the world. How can the educator as artists flourish when there are barriers and restrictions that inhibit creativity and self-expression? Disorienting dilemmas like the pandemic can challenge educators to explore new opportunities and spaces for creative learning. Mason and de Condé integrate spiritual, emotinal, artistic, and imaginal ways of knowing and highlight the importance of educators being able to access and nurture these dimensions, particularly during times of crisis.

Artistic expression can facilitate self-expression and social/personal agency. Art making, as Lipson Lawrence (2005) notes, is a form of experiential learning that can be a catalyst for learning and motivation across disciplines. In this issue, Bev Hayward draws on her experiences to explore pedagogies of possibilities as an artist educator. Her work exemplifies the importance of cosmopolitan education as extending conceptions of knowledge and creativity with an ethos of greater inclusivity. Hayward writes cosmopolitanism can be viewed as “both a method of (re) searching as well as a lens through which the data gathering processes are considered” (p. ). As an educator, Hayward writes that it is vital to hear a “whole array of stories” that reflect complexity and difference (p. ). She draws upon a continuous conversation that she had with a colleague as the two tried to navigate an unfamiliar terrain in an academic environment that privileged the dominant narratives of White men. These conversations also formed a foundation for her Ph.D. thesis. With art and narrative, Hayward presents an intercultural exchange between two artist educators. Her textile art is part of an art exhibition that has created a “space of resistance for rebellious women to actively destabilize the dominant discourses of the academy and the artworld” (p. ). Hayward refers to the work of Kwame A. Appiah in emphasizing the need to bring marginalized stories through varied artistic and literary texts into the forefront:

Folktales, dramas, opera, novels, short stories; biographies, histories, ethnographies; fiction or non-fiction; painting, music, sculpture, and dance: every human civilization has ways to reveal to us values we had not previously recognized or undermine our commitment to values that we had settled into” (Appiah, 2006, p. 30).

Hayward’s contribution highlights the importance of art and narrative as a form of embodied struggles and resistance with a focus on new ways of understanding, knowledge creation, and transformative learning journeys.

Kay Johnson provides critical insights into the value of arts-based pedagogies from a settler-colonial context. She presents a detailed analysis of the message conveyed by Charlottetown’s (Prince Edward Island, Canada) commemorative bronze statue of Sir John A. MacDonald, Canada’s first Prime Minister and chief proponent of the destructive Indian Residential School System. Johnson notes how the statue’s friendly, seated posture appears to welcome visitors to pose beside on the bench



for a photographic opportunity. Lately, however, Indigenous historical researchers and artists such as Kent Monkman have joined the counter-narrative claiming that MacDonald's legacy has established long-term negative relationships with Indigenous peoples, by means of .... "control, dispossession, assimilation and even starvation" (p. ). Official response to demands for the statue's removal was initially reluctant, but the statue has now been removed, as have similar statues elsewhere in Canada. Johnson suggests how commemorative artwork can help establish positive rather than negative group relationships.

Francisco La Rubia Prado explores the meaning of "spectacle" as a way of exploring the important power of art as a social movement and catalyst for creative expression and transformative change. For La Rubia Prado, spectacle involves art productions that are designed to "unite people in public space" that include cities, the countryside, and coastal venues (p. ). He describes in detail four categories of live and virtual art-centered spectacles produced by the British group Artichoke. Art is taken away from the traditional art gallery or museum settings and into a wider reaching social context. The social art spectacles center on historical events such as London's Great Fire of 1666; the conflict in Northern Ireland; cultural identity expressed in the Medieval Lindisfarne Gospels; and, a variety of light, fog, and sound installations. Participation is encouraged through multi-sensory experiences and a recollection of historical events. The experiential events are informed by elements of creative play and ritual. These public works of art can be an invitation to awareness, dialogue, shared experiences, new perspectives, and problem solving. Through a common purpose, the problems we face as individuals and society can be resolved.

Jakob Nørlem and Nikolaj Stegeager describe the emergent properties of an art talent environment. They present an empirical study of young artists' experiences within a talent development program. Their research draws upon systems thinking and a holistic ecological approach to talent development. They based their study on interviews with six young artists. The authors emphasize that in Scandinavian countries like Denmark, art, music, dance, literature, painting, and film are recognized as important and valuable. Engagement in the arts is a precursor to creativity and holistic learning. Opportunities and access are encouraged. Too many educational systems (world-wide) do not value creative and artistic expression and yet, as writers like Lynn Newton and Douglas Newton (2020) suggest, teaching for creativity and the arts can enrich science, mathematics, engineering, and technological innovation. This article provides valuable and timely insights into the importance of encouraging artistic literacies with all learners. Nørlem and Stegeager highlight the importance of effective educational program planning and organizational development in creating and nurturing a learning climate where youth can develop their artistic abilities. The authors integrate systems theory in writing about the importance "ecosystems" of learning are to dynamic talent development and creative learning. Norlem and Stegeager write that "living systems are constantly in a state of becoming. A system never stays the same; rather, it is constantly changing due to its interactions with its surroundings" (p. ). This idea has implications beyond the classroom so that "every member of a community is simultaneously a contributor and a learner" (p. ). The authors' research is consistent with the development of a cosmopolitan curriculum that is dynamic, transdisciplinary, and holistic.

Rachel Simpson, Douglas Newton, and Lynn Newton highlight the importance of preparing teachers to understand and apply creative teaching and learning practices. In "Developing Creative Teaching Skills in Pre-Service Teachers" they explain that curiosity, openness, flexibility, metacognition, problem solving, and "creative habits of mind" are required to fully engage successfully in the world today. Learning is multi-faceted and teacher candidates who are more awareness of creative learning processes are more likely to apply learning strategies and assessment approaches that encourage engage and interaction. Learners can become "creative interpreters" of texts. Simpson, Newton, and Newton (2022) emphasize the importance of "breaking free from unproductive practices" that would lead to a more dynamic, purposeful model of teaching and curriculum development that is evolving. Building on dimensions of Jack Mezirow's (1991) theory of transformative learning and perspective transformation, the authors' study aimed to prepare, develop, and test a teacher development package that highlighted specific dimensions of creative teaching.

Simpson, Newton, and Newton emphasize the importance of teachers being able to role model creating thinking and learning. In order to do this, more professional opportunities are needed so that teachers can explore their own conceptions of creativity and creative teaching. Perspectives taking, a greater awareness of the context of ideas, and developing a greater insight and understanding of strategies such as Inquiry Learning and problem-based learning, developing essential and open-ended questions, multi-modal assessment, self-directed learning and learner-centered teaching are examples of creative teaching approaches. This study by Simpson, Newton, and Newton has important implications for the design and curriculum content of teacher education programs. Valuing and integrating dimensions of creativity and problem solving with more specialized workshops and courses can enrich pre-service and in-service education today.

Joseph Renzulli summarizes the various approaches to the education of gifted students developed over the last 50 years. He distinguishes between “lesson-learning giftedness” and “creative-productive giftedness” (p. ). The former approach relies on IQ and other formal tests to identify giftedness, while the learning programs themselves are based on prescribed lessons and minor deviations from a curriculum requiring students to acquire, store, and retrieve information. On the other hand, a “creative-productive giftedness” approach exemplified by the Enrichment Triad Model encourages students to develop original ideas, based on first-hand inquiry, which can be applied to real problems that have an impact on target audiences. Type 1: General exploratory experiences; Type 2: Training in how to develop a creative thinking and problem-solving mindset, and Type 3: Individual and small group investigation of real problems.

Julia Delgado explores the way guided viewing of films can be used as an intervention with gifted adolescent girls who are with identity and self-esteem issues. Contemporary films are very accessible to most adolescents today. She explains that films are a powerful artistic medium that can elicit discussion, empathy, and awareness. Films can “touch our emotions, ignite our imagination and curiosity, and establish lifelong memories” (p. ). Her article provides useful suggestions for educators who wish to apply guided film viewing strategies to help learners who are reluctant to read or who have emotional and social challenges. Students can identify with the main protagonists and relate their own experiences to the screen characters’ experiences. Essential questions, critical incident analysis, Art, collage, dramatic role playing, poetry writing, journal reflections, and prequels or sequels are learning strategies that can be integrated to enrich discussions and multi-modal learning. Specific films that have been used successfully with adolescent girls are included in her article.

Saana Hemingway’s article highlights the importance of greater inclusion and diversity in education. Too often academically talented students in the U.S. experience financial hardship and other barriers that interfere with their pursuit of higher education. Saana Hemingway provides a useful and informative synthesis of the research in this area. With greater resources and supports, more underserved learners would have opportunities to complete higher education degrees. Her article emphasizes that while positive changes have been observed, more could be done to ensure access and opportunity for all learners.

Steve Van Bockern writes about the importance of working with disenfranchised youth from an asset perspective. Like Hemingway, the author emphasizes the need to reduce and remove situational and institutional barriers that erode learning opportunities. Early attempts to assist children with academic or behavioral problems were based on an eclectic mix of inconsistent strategies, often punitive or so mutually contradictory that they left problems unresolved. The professional response to this “conflict and chaos”, notes Van Bockern, led to the development of Evidence-Based Practices (EBP), using scientifically specialized, laboratory-based models to measure the effectiveness of interventions (p. ). Realizing that “statistical significance does not mean practical significance,” the authors devised an alternative Circle of Courage, which combines selective findings from contemporary research, from practice-based early work with troubled youth, and from the notion of Circles of Respect derived from Indigenous cultures (p. ). The Circle of Courage embodies four growth needs essential to human well-being at any age and for any culture: Belonging, Mastery,

Independence, and Generosity. Van Bockern describes in detail some of the diverse interventions most likely to support these four components.

Colleen Dawson analyzes the state of inclusive education from the prism of neurodiversity. She explores the implications and perspectives for neurodiversity paradigms. In essence, neurodiversity refers to the range of differences in individual brain function and behavioral characteristics. There is a range of normal functioning among the human population and it is vital for educators to be aware of this diversity. There are profound implications for teaching and learning. Future research considerations are provided potentially adding to the literature about the implications and perspectives for neurodiversity paradigms. Drawing on her extensive teaching and administrative experiences with culturally diverse children and youth, Dawson provides a theoretical and practical framework that address the way historical systemic and institutional barriers to inclusion can be reduced and removed. Dawson writes that it is still “a very long road” to shift and transition the narrative from “inequality to inclusion” (p. ). Teachers’ beliefs about neurodiversity and learning are key and “by taking the time for self-study and learning about one’s values and beliefs, both implicit and explicit, we can begin to learn how we may contribute to systemic oppression within our schools” (p. ). It is from this awareness and empathy that changes can occur.

Helen Lepp-Friesen extends our understanding of these tensions in her article “We are all Human Beings” (p. ). Drawing upon her teaching experiences teaching writing classes in prison classrooms, Lepp-Friesen provides important insights into the intrapsychic and interpersonal dynamics of teaching and learning. What connects us as humans? How do we break down barriers that marginalize, isolate, and stigmatize others, particularly those who have been deemed as outcasts by some in society? Lepp-Friesen emphasizes the importance of essential skills that are too often underestimated in the art and science of teaching: awareness, empathy, intrinsic motivation, and ability to communicate across cultural, educational, gender, and social divides. She integrates theoretical perspectives from critical pedagogy and theorists such as Paulo Freire, bell hooks, Henry Giroux, and Peter MacLaren. Lepp-Friesen’s article includes a reflective analysis of the adult learners she worked with in prison: “Looking at students in the eyes and addressing by name is all part of making the writing classroom a positive place where students are treated like human beings” (p. ). Who is capable of redemption? She refers to a powerful quotation from Bryan Stevenson’s (2015) book *Just Mercy: A Story of Justice and Redemption*:

Proximity has taught me some basic and humbling truths, including the vital lesson: Each of us is more than the worst thing we’ve ever done. My work with the poor and incarcerated has persuaded me that the opposite of poverty is not wealth; the opposite of poverty is justice. Finally, I’ve come to believe that the true measure of our commitment to justice, the character of our society, our commitment to the rule of law, fairness, and equality cannot be measured by how we treat the rich, the powerful, the privileged, and the respected among us. The true measure of our character is how we treat the poor, the disfavored, the accused, the incarcerated, and the condemned (p. 188).

## Conclusion

Cosmopolitanism describes a way of “moving in our complex world of different persons” and societal forces that does not eliminate contradictions, tensions, or predicaments” (Hansen, 2013 (???), p. ). Social justice and genuine inclusivity are dependent upon “a great need for generative institution-building, as well as political and economic reform that can lead to more just arrangements that what we witness world-wide today” (Hanson, 2013, p. 45). Collectively, the articles in this volume point to the importance of developing critical pedagogies that enrich and encourage imagination, creativity, agency, and becoming within new spaces for teaching and learning. The articles in this special edition reflect key elements of creativity and the search for new ideas, imaginative teaching, learning innovation, and breakthroughs that advance the enterprise of teaching and learning immersed in universal concepts of justice, diversity, equity, inclusivity, openness, global and local interconnectedness. The theoretical papers in our special issue highlight the “spirit” of



cosmopolitanism in the quest to address the challenges and barriers we face as a society and world community while at the same time, providing educational pathways that can lead to problem solving and transformative change.

Nicolaes Visscher (1618-1679) & Berchem, N. P. (1621/22-1683). *Orbis Terrarum Nova et Accuratissima* ( translated: “new and very accurate view of the world:). 1658.



**Figure (3)**

Courtesy: Wikimedia (Creative Commons/Public Domain Access).

[https://upload.wikimedia.org/wikipedia/commons/6/6c/Orbis\\_Terrarum\\_Nova\\_et\\_Accuratissima\\_Tabula\\_by\\_Nicolaes\\_Visscher%2C\\_1658.jpg](https://upload.wikimedia.org/wikipedia/commons/6/6c/Orbis_Terrarum_Nova_et_Accuratissima_Tabula_by_Nicolaes_Visscher%2C_1658.jpg)

(Engraved double-hemisphere map of the world by Nicolaes Visscher in 1658. Border decorations of mythological scenes, drawn by Nicolaes Berchem, showing Zeus, Neptune, Persephone, and Demeter).

The antique map of the world (Figure 3) featured here might be used to symbolize our global interconnectedness. Different world maps throughout the ages also point to landscapes that are shifting, changing, and transforming with the production of new knowledge and fusion of cultural patterns that are fluid, porous, and transient or ever-lasting. Similarly, the educational landscape continues to shift and transform. Maps are intended to show direction and location to evolve and change as we come to grips with a world that is “a startling world of uncertainty, a world saturated by unknown complexities of future sustainability” (Rautins & Ibrahim, 2011, p. 25) and perturbing social conditions such as terrorism, poverty, violence, and economic and environmental crises) and educational pedagogies that are still oppressive. It is our hope that the articles in this special issue will inspire and inform whether it be by integrating anti-racist curricula, arts-based pedagogies, inquiry, and experiential learning initiatives. We need to imagine new possibilities that integrate pragmatic and visionary



strategies. As many of the articles in this volume suggest, we need to honour diverse ways of knowing by creating motivational, socially just, respectful, self-directed, and collaborative spaces where learners can thrive.

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