

Chapter 13

The Atlas and the Purple Crayon: “Purple Mapping” and Place-Based Education in Geography Teacher-Training Studies and Practice



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13.1 Introduction

It was Thursday noon at the Khan in Hatzeva,¹ towards the end of an academic course, which is a desert workshop called “Journey”.² The task: a symbolic processing of a group-building process during the workshop. The instructions were to represent the group experience in the trip, with the help of various objects, such as ropes and toys, that were spilled out onto a large mat. In two groups, the students picked the accessories they would use to tell the story of the journey that had just ended, using above objects to give it shape, character and meaning. After about half-an-hour the groups started to present their telling.

In the first group, each student presented a section of the trip, giving each object a symbolic meaning. The rope snaking across the floor depicted the route. Twisting like a river of Zin,³ curving into a loop at the cistern, rising to the table like a mountain spur, descending into the creek and closing to a circle. The objects were placed

¹ Desert accommodation complex located in Moshav Hatzeva.

² The course includes four days of hiking in a rugged desert area in the eastern Negev. The author of this article is one of the three facilitators leading this workshop in the field.

³ Zin is an ephemeral stream located in the eastern Negev desert in one of the most popular hiking areas in Israel.

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along the rope, signifying remarkable events in the construction of the group along the way. A pile of stones marked the beginning of group formation, the hiking shackles reflected the formation of commitment between the people, the badminton shuttlecock symbolized the team's power to overcome challenges, and so on. The rope, objects and stories formed a kind of map, illustrating a significant educational process that was intertwined with the basin of the Zin river, the geographical area where the course took place. Each speaker described their personal part in the formation of the group. The rest listened deeply. It was thrilling.

We all moved to the other side of the Khan to see the second group presenting. The rope was laid casually on the mat, with no clear shape and no objects around it, except for a pouch containing pebbles. Wasn't the group inspired? Suddenly, they stood along the rope and lifted it. According to the rhythm of a stone tapping on the floor, they began a group dance while holding the rope. Each student had a role in the group performance: movement, reading a passage from the journey diary, singing, acting. The group story was embodied in powerful movement, connecting the participants' experiences with the hiking space: the cliff, the ascent, the view from the summit to the horizon. A three-day field workshop danced in the body of the group through dynamic mapping of the important geographical anchors and social events that established them as a group. Tears of excitement stood in our eyes.

What is the secret of the method which delivered the components of the educational process so powerfully? In this chapter I propose as a possible explanation the concept of "purple mapping". It is a geo-reflective tool that allows dynamic and creative observation of the internal landscape, the external landscape and countless meeting points between them. I argue that purple mapping can be used as a leading tool in Place-Based Education (PBE), which in my view, can introduce a new pedagogical dimension into education in general and geography studies in particular.

In the next sub-chapter, I will introduce the idea of purple mapping, which corresponds with two images taken from two famous children's books: the Atlas and the Purple Crayon. The Atlas is the "Big Book" that appears in Antoine de Saint-Exupery's *The Little Prince* (1959). The purple crayon appears in Croquet Johnson's "Harold and the Purple Crayon" (1955). The first image represents the old order in the world of mapping and geography, and the second image takes this issue to new horizons. Later in this paper I will present examples from several courses that are taught as part of a Geography teacher training program at Kaye College.

13.2 Between Two Images: The Atlas and the Purple Crayon

Geography is perhaps most closely associated with the systematic scientific efforts to represent space accurately. However, despite the great influence of maps on our spatial imagination, they are not entirely accurate representations of space (Monmonier, 1991). Authors of children's stories preceded geographers by about four decades in

recognizing the gap between the seriousness, even the arrogance, inherent in scientific mapping projects and the political-cultural-ideological bias inherent in the products (Crampton, 2010).

With the advent of critical geography of the late last century, geographers taught us that alongside the effort to scientifically and accurately represent the space, the mapping project in modern history informed and accelerated colonial occupation and assisted in a variety of ways to establish the hegemonic forces (Cosgrove, 2008; Sparke, 1998; Wood & Fels, 1986). It is not by chance, after all, that the “picture of the world” engraved in the imaginations of billions across the globe reflects the prejudices of Northern mappers, with Europe “on top” while the relative size of the South is small (Pickles, 2004). The interpretive move inherent in mapping, its shortcomings on the one hand and the potential inherent in it for giving voice to weak social groups on the other, developed only after the “cultural turn”, towards the end of the century (Harley, 2002).

The tension between the objective-natural concept of mapping and the interpretative-critical approach is reflected in this article in the tension between the image of the atlas and the purple crayon. The first image, the atlas, is presented in the dialogue that takes place between the Little Prince and the old Geographer on the sixth planet (Saint-Exupery, 1959, Chap. 15). The dialogue is nothing but a mutual inquiry—the geographer, the one who “never leaves his office”, examines the information that the Little Prince brings (as for the planet he came from) and vice versa:

“Where do you come from?” the old gentleman said to him.

“What is that big book?” said the little prince. “What are you doing?”

“I am a geographer,” said the old gentleman.

“What is a geographer?” asked the little prince.

“A geographer is a scholar who knows the location of all the seas, rivers, towns, mountains, and deserts.”

...

“Your planet is very beautiful,” he said. “Has it any oceans?”

“I couldn’t tell you,” said the geographer.

“Ah!” The little prince was disappointed. “Has it any mountains?”

“I couldn’t tell you,” said the geographer.

“And towns, and rivers, and deserts?”

“I couldn’t tell you that, either.”

“But you are a geographer!”

“Exactly,” the geographer said. “But I am not an explorer. I haven’t a single explorer on my planet. It is not the geographer who goes out to count the towns, the rivers, the mountains, the seas, the oceans, and the deserts. The geographer is much too important to go loafing about. He does not leave his desk.

...

The geographer was suddenly stirred to excitement.

“But you—you come from far away! You are an explorer! You shall describe your planet to me!”

And, having opened his big register, the geographer sharpened his pencil. The recitals of explorers are put down first in pencil. One waits until the explorer has furnished proofs, before putting them down in ink.

“Well?” said the geographer expectantly.

“Oh, where I live,” said the little prince, “it is not very interesting. It is all so small. I have three volcanoes. Two volcanoes are active and the other is extinct. But one never knows.”

“One never knows.”

“I also have a flower.”

“We do not record flowers,” said the geographer.

“Why is that? The flower is the most beautiful thing on my planet!”

“We do not record them,” said the geographer, “because they are ephemeral.”

“What does that mean – ephemeral?”

“Geographies,” said the geographer, “are the books which, of all books, are most concerned with matters of consequence. They never become old-fashioned. It is very rarely that a mountain changes its position. It is very rarely that an ocean empties itself of its waters. We write of eternal things.”

...

“My flower is ephemeral,” the little prince said to himself, “and she has only four thorns to defend herself against the world. And I have left her on my planet, all alone!” That was his first moment of regret. (Saint-Exupery, 1959, pp. 35–37)

The “big book” on the geographer’s desk is an atlas, in which geographical knowledge is written and assigned. This knowledge is the product of the exclusive expertise of the old geographer who knows the places of all things. Only after a careful examination of the validity of their memories and the moral level of the explorers, does the geographer write the knowledge in an atlas and seal it in ink. This knowledge then acquires the status of eternal knowledge. Descriptions of changing, moving, and “ephemeral” elements, in fact, everything that is alive is excluded from this great book. From the point of view of the Little Prince, the old geographer shows a complete lack of interest in what, for the Little Prince, is “the most beautiful thing” on his planet, the center of the prince’s subjective-emotional world: his rose, his great love, whom the crisis with which leads the Little Prince to embark on his inter-planetary journey.

If the atlas is the image of an organized, authoritative world, the purple crayon is the opposite image of spatial knowledge production. In the children’s book *Harold and the Purple Crayon*, Harold, a little boy, embarks on a nocturnal journey by the light of the moon, holding a purple crayon. Until Harold begins to move in space, there is no space. The purple crayon creates the places Harold wishes to go to. Everything that Harold draws with his purple crayon “becomes reality”: a path, a mountain, a tree, a dragon, a pie, an ocean, a city, and finally his bedroom. Moreover, as Harold creates space while moving, he also reflects his changing inner self: his mood, his feelings, his dreams and his desires.

The theme of the story ranges from stability to “getting lost”, from certainty to uncertainty, between the expected and the surprising, between Harold’s private bedroom and the waves of the ocean:

He made a long straight path so he wouldn't get lost. And he set off on his walk, taking his big purple crayon with him. But he didn't seem to be getting anywhere on the long straight path. So he left the path for a shortcut across a field. And the moon went with him. The shortcut led right to where Harold thought a forest ought to be. He didn't want to get lost in the woods, so he made a very small forest with just one tree in it. It turned out to be an apple tree. The apples would be very tasty, Harold thought, when they got red. So he put a frightening dragon under the tree to guard the apples. It was a terribly frightening dragon. It even frightened Harold. He backed away. His hand, holding the purple crayon, shook. Suddenly, he realized what was happening. But by then, Harold was over his head in an ocean. (Johnson, 1955, pp. 2–18)

At the end of the journey, the purple crayon and Harold return home, to the spatial-narrative starting point—that is, to Harold's familiar, welcoming room. In the concluding scene, Harold's grip on the purple crayon weakens, the purple crayon drops to the floor, joining other crayons colors and paints at the end of the day. Like the drop of the purple crayon, "Harold dropped off to sleep". The last illustration shows a child sleeping in his bed, reinforcing the dream dimension of the whole story.

13.3 Purple Mapping

According to the classical geographical approach, a line drawn on the map reflects conditions prevailing somewhere in the world (Kitchin et al., 2011). The purple crayon goes one step further: the line drawn not only reflects reality, but actually creates it, uniting map and space. At the same time, this line represents Harold's inner psychic reality. The term coined here—purple mapping—is meant to allude to this inner-outer unity, as well as to other principles.

One of these is the right to the map,⁴ which in purple mapping is given to all. The atlas, a grotesque image in *The Little Prince*, is a sealed, seemingly closed signification of spatial-geographical mapping. It is the product of an objective epistemology based on a systematic methodology, mastered by a professional geographer. In the context of the contrast between the world of adults and the world of children, one can see in the atlas a representation of the world of adults and of their ways of producing scientific knowledge. It is a sorting and cataloging device, rational and unswayed by emotion, fortified by striving for absolute (as possible) truth, that approves, scores and incorporates those elements that meet its criteria, and filters out whatever does not. However, this world is indifferent to the child's inner, subjective, emotionally rich world. The purple crayon, in contrast, is an unrealistic device that combines imagination, dream, mobility and fantasy. Purple mapping challenges the knowledge of the scientifically constructed adult world by giving the "mapping power" to untrained children who map, as they create, the small and large things which are relevant to them.

⁴ In correspondence, of course, with Lefebvre's 'Right to the City' (Lefebvre, 1996).

The second principle proposed by purple mapping is the emphasis on process rather than product. In contrast to the sanctification of the map, as a complete product that represents space in modern geography, the process by which the purple crayon maps and produces space and place does not accumulate into any static reality. It is an ongoing and open mapping process. As such, using purple mapping makes it always possible to draw an alternative landscape. Furthermore, in emphasizing the processes, new possibilities are added for a flexible, variable and fluid representation of the space. Thus, purple mapping may occur through speech, body movement, music or entirely within the imagination.

The third principle of purple mapping is that its value stems entirely from human creativity. Without the hand that holds the crayon, the magic fades. And like any other deep creative process, purple mapping embodies and reflects emotions and feelings. The main interest of purple mapping, so to speak, is anything that encourages curiosity, wonder and reflectivity.

The atlas, then, symbolizes conventional, scientific mapping, alienated, complete, a mapping that is the work of adults and professionals. Children's literature, on the other hand, offers the concept of purple mapping, characterized by a rhizomatic construction of spatial experience and knowledge. It is drawn by a wandering child, and follows the Little Prince's perception that "one never knows". This is not a product-oriented mapping rather a process-based practice of doing. It asks, is open, and does not seal, combining the exterior landscape with the interior one. It is a learning process of the outside, which takes place in the world itself, rather than in an office with a desk, a laboratory or a class, locales that imply a closedness to the world. Purple mapping is a creative process that invites and allows a child, Harold, and basically everybody else, to develop their imagination and dreaming ability in order to get to know the outside world as well as the inner self. Whereas the Little Prince leaves the old geographer's glorious planet without seeing it, much like the geographer himself, such is the power of geography, purple mapping created for Harold a place and sense of belonging.

13.4 The School as a Non-Place: The Spatial Critique

The importance of purple mapping as a characteristic of Place-Based Education (PBE) stems from the crisis in conventional education, one dimension of which is institutionalized isolation, which separates learning from the environment and from the local community (Sobel, 2004). In general, it can be said that the typical modern school is usually designed as a compound which is distinct from its social and natural environment and in many cases surrounded by a fence or a wall (Hecht, 2005).

Within the classroom, a common pedagogy has been developed over the generations, based on the transfer of knowledge from top to bottom (Glassner & Back, 2020). Meanwhile, out-of-class learning has become increasingly rare over the years. City tour, annual trip and the like are usually the exceptions that prove the rule. Architecturally, the typical modern school is planned and designed as a facility that represents

and encourages values such as efficiency, uniformity and hierarchy. On an institutional or class scale, the design contributes to maximum control and supervision over the learning process (Hecht, 2005).

The principle of zoning regulation also dictates the internal organization of school spaces: the study complexes (classrooms) are usually separated from the areas of operation and control as well as from the intermission areas (courtyard, soccer field). A large clock and a deafening ring regulate the dimension of time in the institution. In terms of Edward Relph's approach (Relph, 1976) the archetypal school is designed in such a way that may evoke an inauthentic sense of place and therefore is likely to be experienced as a "non-place" (Gullov & Olwig, 2003).

Moreover, such spatial-educational structures are detached from the daily pulse of society—the spaces and places in which "real life" takes place (Dewey, 1959). Indeed, Vygotsky (1930/1978) claims that such a structure can only promote abstract-theoretical learning because meaningful experiential learning is only possible if the learners participate in real social activities that take place in situ. According to Vygotsky (ibid.), in the absence of an experiential and multi-sensory dimension of education, so dominant in the construction of knowledge in pre-modern human history, modern education remains soulless.

13.5 Place-Based-Education (PBE)

As a possible alternative to the educational conditions described above, the "Place-Based-Education" approach, a term first coined by John Elder (Elder et al, 1998), attaches great importance to anchoring educational processes in the living environment in order to remove formal education from the confined classroom and into a variety of spaces and places: the schoolyard, neighborhood, city and surroundings and so on (Knapp, 2005). This approach seeks to include in the educational process an examination of "local knowledge", the cultural and sensual landscape that make up the learners' daily living environment. The local dilemmas and challenges that conventional education systems tend to ignore are at the center of interest in PBE (Gruenewald, 2003).

Great importance is given to the design of the learning spaces in accordance with local cultural values, so that the pupils will feel the school as a "place"—a warm and welcoming space. In doing so, attention will be given to different modes and traditions of space organization. The movement from the intramural to the outside, as a central pedagogical principle, diversifies the didactic range, and connects the learners to their community and culture. Methods such as outdoor learning and active learning while on the move, through "exploratory movement" in the urban environment and open areas, allow students to observe the processes that shape their lives as well as to conduct an environmental-reflective clarification of questions that interest them (Gruenewald & Smith, 2008).

If the conventional educational rationale is to isolate learning processes from "background noise" to avoid distraction in the refined process of knowledge transfer,

then PBE pedagogy sees precisely in this “noise” a potential for making a deep, multidimensional pedagogical change. In this framework, students are involved in experiencing and asking questions concerning their environment and culture, they study in a variety of spaces around the city and the surrounding area and produce knowledge relevant to their life contexts. In doing so, students acquire a variety of skills and establish feelings of belonging and responsibility to their communities and environments (Gruenewald & Smith, 2008).

13.6 Purple Mapping as a Characteristic of PBE: Examples from Geography Studies as Part of an Academic Program for Teacher Training

The principles of purple mapping are inherently integrated into the perception and practice of place-based education. This relationship is presented below through some examples from courses in geography and education in the teacher-training program at Kaye Academic College of Education. The College serves a mainly lower-middle-class population, consisting of members of diverse ethnic groups in southern Israel, Jews and Arabs.

13.6.1 The Course “Get up and Walk”

“Get up and walk” is the name of a course which is actually a workshop lasting five full days of study (08:30–16:00), chosen by students from different years of their degree studies. Over the years, I have led this course as a lecturer. During it we examine various aspects of outdoor learning while experiencing spaces that are on the continuum between the urban and the natural, while focusing on the variety of contexts of movement and culture. The students are exposed to theories and practices concerning the connection between movement in space and mental-pedagogical and cultural processes (Cresswell, 2006; Feinberg, 2016; Jung, 2014). Alongside the theoretical learning sections, the students went on several tours of the neighborhood. It should be noted that the College is located near one of the largest low income neighborhoods in Israel.

The preliminary tours are quite free in their pedagogical structure. Students note interesting encounters with local landscapes, residents and passers-by. These interactions arouse curiosity and raise a variety of questions. The group is divided into teams that formulate a research question and conduct mini-research on a subject related to their experiences in neighborhood. The range of research questions is quite wide. For example—what is the planning history of the neighborhood? What is the role of local art in the context of a neighborhood in a low socio-economic status? What are the implications of a government project to rehabilitate buildings and courtyards? What

are the socio-economic effects of the university, which is located near the eastern part of the neighborhood, etc.... Knowledge is gathered by the teams and presented to the entire class at the end of each tour, using an outline map of the neighborhood for feedback. What starts as a blind map merely representing the contours of the neighborhood, is slowly being filled with layers of knowledge of different types: social and spatial knowledge, points of interest, sites of insight, points of introspection, intersections of questions and experiences, and areas of deliberation—so in an ongoing and spiral process.

During the first three days of the course, students became acquainted with the neighborhood and gather a variety of information to answer their research question. Students are exposed to a variety of local knowledge sources such as local informants, experts, formal and informal archives, the municipality website, etc. On the fourth day, each team presents the learning process and some key insights. The presentation takes place in the neighborhood itself at a location chosen by the team.

During the tours, the students developed a diverse emotional range in relation to the neighborhood. Among many students who grow up in poor neighborhoods, the challenges and difficulties they encounter during urban tours and fieldwork evoke childhood memories; this motivates the research processes and gives them great relevance. Other students are exposed to a whole world that they are used to passing by every day on the way to college without seeing it at all.

In the post-presentation feedback, the pros and cons of out-of-class learning are discussed, with reference to the scientific literature. Among other things, the difficulties of the method are examined: uncertainty in the learning and research processes due to the need to “produce” diverse data under field conditions, distraction in encounters with outsiders, dealing with weather conditions, the complexity of unmediated (and usually unexpected) human encounters, and so on. These aspects of PBE can make it difficult to create and internalize knowledge and to present it. But at the same time they can arouse curiosity, connect the students to the object of their research and make the learning experience personally meaningful. Either way, the meta-cognitive and pedagogical discourse that developed during the course regarding the advantages and disadvantages of the method is of great value in formulating the students’ perception of their role as future geography teachers.

One example of pedagogical complexity occurred during a presentation. The team focused on researching the history of a therapeutic institution for children with severe disabilities and its relationship with its social environment. In the middle of the presentation, the school day at the institution ended. As the pupils made their way to the modified minibuses waiting to take them home, the presentation, held nearby the entrance of the educational institution, was discontinued. The College students felt that it would be inappropriate to discuss their research in the presence of the disabled pupils, for they saw them as part of the human fabric of the neighborhood, and not as “subjects” or objects of research. The presentation was moved a few meters away, so that the group of students will be invisible and will not be heard from the gate area. This presentation not only reflected an earlier move of knowledge production, but also added an experiential learning of the ethical complexity of field research.

This ongoing and multi-layered process of spiral spatial learning is consistent with the idea of purple mapping.

Another team examined the deterioration of the old shopping center in the heart of the neighborhood. In the middle of the day, the whole class walked into a small flower shop there. For a full hour, at the height of daily business activity, the owner took a break from business to host the students. The students met him at the store, and he told them the story of the place. Throughout this story, findings and insights from the mini-research of the shopping center were presented. The place was too narrow to accommodate all the students, and they sat wherever possible—on plastic chairs that were brought into the shop, on inverted buckets, on stools, and on top of each other. After half an hour, the store owner pulled out a guitar, played and sang along with the students. The story of the place was a familiar one of urban decay, and yet at the same time endearing and fascinating. The visit lifted our spirits. In the spirit of purple mapping, geographical knowledge is processed and presented as part of an experiential human encounter, where a story, song and place are intertwined.

The final activity of the course is held on the fifth day, after the interpersonal relationships in the heterogeneous group of learners has already been established, when the students set out for a day of hiking and movement in the vast, inspiring nature reserve far outside the city. By this point each student is already able to share with classmates a personal story of their own individual journey, which they do on a site of their choice along the route. During a day which was constructed by a rhythm of movement/stopping according to the route, terrain and landscape, the students shared with each other significant personal journeys such as family migration stories, residences relocations, backpacking trips etc. Many of the students used objects which they brought from home, that have a symbolic value relevant to their personal journey story—such as a photograph, a travel diary, a small stone or a souvenir. Words, objects, body gestures and landscapes, put together into auto-bio-geographical narratives.

Using the principles of purple mapping, PBE pedagogy exposes students to a variety of geographical issues related to development difficulties and deterioration in the condition of old neighborhood in the city; it reveals personal affiliations or alienation towards everyday spaces; teaches neighborhood exploration skills; and enables personal sharing through a reflective walk in an open natural landscape.

13.6.2 Teaching Experience Workshop

Using purple mapping, as part of place-based pedagogy by third-year pre-service teachers results in diverse learning processes. In their practicum, students lead PBE processes with pupils in schools in different neighborhoods in the city of Beersheba. The examples that follow show some of the many possibilities that PBE contains.

“The path to the trail”—The learners dealt with the general issue of open spaces, and about the route of a hiking trail that circumscribes the city. The College students guided the pupils to find a route that connects their school and neighborhood to

the city hiking trail, and to map it. Among other things they drew a map of the city hiking trail and the neighborhood route to it on a central wall in the school, near their class, noting street names and local institutions. Another project, named “spatial mandalas”, dealt with the pupils’ circles of connection and belonging, from the individual level through the neighborhood level to the environmental level. A graphic representation of these spatial relationships was given in the drawing of mandalas on the school walls. In another project that examined various aspects of “text in the neighbourhood”, the pupils chose significant personal texts (proverbs, lyrics, quotes, etc.), and then located a site in the landscape where they photographed themselves holding their personal text which was written on cardboard. This project ended with an exhibition of these photos. In another project, pupils investigated the issue of “street games”. Grandparents were invited to class, to teach the games they used to play as children in less motorized and computerized times. After learning four street games, the optimal sites in the neighborhood for playing them were chosen and mapped. The other classes were invited to join in, and were taught the games by the pupils themselves.

In contrast to more conventional methods of didactic processes of drawing maps, in the student’s practicum, space representation techniques were not tested according to measures of accuracy and systematically. On the contrary, the qualities of ‘purple mapping’ stem precisely from the variety of uses and creativity in the use of the tools of representing space as part of learning human/place relations. During the practicum, students and young boys and girls creatively and symbolically mapped out their spaces of life through storytelling, dancing or drawing mandalas. They did so while moving from the educational institution out and back, and while being open to the local knowledge embedded in the community and environment. It should be noted that these activities include the activation of emotions, the imagination and personal relations, as well as developing a host of higher-order thinking skills.

As discussed and demonstrated so far, purple mapping is part of an alternative pedagogy that calls for leaving the classroom for additional daily spaces, exploring and experiencing them in a variety of reflective methods and representations. The “mapping power” provided in this manner allows all learners to examine their connections, affiliations and relationships with living environments: the neighborhood, the city, neighboring locales and natural and agricultural environments, all of which are beyond the institution’s walls.

13.6.3 Purple Mapping—the Pedagogical Added Value

From a very wide range of place-based experiential courses, which have been given in the last decade in teacher training programs at Kay College, several examples have been illustrated in this chapter. The term ‘purple mapping’ is claimed here, as a quality that characterizes the pedagogy in these courses. Basically, this quality reflects methods of deep observation on human/space relations and a diverse and creative

representation of insights about these relationships, using graphic, movement and verbal tools.

As part of the teaching process, we dedicate time and attention to student's reflective discourse and feedback. It follows from this discourse that the methodological diversity inherent in purple mapping activities allows many students to express themselves. It is especially important to point out the fruitful involvement of students whose theoretical learning skills are relatively weak. Communication skills, for example, are widely used during learning and are a clear advantage for students, as part of the required conversation abilities with passers-by and the relationships that are forged with city residents. So are artistic expression abilities, whether it be graphic, verbal, or performative skills.

Another interesting point raised in the feedback is related to the clear advantage of learning as part of a culturally/ethnically mixed team. Given the great cultural diversity of the Israeli street, the ability to communicate with the community, understand it and interpret it optimally, depends on the existence of diverse cultural skills and perspectives. Experiential learning, which illustrates the importance of multiculturalism—its value is invaluable.

Furthermore, and with all the modesty required, I would argue that the place-based educational processes may be experienced as highly significant individual and group learning. Frequently, students approached us at the end of courses and claimed that the learning experience brought about an internal perceptual change. Students reported on improving their perception of self-ability and on strong sense of exploration they have experienced. More than once, the students claimed that following the course they feel able to overcome some behavioral avoidances, especially those related to going out, to what once was perceived by them as a challenging environment.

But above all, given the closures and traffic restrictions imposed on many of us in the wake of the pandemic, it is difficult to overstate the importance of pedagogy focused on the local community. The strength of the local community or its weakness, were well felt and significantly impacted the lives of millions in neighborhoods, cities and rural areas around the world. There doesn't seem to be a better time than this to expand the pedagogical lens from the enclosed and crowded classroom complexes, to other local educational spaces around us (Fig. 13.1).

13.7 Epilogue

The long, straight path that Harold draws at the beginning of his nocturnal journey, so as not to be lost, does not lead him to a desired destination. Harold leaves the "path" and "makes a shortcut" towards an unknown end. His brave choice is the way of uncertainty and exploration, and this what moves the plot in the story. It is his departure from the main road that sparks the real journey. It is an intriguing one, possibly scary, but undoubtedly instructive and therefore inspiring.

The purple mapping described and demonstrated in this chapter is not just a teaching tool; it is more appropriate to see it as the key to a process of spatial,



Fig. 13.1 Personal-narrative summary in the ‘Journey’ course: After introducing the concept of ‘chronotope’, the students were asked to reflect on a piece of paper the personal process they experienced during the field workshop

individual and group journey of discovery that when we pause to re-examine the daily, the obvious, the overlooked in our living environments. Let us always keep looking.

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