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Participatory video projects in multicultural learning environments.

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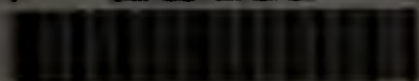
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PARTICIPATORY VIDEO PROJECTS IN MULTICULTURAL LEARNING
ENVIRONMENTS

A Dissertation Presented

by

GREGORY D.S. BASCOMB

Submitted to the Graduate School of the
University of Massachusetts at Amherst in partial fulfillment
of the requirements for the degree of

DOCTOR OF EDUCATION

May 2006

Cultural Diversity & Curriculum Reform

Education

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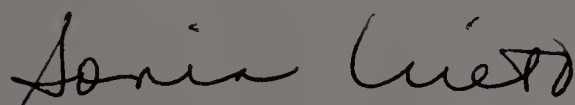
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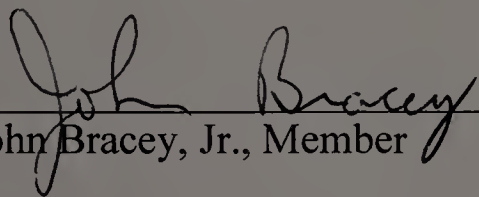
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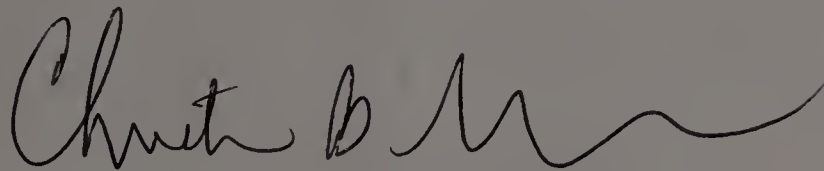
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DEDICATION

I dedicate this dissertation to my parents, and to my sons,

Hunter, for your energy and determination,

Greg, for caring,

Chris, for reserving judgment and believing,

And my daughter, Morgan

Thanks for just being you at the right times,

For my wife, Bonnie,

for making this all worthwhile.

ACKNOWLEDGEMENTS

I would like to take this opportunity to offer my deepest gratitude to Bonnie MacCracken, Paulette Brooks, and Dr. H. Oldham Brooks, my family, friends, and dissertation editors, and offer special thanks to Professor Liane Brandon and Professor John Bracey, my teachers. You have all enriched my work and my life in immeasurable ways.

I offer a special thanks to Sonia Nieto, my advisor and mentor. I can hardly find the word to convey my deepest appreciation for your priceless gift of guidance that has transformed and enriched my life and work. Thank you for sharing this experience.

ABSTRACT

PARTICIPATORY VIDEO PROJECTS IN MULTICULTURAL LEARNING
ENVIRONMENTS

MAY 2006

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This dissertation critically examines the life and teaching experiences of four teachers who use multicultural participatory video projects (PVP) to enrich the learning opportunities of their students. Colleagues and former students recommended the teachers for their experience using PVP and multicultural perspectives. The study is based on a theoretical framework grounded in multicultural education as it relates to teacher transformation, technologically assisted learning, and participatory learning theory. A review of the literature of multicultural education makes evident the need for teachers to transform their cultural awareness and perspectives before our schools can become effective multicultural learning environments. This study seeks to document this need, and to highlight PVP as a tool with the potential to catalyze teachers toward this transformation. The major findings of this study are that the use of participatory video project enriches the life-long development of multicultural perspectives for teachers who actively confirm self-identity through expressive life arts. The findings suggest that PVP

taps into many aspects of a teacher's life and teaching experience to increase multicultural awareness and provide "fuel" for the transformation process. They also suggest that teacher education and support programs that advocate for issues of diversity and against issues of injustice and inequity in schools advance the use of PVP in their programs and communities to insure increased multicultural awareness through policy and procedural changes. Transforming schools into multicultural learning environments requires education reform that includes supporting teachers to develop multicultural perspectives.

Key Words: multicultural education, teacher transformation, culturally relevant pedagogy, participatory video projects, educational technology.

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CHAPTER 1

INTRODUCTION

As we were walking through the corridor of his public middle school after our final interview, Marc Enseignant (pseudonyms are used throughout this dissertation to protect the privacy of the participants.), a Franco American French teacher, shared, “I’ve done something that hits the heart strings, touches upon some heart strings.” I responded, “Do you see that in the student filmmakers?” After a moment he asked, “The emotion part?” Anticipating no response, he quickly added, “I don’t think my students feel that. I just don’t think that they’re old enough yet. They need to live a little longer and get a better sense on belonging.” He continued by giving me an example, “Last, this past month of March, I went to buy beans on Saturday and Linda (senior high school store clerk who was in his eighth grade French class) said, “Mr. Enseignant, I’ll never forget St. Mary’s Church. I drive by it and I go, HAAA, I did a thing there. I did some work there. I did a film for them about St. Mary.” And Ann (her friend and co-worker, also a senior high school student who was in Mr. Enseignant’s eighth grade French class) said, “Yeah, we did that piece of work for them. I still watch it at home every so often. I still have it in my [book] case.”

As we continued our walk, I thought about how passionately Marc spoke about teaching and students. Still thinking about my inquiry, Marc added, “ I think they’ll [kids that do video projects] get a better appreciation for history - Ah, their own local history. I think they’ll get a better appreciation for the people who made a contribution to the community, to work. But, I think it will take a while until they get [the emotional part]. Somewhere they’ll need to get some real... better connection or more close relationships

with the community.” I thought about what Marc was telling me. I wondered if the use of video projects contributed to Marc Enseignant’s multicultural perspective and his growth as an educator?

What we know about our world is physically instantiated in the neural systems of our brain (Lakoff, 2004). We organize events, what we see, hear, and feel, in ways that help us make sense of the world around us. How we process these events contributes to the context for experiencing, learning and constructing knowledge: the frame of reference we use to understand the world. When information from new events does not match the way we have constructed and understand the world, we resolve the dissonance by finding alternative ways of understanding or by ignoring the information (Lakoff, 2004).

“We don’t do multicultural education. There aren’t many black students here,” a veteran teacher told me. “I have curriculum requirements, and there’s *No Child Left Behind*” [the federal law]. “It’s hard to find time for multicultural education”, pleaded another teacher. Another teacher was more adamant, “they [students] need to read, write and know their math, that [multicultural education] is a waste of time.” I hope these sentiments are the exceptions, not the rule. Otherwise, dissonances may exist between the sentiments of these teachers and the needs of their students.

Notwithstanding these sentiments, the demographic breakdown of the 2000 U.S. Census highlights the increasing diversity of this country’s population (Figure 1). The 281 million residents of the United States are diverse in nationality, religion, age, gender, cultures/subcultures and many other ways (U.S. Census, 2000).

Many educators think of race and language when they talk of diversity. They think of groupings that characterize traits attributed to a variety of peoples (Appendix D).

In the United States thirty-five million people identify themselves as being of Hispanic descent. See Figure 1. They represent 12.5% of this country's population. Of this number, close to ten million are young people between 5 and 19 years old. There are thirty-four million people of African descent. This represents 12.3% of this country's population. More than ten million African American are young people under the age of 18 years old.

	Total population	% of population
Total population	281,421,906	100.0%
White	211,460,626	75.1
Black or African American	34,658,190	12.3
American Indian and Alaska Native	2,475,956	0.9
Asian	10,242,998	3.6
Native Hawaiian and other Pacific Islander	398,835	0.1%
Some other race	15,359,073	5.5
Two or more races	6,826,228	2.4
Hispanic or Latino	35,305,818	12.5

Figure 1. Population of the United States by Race and Hispanic Origin.

NOTE: Percentages add up to more than 100% because Hispanics may be of any race and are therefore counted under more than one category. (Source: U.S. Census Bureau, Census 2000).

Asian Americans compose ten million of the population, two million of whom are between 5 and 19 years old. Two and one half million people are of Native and Alaskan American descent. Seven hundred thousand are youngsters between the ages of 5 and 19 years. The total is more than 23 million school children of color. Twenty-six million residents also identify as being of Italian descent, forty-three million of Irish descent, 2.5

million of French Canadian descent, and more than eight million of Polish descent, just to name a few other peoples.

The United States has a great diversity in language and religion. In the 2000 U.S. Census more than 46 million respondents, or 17.88% of the population, people who were at least five years old, indicate that they speak a language other than or in addition to English in their home. The languages of these people include sixty percent Spanish or Creole Spanish, four percent French or Creole French, and four percent Chinese. Almost three percent speaks German. More than two percent speaks Tagalong (Pilipino). More than two percent speaks Vietnamese. More than two percent speaks Italian. Almost two percent speaks Korean. More than one percent speaks Russian. One percent speaks Polish. One percent speaks Arabic. One percent speaks Portuguese or Creole Portuguese. In addition, one percent of this group speaks Japanese. (See notes in Appendix D for definition of Creole).

Religious diversity in the United States includes one million Buddhists (1,082,000 or 0.5% of the U.S. population) and seven hundred thousand Hindus (766,000 or 0.4% of the U.S. Population). The 2000 U.S. Census identified more than 1.2 million U.S. residents born in a predominantly Muslim country. The exact number of Muslims in this group is unknown due in part to the fact that members of non-Muslim religious minorities are more likely to emigrate than Muslims, from Muslim countries to the United States. There are an estimated 59.2 million Catholics (The Official Catholic Directory, 2005), comprising an estimated 23 percent of the U.S. population. More than five million Jewish peoples reside in the United States (American Jewish Year Book, 2002). Of this total, youth under the age of 19 years comprise 23% of the population.

People also have varying abilities. More than five million U.S. residents, between the ages of 5 and 20, were identified with disabilities (U.S. Census, 2000). This is 8 percent of all young people in this age group.

In spite of this country's well-documented diversity, U.S. teachers are predominately (92%) white and only 8% of U.S. educators are multicultural or culturally competent (Bradfield-Krieder, 2001). A multiculturally competent teacher has knowledge, awareness, sensitivity and skills to interact with diverse populations (Ladson-Billings, 1994; Haberman & Post, 1998; Bradfield-Kreider, 2001; Gay, 2002; Kitsantas & Talleyrand, 2005). Multicultural competence is also defined "as a teacher's ability to be aware of his or her own cultural identity and biases, to gain a worldview which encompasses learning about worldviews of groups who are culturally different from him or herself, and to develop culturally responsive teaching strategies that are inclusive of the cultural norms of all student groups" (Kitsantas & Talleyrand, p. 627). The shortage of teachers trained in multicultural competence contributes to the cultural divide in the United States (Grant, 2003). Grant (2003) highlights the cultural divide in access to technology. For him, it is more than a gap; "it is a barrier that exists between educators and students of one culture with those of others" (Grant, 2003, p. 3). This cultural divide inhibits both the teaching and learning process. But, recent research on the use of educational technologies documents their effectiveness in closing the cultural gap. However, "It is evident that the technological solutions that most effectively work to close the cultural divide involve students experiencing other cultures through real-life dialogue and the sharing of common experiences, problems and solutions" (Grant, 2003, p. 22).

Changing demographics are creating a more multicultural population. However, a multicultural society does not naturally follow from the changing characteristics of a population. Boorstein (1987), noting the changing population demography in the United States, concluded that the country was on the verge of a profound change characterized by rapid advances in technology. Both population and technology have created major changes in the social and cultural fabric of American education. However, schools have been slow to utilize the potential of technology.

Advocates of educational technology promise the use of video will provide students with means to receive and convey data, develop learning skills, analyze observations, and act critically (Miller & Cruce, 2003). Technology is cast as an innovative tool to improve education and learning in our schools, but video technology has yet to fulfill its promise (Goodman, 2003). Although videos have been used to explore diversity and multicultural issues through video such as "It's Elementary", "Skin Deep", and "Columbus Didn't Discover Us", putting video technology into the hands of teachers and students is a recent development. In a warning of the use of superficial activities and the uneasy alliance of technology and multicultural education, Roblyer, Dozier-Henry and Burnette (1996) cites Nieto (1992),

"To the extent that it remains education to help students get along or help them feel better about themselves or to 'sensitize' them to one another, without tackling the central but far more difficult issues of stratification, empowerment, and inequity, multicultural education becomes another approach that simply scratches the surface of educational failure" (p.1).

They imply that the goals that technology can achieve in multicultural education are limited. The larger goals of "accepting, learning from, and appreciating people with different value systems, beliefs, and behaviors," are not attainable though the use of

technology (Roblyer, Dozier-Henry & Burnette, p. 10). Can audio-video technology be used to achieve multicultural goals involving interpersonal issues?

Historically, advocates of new technologies promise that they will improve our lives. The educational audio-video technology promise began with films. Advocates asserted films would change education (Cuban, 1986). In 1910, George Kleine published a 366-page *Catalogue of Educational Motion Pictures*, listing more than 1000 film titles that were available for educational use in schools. Three years later, in 1913 Thomas Edison declared,

Books will soon be obsolete in the schools. Scholars will soon be instructed through the eyes. It is possible to teach every branch of human knowledge with the motion picture. Our school system will be completely changed in ten years (Saettler, 1990).

A 1932 Carnegie Foundation study supporting educational use asserted films used in combination with textbooks would increase student learning and conceptual understanding.

Prior to film, advocates promoting educational technology hailed radio as the new revolutionary educational tool. In 1920, radio stations began broadcasting educational programs. Public schools in California, Iowa, Illinois, Ohio, Michigan, New York and Maine used educational radio programs while the United States Office of Education promoted radio's beneficial uses. The enthusiasm for educational radio use lasted until 1935. Although the use of radio continues, educational use is minimal.

Television technology developed rapidly in the 1950's. Educational researchers recognized television for its potential to create change in the way people perceive and

interact with the world (Senate Committee on Commerce, Science, and Transportation, 1989). The potential impacts, positive as well as negative, were the subject of congressional hearings, research studies, and numerous doctoral dissertations. In 1989, the Senate Committee on Commerce, Science, and Transportation held hearings to consider amending the Communication Act of 1934 to establish a National Endowment for Children's Educational Television. The evidence presented showed children in this country watched nearly 3 hours of television each day, and that television could be an effective teaching tool (National Endowment for Children's Educational Television Act of 1989). (Television viewing now often exceeds three hours per days; Shann, 2001; Motl, McAuley, Birnbaum, & Lytle, 2006). The Committee reviewed the success of educational programs such as Sesame Street, Reading Rainbow, Zoom, 3-2-1 Contact, Fat Albert and the Cosby Kids, Mister Rogers' Neighborhood, DeGrassi Junior High and Square One TV, and found that although educational television programs were of high quality, there was little educational programming outside of public broadcasting. Because of the hearings, support increased for educational programming in both public and commercial television. Earlier, in 1962, the Federal Communication Commission began reserving channels and licenses for public education stations, while requiring that commercial television provide a specific amount of program time each week for educational programs. These actions had a short-term effect on support of classroom use of television and video technologies. However, Congressional studies of educational programs produced an enormous amount of research data that would be useful in the future development of educational technologies.

As airtime became available, community activists and other public access advocates began using television technology as a tool for community education and advocacy. Educators also began to experiment with television and video as a classroom tool. Within a decade, educational technology developed beyond “passive” television viewing with the invention of portable videos. Portability brought access to more people. The average person could now take the viewer into his or her community. This was especially true for the community advocacy movements in the 1960s and 70s. Technology became more interactive with the advent of videos and the development of personal computers. Educators began to recognize education technologies as a tool for more than showing movies, recording events and typing letters. The act of using the technologies became a significant part of the learning process (Engelman, 1990).

The growth rate of these technologies decreased after the initial enthusiasm for educational technology subsided. Generally, television and video have not achieved broad acceptance as regular classroom tools (Goodman, 2003). Educational research provides evidence for technologies as useful tools in educational settings (See review in Chapter 2). Many of those same research studies describe, but only speculate, why each failed to obtain widespread use as regular classroom tools (Goodman, 2003). Audio-video technology, such as participatory video, has had seemingly arbitrary, unsystematic, and even sporadic introductions into classroom curriculum (Miller & Cruce, 2004).

Although use initially declined, in the past twenty years we have seen a tremendous growth in technology (Boorstin, 1987; Goodman, 2003). Technologies to produce, reproduce and disseminate more information quickly have reached the

classroom. Technologies for distance learning offer learning access to students in remote locations. Computers provide access to vast global data/with interactive media.

My observations and subsequent research have drawn my attention to the unresolved dissonance that exists for video projects with a multicultural education perspective as a learning tool. Can multicultural education and video projects work together? This study focuses on the experience of four veteran teachers in the Northeast region of the United States who introduce technology, in the form of participatory video projects, into the multicultural learning experiences of their students. What were their experiences? How do these teachers use participatory video projects (hereafter "PVP")? What has the experience meant to them as multicultural educators?

Statement of the Problem

“Neuroscience tells us that each of the concepts we have – the long-term concepts that structure how we think – is instantiated in the synapses of the brain. Concepts are not things that can be changed just by telling us a fact. We may be presented with facts, but for us to make sense of them, they have to fit what is already in the synapse of the brain.

Otherwise facts go in and then they go right back out. They are not heard, or they are not accepted as facts, or they mystify us: Why would anyone have said that? Then we label the fact as irrational, crazy, or stupid.”

(Lakoff, 2004, p. 17).

Nieto (2003) critically reflected on the needs of schools to provide an equitable and high quality education for all children that includes apprenticeship for active participation in democracy to prepare them for roles as active and critical citizens. Public

schools are generally reflective of the larger society, including all of its inequities and misconceptions. Multicultural education addresses the challenges created by these inequities. Teachers and other educators often mistake multicultural education as education for “minorities” highlighting special people or accomplishments. However, education should reflect historical and global information that includes all people. Content integration requires the inclusion of data and information about a variety of peoples and cultures into classroom curriculum. (McGee-Banks & Banks, 1997). Studies by Banks (1997) and Nieto (2002) indicate that often introduction of multicultural education reforms, including classroom curriculum, start with a contributions and additive approach and are transformed into an empowering action approach. How does the transformation process begin?

The essence of such a curriculum may be found in its purpose. In theory, purpose is tied to the character and needs of students, the society, and the student’s community. How teachers implement curriculum creates an interface with students and learning opportunities. Teachers must enhance opportunities for students to take advantage of these possibilities. Ingrained in multicultural curriculum is the development of tools that enable students to perceive, interpret, critically analyze, and communicate information received from the student’s environment. Teachers can provide students with a curriculum that teaches them how to construct and use these tools (Taylor & Richards, 1985). Participatory video projects are one such promising tool. Participatory video projects require students to act. It is a tool that may enable students to transform educational activities into meaningful and relevant learning experiences. However, there remains a gap in the potential and actual use of participatory video projects in

classrooms. The successes and failures in the introduction of participatory video technology into multicultural curriculum highlight the problem. The potential of participatory video projects is well documented (Beaty, 2003; Davis, 2004; Eiermann, 1997; Friel and Carboni, 2000; Okahashi, 2000; Sponder and Kurkjian, 2001), but there is little evidence documenting teachers' experiences using video projects as a multicultural curriculum tool.

Video projects provide a tool for accessing alternative learning techniques. The global MTV generation has adapted to audio-visual interaction. This new generation of students was born in a world of images. Images are a sensory language. Children learn about their world by using their senses. Senses, such as sight, hearing, touch, taste, and smell help students gather information about their world. They are not restricted by written or spoken language. The primary means of collecting information is through visual and audio perceptions: sight and sound. Students process information through analysis and reflection. They can construct knowledge about their world by testing the information and by other forms of action. Moreover, students' cognitive development, emotional states, and cultural backgrounds can influence how knowledge is constructed. The growth of media education, emphasizing teaching "about" rather than "through", recognizes image as the dominant form of language (Goodman, 2003). Video projects teach students about planning, scripts, camera and shooting techniques, composition, and editing. However, they also have the potential to develop other aspects of learning such as emotional intelligence. Emotional intelligence encompasses self-awareness, mood management, self-motivation, empathy, and handling relationships (Reich and Goleman, 1999; Buckley, Storino & Saarni, 2003; Reio, 2005). See Chapter 2.

Schroepel (1995) suggests that every important message is heard, seen, or both. Video is effective because human beings communicate primarily through sight and hearing (audio and visual input). Schroepel adds that one of the student's goals in video projects should include identifying how the viewers should react to the video. Schroepel describes the video process as the student providing the viewer a window in which to view the world. The student video maker must know in front of whom he or she intends to place the window and what part of the world will be seen through the window. Knowing the viewer means the student video makers must learn about the cultural and educational background of the intended viewer. What does the viewer know about the subject of the video? Moreover, why would the viewer want to view the video? Understanding the conditions under which the viewers will see the video furthers the student's understanding of his or her viewer(s). Successful video projects require understanding the potential viewer and the socio-political context surrounding its use.

Teachers are learning partners in multicultural classrooms. Internal and external demands and perceptions, within their socio-political contexts, affect how teachers perform their partnership roles. They have a direct influence on the learning opportunities offered to and accepted by students. They also affect how and what experiences teachers choose to bring to the classroom. Demands often set parameters on the teacher's role. Community expectations and school policies set demands on curriculum and teacher performances. Teachers' perceptions contribute to how they determine the goals, objections, and methods of implementing learning opportunities. Learning activities are designed or developed from inferences drawn from the teachers' existing knowledge and the data collected from classroom interactions. As a continuously changing environment,

the classroom exerts new demands and provides new experiences that impact how teachers and students perceive needs. This exchange can control the development of curriculum in a learning environment. It may also determine whether the teacher has created effective learning objectives or opportunities for all students.

However, a study by Levine-Rasky (2001) suggests that certain characteristics may make it more difficult for some teachers to develop multicultural perspectives. In her case study, she uses three signposts to frame her discussion on identifying prospective multicultural educators. First, does the prospective multicultural educator personally identify with educational inequality or social injustice? Haberman (1996) suggests that the profile of the best teachers for cultural diversity is not that of the traditional profile of a new teacher, that is, a white middle class monolingual woman (King, 1993, Haberman, 1996). However, personal experience may increase a teachers' desire for social-educational change (O'Grady, 1998).

Levine-Rasky's second signpost reflects the degree prospective educators value critical pedagogy and multicultural social reconstructionist education. Does the prospective multicultural educator recognize the relationship of individual and social attributes such as ability, gender, and color, including whiteness, to education? Equity pedagogy uses techniques and methods that maximize students' potential for learning. It asks teachers to develop strategies to improve the academic achievement of students from diverse racial, ethnic, and social/class groups (Banks, 1995). However, this process is difficult without the self-examination of teachers' perceptions on reality. This is particularly necessary for white teachers, who as members of the dominant society often find it difficult to personally identify with injustice, inequity, urban violence, poverty or

other social-economic or political issues relevant to their students' lives. Third, does the prospective educator desire to learn more about educational inequality? Levine-Rasky (2001) suggests that a critical analysis of whiteness among prospective educators can highlight problems such as white racialization and the impact of race domination.

It is a difficult process to motivate white teacher candidates to challenge social and educational institutions when they benefit from their existence (Sleeter, 1995). Often prospective white educators react defensively during their introduction to multicultural education. These educators attempt to rationalize the social, economic, political and educational advantages they have, that is, their white privilege. Levine-Rasky (2001) provides an example of prospective teachers who recognize the existence of inequities and injustices, but focus on personal factors such as motivation, intelligence and hard work when discussing individual students' successes or failures. This relieves, or eliminates, the tension. However, the tension experienced by the prospective teachers in this learning process is frequently a sign of a potential multicultural educator. Levine-Rasky (2001) suggests that tension created from conflict is a step in the experience of becoming a multicultural educator. No conflict is often a sign of no commitment (Howard, 2000). Candidates who are interested in exploring causes of these problems are more likely to be agents for reform and social/educational change.

It is therefore critical that the teacher, and other educators who develop curriculum, understand that they make assumptions and inferences influenced by external and internal demands and perceptions (Goodlad, 1985). Educational technologies can facilitate the development of such insights by requiring meaningful communication. As part of the development of multicultural curriculum, communication is an ongoing

interactive process (Nieto, 1994; Davidman & Davidman, 1997). The teacher has the responsibility, and indeed the duty, to continually assess and evaluate the process and progress towards developing improved learning opportunities for the learners.

Traditionally, educational technologies have been used as tools for content-oriented teaching. However, technology can also provide process-oriented teaching tools. Technologies such as video projects provide additional opportunities for students to engage in learning. Observations of students utilizing educational video technology provide insight into their cognitive styles, inter-group communications, cooperative interactions, decision-making process, and social and cultural norms and restraints (Johnston, 1999; Worth & Adair, 1972). Participatory video projects require students to use audio-visual methods to understand and transfer information about the world in a way that can be understood by a diverse audience. Participatory video projects become vehicles by which individualized curriculum objectives can meet a common goal: student learning through multicultural education.

There are many examples of “how to do” participatory video projects (See Chapter 2). These examples tell us how teachers use video projects to increase learning opportunities while meeting the objectives set out in their curriculum. Given the stated concerns relative to the needs of teachers who work with increasingly diverse student populations, and potential benefit of technology, how can teachers take advantage of existing video technology to understand themselves and their students, to expand their multicultural perspective and to create a learning environment that engages all of their students?

Purpose of the Study

The purpose of the study is to examine the experiences of a select group of teachers who use participatory video projects to engage students in culturally relevant learning experiences while meeting curriculum objectives, and to explore the changes in their multicultural teaching perspective. Do these teachers provide culturally relevant learning experiences that empower students intellectually, socially, emotionally, and politically by using referents to impart knowledge, skills, and attitudes? (Ladson-Billings, 1992). Do they provide these experiences through their introduction of participatory video projects? What meaning do teachers give to the experience?

The teachers each have more than three years of experience with participatory video projects in public schools. Through the analysis of interviews with them, this study explores the transcendence of technology to the teachers' development of alternative culturally responsive learning processes for analysis, knowledge construction, and communication.

I guide this dissertation with the following research questions:

Question 1: How did the teachers' life experiences contribute to broadening their multicultural perspectives?

Question 2: Did the use of participatory video projects broaden the multicultural perspectives of the teachers?

Question 3: What are the implications of using participatory video projects for other teachers beyond this small group?

Is a new approach to education critical to meet the needs of a growing diverse U.S. school age population? Multicultural education is basic education (Nieto, 2000).

Teaching with a multicultural perspective requires committed teachers and re-education (Paccione, 2000). Both Nieto (2004) and Paccione (2000) argue that becoming a multicultural teacher is an ongoing transformational process. The use of video projects may facilitate that process (Cifuentes & Murphy, 2000; Herron, 2002). Educational research indicates that video projects contribute in a variety of ways to effective learning experiences (See also Chapter 2).

Listening to this select group of teachers share their experiences, this study explores how they strive to provide multicultural classroom learning environments. The study examines how participatory video projects may facilitate the development of a broader multicultural perspective, such as the transition from additive to a more integrated multicultural teaching approach. In the analysis of the experiences of this group of teachers, through their use of participatory video projects, theory is integrated with practice to provide additional resources for teachers seeking to introduce alternative learning processes, enrich their multicultural curriculum, and become more multicultural in their learning and teaching approaches.

Definition of Terms

Words and concepts are critical to this study. I am not as concerned about the words, or in fact their meaning(s), as I am about the shared experience of the teachers in this study. As with the images produced by their students, these teachers' experiences can have more than one interpretation. As Campbell (2001) explains,

A word has no intrinsic connection with the thing it denotes. A tree might just as well have been called a shree, or a bree. Convention sees to it that when we use the word "tree," everyone knows what we are talking about. But life and language are far from simple. A signified is a mental concept, but it may not be a universal concept. It, too, can be as arbitrary as the sign... Signifieds may differ from one language to another. The French

have a word for a dog, *chien*, but there is no proper concept for “pet.” What is more, the ideas in the mind tend to shift and break out of their frames as times goes on. The signified slices up and organizes the world in its own particular way, and that way can change. There is no fixed, immutable dictionary definition the concept must retain through all eternity in order to be regarded as the correct signified for a given signifier. “Propriety” for example, once carried the sense of ownership of property, hence conferring a measure of respectability. Later, all traces of the primary meaning fell away. Language, said Saussure, has “no positive terms,” by which he meant it contains no freestanding words with a unique, permanent reference (Campbell, pp.267).

There are several words that I use to describe experiences that I define as:

Culture: Culture is created, it is a social construct. It does not exist outside of human beings. It is learned. It is dynamic and actively changing as the result of political, social and other changes in people’s immediate environment. It is “the ever-changing values, traditions, social and political relationships, and worldview created, shared, and transformed by a group of people bound together by a combination of factors that can include a common history, geographic location, language, social class, and religion” (Nieto, 1999, p 48).

Diversity: Diversity refers to the range of differences that encompass race, ethnicity, gender, social class, ability, language and other descriptions of the human state, without attributing characteristics, such as competence or intellectual capability, to the differences.

Multicultural Education: An educational reform movement that advocates equity and social justice. It is a process that includes acquiring knowledge by construction, and skills through actions, and that promotes continued learning opportunities for all children.

Multicultural education is *antiracist, basic or fundamental to all education, important for*

all students, pervasive, education for social justice, a process and critical pedagogy

(Bank, 2001; Nieto, 2002).

Multicultural Curriculum: An organized environment for learning in classrooms and schools that uses as its basic underlying philosophy critical pedagogy, and challenges discrimination while affirming the pluralism that students, their communities and teachers reflect (Nieto, 2000). Multicultural curriculum (National Council for the Social Studies, 1991, pp. 279-288):

- "1. Should reflect the cultural learning styles and characteristics of the students within the school community.
2. Provide students with continuous opportunities to develop a better sense of self.
3. Help students understand the totality of the experiences of ethnic and cultural groups in the United States.
4. Help students understand that a conflict between ideals and realities always exists in human societies
5. Explore and clarifies ethnic and cultural alternatives and options in the United States.
6. Help students develop their decision-making abilities, social participation skills, and sense of political efficacy as necessary bases for effective citizenship in a pluralistic democratic nation.
7. Help students develop the skills necessary for effective interpersonal, interethnic, and intercultural group interactions.
8. Be comprehensive in scope and sequence.
9. Present holistic views of ethnic and cultural groups.

10. Include the continuous study of the cultures, historical experiences, social realities, and existential conditions of ethnic and culture groups, including a variety of racial composites.

11. Be an integral part of the total school curriculum.

12. Conceptualize and describe the development of the United States as a multidirectional society.

13. Maximize use of experiential learning, especially local community resources."

Participatory Video Project: A learning activity that includes students creating video stories. These activities, video projects, require students to work cooperatively to select, develop and produce video stories that inform, address relevant issue(s), or advocate positions to a target audience. Learning is a function of student participation.

Teacher Transformation: Teacher transformation refers to the development of political commitment and social responsibility toward the creation of critical and empowering learning environments for all students (Nieto, 1999). Transformation entails individual growth relative to "attitudes, beliefs, and behaviors of teachers concerning the nature of learning and intelligence, the role of diversity in learning, and the ideological stance or world view they may have in general" (Nieto, 1999, p131).

This study draws the aforementioned definitions from the evolving works of several multicultural educators including Banks (2001), Nieto (2002), and Shor (1992).

Limitations of the Study

There are a number of limitations in this study. They include a small number of participating teachers and schools, contextual variations (including teachers' age, experience, gender, relationship with students, etc.), the lack of variety in learning

environments, and the theoretical and contextual frame of this researcher. The scope of any generalizations that can be made, about other teachers, from the research data, is restricted by these limitations.

The number of case studies limits the variety of contexts studied. Contextual factors influence teachers' perception of experiences. Contextual factors include external factors such as school diversity, community demography, and social political environment. Context is also personal. A larger group might include teachers of differing ages, genders, races, religious affiliations, abilities, educational perspectives, as well as life experiences. Other factors including student demographics also influence teaching and related experience. Characteristics of the students, including age, sex, social status, skill and knowledge are only a few of the many other factors that may influence learning environments. The design of this study, giving due consideration to these limitations, focuses on disclosing the depth and complexity of each teacher's experiences. The study acknowledges relevant contextual factors identified by the teachers as meaningful to their experiences.

The theoretical framework of the study, described in chapter 2, although educationally based, includes research and concepts from diverse fields of study such as cognitive psychology, cognitive linguistics, logic, and political science. Although an interdisciplinary approach provides inclusion of multiple perspectives, the theoretical base of each field, with their underlying language, concepts and assumptions, differ, and in some cases are not directly integrated or assimilated into an educational framework without reconciling differences in their underlying themes, concepts and ideological foundations. For example, within the field of logic there is a concept of informal

fallacies. These are mistakes in reasoning unrelated to the form or structure of an argument (McInerney, 2004). I make certain assumptions in this study based on a multicultural theoretical framework. One such assumption is that empathy and recognition of another individual's perspective is desirable or "good". The danger is that this may be a false assumption. For example, in this case I may have assumed "empathy is good", without certainty. This is an example of an informal fallacy. However, logic also tells us that assumptions may be necessary to activate the research, or reasoning process (McInerney, 2004). Although assumptions should be used infrequently, and with great care, the true test of their use is whether they are contradictory. Are they obviously false or absurd? In educational, qualitative, research assumptions are addressed in through questions of validity and justification. Internal validity examines the relationship between stated research "findings" and "reality" (Merriam, 2001). (*See methods in Chapter 3*). The examination hinges on how we define or describe reality at any particular time. An observer interprets and or translates all data. In so doing, the observer changes reality.

Qualitative research is based on certain assumptions. It assumes that experiences are multidimensional and ever-changing. Therefore, Merriam (2001) suggest that data, and thus reality, must be assessed in terms other than reality itself. What is observed in qualitative research is the subject's construction of experiences. Qualitative research assumes that the more consistent the expression of experiences in similar context, the closer we are to reporting reality. Auerbach and Silverstein (2003) offer the concept of justifiability in place of validity. Qualitative research, regardless of its subjective nature, is informative when justifiable, that is, when the research is based on the participants'

experiences, and freed from researcher's bias, that is transparent, communicable and coherent (Auerbach & Silverstein, 2003). *See* Chapter 3. Thus, although the theoretical framework and language may initially differ in logic and educational approaches, further examination indicates that the differences are reconcilable. That is, within my framework I see principles and concepts, from parallel field of studies, which support the examination process. I have initially assumed they are true or real but they can only be confirmed as true if the examination is successful and the findings are without contradiction and justifiable.

Researchers bring their frames, preconceptions, and bias to a dissertation. I bring to this task the perspective of a developing multi-culturist, a special educator, psychologist, political scientist, and lawyer. I have raised four children, and taught preschool, elementary, middle, high school and college age students. These multiple perspectives are acknowledged for their potential preconception and for their insightful contributions to my dissertation. My role in the dissertation will be limited to the truthful reproduction of the teachers' experiences, and the justifiable analysis of the data. In this way, the study attempts to provide transferability of experiences, rather than generalization to a larger teacher population.

Significance of the Study

The majority of the literature relative to participatory video projects examines the actual and potential classroom use of video projects. In the majority of these studies, teachers and researchers share how teachers use projects and their benefits. This study will be significant in adding to the small but growing base of educational research on teachers' experiencing participatory video project process, impact of technology on the

development of teachers' multicultural perspectives, as well as providing an additional practical resource for classroom teachers.

First, the study fills a gap in the research literature by providing in-depth illustrations of the experiences of a select group of teachers working with video projects in their classrooms. Hearing the voices of these teachers may motivate and make the introduction of video projects more attractive to other teachers. According to Nieto, "If we understand teaching as consisting primarily of social relationships and as political commitment rather than technical activity, then it is unquestionable that what educators need to pay attention to their own growth and transformation and the lives, realities, and dreams of their students" (Nieto, 1999, p.131). These experiences may provide teacher educators, researchers and policymakers with insight through in-depth examples of teachers' growth and transformation. This study examines the characteristics of a select group of teachers as learners who have the capacity to identify with their students (Nieto, 2002). Learning is an active transformational process. The study adds to the body of educational research by documenting the experiences of these teachers relative to the use of participatory video projects in multicultural learning environments.

Second, I asked these veteran teachers to give specific examples of their experiences introducing video activities to their students. Although there are studies that provide project ideas and "how to" recommendations, this study examines how teachers understand their video related experiences, and the meanings they make from experiences, which may be transferable to other teachers and classroom situations. For example, what meanings do teachers find in experiencing PVP processes such as teacher-student communication, cooperate learning, conversion of stories (text) to images, and

student decision making? The study also adds to the body of educational research by documenting the experiences of these teachers relative to non-technical benefits related to use of participatory video projects.

Third, with the addition of federal and state educational initiatives, like the *No Child Left Behind* law, teachers face a dilemma in time and resource management. The introduction of a tool or new teaching tool, such as video and video project, may alleviate rather than exacerbate the dilemma, and may be initially more attractive to both teachers and their schools. It is important to understand experiences where teachers perceive support and benefit to the larger school community. This knowledge may enable teacher educators and policymaker to assist teachers and their schools to manage limited resources.

Conclusion

The growth of both technology and population diversity are becoming realities in more and more schools. School reform is necessary to address educational needs that these technological and demographic changes have illuminated in communities throughout the United States. This is true for all students and schools. Multicultural education approaches provide both tools and perspectives to begin to address both the technology and diversity changes that affect the educational needs of all students. A consideration of a universal implementation of a multicultural educational must begin with teachers. Any reform will need to incorporate teacher education and support, relative to issues of technology and diversity.

This study examines the experiences of a select group of teachers relative to issues of technology and diversity. The study explores selected life experiences including

experiences as new teachers, with question of diversity, introducing technology to their students and school, and supporting relationships with other teachers and schools. The data from this select group of teachers will be analyzed and summarized through the framework of multicultural teaching approaches and educational video technology.

In chapter 2, I will describe the theoretical framework used in the study through a review of relevant literature. The examination of the teachers' experience, relative to educational issues of growing technologies and diversity could be undertaken from a multitude of frameworks. This dissertation uses a multicultural educational framework with conceptual supplementation from other fields such as cognitive psychology and linguistics. The review includes literature in the field of multicultural education, educational technology and participatory projects.

In chapter 3, I describe the design and methodology used in this qualitative study. Aspects of the issue of technology and diversity lend themselves to examination by both quantitative or qualitative research design and methodologies. The discussion of overall design describes the rationale for the choice of qualitative methodology. The design and methodologies incorporate elements that include in-depth phenomenological interviewing (Seidman, 1998), hypothesis-generating coding and analysis (Auerbach & Silverstein, 2033), and ethnographic and descriptive case studies (Merriam, 2001; Nieto, 2004).

In chapter 4, I will introduce the participants. A profile of each of the four participants is included with contextual background information and educational experience.

In chapter 5, I describe the analysis of research data. I discuss the process used to identify the relevant texts that were grouped into themes. These produced the primary constructs consistent with my theoretical framework.

In chapter 6, I will summarize my findings, based of the themes derived from an analysis of the data. I share what I believe to be the implications for teacher education, both preservice and inservice, relative to developments in multi-cultural perspective with the use of participatory video projects. I will also discuss the implications of the findings for research and educational policies.

CHAPTER 2

REVIEW OF LITERATURE: MULTICULTURAL EDUCATION, TRANSFORMATION AND PARTICIPATORY VIDEO TECHNOLOGY

Multiculturalism, relative to education, is an idea or concept (Banks, 1997; Nieto, 1999). It is the subjective evocation of an objective fact (McInerney, 2004). The idea is equality and fairness for all people. It requires a perspective that crosses academic fields, economic classifications, social-political stratum and contexts for learning (Nieto, 1999). We can indirectly confirm the reality of objective facts, equity and fairness, through the observations of peoples' lives. However, research provides evidence that educational process and reform can move individuals and institutions towards the realization of the idea: multicultural education (Grant, 2003; Nieto, 2004).

As an idea, multicultural education seeks to create equal educational opportunities for all students, including those from different racial, ethnic, and social-class groups. Multicultural education tries to create equal educational opportunities for all students by changing the total school environment so that it will reflect the diverse cultures and groups within a society and within the nation's classrooms. Multicultural education is a process because its goals are ideals that teachers and administrators should constantly strive to achieve (Banks, 1997).

The literature review underlying this study examines the intersecting educational and related research on developments in multicultural education, educational technology, and participatory learning processes. The literature includes relevant overlapping issues such as teacher education and curriculum reform in multicultural education, integration of

educational video technology into multicultural curriculum, and the benefit and detriments of the use of participatory video projects as a learning tool. This body of literature defines the theoretical framework and scope of the study. From a foundation in relevant multicultural education theories, the theoretical framework develops to provide a tool for understanding and thereafter describing the experience of a select group of teachers. This allows the research to narrow, and maintain the focus onto the experiences of the participating teachers relative to the potential relationships among selected life experiences, use of participatory video project, and growth as multicultural educators.

The literature review begins with the definition of multicultural education followed by the exploration of development of multicultural educators. The four questions that will be answered are: How can multicultural education be defined? What are the characteristics of a multicultural education and curriculum? Does multicultural education differ from “good” education? How do teachers become multicultural educators?

The use of educational technology in multicultural curriculum is also examined. My exploration examines research on various educational applications of video projects as part of curriculum reform to meet the challenges created by changing cultural demography. The literature review of video (audio-visual) technology defines its use, where relevant, relative to cognition, emotion, and impact on learning. This line of research includes an examination of process, as well as the impact of the content conveyed through videos.

A literature review of participatory video projects reveals recent developments in classroom use. This line of research has primarily been concerned with the impact of the

content conveyed through video. However, recent developments have included studies that examine the video process. The literature defines use and process relative to participatory video projects, as well as adding to the language for exploring the relationship of technology and multicultural pedagogy.

Multicultural Education

Multicultural education is basic education that will meet the needs of the total community (Nieto, 2000). Researchers (Modgil et al, 1986; Thomas et al, 1994) suggest that multicultural education lacks definition, or a common focused purpose. This lack of common definition creates obstacles to implementation (Banks, 1991; Bennett 2001). The literature on multicultural education may lack a singular definition, but notwithstanding the differences in definitions and approaches, there is consensus on principles and characteristics of multicultural education (Diaz, 1992; Banks, 1994; Sleeter & McLean, 1995; Roblyer, Dozier-Henry & Burnette, 1996; Davidson & Davidson, 1997; Nieto, 2000). Conceptual frameworks such as those described by Banks (1997) and Nieto (2002) suggest that multicultural education is complex and multidisciplinary in nature (Bennett, 2001). That is, the definition of multicultural education continues to be in a process of evolution (Banks, 1991; Davidson & Davidson, 1994). Whether describing a multicultural approach, multicultural awareness, multicultural curriculum, or multicultural perspectives, several elements are common to most practitioners' definition of multicultural education (Banks and Banks, 1997).

In *Affirming Diversity*, Sonia Nieto (2000) describes seven basic characteristics of multicultural education. These characteristics support the concept that multicultural education is a *process* directed toward comprehensive school reform as well as basic

education for all students. According to her definition, multicultural education is *antiracist education, basic education, important for all students, pervasive, education for social justice, a process and critical pedagogy*. This definition requires pedagogy at its heart is student learning and teacher transformation. Nieto (1999, 2000, 2002) has provided abundant examples of resistance to the inclusion of these characteristics in education, including their perceived lack of educational validity. Researchers have described the evolution of the multicultural education, and its definition, both through its historical progressive roots, and through the conservative based resistance to multicultural education as an educational reform movement (Banks, 1989, 1995; Gorski, 1999; Hanley, 1999).

The origin of the multicultural education movement is in the early ethnic studies movement (Banks, 1995). The modern roots of multicultural education, in the United States, is found in the civil rights movement of oppressed groups, people of color and women, followed by other marginalized groups (Gorski, 1999). Among the targets of reform by African Americans and other people of color, women, and gay and lesbian groups, through the 1960's, 1970's and 1980's, were institutions that were oppressive and hostile to the ideals of fairness and equality. One of the most oppressive and hostile institutions was schools (Banks, 1989; Gorski, 1999; Hanley, 1999). To address needs of children, multicultural education was advocated as basic education. That is, multicultural education includes characteristics essential for the education of all children – they are core elements of education. Because of the range, complexity and categorization of modern knowledge, only the inclusion of core elements can be expected in schools and curriculums (Nieto, 2002). Researchers and advocates of multicultural educational

reform (Banks, 1989; Nieto, 2002) argue that multicultural education has become basic education for all students. It is inclusive. A multicultural approach broadens inclusion in the curriculum, and addresses issues of partial and biased education of all students. It is a philosophical approach for viewing the world and it pervades everything: the school, learning environment, curriculum, relationship among teacher and student, and community (Nieto, 2002). Multicultural curriculum gives students a different way to interpret what they see. Knowledge is neither neutral nor apolitical (Nieto, 2002). To acquire knowledge requires decision-making and social action skills. Critical thought, reflection and action are characteristics of multicultural education (Freire, 1985; Banks, 1997; Nieto, 2002).

Teachers and other educators often mistake multicultural education as being only for "minorities" or as education to highlight special people or accomplishments. However, schools are generally reflective of the larger society, including all of its inequities and misconceptions. Multicultural education is education that addresses the challenges created by these inequities (Hasbrook, 2003, Nieto, 2002). Banks (1997) and Nieto (2002) have found that often the introduction of multicultural education reforms in the classroom, start with a contribution and additive approach and are transformed into an empowering action approach.

James Banks adds that "Multicultural education is at least three things: an idea or concept, an educational reform movement, and a process" (Banks & McGee-Banks, 1997 p. 3). After more than thirty years of research and work for educational equality, Banks continues to express his understanding of multicultural education as a field that can be conceptualized using five dimensions (Banks, 1995; Banks & McGee-Banks, 1997).

These five dimensions include *content integration*, *knowledge construction*, *prejudice reduction*, *equity pedagogy*, and *empowering school culture*.

Education should reflect the inclusion of historical and global information.

Content integration refers to the inclusion of data and information about a variety of peoples and cultures into classroom curriculum and other presentations. A review of the literature indicates that some educators view multicultural education as primarily content integration (McGee-Banks and Banks, 1997). Many multicultural educational efforts have resulted in only curriculum insertion, rather than true integration. True integration not only adds information about diverse people, places, and things, but also inserts content-relevant information throughout the curriculum (Nieto, 2002). Banks (1998) described four approaches that can be used to teach students about ethnic groups. The approaches, *contribution*, *additive*, *transformation*, and *social action*, describe increasing levels of integration of ethnic content in a curriculum (Banks, 1993, 1988, 1995). See Figure 2.

Knowledge construction refers to the process by which social, behavioral and natural scientists (and other recognized finders of fact) in societies create knowledge. The procedures that make up this process are studied with an understanding that cultural assumptions, frames of references, diverse perspectives, and biases within the fact finders' discipline influence the process and the way that knowledge is ultimately constructed within the discipline, local communities, and the society. However, students also construct knowledge. Teachers should encourage students to understand facts, and their sources, because these facts form the foundation of the students' knowledge base. This base influences future learning.

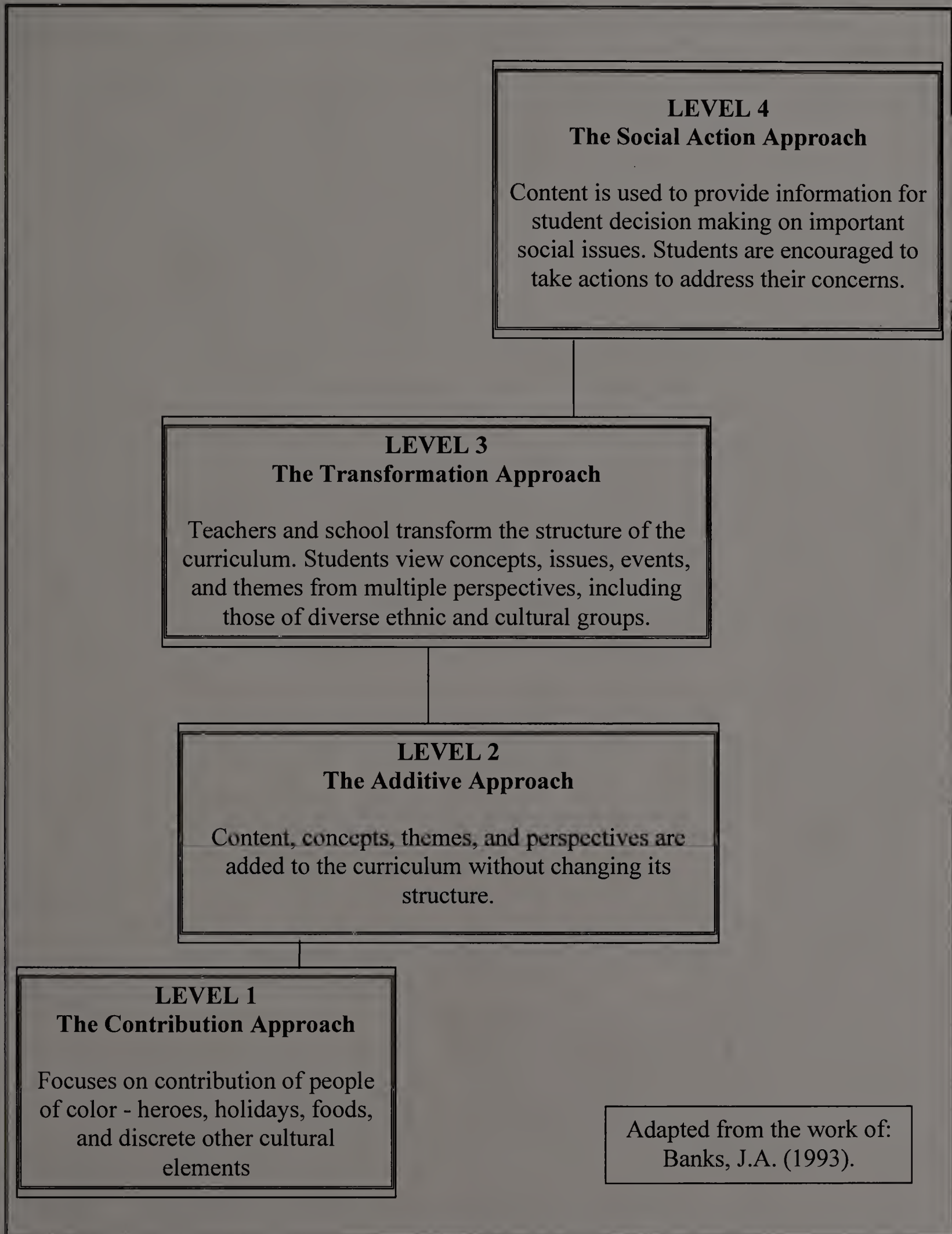


Figure 2. Content Integration

Prejudice reduction refers to a process of exploration that strives to reduce prejudice. Students explore how and why stereotypical beliefs and prejudicial attitudes are formed. Multicultural education provides opportunities to examine these beliefs and attitudes from different perspectives. The prejudice reduction dimension recognizes that children are aware of racial differences and form racial attitudes at a young age. The prejudice reduction also recognizes that curriculum can influence attitudes and values. Multicultural education enables children to develop attitudes, values, and beliefs that are more democratic (Gabelko & Michaelis, 1981; Nieto, 2002). However, change must be directed school-wide. Prejudice reduction must also include school practices and policies.

Equity pedagogy refers to the use of techniques and methods to maximize students' potential for academic achievement. This dimension of multicultural education asks teachers and other educators to develop strategies to improve academic achievement of students from diverse racial, ethnic, and social/class groups (Bank, 1995). However, this process should begin with the re-examination of teachers' perceptions of their students. Since the Civil Right Movement of the 1960's, the "cultural deprivation" paradigm has been used to explain the plight of "poor people". This paradigm has guided the strategy of educators and has focused actions toward changing the plight of the poor by addressing the "deficits" in the individual (Birnbaum & Taylor, 2000; Gatto, 2001). Later education theories have suggested that it is *cultural conflicts* rather than *personal deficits* that have impeded academic performance for poor and minority students (Hale-Benson, 1982; Shade, 1982; Banks, 1988). More recently, the individual "at-risk" paradigm has dominated educational strategies. These paradigms are systems to explain behaviors, and values attributed to groups of students. The acceptance of a paradigm

results in educational policies that address concerns specific to the chosen paradigm.

Equity pedagogy is not paradigm bound. It requires teachers' use of teaching strategies and techniques that draw upon a broad range of pedagogical skills that focus on the both equalizing and maximizing learning opportunities for all students. The prevailing paradigm, whether seen as "at-risk", "culturally deprived", "educationally disadvantaged", or other, reflect changing and cyclic social-economic theory in society. Changing teaching strategies is often reflective of a changing paradigm. Implementation of equity pedagogy challenges teachers to recognize, compare, and contrast various theories and paradigms.

The fifth dimension of multicultural education recognizes schools as institutions with a cultural or social system. *An empowering school culture and social structure* ensures educational equality and cultural empowerment for all students. Schools need to review approaches and policies such as student tracking and grouping, student assessment and evaluation, diversity awareness, participation in extracurricular activities, and social and cultural climate.

Multicultural Curriculum

In the 1991 revision of its (1976) position paper, *Curriculum Guideline for Multicultural Education*, the National Council for the Social Studies, Task Force on Ethnic Studies Curriculum Guidelines, proposed that multicultural curriculums should:

- "Reflect the cultural learning styles and characteristics of the students within the school community.
- Provide students with continuous opportunities to develop a better sense of self.

- Helps students understand the totality of the experiences of ethnic and cultural group in the United States.
- Help students understand that a conflict between ideals and realities always exists in human societies.
- Explore and clarify ethnic and cultural alternative and options in the United States.
- Help students develop their decision-making abilities, social participation skills, and sense of political efficacy as necessary bases for effective citizenship in a pluralistic democratic nation.
- Help students develop the skills necessary for effective interpersonal, interethnic, and intercultural group interactions.
- Be comprehensive in scope and sequence.
- Present holistic views of ethnic and cultural groups.
- Include the continuous study of the cultures, historical experiences, social realities, and existential conditions of ethnic and culture groups, including a variety of racial composites.
- Be an integral part of the total school curriculum.
- Conceptualize and describe the development of the United States as a multidirectional society." (NCCS, 1991, Part 2)

Although statements on the goals of multicultural education may be varied, the educational literature indicates common themes such as school reform and institutional equality. Educational equality provides a chance for all students to succeed (NCSS, 1991; Center for Multicultural Education, 2001). Because multicultural education's historical roots can be found in the Civil Rights and Women's Rights Movements, any

operational definition of multicultural must consider social justice education, anti-discrimination and social/educational reform (Nieto, 1999).

Freire (1970) proposed that teaching and learning was a reciprocal process. The process of developing multicultural teaching perspective acknowledges, and anticipates, that at times teachers will become the students (Nieto, 2002). It is therefore critical that teachers, and other educators, understand the assumptions and inferences made in developing curriculum. Their assumptions and inferences are influenced by external (which include students) and internal (demands and perceptions) factors (Goodlad, 1985).

“Who’s teaching the children?” (Nieto, 2002, p 9) is another question worth asking. Nieto (2002) states that the answer to this question is “inextricably linked” to matters of social justice education and academic performance in schools (Nieto, 2002, p 9). Haberman and Post (1998) argue that simply adding multicultural education to the teacher education curriculum is not sufficient. They conclude that choosing the “best and brightest” student teachers for multicultural teaching entails a particular set of attributes and ideology. Based on experience in teacher education, Haberman and Post (1998) offered the following characteristics to predict the success and effectiveness of teacher candidates for urban children in poverty. These factors include (Haberman & Post, 1998, p. 98):

- *Self-knowledge* of individual's own cultural roots and group affiliations.

(Haberman and Post argue that an individual who says, “I’m not a member of any culture group, I’m just an American,” is not sufficiently grounded to teach a multicultural curriculum.)

- *Self-acceptance*, accompanied by high self-esteem, derived from knowing one's roots.
- *Relationship skills* that exhibit the ability to work with diverse populations in ways other individuals perceive as respectful and caring.
- *Community knowledge* defined as a knowledge of the cultural heritages of the children and their families.
- *Empathy* defined as a deep and abiding sensitivity and appreciation what parents in particular culture groups may want for their children without lowering standards and expectations.
- Understanding of how local cultural influences affect *human development*.
- These factors includes understands the *cultural conflicts* and discrepancies between the values of the local community groups and the traditional American values espoused in schools.
- *Relevant curriculum* defined as connecting specific content goals to specific uses in the students' lives.
- *Generating sustained effort*-a knowledge and set of implementation skills that will engage youngsters from this community to persist with schoolwork.
- These factors include skills for *coping*, preventing and de-escalating violence and the potential for violence.
- Systematic self-reflection and *self-analysis*. The teacher has a capacity for reflection and change.
- While *functioning in chaos*, the teacher has an ability to understand and the skills to cope with a disorganized environment.

Andrus (2001) advocates improving multicultural and antiracism education for art teachers. A purpose of the training and education is the development of culturally competent teachers, individuals who (Andrus, p. 15):

- "Have examined and resolved personal bias and are aware of and accept their own cultural backgrounds.
- Possess an inclusive understanding of multiculturalism and incorporate an anthropological approach to art education.
- Are sensitive to others' cultural background and tailor their teaching to meet their students' culturally particular needs.
- Have an understanding of the traditions of diverse world cultures.
- Have the commitment to continue their own education in multiculturalism and diversity.

Multicultural Teachers

Gay (2001) argues for the need to provide teachers with the knowledge, attitudes and skills for culturally responsive teaching. She defines culturally responsive teaching as, "using the cultural characteristics, experience, and perspectives of diverse students as conduits for teaching them more effectively" (Gay, 2001, p. 106). Culturally responsive teaching is based on an assumption that when learning activities are placed within context, i.e., the student's lived experience and frames of reference, they are more relevant, meaningful, and transferable to academic achievement (Gay, 2001).

Research suggests that being a "good" teacher does not necessarily make teachers multi-culturally competent. Hassett (2000) found that good teachers exhibit common

characteristics such as having expectation of success for all students, a willingness to adapt and change to meet student needs, a desire to reflect on their work and the ability learn from a variety of models. Hargrove (2005) suggests that “great” teachers, for gifted and talented students, share some common characteristics. Great teachers create naturally critical learning environments, challenge students, and grab their students' attention. These teachers make the learning processes focus on the students. Critical thinking addresses issues that are relevant, interesting and provocative for the students. Teachers use different strategies to engage and challenge their students. One strategy is the use of the Socratic method. Teaching begins where the students are and progress to clear goals based on students' needs. Great teachers have an expectation for themselves as well as their students. They also provide diverse learning experiences. They provide their students with different ways of thinking and learning about things and events.

Teachers who are competent and skilled in traditional teaching may not have the knowledge, skills and disposition to meet the needs of a growing multicultural school population (Vavrus, 2002). Teachers must undergo a personal transformation to obtain multicultural competence (Bradfield-Kreider, 2001). Haberman and Post (1998, p.96) hypothesize that, "only teachers with a particular set of attributes and ideology can offer a multicultural curriculum." In their study of teachers and urban schools, they found that these common beliefs, skills and knowledge include an awareness and acceptance of their own racial/cultural identities, the ability to “expect, prepare for, and deal with” cultural conflicts, and the ability to engage students in curriculum relevant to their lives (Haberman & Post, 1998, p 98-99). These teachers have begun the necessary process of

critical self-analysis and reconstructed their own cultural identity (Bradfield-Kreider, 2001, Nieto, 1999).

In-service training and courses are not sufficient to maintain the necessary personal transformation or to promote the development of multicultural learning environments (Papanastasiou & Conway, 2001). Nieto (2002) states that transformation is a personal and collective journey that the teacher must travel. According to Merryfield (2000), "It is the interrelationship across identity, power and experience that leads to a consciousness of other perspective and recognition of multiple realities" (Merryfield, 2000, p 440). This requires tools, activities and an extended period that includes self-exploration, inter-relationships with people of diverse culture, awareness of the social-political context of learning, commitment to equity and social justice, and in-depth understanding of cultural issues.

In her study of the factors and process involved in the development of teachers' commitments to multicultural education, Paccione (2000) concludes that commitment develops through a variety of life experiences. Paccione studied the life experiences of teachers already committed to addressing issues of multicultural education and educational equity, in order to understand the motives that inspire teachers to commit to multicultural education.

Paccione (2000) examined common themes and process based on the premises of several notable educational scholars including Banks, Clark, and Nieto. She concurs that to become a multicultural teacher, i.e., a culturally competent educator committed to multicultural issues and educational equity as it affects students, you must first become a multicultural person (Paccione, 2000; Nieto, 2000). The process of becoming a

multicultural person requires transformational re-education. Paccione states that it is a progressive, though not necessarily linear, lifelong pursuit. In becoming a multicultural person, you learn more of people and events that are not familiar and of which you know little. You must confront individual racism and bias and learn to view the world from a variety of perspectives. Paccione (2000) describes the pattern of themes and the process that emerged from her studies in four stages: a contextual awareness stage, an emergent awareness stage, a transformational awareness stage, and a committed action stage.

As individuals process an experience or experiences with diversity, they begin with early experiences that laid the foundation of their contextual awareness. They examine the influences from childhood and family. While examining issues and experiences, we become aware of racism, inequity and injustice. The demands of employment initiate this stage for many teachers (Paccione, 2000). A deeper understanding of multicultural experience and issues initiate the third stage, Transformational Awareness (Paccione, 2000). It is during this stage that critical incidents can provide the impetus for transformational awareness. Teachers have described these incidents as visceral life changing events that are catalysts for transformational learning (Clark, 1993). Clark reports that people experience transformational learning through events that they stated changed their life. The experience changes the person. The person is then ready to undertake the role of advocate for issues of diversity. In stage four, a person is committed to action in service of advocacy for diversity and multicultural education.

A Brief Review of the Arguments against Multicultural Education

There are many voices in opposition to multicultural education. The arguments are many and diverse. This study is designed to explore the experience of multicultural education; therefore, I will not undertake an exhaustive review of that body of research and studies in this dissertation. However, several studies are included as they relate to the data analysis and, or related discussion. Opponents of multicultural education state:

- A. There is no agreed upon definition of multicultural education.
- B. Emphasis on multicultural education will teach students untruths.
- C. Not all cultures are equal. It is important to teach about our common culture.

According to its opponents, implementation of a multicultural curriculum is problematic, due to the lack of an agreed definition (Thomas, 1994; Modgil, et al, 1986). Thomas (1994) suggests that the lack of the agreement is due to proponents' inability to agree on what constitutes a multicultural education and curriculum. Implementation is be dictated by the conceptual perspective of individuals, i.e., whether they take a constructivist, assimilations, cultural-pluralist, anti-racist, or the centric approach.

Glazer (1997) suggests the students will be taught "untruths" if a school's curriculum turns to multicultural education. Multicultural education is revisionary or reversionary. There will be a focus on "racial self" and "ethnic self". He claims that multicultural education will have little or no academic or economic benefit to minorities, but it will undermine national unity and civic harmony.

Roots of arguments presented by Glazer (1997), D'Souza (1996), Webster (1997) and other opponents of multicultural education, can be found in San Juan's (1994) exploration of common culture and a derivative sense that multiculturalism means

“cultural affirmative action” (San Juan, 1994, p. 60). How can we acknowledge, i.e., celebrate, the contributions of individuals and of groups without creating or encouraging separatism, segregation, violence, etc. However, according to Bryden (1991) teachers cannot have an open discussion of these issues. He claims that schools have already shifted to the far left, and any criticism of liberal actions, such as busing and affirmation action, is met with condemnation.

These are only a few issues raised in opposition to multicultural education. I will address some of these arguments as part of the discussion in the case study. Are these concerns reflected in the experiences of the participating teachers? If so, how do teachers feel they create multicultural learning environments? The teacher participants share their experience relative to their growth as teacher, multicultural curriculums and the arguments against multicultural education.

Multicultural Education & Educational Technology

In 1987, Daniel J. Boorstein observed that America was on the verge of profound changes. Rapid advances in technology and an increase in “minority” population demographics characterized these changes. Ten years later, Suzanne K. Damarian (1998) confirmed that the changing social and cultural fabric of this country profoundly affected education. However, gaps remain in the educational research.

The use of technology in multicultural curriculum is an overlooked area of study that only recently has received attention. The profound change in the use of technology that Boorstein (1987) foretold has not resulted in the predicted major changes to both technology use and education (Reid, 1995; Damarin, 1998). Although Boorstein identified the technological change, he underestimated the speed, size, and significance of

the change that would follow in American culture. At the same time that he noted the changing demographics, he failed to recognize the possible correlation between use and accessibility of the new technology. School populations were becoming more diverse. Educators increasingly directed more of their attention to how schools would meet changing needs.

Multicultural education takes on a significant role in the discussion of how schools will meet the technical needs of current and future students. The design of technology reflects the social and cultural-based assumptions of predominately white, male designers. Multicultural education leaders have recognized the importance of technology in education, but have raised concerns. Researchers (Roblyer, Dozier-Henry, & Burnette, 1996; Damarin, 1998) question the differential use of technology, such as computers, for knowledge construction with advanced students versus basic skills for schools with histories of low student achievements. Investing in technology versus basic educational needs is another concern, as well as technology and responsiveness to different cultures (Damarin, 1998, 13-15). Developments that advance technology continue to accelerate. The developments in technology and multicultural education have taken separate but parallel paths (Damarin, 1998). The rapid advances in technology developed with the support of corporations and the government, while the development of multiculturalism and an equity agenda grew from a grassroots and community based support (Damarin, 1998).

Noticing recent proliferation of technology in classrooms, Grant (2003) conducted a review of literature that confirms the existence of a cultural divide in the use of technology. That cultural divide is the cultural barrier that exists between teachers, and

teachers and students of one culture with those of other cultures. He concludes, "It is evident that the technological solutions that most effectively work to close the cultural divide involve students experiencing other cultures through real-life dialogue and the sharing of common experiences, problems and solutions" (Grant, p 22).

The work of Neuman and Bekerman (2001), Doering (1997), and Bennett (1997) identify factors that contribute to the cultural/technology gap. These factors include a teacher's practice of pedagogy without regard to the dominant cultural influence (Neuman & Bekerman, 2001), reliance on traditional text in spite of the availability of technology that will enhance cultural awareness (Doering, 1997), and teaching subject matter basic skills as a collection of facts, without the utilization needed to improve the student's understanding of their world (Bennett, 1997).

Calandra, Fitzpatrick and Burron (2002) studied a web-based instructional program called The Teacher's Guide to the Holocaust. The purpose of the study was to determine whether pre-service teachers' use of the website would significantly change their factual knowledge and attitudes toward traditionally marginalized groups. They found that there were no significant changes on either factual knowledge or the attitudes of the subject matter teachers. They suggest, "that the limited amount of engagement required of the subjects [they had to write a lesson plan related to the material] was not sufficient to impact a change in either knowledge or attitudes. Perhaps a more thorough, directive approach to the material would be more beneficial" (Calandra, Fitzpatrick & Burron, p.88-89).

Sweeney (1999) conducted a qualitative study on the use of technology, multicultural education and the cultural divide. He focused on science technology, taking

the hypothesis that pre-service teachers needed to be convinced that multicultural science education approaches made sense within their concept of teaching science. The study included 137 teachers in Sweeney's undergraduate science education classes at a four-year university. They were typically pre-service, middle and high school teachers. He found a resistance to the concepts of multicultural science education among older undergraduates, post-baccalaureate students and in-service teachers. These elementary science teachers were resistant to the idea that multicultural education is a necessary component of science curriculum. Teachers cited concerns such as watering down content, increasing the potential for reverse racism, creating conflict and division, and discriminating against white mainstream students as rationales for resisting multicultural education as a legitimate part of the science curriculum (Sweeney, 1999).

Although the Sweeney (1999) and Calandra, Fitzpatrick and Barron (2002) studies suggested the existence of cultural bias in pre-service and in-service teacher programs and that technology had no significant impact on changing cultural bias, Grant (2003) cites several studies with contrary findings. For example, Anderson (1998) studied whether pre-service teachers in an undergraduate technology course would change their perceptions of multicultural education if exposed to multicultural issues using computer software, video discs and print media. As part of the course, the students participated in field observations at a school with a multicultural curriculum and a diverse student population. Anderson found significant changes in the teachers' attitudes. She concluded that for these teachers, for change to occur, it was important that they have classroom experiences with ethnically diverse population.

Beckett et al (2003) expanded on Anderson's (1998) work with pre-service teachers. She focused on the pre-service program and not the attitudes of the teacher. University students and in-service teachers, serving as mentors, together participated in a technologically integrated workshop in the summer before the students' classroom practicum. In the following semester's classroom practicum, the university students helped implement technology rich units that were created during the workshops. Beckett et al (2003) found that the mentor teachers and student teacher appreciated working together before the practicum. In addition to the establishment of trust, they developed increased confidence in their abilities to design and implement technology in their curriculum. The students and mentors created effective technologically supported multicultural units.

Grant (2002) cites several cases that focus on and highlight the impact technology has on closing the cultural gap in multicultural education. For instance, he cites Herron et al's (2002) study of college students in an intermediate French class that found that the use of video might significantly improve French and Francophone knowledge. The effectiveness of this video-based curriculum is attributed to its "planned immersion" construct. Plunging the student into a scripted French cultural situation on video produces immersion. Through 52 lessons native French speakers enact an unfolding, dramatized mystery. The video authentically reflects today's France, including its people, its institutions, artistic endeavors, foods, customs, cities and homes. Each 30-minute video begins with this ten minutes dramatization. The last twenty minute pedagogical portion of each video explains expression and situations with illustrations, on-the-street interviews, movie clips and other aids. The research found that at this introductory level, the video

program helped reduce previously identified differences between the students who have visited France and the students who had not visited France. The study provides evidence that students can acquire knowledge of cultural information through experiencing another culture via video and technology.

Wilson (1992) studied a Canadian computer and cultural project designed to teach computer skills and to build awareness of local Native American culture. The project combined distance learning and multimedia technology. Participating students showed an increased comfort with technology, and the teacher showed a better understanding of diversity. The student participants acknowledged an increase in self-esteem and a positive change in attitude towards students culturally different from themselves.

Cifuentes and Murphy (2000) studied the impact of the Cultural Connections Program. The program provided cross-cultural classroom experience to teachers and students dispersed throughout the United States and between nations. Cifuentes and Murphy (2000) investigated the experience of two geographically dispersed classrooms in Texas. One classroom was a predominately Hispanic eighth grade language arts class, and the other a predominately white rural gifted and talented class. The study showed that the use of distance learning and multimedia technologies assisted students to make sense of their experiences and increased cultural sensitivity. However, distance-learning technology also created a relationship among the teachers, which increased with face-to-face meetings. The establishment of teacher relationship provided opportunities for further curriculum collaboration.

The work of Roblyer, Dozier-Henry and Burnette (1996), in technology and multicultural education, recognizes the benefit of introducing technology into the

multicultural curriculum. They found that educational technologies could support curriculum and enhance multicultural experiences. Curriculums are determined and undertaken within specific multi-environmental contexts (work, school, home, and so on). The environment is pre-determined by a force apart from the student, or the student may determine it as he/she interacts within the environment. That is to say, curriculum may be impacted or extended beyond an identified environment by the perceptions and actions of the teachers and students. Educational video project research finds that contextual learning motivates students by giving voice to relevant issues (Friel & Carboni, 2000; Goodman, 2004; Leigh, 1998; Lund, 1998; Sponder & Kurkjian, 2001).

Multicultural awareness and critical pedagogy provide students with powerful tools to fight indoctrination and misinformation. Shor (1992) defines critical literacy as more than superficial or surface thoughts, impressions, understandings and opinion, but as habits of thought, readings, writings and speech that strive to understand essential meanings, root causes, social-political context, ideology and personal consequences as well as events, actions, processes and shared discourse.

Teachers can also use video technology as a tool that supports mutual exploration for students to learn to inquire, examine, reflect, and understand other perspectives. Learning networks, such as the Orillas project (Cummins & Sayer, 1995), show how educational technologies were used to support interscholastic exchanges that fostered collaborative critical inquiry and creative problem solving. These networks encourage students to participate in national and international exchanges relative to issues of social and academic relevance. These exchanges can lead to inquiries that uncover alternative perspectives, and develop critical literacy. Cummin and Sayers (1995) conclude,

“technology has the potential to act as a catalyst for the development of both intercultural understanding and critical literacy” (1995, p. 10).

Potential Pitfalls: Technology and Multicultural Education

Research by Roblyer, Dozier-Henry and Burnette (1996) cautions educators to be aware of the double-bladed nature of the use of technology in multicultural education. As technology takes a more prominent role in the curriculum, educators scramble to insure a meaningful integration of technologically based activities into the curriculum. These studies show many problems that need to be confronted, including an inherent western cultural bias in design and development, the reinforcement of social inequities in education, a bias in accessibility and use, and the recognition of technological limitations on achieving multicultural education goals. Educators must address all of these problems to improve the development and use of these technologies in multicultural education.

Cummins and Sayers (1996) warned of the potential resistance to the introduction of educational technologies into a multicultural curriculum, while documenting its value as a catalyst for critical inquiry. They state that many progressive educators tend to be suspicious of computers and technology in general. They share their educators' concern, which include business leaders and politicians who advocate the use of technology as a major means of improving education. However, Cummins and Sayers (1996) suggest despite their pitfalls that educational technologies such as computers and telecommunication could be used to break traditional schooling patterns. They can be used to facilitate cultural awareness, motivate intercultural communication and access data and information on diverse people and cultures.

Video Technology and Learning

Technologies that result in cable television, video/cameras, and computers provide educators with additional tools that enhance learning opportunities. The introduction of educational television programming provides children with a head start and supplements classroom learning (Sesame Street, 1993; Lovelace, 1994; Strommen & Revelle, 1990). Taped programs can teach children language, mathematics, social sciences, and learning skills (National Endowment for Children's Educational Television Act of 1989, 1989). Teachers and students can now create video or copy programs for later viewing at school or at home with recorder, portable cameras and inexpensive computer editing programs.

Students' use of video technology may have an impact on cognitive (Fite, 1993), creative (Emmens, 1986), academic (Minardi & Ritter, 1998), and social behavior (Graves-Snyder 1992). Students use videos to view pre-recorded programs, tape televised programs, or to record live events. Educational research has shown that each can contribute to increasing educational opportunities for children (Jylha-Laide, 1994; Lovelace, 1994; Foreman, 1999).

Research suggests that viewing television can result in passive viewers (Swerdlow, 1981), slow reading development (Gording & Moody, 1980), weight gain (Schmitz, Harnack, Fulton, Jacobs, Gao, Lytle et al., 2004), aggressive expressions (Huesmann, Moise-Titus, Podolski & Eron, 2003; Grimes, Bergen, Nichols, Venberg & Fonagy, 2004), and can be otherwise potentially harmful (Moody, 1980). Contrary research findings indicate that earlier studies may have underestimated the cognitive resources of television viewers. (Anderson & Collins, 1988). A 1993 study commissioned

by the Children's Television Workshop (Fite, 1993) also questioned those earlier conclusions. Fite (1993) conducted a literature review that looked at the fundamental cognitive research studies of Walker (1980), Shagass, Overton, Bartolucci, and Straumatis (1971), Appel, Weinstein and Weinstein (1979), Rothschild, Hyun, Reeves, Thorson, and Goldstein (1988), Rothschild, Reeves, Thorson, Hirsch, and Goldstein (1986), and other researchers in the field of television and brain function. Fite (1993) concluded that research indicated subjects were as mentally active when watching television as when reading. That is, television viewing involves active brain functions. Active brain function was also the finding for the other studies of television and video use reviewed by Fite (Schellberg Besthorn, Klos & Gasser, 1990; Fite, 1993).

Research on the effects of television viewing indicates that watching television is often the starting point for imagination (Reid & Frazer, 1980). In their observational study of siblings between the ages of 2 and 16, Alexander, Ryan, and Munoz (1984) found that the two most common functions of conversation related to television were interpretation and projection (imagination). However, Singer, Singer, and Rapaczynski (1984) concluded that if television directly contributed to imagination, the contribution was small. Singer, Singer, and Rapaczynski (1984) conducted a longitudinal study that logged the television viewing habits of sixty-three children, ages five through eight. After examination results from standardized tests, imagination interview and rated observations, they concluded that it was not clear that television viewing made a contribution to the children's imagination. They found that better predictors of imaginativeness in children included factors such as whether their mothers valued imaginativeness and curiosity.

Other research (Forman, 1999) extends this research to video as “a tool of the mind” that affects how teachers observe their students. Teachers gain insight through their students’ interaction with the video. Other researchers have studied the use of video recording to provide feedback to educators (Cruikshank, 1998; Dawson, Dawson & Farness, 2001). These studies examine the use of video by teachers, but also as informative is the examination of teachers’ behaviors as they observe their students’ use of video. For example, in her study of a teacher’s use of video in English literature classes, Finkelstein (1995) found that there are five properties of video that made it an effective instructional device. First, video can be used to make viewing of an event more manageable. Events that students would normally be unable to view in a timely manner are condensed to meet students’ needs. Events that occur too quickly for students to explore could be lengthened to allow for student viewing. Second, videos can make objects subject to normal view. Objects are sometimes too small to see or too large to bring into the classroom. Video can enlarge or reduce objects to appropriate size for study. Finkelstein (1995) found that objects could be given perspectives more easily comprehended by students.

Third, like television and films, videos can take students to places they otherwise would not be able to go. Students can view mountain climbing, the ocean floor, operas in Italy, and thousands of other scenes. Fourth, videos that utilize words, images and music can elicit emotional responses. Finkelstein suggests that the psychological forces of viewing video can invoke student empathy in the video’s characters (Finkelstein, 1995). Lastly, video can also help students to clarify events, issues, and concepts. Clarification

can be provided by a director or an editor, but also by students. Video technology allows teachers and students to work firsthand with the recorded material.

Gueulette (1993) reported the work of researchers at Northern Illinois University who examined the introduction of instructional television into international and multicultural classrooms. The researcher looked at several categories of cultural condition that they believed impacted learning by adult international students, such as sense of self and space, dress and appearance, food and appearance, communication and language, beliefs and attitudes, relationships, and time. From their findings, the researchers developed basic rules for integrating television into the multicultural classroom. These rules include the careful selection of programs and the need to prepare students for the viewing experience.

Participatory Video Projects

Keeton (1982) defines experiential (participatory) learning as “learning in which the learner is in direct touch with the realities being studied.” This is not a new concept in learning. Keeton explains that this type of learning can be traced as far back as Aristotle, whose learning model included personal observation, reflection, and discussion. He suggests the development of this type of didactic learning has been attributed to the evolution of a distrust of scientific process. The teacher is seen as the keeper of information. However, knowledge construction is a transformational process because the learner is continually gathering information (teaching content), analyzing and testing new knowledge in his world. This perception of knowledge supports a more active approach to teaching.

Shor (1992) described participation as the door to empowerment. Children begin life as active learners. They use touch, taste, smell, sight and intuition to satisfy their curiosity and learn about the world. When children enter traditional learning environments, schools and passive classrooms, restraints on activities transform active learners into passive learners. According to Shor (1992),

Participation is the most important place to begin [an empowering pedagogy] because student involvement is low in traditional classroom and because action is essential to gain knowledge and develop intelligence (p17).

The use of participatory video projects in the curriculum emphasizes the importance of participation as a teaching/learning process (Okahashi, 2000). In utilizing video technology, students interact with others to determine expectations, understanding, learning and communications styles, and make joint decision for action. Students work cooperatively to convey a concept or experience while respecting the ideas and rights of others to contribute to the process. Successful projects are measured as a matter of degrees in attempting to give voice to differing perspectives, rather than in comparison to other students.

Participatory video projects provide students with learning opportunities through “learning how to” as well as exposure to subject content. In teaching approaches where you learn from doing, teachers focus on the process that provides students the opportunity to convert previously acquired information (content) into new personal knowledge (Avalos, 1991). Here too, technology remains a tool and human contacts are the rule. Teachers use educational technologies to encourage active learning (Bonwell & Eison, 1991). They give students the opportunity to act and not remain passive listeners. However, the use of technology does not guarantee improved learning. Teacher guidance

and personal interaction remain important factors in the successful use of technology.

Active participation in using technology is the key to enhanced learning (Page, 1989).

Video projects demonstrate that educational technology is pervasive. It can be part of every aspect of education, including the *when*, *where* and *how* schools use or should use educational technologies. Technology is access to information, access to experiences and access to change: technology is potentially access to power (Damarin, 1998). Content is an important part of the education process. However, educational theorists believe education is much more than skill development. It is about learning how to learn (Nieto, 1999; Bransford, et al, 2000).

Researchers, teachers, and film/video producers have found that during a participatory video production, student video makers exhibit observable behaviors that can provide insight, which is used to create learning opportunities. By observing the video process, teachers gain feedback concerning their students' cognitive and emotional development. Teachers observe students' interpreting and integrating cultural and sociopolitical influences as part of their interpersonal communicative infrastructure. In their interaction with other students, the student filmmakers interpret, formulate, and use patterns, codes, rules, conventions, and laws of communication (Goodman, 1968: Worth & Adair, 1972). Johnston (1990) studied the interaction of a diverse group of urban high school students. The video project was proposed as a means to assist as an aid in dropout prevention in the retention of at-risk students. It was proposed that these goals could be achieved through improved communication and community building. Johnston's students discussed and selected topics that would be acceptable, and of interest to their multicultural student body and communities (Johnston, 1990). Students came to

understand that to be able to communicate and tell their stories, the stories must be understood and make sense to culturally diverse populations.

Worth (1972) suggested in his study of Navajo filmmakers that, if a member of a culture being studied could be trained to use the medium so that with his hand on the camera and editing equipment he could choose what interested him, we would come closer to constructing his vision of his world. The process provided Worth with insights on how participants structure reality through language and communication, through their learning process, and through their own eyes.

In her study of secondary school students, Marilyn Page (1989) found that students in active learning environments showed a dramatic increase in involvement, learning, comprehension, and motivation. During a three-year period, students in her social studies class participated in the National History Day Programs. Although it was important for the students to obtain knowledge through content, one of the primary purposes of the program was development of original research skills. The program was divided into four categories, one of which was media. Students in the media category worked in groups to create presentations on themes that were of interest to the students. In this way, activities were kept student-centered and the projects were culturally relevant. Some of these media group students produced video presentations. Page (1998) reported that students developed creative research and presentation skills. The media program became the most popular of the four program categories even though it entailed an extraordinary commitment and workload on the part of students. In her study of the use of multimedia technology in multicultural elementary and secondary school classrooms, Marta E. Fabris states educational technologies have a great impact in

multicultural classrooms (Fabris, 1992). Teachers encouraged the participation of students in the design and implementation of group video projects. Technology supports the teaching of writing, reading, and communication skills. Technologies can also enhance learning experiences by creating learning opportunities that stimulate students' interest, generate questions, identify issues and problems, and motivate inquiry and research. Understanding requires the knowledge of the contexts of the students' lives. Learning is more than the mastery of a subject matter. Learning requires the ability to transfer knowledge. Students must be able to use information to construct new knowledge (Bransford, Brown & Cocking, 2000). The use of active, experiential, and participatory learning strategies, and environments, may help to avoid the difficulties encountered during the introduction of educational technologies within diverse cultural settings.

Educators are using video projects as a qualitative research tool because context is more accurately reflected through qualitative approaches (Seidman, 1998; Wolcott, 2001). Clardy, Cole-Robinson, Jones and Michie (2001), referencing the research of Wolcott (1997) and Creswell (1998), propose to develop future work using video documentary projects as qualitative research tools. They recognize that video projects can give voice to student participants by enabling them to share their perceptions and ideas with their teachers. However, their focus is on the "student's own word". They do not address the potential value of the student's behavior, expression, and non-verbal communication (Clardy, Cole-Robinson, Jones & Michie, 2001). Their research plan includes investigation through observation and interviews. This leaves open the

possibility for recognition of the participant's non-verbal behaviors as valuable feedback for classroom teachers.

Chapter Summary

Multicultural education is a perspective and process that addresses the educational needs of a growing and diverse student population. Its dimensions and characteristics have evolved from the historical needs of social-politically disenfranchised peoples to become basic education for all people. However, implementation of multicultural education and curriculum begins with the transformation of teachers. Multicultural educators advocate inclusive, equity, knowledge construction and action in the education all students. To do this educators must develop multicultural perspective that include self-awareness, as well as cultural and critical literacy.

Technology holds many promises for the education. The benefits of technology such as video go beyond its use to transmit content and develop technological skills. The use of video in multicultural curriculum includes video projects. The literature includes research that identifies the video project's influence on cognitive and emotion processes. Video projects also provide learning opportunities in which teachers are active participants. The research has led me to questions of whether the participatory video projects could influence the transformation process in multicultural education. The study that is the subject of this dissertation examines the experiences of a select group of teachers, within this reviewed theoretical framework, in order to bring insight concerning education, transformation, and learning process through the use of participatory video projects.

CHAPTER 3

DESIGN AND METHODOLOGY

Educational researchers have used both quantitative and qualitative methods in studying a variety of educational issues. Clardy, Cole-Robinson, Jones, and Michie (2001) stated that one reason that an individual might decide to use a qualitative approach is to take on the role of active learner who is telling a story from the participants' view rather than as an "expert" passing judgment on participants. The nature of multicultural education and qualitative research is to understand and give meaning to the experience of people in a "world in which reality is socially constructed, complex, and ever changing" (Glesne, 1999). Education is a political enterprise (Nieto, 1999). Understanding requires knowledge of the contexts of the participants' lives. It is more accurately reflected using qualitative approaches.

The study is designed to identify and describe beliefs, values, and attitudes that structure a phenomenon: a select group of teachers giving meaning to their experience using participatory video projects for culturally relevant education objectives. Three research questions guided the creation of the data basis from which I analyzed and described the teacher's history, beliefs and attitudes, and technical skills, and the perceived relationship to their teaching. (See Appendix A).

This chapter describes the design and rationale for the research methodologies. I have adapted elements of phenomenological and ethnographic research methodologies to a case study research approach in order to accurately capture and convey the intrinsic nature of the teachers' history, teaching experience, and the meaning they place on their experiences.

Overall Approach to the Study

This study's qualitative approach combined aspects of in-depth phenomenologically based interviews (Seidman, 1998), ethnographic inquires and case study (Nieto, 2004), with data coding and analysis (Auerbach & Silverstein, 2003) to capture, analyze and describe the experience of four teachers. A central philosophical assumption of qualitative research is that, "reality is constructed by individuals interacting with their social worlds" (Merriam, 2001, p. 6). My methodology was designed to discover the uniqueness in each participant's experience. How does a Franco-American French teacher from a New England mill town whose great grandparent emigrated from Canada or a Jewish video technology teacher from a suburban New England community make sense of their world and derive meaning from their experiences? My first task was to create a methodology that would enable me to understand each participant's experience in its unique context.

Qualitative approaches are suited to understanding and describing teachers' use of participatory video projects and multicultural education as classroom phenomenon (Merriam, 2001). However, I was interested in understanding the subjective experiences of teachers. How have their experiences affected the way they think about teaching? How do they feel when students discuss issues relevant to their lives? How did video projects affect their relationships with students? How did they feel when their students successfully used video? How has working with participatory video projects changed them and how they teach? What did that experience mean to them? I was interested in hearing, first hand, about each teachers' experiences, and understanding the meaning

each teacher gave to their experiences (Seidman, 1998). Are these experiences isolated or common to other teachers? How did they structure, cognitively and emotionally, these experiences? I also sought a deeper understanding and insight into their experiences (Auerbach & Silverstein, 2003). I began by developing a description of each experience or phenomenon. I decided to create these descriptions through interviews.

Specifically, the research questions I used to guide the interviews and this dissertation were:

Question 1: How did the teachers' life experiences contribute to broadening their multicultural perspectives?

Question 2: Did the use of participatory video projects broaden the multicultural perspective of the teachers?

Question 3: What are the implications of using participatory video projects for other teachers beyond this small group?

The interviews produced descriptive text that I transcribed, coded and analyzed to articulate thematic categories by which these teachers understand their own world (Auerbach & Silverstein, 2003). I created the categories by grouping themes extracted from repeating important ideas. Although identifying repeating ideas was less of a subjective process than identifying important ideas in the text, both processes required that I carefully analyze the significance participants give to their experience to stay true to their constructs. It is the significance that participants place on the phenomenon that determine whether the ideas became an articulated category (Merriam, 2001; Auerbach & Silverstein, 2003). Although the categories had their origins in the meaning that the

participants' gave to their experience, the conceptual base for the categories are derived from this dissertation's theoretical framework.

Although Tesch (Merriam, 2001, citing Tesch, 1990, p. 58) described as many as forty-five approaches to qualitative research, Merriam (2001, p. 11) suggests that *basic* or *generic* qualitative study, *ethnography*, *phenomenology*, *grounded theory* and *case study* are the most common types of qualitative research found in education. All five of these approaches provide for "an inductive orientation to analysis" and "findings that are richly descriptive". I carefully considered how I would formulate an approach to analyze and describe the experiences. I chose case studies, with the comments of Kathy Carter in mind, who wrote,

Stories, including those told by teachers, are constructions that give a meaning to events and convey a particular sense of experience. They are not videotapes of reality, thought, or motivation. Thus, we cannot escape the problems of veracity and fallibility in our work by making special claims for teachers' construction of their practice (Carter, 1993, p. 8, citing Elba, 1991).

In viewing case studies as interpretation, she wrote,

Despite our fondest wishes, we cannot escape the problems of interpretation and meaning, either by ignoring them or by claiming to overcome them. We can only deal with them self-consciously and directly, using whatever tools we can to track their influence on our thinking and resisting as strenuously as possible the impulse by ourselves and others to elevate a particular interpretation to the status of doctrine (Carter, 1993, p. 10).

For this small group of teachers, I chose to re-tell their story through case studies and to examine the implications of the teacher's experiences, the categories and underlying thematic concepts, rather than take a hypothesis generating approach.

Selection of Participants

I based the selection of the participants on several criteria. I began my search after deciding to look for teachers with more than three years teaching experience with video. Moreover, they had to have a multicultural perspective. I thought about the phenomenon that I wanted to understand through the study. I was interested in studying experiences that included exposure to diverse or multicultural populations, use of participatory video projects, and teaching in public schools in a Northeastern state.

I began the search by identifying individuals, schools, agencies and organizations that could direct me to teachers who use participatory video projects in diverse communities. The resources that I identified included the National Association for Multicultural Education (NAME), Massachusetts Regional Library System, Massachusetts Cultural Council, filmmakers collaboratives, state and regional departments of education, regional student film and video festivals, local school departments and local Community Action Committees (a list of resources and contact information is included in Appendix C). Using different organizations and groups provided the study with a broader and shared concept for multiculturalism as educators recommended teachers who utilized a multicultural perspective. However, a letter of introduction explaining my needs and participation requirements was sent as the initial contact (see letter in Appendix B).

I made initial contacts with the resource groups through e-mails and telephone calls. None of my initial inquiry resulted in identifying potential participants. Several of the organizations forwarded my inquiry to the staff, membership or board members. I followed up initial contacts by sending a copy of my dissertation introduction letter, through e-mail, to their membership and through personal inquiry. The response was small, numbering approximately twelve educators and organizations. However, these resources and responding teachers each provided me with additional names of potential participants. This approach identified teachers who met all the criteria, except experience with a video project. At the suggestion of a local filmmaker, I contacted other young documentary filmmakers and organizers of student film festivals. From the students' films, I was able to back track to their school and teachers. I focused on works that were concerned with the issue of diversity, cultural preservation, and social commentary. This approach led me to six potential teacher participants. These teachers had ongoing projects and teaching experiences spanning the last five to twenty years. The teachers had at least three years of experience in public school classrooms, with experience developing and evaluating curriculum. They used video projects to support a self-defined multicultural-based curriculum (except for one teacher) in a middle or high school classroom. Final selection was contingent on the availability of the participant and access to their completed student video projects.

To ensure informed consent from each participant, I disclosed the parameters of the dissertation and case study during the initial telephone or e-mail contact, and at the initial interview meetings. The teachers read and signed the informed consent form protecting their right to anonymity and granting them the right to review transcriptions

(see Appendix B). I used pseudonyms instead of the participant's real name. Although places and program names remain obscured or unidentified, three of the participants have provided examples of student video that include titles and credits. Participants had no objection to the video use, had made the video available to the public, and were in fact proud to have samples of their students' works included in my dissertation.

I conducted the interviews in several locations. All interview settings were familiar to the participants. Part of every interview occurred in the class or activity rooms used by the teachers for participatory video projects.

Participants and Settings

I selected four teachers to participate in the study. The participants include Mr. Marc Enseignant, who has taught for more than twenty-eight years in both a private parochial school and a public middle school. Through the years, he has taught French to middle school students with varying language abilities. I selected Mr. Enseignant because of his students' work with video, his students' Euro-based cultural experience, his years of teaching and service learning experience, his willingness to participate, and recommendation from other teachers and video professionals. He teaches in an old New England Mill Town of 35,690 people that covers approximately 34 square miles. There are 714 students enrolled in his middle school. Over 95% of the reporting individuals in the city were listed white (primarily a heritage of Irish and French Canadian origin) in the U.S. Census (2000). The town's student population is predominantly Irish and French-Canadian descent. His students have created numerous award-winning videos. The students' achievements have made him known throughout his state. Among their

accomplishments, the students' work on the video projects contributes to the preservation of Franco American heritage.

I met Marc Enseignant in June in a large classroom of a local State University. He was giving a presentation to a class of teachers that included examples of his students' video projects. The presentation and question period lasted for approximately forty-five minutes. I took notes but did not have permission to record the class. Our initial interview began at approximately 5:00 p.m. after the presentation. The host Professor offered us the use of an empty classroom at the University. The room was quiet and comfortable. The initial recorded interview lasted for approximately seventy minutes. The next morning I toured the community before meeting Mr. Enseignant. We met for the next meeting the following day at Mr. Enseignant's middle school. I conducted and recorded the interview in the French classroom, which was also his homeroom, as well as the school library video-editing suite. Before beginning, Mr. Enseignant introduced me to the middle school Principal, and also the other teachers and staff at the school. The interview began during a free period before the end of the school day. The interview continued with a tour of the school, including the library and video editing room. After a break for the end of day homeroom session, we completed the face-to-face interview in Mr. Enseignant's classroom. After reviewing the interview transcript that was created from approximately two hours of recorded interviews, I sent follow-up questions via e-mail.

Mr. Ben Missal has taught Art for ten years. Mr. Missal teaches middle school in a Native American tribal island community. The community covers approximately 41.5 acres. The island school enrolls 112 students grade K through 8. His school serves a Native American community governed by a Tribal Council and the U.S. Bureau of Indian

Affairs funds the school. He is a painter whose works are shown in several galleries. I selected Mr. Missal because of his students' work with video his experience with Native American culture, years of teaching, willingness to participate, and recommendation from other teachers and video professionals. His students too have created award-winning videos. Their works have received recognition throughout the United States. Among its many achievements, his art program has produced a young filmmaker and contributed to the preservation of Native American heritage.

I met Mr. Missal on a Friday at his middle school. The week before, the school hosted teachers and children participating in a summer program. However, it was quiet that morning. I met the school principal upon my arrival. Mr. Missal and his Principal had obtained prior approval from the Tribal Council, the local School Committee, for my visit. After a short introduction, the Principal briefly told me about her school before calling Mr. Missal. While waiting for Mr. Missal, I walked around the outside of the school and explored the island before returning to the school. I conducted the first part of the interview during a tour of the school, which took approximately thirty to forty-five minutes. I conducted the face-to-face interview session in Mr. Missal art classroom. This recorded session lasted for approximately two hours. Later, I reviewed of the interview, transcribed it and sent follow-up questions via e-mail. I continued to communicate with Mr. Missal during the dissertation process.

Mr. David Lerer has taught educational video technology for seven years. He teaches high school in a small suburban New England city of 28,510 residents that covers approximately 4.76 square miles. There are 950 students enrolled in the high school. Over 94% of the reporting individuals in the city were listed white (primary of Irish and

Italian parentage) in the U.S. Census (2000). The school's student population is predominantly Euro-American descent. His initial teaching experience was in an urban school with students of predominantly African-American descent. Mr. Lerer did not describe his teaching approach as multicultural, yet he was highly recommended by a former student. His students have created award winning video and cable television projects. I selected Mr. Lerer because of his students' work with video, past experience with African American culture, years of teaching, willingness to participate, perspective on multicultural education, and recommendation from a past student and filmmaker. Among its many achievements, his program has produced college graduates, an independent filmmaker and a television journalist. His personal work includes video projects that preserve local education history.

I met Mr. David Lerer outside of the principal's office at his suburban high school. It was the week before their summer school break. He guided me to his office in the school's television studio. A few students were feverishly attempting to finish projects on non-linear editors in the studio before their summer break. The recorded interview took place in Mr. Lerer's office, the television studio and during a short tour of the school. During the face-to-face office interview, Mr. Lerer was interrupted several times to assist students. With a tour of the television studio, we completed the face-to-face interview. I conducted the review of the interview transcript and sent follow-up questions via e-mail.

Ms. Linda Rebe is the director of a comprehensive youth development program for adolescents in a major northeastern urban center. The program includes the innovative use of media literacy and multimedia technology. The community is composed of

150,000 people within this larger urban center. Approximately 26% of the population is 17 years or younger. The community is one of the poorest neighborhoods within the metropolitan area with 36% of its population living in poverty (U.S. Census, 2000). More than 90% of the population is made up of people of color. Individuals born in the Dominican Republic, West Africa, Jamaica make up close to 19% of the population.

Ms. Rebe worked as a classroom consultant (co-teacher) with teachers and students creating participatory video projects. She also taught television writing, designed curriculum and trained staff, at the Center for Media Arts Education before founding her own media education company in 1985. Over the past twenty years, Ms. Rebe has worked with hundreds of children in schools and in after-school programs, helping young people raise their own self-expectations through critical thinking and creative expression. I selected Ms. Rebe because of her students' work with video and television, experience with diverse student populations, years of teaching in a variety of educational settings, willingness to participate, and recommendations from community media, educational organizations and independent filmmakers. Her students have created numerous award-winning, youth-produced video and cable television projects. Among the many achievements, her program has produced college graduates, filmmakers and a television journalist.

I arrived in the city at seven a.m. before the morning rush hour traffic. Since the interview was scheduled for 11 a.m. later that morning, I spent most of the first four hours walking around the neighborhood, getting breakfast and watching people from a bench in the park across the street from the school building. As 11 a.m., approached, I crossed the street and entered the building. I met Ms. Rebe at her office and program

studio located in a converted Catholic school building on a quiet block surrounded by two busy boulevards. The program offices, studios and classroom covered two floors of the building. The video-editing studio was located down the hall from Ms. Rebe's office. A number of important situations detained Ms. Rebe delaying our start. I conducted the first face-to-face interview in her office. It continued for approximately seventy-five minutes. Our final face-to-face interview began at 9 a.m. at the same location. It lasted for approximately two hours and included a tour of classrooms and the editing facilities, and a viewing of student videos. I conducted the review of the interview transcript and sent follow-up questions via e-mail.

Data Collection

The participants' words from interviews, class tours, and telephone and e-mail communications were the primary raw data for this dissertation. My field notes, taken during both recorded and non-recorded portions of my visit with the participants, were used to provide context and as a resource for constructing follow-up questions. I collected the majority of the raw data through participant interviews. The interview techniques were based on an in-depth phenomenological approach (Seidman, 1998). This approach uses interviews to reveal life history, to detail an individual's experience in the area of interest, and to document an individual's reflections on the meaning of these experiences. It is used to investigate the process through the experiences of the individual who carry out the process. In-depth phenomenologically-based interviews allowed for more complete documentation and understanding of the participants' experiences and the meaning and value they held regarding their teaching experiences. I chose this approach because I was not looking to answer a question or test a hypothesis - I was attempting to

hear and capture the teachers' construction of their experiences. Using this approach, I began by making two assumptions. The value in this process resides in the meaning these teachers gave to their experiences and not my own interpretation. I also believed that retelling the story of this select group of teachers had value. I accepted that I would not be able to understand and reproduce their story and meanings perfectly. However, interviewing allowed their words and meanings to tell the story and provide more effectual context to the phenomenon (Seidman, 1998).

The participants selected the settings for each interview. At the initial interviews, I gave a short introduction and review of the disclosure and consent forms which the participants had received by e-mail, and the participants gave their consent to record the interviews and classroom tours. The overall structure of the interviews was guided by the use of common foundation questions. (See Interview Question Outline in Appendix A1). I used open-ended questions to allow teachers to respond and explore the implications of each foundation question. I responded with follow-up questions based on the information and experiences presented during the interviews. For example, at the initial interview, I would ask the participant to, "Tell me about yourself". Having already told me their name and their "jobs", they would tell me about current and early family history, where they grew up, educational experiences, or community and teaching experience. When the participant seemed to be comfortable with the format, I would ask, "Is there anything you want to make sure we talk about?" and in closing the recorded interviews I would ask, "Is there any thing you want to add?" This gave the participants "permission" to ask me to note topics or questions for later discussion, to interject thoughts, backtrack and catchall at the end of the interview.

The interviews were a three-part thematic based process. The first part established the context for the participant's experience. That is, I asked participants to share their early family and school experience, and in general to focus on their life history. They shared experiences related to family, education, religion, social, political, and economic issues and they also touched on related beliefs and attitudes. The participants also shared experiences related to their developing multicultural perspectives. Each participant focused and emphasized different aspects of their lives. I would attempt to re-direct the focus on an area, when necessary. If the participant moved the discussion away from an aspect of their life, such as religion, I took note without interpreting the behavior, and let them set the focus. (See Findings in Chapter 5 for additional information). The second part of the process focused on the details of the participant's experiences as a teacher, with developing a multicultural perspective, and utilizing participatory video projects as a learning tool in the classroom. I asked participants to describe a typical school day, how they used participatory video projects in their classrooms, what teaching related activities they do, all with the focus of understanding the details of "the doing". What was the detail of the experience? The third part of the process focused on the meaning the participants gave to their experiences. I asked the participants to reflect on their experiences as individuals, teachers, and educators while introducing participatory video projects into their multicultural curriculum and classrooms. What meaning did the participant give to work with other teachers? What meaning did they give to leaving their families to spend time shooting video with their students on a Saturday afternoon? Here I focused on the meanings in context with the experiences shared by the participants in part one and two of the process.

I made an audio recording of each interview. The recording ranged from 35 to 70 minutes for each of the three parts of the process. Later, I transcribed and reviewed the transcribed records for accuracy and internal consistency before creating participant profiles. I also presented the transcripts to each participant for their review. I used several methods to review transcripts. I explored all inconsistencies through re-phrased questions in the follow-up e-mail interviews. I also asked clarification questions where I had difficulty understanding the participant's story. Later, I reviewed the product of coding to insure justifiability. Using the interviewees' words, and clearly separating and identifying my own interpretation of interviewees' words, I protect transparency of interpretation. However, the justification process rested on capturing the participant's meaning of their experience – I wanted the dissertation to be the participants' story. In the final stage of collecting the data, I asked participants to review the edited transcripts and profiles to minimize personal bias and assure communicability. Simply put, I asked the participant, "Does this profile fairly represent what you meant?"

Method of Data Analysis

The interview transcriptions constitute the text-based data from which I identified and grouped repeating ideas into themes. I organized the themes into larger groups as theoretical constructs. The theoretical constructs are the abstract ideas that address my research questions and concerns.

The steps in the process included making the text manageable by selecting relevant text for further analysis. I discovered recurring ideas by grouping related passages of relevant text. Grouping recurring ideas into coherent categories created themes. I then developed theoretical constructs by organizing the themes into more

abstract concepts, and created profiles, theoretical narrative, by retelling the participant's story in terms of cases (Auerbach & Silverstein, 2003). (See Method of Analysis in Figure 3).

STEP 1.	Collect Data through Interviews
	Mark Relevant Text in Transcripts
	Identify Repeating IDEAS
STEP 2.	Organize and Group Ideas -- Create THEMES
STEP 3.	Group related Themes into THEORITICAL CONSTRUCTS
STEP 4.	Create Profiles
STEP 5.	Discuss FINDING & IMPLICATIONS

Figure 3: Method of Data Analysis

Note: Adapted from the works of Auerbach & Silverstein (2001); Merriam, (2001).

The analysis process was assisted through the use of code words, such as art, change, culture, emotion, family, food, identity, important, language, life, proud, religion, reward, teach, technology and video. After repeated reviews of the transcripts, relevant texts were selected from the transcript data (Auerbach & Silverstein, 2003; Merriam, 2001; Seidman, 1998; Seidel, Friese & Leonard, 1995). Relevant text refers to interesting parts of the transcript text that express distinct ideas and meanings related to the research concerns (Auerbach & Silverstein, 2003; Seidel, Friese & Leonard, 1995). Code words, derived from the primary research questions and concerns, were assigned to relevant text

or data. A code set, that is a collection of descriptive words, was created for each interesting or relevant text. The coding procedure identified, marked and labeled interesting parts of data. This led to the creation of themes. Searching the code sets, I collected the interesting and relevant parts, which enabled me to manipulate data to examine single code, multiple codes and other theme identifiers. The grouping formed themes. The themes led to the creation of theoretical constructs. I asked myself what the participant meant in each related text (coded) group. In this manner, themes that are relevant, and important to the interviewees, were identified for analysis. I grouped the themes into coherent categories. From this analysis and interpretation, I derived the participants' meanings from the data. I coded and categorized the text or data using techniques adapted from the work of Merriam (2001) and Auerbach and Silverstein (2003).

Justifiability and Transferability

During this study, I collected a vast amount of raw text based data. I analyzed the data, recognized themes and constructs, and disclosed my findings in the cases and dissertation. Although the intent of this study is to understand subjective experiences of the participants, rather than test hypothesis, there must be standards that enable other individuals to trust my research (Seidman, 1998; Merriam, 2002; Auerbach & Silverstein, 2003).

The issue of research trustworthiness is often approached through the concept of validity and reliability (Seidman, 1998; Merriam, 2002; Auerbach & Silverstein, 2003). Reliability measures the objectivity and consistency of an analytic tool (Merriam, 2002). Is the result of this observation internally consistent? My study is internally consistent if

other researchers can reproduce or replicate my findings under similar research conditions (Merriam, 2001). The use of reliability assumes that there is a single reality and that each time phenomenon are studied the same outcome will result. For example, it necessitates the participant give the same meaning to his or her experiences if asked in another interview. Reliability is related to the concept of internal validity. Does my dissertation finding reflect reality? Merriam (2001, p. 202) argues that one of the assumptions in qualitative research is that "reality is holistic, multidimensional, and ever-changing". People's construction of reality may change over time. Living made each participants' experience highly contextual. Merriam (2001, p 206) argues,

Because what is being studied in education is assumed to be in flux, multifaceted, and highly contextual, because information gathering is a function of who gives it and how skilled the researcher is at getting it, and because the emergent design of a qualitative case study precludes a priori controls, achieving reliability in the traditional sense is not only fanciful but impossible.

There are also difficulties in the application of traditional concepts of validation in case study qualitative research. Validity refers to whether findings match reality and is applicable in other situations (Onwuegbuzie, 2000; Merriam, 2001). In quantitative research approach reliability is a necessary but not a sufficient condition for validity (Auerbach & Silverstein, 2003). In looking at validity relative to quantitative research methodologies, Onwuegbuzie (2000) discusses validity in terms of research outcome. He suggests that when we talk of internal validity, we are referring to states of being, that differences on a dependent variable are perceived as causally related to an independent

variable and not some other variable (Onwuegbuzie, 2000). That is, if you manipulate the independent variable, you will cause a certain result, which is the dependent variable. A valid cause and effect relationship and reality is analogous.

Threats to internal validity include *history*, *maturation*, and *bias* (Onwuegbuzie, 2000). *History* refers to events that occur during the study. The longer the interview and feedback period, the more likely that an event will occur that affects participant experience. The passage of time alone is a threat to validity. *Maturation* is a complex process where the nature of living results in physical, mental, emotional, and intellectual change in the participants. The participants will age, have experiences and may encounter changes such as burnout, boredom, motivation and learning. Onwuegbuzie (2000) also cautions against *bias*, including implementation bias, protocol bias, sample augmentation bias, behavior bias, order bias, observational bias, researcher bias, and matching bias as common problems in education research. Bias require at minimum the recognition that researchers and participants bring prior knowledge, preconception, prejudices and other differences to the study.

Many of these same concerns are applicable to external validity. The dissertation findings are generalized to and across populations, settings, and times (Onwuegbuzie, 2000; Merriam, 2002; Auerbach & Silverstein, 2003). I was particularly concerned about the threat of *evaluation anxiety* (internal) and related *reactive arrangements* (external). For examination, I was concerned that if a participant “felt” that his or her experience, and subsequent attributed meanings were not commonly held, politically correct or in the mainstream, then their perception of being evaluated could change the participant’s responses to questions.

This study uses justifiability instead of reliability and validity to ensure trustworthiness and addresses the previously discussed concerns (Auerbach & Silverstein, 2003). Justifiability requires the implementation of procedures that ground the analysis and findings in the collected data – the interviews. To do this, justifiability requires data analysis be *transparent, communicable* and *coherent*. *Transparency* exists when others can follow the steps I used in my data analysis, and understand how I discovered themes, developed theoretical constructs and extrapolated findings. That is, others can see the steps for data collection, the identification of repeating ideas, and grouping of themes as theoretical constructs, analysis, and re-telling as cases and findings with implications. The data analysis is *communicable* when others can understand the themes, theoretical constructs, and their relationship. It is not necessary that others agree with the steps in this dissertation. Communicability means that this dissertation makes sense when I describe it, in detail, to others researchers and the participants themselves. Lastly, the theoretical constructs must fit together providing a *coherent* narrative. It should be orderly, logical, and an aesthetically consistent relation of parts. However, it need not be the only way to tell the story, i.e., only way to organize the story around the collected text data. The story, the meanings given by the participants, organizes the data. I am interested in the participants' stories and not how I interpret or how others would have experienced the same phenomenon.

I protected trustworthiness using data triangulation (such as audio tapes and transcripts, participants' review of transcripts and profiles, researcher's observation and notes), thick – full, detailed and voluminous – narrative descriptions that use the

participants' words, and a personal research journal that addressed my assumptions and research bias (Mueller & Zeidler, 1998; Merriam, 2002).

I did not intend this qualitative study to put forth theoretical hypotheses that generalize to a broader population of teachers. I intended to provide insight into a particular teaching phenomenon. I used that framework to explore the experiences of other teachers who have developed multicultural perspectives using participatory video projects. I developed theoretical constructs that can give insight into the thematic experiences of other teacher populations of interest to me, other educators and possibly other researchers. I may use this dissertation to develop hypotheses, but not to test hypotheses. Therefore, I looked to provide themes and theoretical constructs that are *transferable* to other populations of teachers with multicultural perspectives. It is a guide for listening to other teachers (Auerbach & Silverstein, 2003).

Case Studies

This dissertation first presents the meanings and the experience of each participating teacher through coherent narrative case studies that endeavor to reproduce the teachers' voices by including relevant thematic excerpts. Identifying relevant texts and recurring ideas in the interview transcripts led to the identification of themes. I present themes as theoretical constructs within the narrative (Auerbach & Silverstein, 2003). Wherever possible, I present the themes as "thick" descriptions in the participant own words. Each construct, composed of related repeating themes of all of the participants, is first presented in Chapter 4 (Profiles), but is addressed more comprehensively in Chapter 5 (Analysis of Data).

I began each case with a contextual description of the participant and their family, school, and community (Nieto, 1999). The balance of the profiles are in the words of the participants except to set context or where clarification is necessary. Seidman (1998, p.102) believed, "Although the interviewer can never be absent from the process, by crafting a profile in the participant's own words, the interviewer allows those words to reflect the person's consciousness." The profile continues where the participants begin their reflective story, and then proceeds, further at the first hints that they were on the road leading to where they now are as teachers. Hints are often only revealed through hindsight. The procedure that I follow was part of the coding and analysis process. After having transcribed the recorded interviews and received participants' comments on their interview transcript, I re-read the transcripts, marked and labeled interesting sections (ideas). For the profiles, I next separated the marked sections from the transcript and condensed that transcription. On average, this reduced the transcripts to approximately fifteen pages. I read the condensed transcript and retained only the most compelling sections. As suggested by Seidman (1998), I tried to keep the profile in the original interview sequence. However, for clarity I moved portions that were clearly out of chronological order or were responses to "catch all" and feedback questions. It is at this step that I began to edit the remaining marked transcript sections. Through editing I corrected grammar, spelling and typographical errors, replaced identifying names with pseudonyms, deleted certain characteristics of oral speech that participants would not use in writing such as repetitious "uhms", "ahs", "you knows" and other such idiosyncrasies that do not contribute to the message actually conveyed. I also [bracketed] added words, or examples, to the participants' statements to clarify comments that were understandable

to the listener but may not be understood by readers. I also deleted words that do not fairly portray the participant, his/her meaning, or comments asked to be off the record. After editing, I then added transition to maintain the flow and readability of the narrative profile.

Where available, I include the internal experiences of the participants based on their answers to such questions as: "How did you conceptualize introducing a topic? How did you feel? What meaning can you give to the experience?" The narrative includes examples, positive and negative, of student interactions. It includes the teachers' common, as well as personal, perspectives on multicultural education, education technology, teacher preparation, and recommendations for technology and curriculum integration. The case study will be a resource for reflecting on future research and interpreting classroom situations.

Chapter Summary

Chapter 3 reviewed the design and methodology used in this dissertation. The theoretical framework used to investigate and discuss the teachers' experiences were integrated into the dissertation through a qualitative approach. The methodological approaches included in-depth phenomenological interviewing (Seidman, 1998), coding and analysis (Auerbach & Silverstein, 2003), and ethnographic case studies (Merriam, 2001; Nieto, 2004). The chapter includes a discussion of each methodological process relative to organization, management and understanding of data and the teachers' experiences.

The chapter provides an overview of the participants and their settings. The overview includes a brief description of the participants and their communities. Also included is a description of the interviews and school settings.

CHAPTER 4

PARTICIPANTS' PROFILES: THE EXPERIENCES OF FOUR TEACHERS

In this chapter, I provide condensed versions of the cases. The descriptions or case studies take form in the profiles of four participants. Merriam (2001) defines qualitative case study as an intensive, holistic description, and analysis of a bounded phenomenon such as a program, an institution, a person, a process, or a social unit.” Merriam (2001) explains that case study has been used as a catch-all description for research that is not survey or an experiment and is non-statistical in nature. However, the defining characteristic is that case studies are bounded single entities (Merriam, 2001). If the phenomenon or object of the case does not have a boundary that is an integral part of its nature, then it is not a case. In this study, I examine the experience of four teachers through profiles that are rich descriptions of their experiences.

The profiles are created from the transcripts of each participant's interviews. I have also integrated statements and comments made by participants in response to review of transcripts and follow-up inquiries into the profiles. The profiles are edited transcriptions that remain faithful to the participant's words. The process of editing included using pseudonyms to protect the identity of participants, correcting grammatical errors, and sequentially organizing story themes. I deleted certain characteristics of oral speech that participants would not have use in writing (for example, repetitious “uhms”, “ahs”, “you knows” and other such idiosyncrasies that do not do the participants justice in the written version). I added words or examples [in brackets] to clarify statements that I understood but may not be understood by readers, and deleted words that do not fairly

portray the participant and his/her meaning. I also deleted comments that participants asked to be off the record.

The interviews were guided by a list of questions. (See Appendix A). They provide textual data on particular experiences in the participants' lives. The profiles are written in the first person, using the textual data, to maintain the context of the participant experiences. Notwithstanding, the profiles take the form of vignettes (Seidman, 1998). The interviews provided abundant textual data for particular experience and less for others. The detail and emphasis of the participant responses, as textual data, varied on questions. As a result, not all of the interviews provided sufficient textual data, in range and depth, to sustain a full profile.

Mr. Marc Enseignant: Profile of a Language Teacher

Marc Enseignant has lived his whole life in a New England mill town. The early agrarian character of community and countryside is still evident at the downtown campus of the State University. Forest and farmland quickly change to mills and multi-family dwellings. I first saw Mr. Enseignant standing in front of a group of teachers. While some of the teachers had completed their studies, others were at various stages in their program. All eyes were glued on the veteran teacher as he told the story of his students, their films and the value of their service learning experience. I saw a teacher who took enjoyment in sharing his experience with other teachers. The group talked about the possibilities for their students. After his presentation, he had time to be interviewed for my study.

Early in my interview with Marc, he expresses the roots of his commitment to teaching and community. "When the Canadians, French speaking Canadians, came to

[this community] to Fall River, Massachusetts, to Manchester, and to Waterville, Maine, they came with three ideals that they wanted to make sure they kept. [The ideals include] [keeping] the French language, [their] notion of strong family commitment, and the [French] Catholic religion. To preserve these three things, they lived [together] in a small part of the community. And by living [together] they were able to preserve [these] three things.” These three ideals are still valued highly in his community. Although most of the younger generations have lost the language, Marc assures, “they still have that upbringing and family commitment. You see [it] today. Not as strong as it used to be, but [it is still there] as a result of growing up that way.”

Mr. Enseignant shares his experience:

My parents baptized me Marc. It is French. I teach [eighth grade French] at the middle school. This is my twenty-fifth year of teaching. I spent five years [teaching at] a parochial school. I've [been here in] the middle school since 1985.

Keeping the ideal: Family, Language and Religion.

My grandfather was a mill worker. He came with [his] three oldest boys. [He] had absolutely no money when he got here. They used their money, [from the sale of] their farm, for train tickets, [to come] down [here]. I think they would have gone farther south, if the money [had] allowed them. They knew a few people who had left Wheaton, [Canada] before them - they were their contacts. If you were going to be a Mill worker, you always needed someone, a sponsor. That was the Mill's way of finding good workers. If I had a good worker here, [they] could be a sponsor. Someone who was already here sponsored my grandfather. He got a job within a couple of hours of arriving.

He was working the next day. The boys also got jobs at the Mills. It took them a little longer, for whatever reason, but they all went to work at the Mills. My dad, and his three sisters, and mother stayed in a convent in Canada until my grandfather was ready to bring them here. He would not bring them here until they had a decent apartment. The first apartment where my grandfather and the three boys lived was in a cellar, and there were three make-shift rooms - a kitchen, room to sleep and a living room, but it was on a dirt floor of a cellar in [Little Canada]. I don't know how much they paid for rent, but they pooled their money. They gave some to the church every week when they went to mass. When they had enough to rent a decent apartment, [he] wrote to my grandmother and she brought the three girls and my dad down, in 1923.

My [maternal] grandfather came from Canada, he was a logger, a lumberjack. [He] was often gone for days, weeks at a time working in New Hampshire. My grandmother was a shoe worker. She was an unskilled laborer, [who] went into the shoe factory, [and] worked as a shoemaker for more than fifty years. They retired when they were in their late sixties. [They were] very religious, very strong family oriented and taught my mother those important values, and [that] reflected on me as a child, as a young man, as an adult. I thank them for everything. So much of what "is me" today is a result of my mom and dad and those grandparents, two maternal grandparents.

I was born in 1956. My parents moved back to River Street, in [Little Canada] when I was four years old. I stayed there until I was about nine. [That is] when we bought a new apartment house on [West Street], which wasn't [far away]. But my grandparents still lived in [Little Canada]. [When I was young], we were always there. Every Friday night during the school year, I slept at my grandmother's house. On Saturday morning as

a typical grandson of a Franco American, my grandfather and I would go out onto the street and go for a walk past the church. We'd go up to Main Street and the downtown area. He would buy his Saturday morning cigar and smoke his cigar. My great grandfather would follow alone. We'd come back in the afternoon. I can't remember what we did in the afternoon. I remember as a youngster, writing, drawing, and reading with my grandmother. [And] we ate beans on Saturday for supper. After supper, about 8:30 [pm], we would kneel down at the kitchen table. I knelt down at the kitchen table. My grandparents were getting older by then and couldn't kneel down. Great grandfather couldn't [kneel] either, but we [all] prayed. The following weekend my sister would go there, or she might go there Saturday night. It gave my grandparents time to be with one grandchild at a time. They were getting older and could not have the three of us at the same time. But [my] being the oldest, it seemed like I was always there. I got a little preferential treatment. It wasn't extravagant, and [there were] no embellishments. It was just simple like, but it was very family-oriented and very close.

The street over there was St. Patrick School. That was the Irish school. [I knew] kids that went to that school. There were clear delineations. My father would tell me that I was never going to that school. It was Catholic, but it was Irish. It wasn't for me, and "they" weren't for us. [However], there was no animosity. We just had our own schools. When I was growing up, we played hockey. Sometimes we played St. Patrick [school]. They wore green uniforms and we wore blue and gold. These were the colors [that] were kind of reserved for the Irish and for the French. However, I did not dislike any of those kids. Some of them lived on my street, and spoke only English, I spoke only French. Eventually, I learned to speak English.

I didn't speak any English until I was seven years old - maybe eight years old. I started learning after the end of my first grade year. All of first grade was in French. In second grade, we started having English time, and there was a reader. The old Faith & Freedom books - the Dick and Jane books. That's how I learned to read. I know there was a reader in the first grade, but I don't remember reading it. I don't think Sister went to it very often.

I never [worked in the Mills]. I probably could have. When I finished high school, the Mills were still going. [But] they weren't thriving at all. They were on a real downward spiral. I probably could have gotten a job then, but by the time I got into high school most kids, [that were] my age had aspirations to become something better than mill workers.

My Community: Little Canada

The first people who came to work here were the Yankee girls from the local farms. They were the ones that worked at the Mills. Then, the Irish came. The Irish were the ones who built the canals and helped build the Mills themselves. The French came after that. Because the Irish were here in large numbers earlier, they're the ones who got the foremen-type job, the middle management job. They were able to [send] their kids to be better educated earlier than we did, than the French. In that respect, they ran the town. They were the ones who [were] elected to city positions. They would become the police, the doctors, and the nurses. Because of the sheer numbers, the French came to a place like [this city and in overwhelming numbers]. They stayed and had families. Whoever was there had to recognize the fact that the French were here, and they were here to stay. And, they would be a political force, and they were going to be an economic force. And

so, they became part and parcel of the community - but it takes a while. They were ignorant, they were intelligent, but they had not been educated. They did not go to school. They were here to work and make money.

I think [this State] was insulated from having larger groups of people coming here. If you look at the census of the time, say the 1920s, there were a spattering of Russians north of here in a little town. There were a few Italians, there was a few Polish and they made their way in the community. They found their niche. There were some Greeks. They had their own church.

The other ethnic group that has come here are the Somalian. There are several thousand now in the community. Let's say two, [or] three thousand Somalian have come to [live here]. It [has] been a challenge. There have been ethnic difficulties in the high school. There's a language barrier, just like there was when the French first arrived here. [During the making of] our third video, about Little Canada, the kids thought that, "Gee, when the Canadians came here they were accepted, but slowly. Let's put this other dimension into our film". We included a little Somalian segment where we say we welcome them into our community. We use French music in the background, but it is to show that the Somalian are a presence here in this community. We do what we can to make them feel comfortable in our community. I thought that was a decent point [that] one of my girls, or boys, came up - but I didn't - [come up with that idea]. I saw [Somali students] in the library when we were filming, but it did not hit me that maybe we should put them in the film - lo and behold [my kids] thought of it.

Culture & Language: Franco and French

The mill owners wanted a cheap form of housing that could [be built] quickly, so that they could houses the mill workers. They [built them] literally next-door to each other. You have the Mill blocks, the Mills themselves, and literally across the street, on West, River, and Canal Streets, a small area where many of those tenements [were built]. They were three-and four-story- tall, [containing] eight apartments. I will always remember my mother's stories. One [story] my mother told me is [about] when she was growing up. She lived on the second floor. Her grandparents lived on the other side of the first floor. All four tenements had some relatives [living there]. Only the third and fourth floor on her side of the tenement weren't relatives, but they [knew them] well. They were people you could rely on - they were close. When someone was sick in any of the apartments, one of the ladies would make pea soup or chicken soup, so that the person could get better. They could all take care of each other's children at a moment's notice, because they knew that they could rely on those people. They prayed together at night. They prayed together on Sunday - all six [families in] the apartments. Everyone met at one apartment at Sunday noon to have Sunday dinner together. There may have been forty people eating lunch together on a Sunday after mass. They'd eat, sing songs in the afternoon - everyone had to have some kind of talent. You had to be able to sing, play an instrument, or dance. They entertain for themselves, and you could hear [it] happening right through [Little Canada] - all over the place. They were poor, so they made their own entertainment.

My brother and sisters speak French an awful lot. I will call them and I will start the conversation... Then when we get down to business, we speak English because we don't want to make too many mistakes.

I speak French at school an awful lot. I speak to teachers who can say a little bit in French. And, they respond a little bit and appreciate me being able to address them in French. Kids see that and they don't mind speaking to me in French at school. [They speak] a little bit - what they can - because it is still elementary. Even though it's middle school, they can [only] say a few things confidently, but they do nevertheless, it's still alive.

I wanted to be a Dentist: Being a Teacher

When I first went to college, I wanted to be a dentist. I thought dentistry was the way to go. It was going to make me a rich man. I got into the dentistry program in the University [and decided] that it wasn't for me. Strangely enough, getting through college was an interesting road. I spent a year undeclared as a major. [Then I] found industrial arts. They had a great industrial art program at Southern University; I joined it and became an industrial art teacher. While I was there, I took other classes because you are supposed to have this well-rounded education when you leave the University. I took French classes. My background is French and I thought that it would help me to have a higher GPA. [Therefore,] I took French classes and discovered that I still loved learning French, speaking French, being French. I celebrated being Franco-American at the University. It wasn't well recognized by my teachers and yet I still bucked the system. I was a proud Franco. People called me Frenchie - they call my dad Frenchie. They called me Frog - I think most of the time it was in jest, it was for fun. But I was serious about

who I was and proud to be French. So, I stuck with it. I only took French classes again because I wanted to do well with my grade-point average. I became an industrial arts teacher. While I was an industrial arts teacher, [I discovered] I did not like that either. It was my very first work experiences and it was a very unfortunate experience for me - and I gave it up. [I] went back home, work to have my K-8 certificate, and ended up spending five years at the local parochial school here in town. As fate would have it, the sisters took good care of me as a child and they took good care of me as I started working in my work-career. They hired me as an English teacher and a social studies teacher. After five years of teaching, I wanted to finally find a way to get into the public schools, because the pay [and] the benefits were better. I had an opportunity one year to work for the City [teaching] in the elementary grades. I did not get hired for that job, but the principal at the Junior High - eventually to become a middle school - was interested in me. I went to interview with him, [and] he hired me right on the spot.

I [have taught] at [this] middle school twenty years. [When I started] the French program was open to anybody, and [any] student that wanted to take French could - except a kid that was, in the words of the English teacher, really, really, behind in English. As the years have gone by, educational initiatives have taken place. Rules [came] with the initiatives. A lot more students have been identified as needing work in English and reading, or identified as unsuccessful learners in reading and English. Therefore my student numbers have really dropped. I tend to get the top-notch kids, not that I don't get any problem kids, but I get the most intelligent kids out of the class - out of the eighth grade class. They tend to be very cooperative, they tend to like learning, and they tend to do all their work. It's usually a pleasure, even for an eighth grader going

through all those normal changes - they're growing, they're figuring out who they are, they tend to be decent students. I have been very fortunate that I can have such talented kids. I can find kids who are dedicated. I can find kids who don't mind showing up on a Saturday afternoon to work with me at school or on a field trip.

The typical days are mostly atypical. I wear several hats at school. I'm team leader for my academic group of teachers, so that adds [responsibilities]. Because I do service learning things [more responsibilities]. I also run the Pride Program [that promote scholarship, sportsmanship, and citizenship in students] at the middle school. I'm involved loosely with student council.

I have just been re-certified for the next five years. I haven't planned anything for this summer. I graduated in 1979. Got my BS, and ten years later got my master's degree. I have often gone to professional conferences. I've always been one of those people who really feel strongly about professional experiences. [I] meet other teachers who do service learning. I've [go] to a national middle school conference. I have been to New England middle school conferences. I really like those because I often am re-energized. Many people do not fall for that - public educators. [They say], I'm not going to that! But, I really enjoy those things. I find new material. I find something new, and I have always [felt] energized - I can go on a little longer.

I have taken a number of classes at [the University] that deal with culture. There's actually a program of studies in Franco-American culture. [In the summer], I have gone to research festivals. I've used that as a way of developing professionally. [There is a professor here who teaches a course on French culture]. I've taken four classes [that] deal with culture. What attracts me to his classes - [do you] realize if you put French and

English together, you get a Freng-lish. The words - kind of - are mixed [up]. Every class he began with a couple of words that had to do with the history of development of that word or those words. I found that fascinating - and that was another thing that got me hooked. [It] made me want to stay in that class. [It] made me want to take another class with him. [For] example, the word "troc". T-R-O-C is how they would spell [it] in French. There are no phono[grams] in French - no TR phono[gram] combination of letter. That's English, but it is a French adaptation for the word truck, but it's spelled troc - T-R-O-C. I think that's so cool. I've always [known] that word. No one every told me that it really wasn't French. That it really wasn't English. It was an adaptation [by] Francos who could not pronoun truck, they pronounced troc. There is a whole vocabulary there. He also taught me - or taught the class - about the history of French Quebec, after the French and Indian War... [It had] a direct impact on us, because of the economic and cultural sufferings the French [moved] here after the industrial revolution. I found that so important to me. I went home [the] night [I was] taught and I said, "I never realized that and I never saw, as a student, that there was an actual difference in what I was being taught in history and what was really happening to people". There was a difference. It taught me that maybe I should keep my eyes [open] a little bit wider when I read things, and to not take everything as truth. Since then, I [am] not willing to accept everything I read. I take things with a grain of salt.

Awareness: Multicultural Perspective

I do, and I feel - how should I say it - can you feel multicultural? I guess I do. I have to still remember that I am a citizen of the United States, an American. I celebrate that just like every other American does. I remind kids of the holidays that are

approaching because a lot of kids won't even know what holiday they're approaching - what's on Saturday, or next Monday is Columbus Day. Why are we celebrating that? Yet, at the same time [in my] teaching, culture is all part of it.

I look primarily from where I came, [that is my] strong French background. I see where my kids are today. [That is] a long way from where I am as a Franco. Yet, the community still has so many French names. I want the kids to realize that they have a history. They have a [valuable] background in their family that is important to learn about. [It will] give them a sense of who they are. I find it important to wake that up, wake up that feeling, that spirit, that energy of being Franco. And so, that why I do it. I do feel that, I'm American. I speak English but I'm also French and I don't want the kids to feel un-American, but I want them to feel proud in the heritage that they [and] their families retain. I always start this Franco unit by asking them, how many of you are Franco American, or are of Franco American descendant. Not a single hand goes up. Then, I ask them the local Franco word for grandmother. I ask them how many of you have a Meme and a Pepe. Most of the hands go up. "I have a Meme, she makes the best meat pies you ever tasted", they'll tell you that right off the bat. [They say], "we make kaitos or we make crepes". So, I approach it through the food, because that really is French. If [you're] eating those things, then you're doing something Franco. "I am?", [they ask]. "Yes, you are", I respond. Eventually we get around to all those other things. You know, "my grandmother just lives down the road, she baby-sits my sister and brother since I can remember." "Oh, she does..." "So there is a close association in your family. You don't live far away from your grandparents?" [I ask]. "We see them four, five times a week. They come over for dinner, we go over for lunch on Saturday and Sunday", [they

answer]. So, we have these conversations. Eventually, when I do the real teaching, [I ask], “what is it that makes the French, in [Shirley], [Manchester] and all those other places?” And, we talk about history and close family ties and religion, and speaking French, and the food. They are all linked together and they see there’s something there. “I’m French.” “I may speak English, but I am of French heritage. And it’s not just something just for the older people, but younger people celebrate it. It makes me very happy today to see the resurgence in wanting to learn the French language.

When I teach [my students] about the reason [the French] came here, [I explain] they came here because they were looking for work as a result of mistreatment by the British. It happened so long ago, yet, it happened and I think they should be aware of it. So, my position as a teacher should be to find a way to teach the students that they can celebrate being American, being a citizen of the their community and country. Yet, [they should] understand that this is a melting pot and that there [are] a number of cultures that we need to recognize exist and being French happens to be one of them.

Video Projects

To be truthful, I was actually scared to death of it at first. I didn’t think that I could produce or have kids produce something that would be of any interest or value to someone. It’s only because of two other people in this building, the English teacher and the art teacher, [that I continued]. They were very involved in writing the LL Bean grant. They knew that I was already doing some service learner work, with oral histories, and so they’re the ones who said there must be something you can do. Why don’t you just look into it? So I did, and they prodded me along, they really did – “Go ahead, come on, think of something.” I came in and said, “Well, I know the church has just closed and it is

going to belong to the [Franco American Center]. Before it changes, I think that it would be valuable to retain the history, some kind of history, for later on, some kind of documentary.” I use the word documentary off the top of my head because I think the night before I had watched Sixty Minutes. As a result, of being prodded by these two, and watching a TV show [I said], “OK, there’s something I can do”. I had no idea how I was going to approach it.

I think I was a little, [no] quite a bit more conservative, when I was not doing video. I was more traditional as a teacher. [My classes were] paper, pencil, and an awful lot of sitting in rows. Since [using video], I think I noticed more of a sense of, “I can do different things in class.” I can experiment with the kids. I’m willing to try different things in class. I am willing to try new methods. I’m always willing to listen and I think I’ve become a better educator because of that.

I think [my] relationship with community members has gotten me out of the building to meet other people and realize their appreciation. I’ve shown these films to all the French groups that have requested. I have also been to the Kiwanis Club. I’ve been to the Lion’s Club to show the movies, and they’re very interested in seeing our product.

I guess there would be several things [I would recommend]. First, start off small. I started in class with just training films – [they] lasted ten to fifteen seconds. We took pictures in class, and wrote a little introduction about class members. The movies were about three pictures in length, and we used the Ken Burns effect [on pictures] where students introduced themselves. One of the pictures could have been a drawing. They show that [the student] could make a short movie. We started out real small.

I would also recommend that you have the support of the people that you need.

I would not go into this by myself. I would [ask] teachers from other disciplines that might be interested. It's always [easier] to get instructions [and] staff development, when you have more than one teacher who is interested. [Later] it will involve students, but initially you [have to] get maybe a half dozen teachers interested. After you found interest in teachers, then [you need] to find support from your administration - the local building administrator.

I think [the] last thing you [have] to find, if you don't have the technology, is someone in the community who could also help out. Maybe [they would] adopt your group, be willing to support with either used material, used video equipment, if its available, or donate resources. But, there should be some kind of community help.

I get an excited feeling two ways. One, when the kids start seeing the movie coming together on the computer. Wow, [it is] so cool! They see a little music, they see a pan of a church or mill, then the music works, [zoom] in and you get a title. It looks professional. [The kids say], "it looks like the movie I see in the theater" or "That's how that goes together. That's so cool. I can do it now."

The second is when it's all done, and you present it to the Franco Center. They say, "Thank you very much. This is really good. I love that." I brought a group to see these three films and during the entire film, people are in the audience - pointing - [saying] that's my dad, that's my uncle. They see themselves - they see their family in the film... When they come back, their eyes are watering. The memories are coming back. That's where I get that second excitement. I've done something that hits the heartstrings, touch upon some heartstrings. I don't think my students feel that. I just don't think that they're old enough yet. I think [kids] get a better appreciation for their own history. I

think [kids] get a better appreciation for the people who made a contribution to the community, to work, but I think it will take a while until they get [that excitement]. They'll need to get [a] better connection or close relationships with the community.

Ben Missal: Profile of an Art Teacher

Ben Missal lives in a Native American island community with his wife, a Native American, and their children. His daughter, a former student, just finished college. He is proud to tell me that she is a filmmaker.

I am waiting for Mr. Missal at the island elementary and middle school. He seems eager to share his teaching experience with me. He quickly settles in and offers to provide a tour of his school. The school building is a modern, yet nature-like, structure that I imagine resembles a circle from the sky. Much of the center of the building is reserved as a library. There are paintings and banners – art displayed, as evidence of Mr. Missal's contributions to his school. As we tour the building, I see an abundance of evidence of children, teacher and committee activity and support of their school. I arrive to a multi-color painted art room. There is a kiln at one end and computers for editing at the other - tables fill the middle of the room. Mr. Missal offers me a seat; he continues to share his experience:

Video is modern storytelling; there is no doubt about that. English teachers love the story quality. You literally are going to be able to reach [students who] would never pick up a book, and that is a sad thing. You can get a kid or child involved in reading by making a film. There's so much preparation that they have to read. They have to read the story - they [just] have to read the story. [There is another] thing [that happens], it is very

hard to touch on [because] it happens automatically. When you give a person a sentence and you say, “make a picture out of that”, “draw a picture”, “what do you see the characters doing?”, they have to use something up here (pointing to his head) that often time we take for granted. [Some] kids may not have the creative ability to make a picture out of what they’re reading. [However], It kind of like reading without listening to yourself reading. A lot of times kids will actually read and not know or comprehend a single thing they’ve read. But when you [ask them to] break down a story and say its your responsibility to make a picture of that [story], you force them to use that part of reading that we want every student to have - that ability to see pictures as they’re reading, to imagine where the storyteller is taking you. [They] literally launch from the place in [their] seat to another world. I think that’s really [what we] want for all our students. English [teachers] will pick that up right away – [it is] one of the neat things about film. That [this happens is one of] the really great thing about the process of making film... It happens very quickly.

Early Memories

One of the earliest recollections [is] of being a child [who is] dyslexic. I didn’t know I had a learning disability until I was in high school. I remember when I was young - [my family] moved to California for three years and [I] went into those public schools. I have a vivid memory of paper being rolled out. It was about probably three or four feet high and almost the length of the classroom. They just let me draw all day. They knew I had a drawing ability and I drew a whole farm, all the animals - the whole scene. They were amazed that I could think up all of that out of my mind. I was around seven or eight years old - first or second grade. I [did] other studies, but they gave me room for that

'cause they saw that I had a lot of talent. All [my] growing [years] in school, I drew a lot and painted. I took lessons when I finally got to high school.

My family was [was very] supportive. They provided money for me, when I needed it. We were not a rich family, but my father was always supportive of [my art]. I know a lot of fathers aren't. The talent was there. I was always drawing. I remember another vivid memory when I was young in California. I was 8 years old. I took a post card and thought it was a drawing, but it was a photograph. Because I thought it was a drawing, I thought I should be able to draw [the photograph]. I remember drawing it over [and over again] - it was a boat. I loved boats, because my great grandfather was a lobsterman out of [Maine] and my other great grandfather was a woodsman. I always loved boats and the four seasons, and hunting guides in the woods like Winslow Homer, I use to love his works. I still do. So, here I am drawing this boat, over and over, and over again, until I make a hole in the paper. I'm erasing it so many times, until somebody told me it was a real photograph. Somehow, because it was a photograph, I shouldn't be able to draw it. But even today, I can draw anything. That's a good feeling to get to that point where you feel you can draw anything. And... I do. It's not work when you have a passion for it. To anyone who doesn't draw or wouldn't want to spend their time doing it, [it] would be a lot of work. But, if you love doing it, and you are successful doing it, then its encourages you to continue and to develop your talent.

The Native American Community

Native Americans always fascinated me because of their closeness to the land. My earliest memory was when I was 7 years old, having my appendix out in a hospital in

California. When I awoke, the person in the bed next to me was an older man who was an artist. He made me a drawing of an "Indian".

[This is the] Native Studies [classroom]. You can even tell the smell is different, [the] smell of the sweet grass. [Here is] the sweet grass. She was weaving sweet grass. Do you remember the lady in the barn, [from a painting in library]? She is gathering stocks of sweet grass and they dry them. Then they will be weaving it. [In Native studies] they also talk about government, the native people, and the trees. We talk about a lot of history as well as cultural aspects and what it means to be Native American today. We do a little bit with every grade - or a lot of it, however way you want to look at it - from early childhood up. They all get culture, they all get art, they all get music and they all get physical education.

For about 14 years, I used that [kiln]. It is very rare [middle school clay program]. It's almost odd not to have clay -- Native American culture. The only thing is, we do not [complete] the whole the pottery [making process] here. We do all hand built pottery here. Both of those kilns are being removed. We are very heavily into safety in the arts.

I think we are multicultural because we made a multicultural film. I guess I should clarify that - we collaborated with a Portland school that is a multicultural school. Louis (film consultant) was teaching there at the time. I wrote a grant so he could teach here. We were both making a movie called [Our Dance]. Louis was consulting with teachers in the English [as a] second language class at the Portland school. Their ESL program makes a film every year. Through filmmaking they actually learn the English language. So, we were making films with Russian immigrants, and Chinese immigrants, and students with different cultural backgrounds who were new Americans. We thought

it was the most fantastic thing, that new Americans could actually make a film with Native Americans. The mix was really good because we found that they were using the same legend stories, Native American stories, as we were animating. So the natural thing was to get all, these two groups, of the kids together where a story could be told, not knowing what story anyone would want to choose. When we were designing the grant for the following year, Louis and I realized the movie we made together in animation was the same movie the students in the Portland school were telling in the ESL program. We said let's write a grant where these kids could go on a camp out. There were about thirty kids. We got different organizations together to make it happen. We wrote a grant, we were successful and we had the camp out around this fire at night in a wigwam setting. The fire was inside this wigwam, we told the story the way it's been told [for] thousands of years. We had two Native American people. (pause). And, the way we did it — we wanted them to buy into the story, so in order for them to own the story, we had every student tell their own story... And, we planted two of our own storytellers, who were Native Americans, in the group. Then we had a vote on what story they like the best. So, people would tell stories about a story from their past and then the two that we had planted there actually told an older legend, ah, that is not [name of local group], that came from the out west, ah, and then a [local Native American] legend. And they chose the one that was not [the local legend]. So the students really liked that it was "Sharing One Earth", [that] was the name of the movie. But it was the story about the little girl and the "little people", and how she blew her flute. It was the little girl and the flute, and when she did that the "little people" would appear and teach her about the land. And, it became an environmental film, which was an issue for both schools, to try to look at, and ended up making all the

animation for that, and they pretty much made most of all the live action. So, we combined live action skit, like the play, with a story that was all done in paper animation and clay animation. We used about three or four hundred pounds of clay, I remember that year, and elaborate scenes. This whole room changed into really a movie set while I was teaching other classes.

Working with Children

I am an artist-teacher. I model and mentor being an artist, as well as teach all the standards of the State and more. I teach more with a passion than towards the standards. I believe that if you teach with a passion, you will get the standards, [and] you will get much more. You will reach the actual soul of the student and their creativity will be released. I have seen [many] teachers [who] do not really believe what they are teaching. They are only teaching to standards of the school or the State. It's not [that] they weren't good teachers to begin with it, it's just that they become that way. And, I think the key is to revitalize yourself as artist, [and teacher], all the time.

My job is to boost kids' creativity. [It is to] get them to think in creative ways. I choose movie making, because it involves all the disciplines in art and it gets them to think creatively. How are they going to visually tell a story that has been told and retold so many times that students sometimes don't even pay attention to it. They [need] a really good storyteller that engages them - that engaging process is a creative process. The way a storyteller really captures [their] attention is by pulling in creative things from life and adding that to the story. If they were to tell it religiously, just the way it was written, or told [it] without putting himself or herself into [the story], it would be sterile. You

literally watch a student [get] lost [in the story]. Spirituality is everything to me – [it] probably drives my commitment to teaching.

It is more open for me. I am a non-denominational now. I believe in the power of the spirit, and the absolute importance of every individual and creativity coming out. After all, God was a creator. We were made in his image to create. I think that's a powerful thing. Everyone has the ability to do something uniquely - that is [his or her] own. [Everyone] has that need to create, no matter what they do. Not just art projects, but you can create a mathematical problem that has never been created before - you can create in any job, any field. Even what you are doing here — you can be creative or you can be very sterile.

I am a painter, but in this school, I can do anything I want to do. We can do anything we as students and teacher, [as a] group can imagine. I literally teach like that - Sometimes I teach things [I] have [never] done before. I field test them, and then teach them to the students. Sometimes when you embark on things you have not done before - the excitement of doing it for the first time - relates [to] the excitement of the students — [that is how it] was with the movies.

I never made animated movies before, but wanted to learn. We made them every year. We got better and better at them, and we got more and more awards.

I got hooked... Every teacher wants to see in their student an excitement level where their eyes just change, they get a little bigger, they get a little excited, they get very proud, and there's a transition that goes from you teaching it to them owning it. It is a wonderful thing to see. It is when students become passionate in their learning, and they [can] point [and say] they own it. When I [saw] that happen, even in that three-second

film, [it is] worth a whole lot. The artwork was terrific. The artwork was so outstanding, these kids were really trying hard and I had pumped them up to think, “Well, we are going to make this great movie” - it was only three seconds long. However, the end of the story is that we took these figures, took photographs of them, and saved them. With [help I learned] how to write a grant, and get into contact with people [applying for a] grant. I literally took the pictures of the clay figures we have done and use them in the grant. They could see what we wanted to do. I took the passion that the kids had, put it in the grant and was awarded five thousand dollars to get supplies.

I do not see it any different than having a passion for clay. A teacher can do the same thing. They could get very passionate about clay. They could get the culture teacher involved, they could get the music teacher involved and then really do a mural in the hallway and be passionate about that and suddenly no one can bring anything home because you've created something that [remains] permanently in the school. However, the students have a lot of pride around that. Suddenly they realize that art is a little more than doing a drawing on a piece of paper and chucking it out on the way out of the art room. Its just that - if I don't teach with a passion, often times your kids aren't going to get it either. Therefore, you model what they are going to get. I think the way we get excited as teachers — the way we portray the importance of [what we teach], that is also [taught], and they'll get it to...

Multicultural Education

My wife and our children are Native American. If they were not, and I was teaching somewhere else, [I] would be doing the same thing but [maybe] not Native American.

It has been a very unique situation teaching on a reservation with its stories which are so rich - to work with them to bring out who they are as a people. People have used these films for other programs. That is gratifying to me. Suddenly an outsider could actually be working with a culture in a very positive way.

I think there is no better way to learn about culture than through its art, and art than through its culture. Moreover, because of that link, we link ourselves up to the museum that has artifacts. We have our own museum here, we have one at the university called the Jones Museum, also another fantastic museum in Bangor. So anyway, we have to make movies.

I have a habit of saying “we” because I don’t think it’s all about me. What I mean is the student, the people who actually worked on the film beside myself - another teacher myself, the principal, and the school board. There’s a lot of people [involved] in the making of a movie. It’s not about a teacher that goes off and makes a little movie with his students. If you are going to make a movie that is going to impact a community in a positive way, you have to involve the community. You have to involve the teachers in the school. You have to get it historically right – [you’ve have to get it] correct. You have to do research, and all [the while] you have to inspire the kids.

[The video projects] meant that I could better help students learn about who they are and feel better about themselves as a Native American people, by bringing out the stories that they may never had paid attention to.

It’s important to me. If you know who you are as a part of your culture, then you’re going to be a more confident person and in everything you do. So, [these projects] are a basis for living. We should have self inquiry about who we are. It’s a natural thing

to wonder, who we are [and], what we're all about. To tap into that is a terrific resource. I don't know if a lot of education necessarily does. We just teach a child, we don't try to, — you know — we say it a lot, that we nurture children. Not always.

Participatory Video Projects

[S]torytelling brings the student from [within] himself or herself, to making a work of art for others - to influence others. In every work of art, we've noticed there's a full circle. We need to create artwork, but we also need it to be accepted by our community. We like to show our artwork. A lot of students do not have [much] self-confidence. In a film they can gain a lot of confidence. Self confidence is one of the benefits that I realize has come [from] moviemaking - I think that is a very positive thing. For example: To have a positive self image of who I am as a Native American person; to have a positive self image that I can make a difference to this world. I can influence a positive message out there. I can work with other people to create something that wins an award. Only good things win awards, you know. They think, "I can be competitive". They feel good about themselves. So, that's the biggest thing. The reason why I make film is because I love these kids. And, I love to see them succeed in an area where often times [students] never would be able to if it weren't for the teachers involved in making a film. They would never be able to make a film on their own — shouldn't say never — but they would really need a lot of resources [that are now provided by their teachers].

[*How do you get started with video?*] Now, this may take a while to explain. How do you do it? You have to have three people with professional experience. If you, [the] teacher, are not familiar with technology, you need to get someone who is. You [need] a technological person who can hold the highest standards and quality in films or video

[making]. As an art teacher, you need [to set] a high standard throughout the grades so that your artwork is not mediocre. If you have sixth, seventh, and eighth graders, there's going to [be] different levels of art. The challenge is trying to make every student's work of art the same [level], so that there is a consistency in the film. The art teacher needs to work with students who have lesser abilities in art, and to try to get those with more ability to work with others - and take [on] more roles and that kind of thing. The third person you need is someone in the culture. [Someone] who can act as a specialist of the culture. [Someone] who is Native American if you are not. [Someone] who lives the culture. [Someone] who knows all about the culture. [Someone] who knows the language would be great — songs — knows the story... So, the third person is a storyteller.

[Working on video projects you find out that] some students work well with each other, some work alone, and you would be able to point that out right away. You should be sensitive to all the learning styles. You need to tailor [your methods to each child]; you need to be very involved in the film making process yourself. This is why I went to take a course - so I could see what, naturally, certain students are going to want to do [or] what they're going to not want to do.

The one that ended up being [my favorite was] the last one — [it] is a movie that we really haven't released yet. It was the one made by my daughter. She was a student in this school - now she's a filmmaker.

I always wanted to do something that people thought was impossible to do. The thought that it could never be done — part of my gratification is saying — yes, it can be done. If you imagine it, it can be done. And, it can be done with excellence. [When we started], it was not generally done - students making film. They never did a ten minute

film. We were the first, that I know of, to make an animated film ten minutes long that sustained an audience. We won awards for making a quality film. Before our [films], they never made (animated) films characters because the art program never had the money with good watercolor paper. You see this (holding paper) is what I use as an artist. This paper, it's expensive. I wanted to [my students] to use very high quality art material. I wanted it to have the professional appearance. It was always a challenge. It was a challenge for me as a teacher to make professional looking film with students who did it all. [When they said], "WOW! students did this!" It's was the "WOW factor". That was my gratification.

[*Why don't more teachers do animation video projects?*] It is a communication art - skill. Generally, people don't go there because they focus more in the fine arts. You can literally go to these places with clay, print making, painting, drawing and all those other [expressive forms of arts]. Or, you can [take] all these skills and put them into a movie. I think the thing with movies - the reason why teachers do it - [at least] for me, is that it creates a terrific impact on a community and a lot of pride within the kids. I guess that's the bottom line. The fact [is], we do spend a lot of money in this country looking at film. That's [a] reason why I do it. Now you've gotten me to give you the secret. We have millions of kids in this country that watch videos. And, I want my students, when they watch a movie, to look at it differently from that point on. When they look at a movie, I want them to see what camera angle they used. I want them see how much work went into the film, so that they're more in control of what they are being influenced by. That is the key for me personally, beyond the art teacher. Either you can tell your students not to look at films through censorship, or you can teach them how to make a film, so that they

realize how they are being influenced. Film and art, in terms of visual art, are a very powerful medium that influences us to act and do, or act a certain way. Commercialism however, literally affects our beliefs. I want my kids to understand how they're being influenced - through the media. They are not going to do that if they are engaged [in making a work of art in the media.

So that's the real in depth thing that I thought was so cool to do. I had a student come and say, "after making a film, I never look at an animated film the same. I keep shaking my head saying, I can't believe how much work went into that, how did they do that." Their minds are already thinking about how the artist made that happen, and I think that's a success - when [a teacher helps make that happen].

Do I think [using PVP has made me] a better teacher? Yes, I do. Using video animation became a way to use traditional storytelling language Arts with modern storytelling communication arts media. By students learning a story through drawing what they imagine the characters to look like, how they would move and act through animation, and bringing them to life through the soundtrack brings the student to a whole new level of appreciation of that story. Indeed it become their story instead of a story of the past once told by a storyteller in a traditional setting that most of the students have little connection to. When students go through a moviemaking process, they can recall much of the story and imitate their own unique and developed characters.

David Lerer: A Profile of a Video Technology Teacher

Mr. Lerer was busily assisting students and organizing his office and television studio. He came downstairs to the front office to meet me. As we walk upstairs to his

office, I noticed that there are quite a few students all about the building. We arrived at the studio and office on the second floor. Mr. Lerer looked around seeing the two students in the studio. We went to his office. The telephone rang. I could tell Mr. Lerer was adept at multitasking.

My name is [David Lerer]. I am the video production teacher at [Smith] High School. I've been here [seven] school years. I came to work here in 1998. I [was hired] to introduce television and broadcast journalism courses into the curriculum and that's what I did. [In response to your question, I am Jewish.] It is [religion and] has little or no effect on my job. I have never been to [this city] before I had this job. I've never "subbed" here. I could be anyone, unless it comes up or someone would ask me, "Are you Jewish?" There's very few people in this town that has known Jewish people. They are being curious about it. I'll [talk] with them. I'll answer their questions. But I don't shove it down people's throats, you know...

Well, my grandparents... I've always been very historical minded. Liking to record things was one of my roots for getting into video. I like to preserve things, and when I was twelve years old, I recorded my grandparents telling me their story about how they came to America... I still have those tapes.

My parents were born here. [My great grandparents] were very religious. But beyond [them], we weren't too religious. My grandfather was [a butcher]. He was the first to eat pork in the family. My mother could have a conversation [in Yiddish] with my grandmother. Since my grandmother passed away, it faded away. There's just a few

Yiddish words that my mother and I know. [I see that happening with other groups]. I don't think that is going to happen [as quickly in the Hispanic community]. I think that eventually that will happen, as the influx of Hispanic people [slows down]. I think the memory of their language will last four [or] five generations. I mean – it is not a good thing. It is very [important]. People are more understanding of other cultures if they themselves can speak more than one language. I am a big believer in learning as many languages as you can.

Television to Teaching

[When] I was a sophomore at a Catholic high school in 1972 - I found a TV class. It was black and white reel-to-reel stuff. I found that I had a lot of fun in it. However, it did not occur to me that it would be a career... [After that], I forgot about video for a while.

[I] went to Northeastern University. [After twice changing my major], I majored in journalism. [After college] I took a year off from that. [I] found that I like to write, but really didn't want to work for newspapers. Then I remembered I liked television. I enrolled in Emerson College's master degree program in mass communication.

My TV production courses at Emerson were pretty theoretical. I studied culture of mass media, politics of mass media, and [courses] like that. And to be honest, they really did not help me get acclimated with equipment or procedures. It was only as a volunteer before I was employed by [Valley] cable that I got to do any hands on production. Most of my TV training over the years has been on the job by trial and error.

After Emerson, I got a job at [Valley] cable in [Lawrence] and then in [Lowell] as a volunteer for public access station. They put me in the high school, where I got my

exposure to high school kids. I found that working with the kids was the best part of the job. I worked there nine and a half years, then they laid me off.

I was at a crossroads. Realizing that I liked working with kids, I said, "I think I will take a break from video and I'll get my teaching certificate in history or English or something." Well, having majored in journalism the Board of Education sent me my certificate in English. And I was ready to teach English and then I got my teaching certificate in history. Soon I found that it was difficult to get a job. I was competing with teachers who had History degrees and English degrees. I only had the certificates. I applied for a [TV teaching job] at Jones High School and Smith High School. They both had their interviews on the same day. I got both jobs on the same day. I chose Smith High School and here I am.

As far as education courses, I took courses related to..., the seven methods of learning, or the Gardner's method of learning. I was learning [teaching methods]. I was learning to [do] things other than lecturing [to] students, breaking people into groups, learning how to make the most of situations, how to reach learners who don't respond to lecturing, and the traditional mainstream types of teaching over the years.

So we exist as a TV station, we broadcast our own; cablecast our own programming as much as we can. And, sometimes the parents will volunteer to shoot games from football, or soccer, or hockey, or baseball, things like that... It's a mixture of original programming by the students, school events put on not only by this school but all of [Smith] public schools, and video project by parents.

[I teach] introduction to TV, TV One, and Advanced Television. I instituted a broadcast journalism class, which is responsible for a newscast that we do on what's been

going on in the school. I have five courses in my schedule, just like every other teacher, a couple of free periods. And we do interact with teachers from other disciplines. A few times a year a history teacher will come along or a Spanish teacher or language teacher. They'll have students doing projects that require video. And, my trained kids will get together with their kids and help them do that in a more professional manner. However, it depends on the teacher and what they want, and it depends on [the] skills of my students. If a teacher [is] only available during a TV One class in September, then I assist. I can't expect beginning TV One kids to help out kids [when they] know a little more than they do about video. [Otherwise], I pretty much leave it up to the kids to help the other teachers. And I'll supervise, I'll look at it once in a while, make suggestions, "you can put a voice over here", "you can put some music here", or "you can cut this out".

I give [my students] a lot of leeway. There are some things inappropriate to the school and their age group. I wouldn't let them do [those topics]. I give them a lot of leeway because I think the more leeway you give them, they'll come up with stuff, you know. Most teachers would not do that, a lot of teachers of video, may be afraid of that but... [For example, the] most controversial [project] was called the [School Days] as you see in the poster up there [on my wall]. It is a very irreverent, really a knock at school itself, and on [our] school system. But it was done in a very intelligent way. The producer of that series did [it] in his senior year. His name was [Bob], he scored a perfect score on his SATs, went off to Yale. He made fun of the Principal and the MCAS [Massachusetts Comprehensive Assessment System is the Massachusetts standardize testing program] format, and there was some risqué things - actually [in] that show. I let

them do it here, but we voluntarily took it off our station and put it on the adult access station, because it was kind of too hot to handle.

The kids that generate their own projects know what they want. They're more motivated because they know what they want. They have things planned out a little better, because if you know what you want, you know what you need. They're more excited, I guess about things. And it's exciting to see them come up with original ideas.

Those are the kids that go on to careers, the ones that can generate their own projects. Like the student that started a news show back in 1998-99, his name is Donald and he's the news assignment editor in North Carolina now. He was very, very motivated to do news and he knew that's what he wanted to do. He was the anchor and head writer and he did it. He started it off, so, that's a good example. It works very well because, for every two or three students that may have their own ideas and are "chomping at the bit" to do their own project, there are a lot of students that I encounter, in video, who love video but they need to be told a project to do. They need guidance. They need me to say, "well, I need this done, please go out and do that", and then they're happy.

A lot of them feel a lot of pressure to come up with an idea and they second-guess themselves, so it works out pretty well when I can assign those kids. A lot of the kids might have editing skills, for example, but they never can think of project of their own. So those are the ones I would give a project like that.

The programming is by the students. [As it says] on the bulletin board, "for the students, by the students, and of the students of Smith High School". If you watch channel 2, you know you're going to see something either about the high school,

generated from the high school, or [being done by] kids from the high school. It's mostly the high school kids, but sometimes includes the middle school kids from the video club. Let me tell you about students in high school. It's the rare bird who wants to do, or that attempts to tackle a serious subject. Kids get into video to entertain themselves. They want to do comedy. They may want to do a talk show, but they don't put as much thought as maybe you and I would. They don't like to plan ahead. It's my job to try to make them plan ahead, but it's very difficult. There's a film festival that is called the "Do It Your Damn Self Video Festival". [The festival] has entrants from all over the country [from] students that do serious projects. I take my students, to see if it will rub off on them. In the four or five years that I have taken them to that festival, only one of my students has really tackled anything of that serious magnitude.

Multicultural Education: A Different Perspective

When I think of multiculturalism, I think of a place like Lynn or maybe Lawrence. [There] you [have] a real big influx of minority students. We don't have that we have a small group of METCO students, which I run across once in a while. And it's a pretty homogeneous community here. [The Metropolitan Council For Educational Opportunities - METCO] is a busing situation where inner city kids get a chance to go to school in the suburbs rather than [urban] Public School. They are mostly black students, although there has been some Hispanics and other minorities. But [there] aren't many [Metro students] of them in this [school]. [There are] maybe 20-25 [students] in the whole school. And I'll get one or two [students] every once in a while, in my class.

I have noticed a change in the school in the holiday season. This year [the administration] handed down an edict, we couldn't put up like Christmas lights and

things like that. Across the hall, they always had an elaborate display. I don't know, I hate to say, it's just, if you talk about multiculturalism in that aspect I look upon it as a negative because... I'm Jewish, and I have no problem with the word Christmas. But when you're not supposed to use the word Christmas, I think that can cause [misunderstanding and bad feelings]... I understand the theory behind [the edict]. You don't want people to be, feel left out or anything like that, but I never felt left out and I'm Jewish. I just think it left a bad taste in everybody's mouth when we weren't allowed to have the Christmas lights and the Christmas decoration and things like that.

They did that, I guess, to not offend people who were not part of the particular celebration. I mean, I look upon Christmas in America, the United States as a pretty secular holiday. As it's evolved into and unless you want to instill the religious aspects in your own celebration, that's everybody - that is each individual's business - each individual's religion. I don't see it; I don't see, saying Merry Christmas to someone as putting Christmas lights up as an infringement of my rights. I don't think it is an infringement of anybody else's right.

I think people go on with witch-hunts, when it comes to that, I don't know if you can call that multiculturalism or not. I think you can go too far with that kind of thing. When you trying to be too politically correct, you wind up sounding silly.

Let me talk about [a] black [student] in my class. I don't treat [him] any different than anyone else. I don't have a problem with the kid, personally, but he spoke mostly in rap. And that, I almost felt that he was using rap to annoy me. And... and... And, I don't know [what to do]. It [did not] speak to me. Well... you know. I was very careful but.. he did [his] work. He was good in front of the camera, he was funny, but I never could have

a serious conversation with him. I don't understand what he was talking about. I did say to him once, "When you were a little kid, rap did not exist, don't you speak the way I'm speaking now? And don't you still remember how to talk that way." He didn't really answer me.

In regards [to my first example], I really don't understand what multiculturalism is, to be quite honest with you. I think that 99% of everything I learned, as far as education per se, is garbage. No one writing these theoretical journals or articles, I shouldn't say no one, but it appears from reading them that they don't have classroom experience. They don't have one-on-one student-teacher experience. They're not dealing in the real world. They're dealing with theoretical things that they want to happen but [they] don't know. You learn to teach any subject [when] you have the experience of doing it, trying this and trying that, seeing what works and doesn't work. You have to have common sense in knowing how to deal with individuals. You have to have tact. You have to have diplomacy. You have to learn what is appropriate for what age level. And frankly, no education course I have taken has ever helped me, ever. I think it's all [nonsense]. That's my real opinion. So when you talk about multiculturalism, I honestly don't know what the heck that is. A lot of people feel the way I do about that stuff.

I'm a little different than other teachers. I've always been that way. My experiences aren't the same. I did not come right [out] of college to teaching. I mentioned the courses I took in education, dealing with multiculturalism or education. I said they were [nonsense]. Well, [not helpful] in my experience. I was a substitute teacher when I was laid off [in] 1994. From 1994 until I was hired in 1998, I substitute [taught] in Revere, Salem, Swampscott, Lynn, Marblehead, and Stoneham, and I worked with many

minorities in Lynn. That I can say is my education in multiculturalism, right there. I worked in Lynn for three months. I was filling in for a teacher who was on leave. I was a long-term sub in Lynn. I worked with mostly Dominican and Black kids and I learned a lot. I learned more there than I learned in any classroom about [diversity], how [minorities] learn, how [minorities] interact with each other, their cultural practices, [and] things like that. I think I carry that with me here - you know what I mean.

I think it would be [much] more helpful for teachers to go through what I went through in those schools than to sit in those lecture halls and listen to theories about multiculturalism. I learned, for instance, in Lynn there were many Vietnamese and Cambodian kids. I learned that very young girls were forced to get married. [In addition], they sometimes come to this country and go to high school. I didn't know that [situation] existed. The Dominican kids [taught me] that they are proud of their heritage. It was not like when my grandparents were around. They don't rush to learn English. I mean, they wanted to learn English so then they can get along, but they don't rush to forget, they were not ashamed of their language and their culture, nor should they be. You know. I came away from that... I wanted to... I wish that my grandparents weren't so anxious to forget their Yiddish - I would be fluent in Yiddish now.

Linda Rebe: Profile of an Urban Teacher

Linda Rebe is Director of the urban community education program, which promotes youth development through media literacy. A native New Yorker with three decades of experience in media arts, Ms. Rebe received her B.A. from Rutgers University and made her early career in television news, working as a writer and associate producer of a children's news segment for CBS. As a teacher of television writing, she designed

curriculum and trained staff at the Center for Media Arts before founding her own media education company in 1985. Believing media literacy to be an essential skill for children and teens in a media-driven society, Ms. Rebe developed her program to help young people develop their abilities to be critical consumers while encouraging and enabling them to create, critique, and showcase their own media.

Over the past twenty-one years, Ms. Rebe has worked with hundreds of children in schools and in after-school programs, helping young people raise their own expectations for themselves through critical thinking and creative expression. Her program now serves over 150 teenagers.

Early Childhood & Family

I am Jewish. I really felt an affinity with all groups – class wise. I think I identified with the Italian working class, and culturally, I had a lot in common with the African American kids. Then the Jewish people - I was in class with many of those kids because I was in the upper track... I always felt comfortable in diverse [groups of people] – that feels closer to my spirit, than to be with one nationality. If you are going to ask me if I am multicultural – I guess I am.

[My] high school was one-third African American, one-third Italian and one-third Jewish. It was – I think – in many ways like others – everybody stuck to their own crowd. There were some of us that had [other] experiences. I lived in the poor Italian part of New Rochelle. It was Italian and African-American. It was [on the other side of] Lincoln Avenue. [This side of Lincoln Avenue] was actually a well-off African-American and Jewish community. It was really [an] interesting lesson in class and race – a different

perspective. Most of my African American friends were way better off than me. It was really a kind of interesting dynamic.

I've put on plays, when I was in high school. As a younger kid, we would put up blankets and put on plays. I think I've always been... I was a poet. I was a writer. I was an organizer, a producer. Being a waitress has helped me be a better producer. I think that [is true about] everything that I do. I think that video lends itself to those kinds of skills. You are taking an abstract concept and you have to get all these different pieces to put it together. OK, I'm hungry, I have to eat. OK, What do I do to get everything together so that I could have a meal. And, [afterward] critique the meal and talk about it. I think I always had that way of looking at things, and video in particular; although I work in other medium. I particularly like the fact that multiple skills are involved – and, multiple ways of looking at things. There's a lot of planning and thought that goes into what you have to do before-hand and then there is a lot of planning and thought that goes to what you do after you shoot. Then there's a lot of planning and thought once you finish something in terms of how you get people to see it. And there's a real openness to the work that I like.

Paul Robeson was my guardian spirit. I was fortunate as a child to understand myself as a person of the whole world. With that came a responsibility in walking in the world to try to make it a better place – that [is what I believed] from the get go.

My father was an activist – union organizer – fighter for justice and freedom. He was a labor organizer; he would be in charge of (he was a teamster of all things) security for antiwar marches, anti-nuke marches, free Nelson Mandela marches – all that kind of stuff. He was very much about fighting for peace, freedom and injustice. I did not grow up with my father as a child, but that was very much part of how I identified my father to

be. Mother was more of a kind of beatnik artist type, so you fuse those two and you get me I guess...

As an artist, I like the collaborative nature of video. I was a muralist. I was a poet. I was around sculptures. A lot of that was solitary acts... However, I like the fact of idea exchange and the community that was created in both producing the video and in turn of screening and showing and dialoguing about the video... When I was in college that was my original hook.

Whether it was something that I was taught to be, or whether it was something that I had the good fortune to be blessed with in my DNA – If there's an injustice to one, then there is an injustice to all – and, I have always felt that [way]. No matter how small or how big – and that my responsibility as a person who lives on this earth – not just to say “whoops, that's too bad”, but to try to do something about it... I think I've always been that way... I've had some pretty horrific things happen to me in my childhood. I think it was because of my activist spirit that I didn't – sure, I internalized it a little bit – my response is to always say I have a greater purpose. I don't let [it] stop me – whether it's cancer, whether it's rape, whether it's domestic violence – whatever, I have lived through it...

Technology and Video

I have never been interested in technology. That is not what drives me to it. I learned what I could learn, and I worked with people who knew more than I did and relied on them for... I have the eye, the sense of the aesthetic, that I like. I am a decent cameraperson. I am a great editor, but in terms of the... whatever medium, I use the same sensibilities. Whether you're doing analog or whether you're doing digital. I like analog

in the sense that it's more touchy, feely, and you kind of really have to think it though. You don't have that possibility of changing around so much. But that's how I got... that's also how I learned. But in terms of learning it, I learn in the doing. And that philosophy has continued in the way I teach.

The role of technology – it's a tool. Like a pen is a tool, the blackboard is a tool- but, it's a tool that ups the ante. It's a tool that has immediate feedback, immediate resonance. And, it's a tool that can be criticized by a lot of people... There are many different possibilities. I've used it in math classes. I've used it in science classes. There are so many different ways you can use it that engages young people... It provides multiple jobs [and] stimulates job readiness. You can create as many jobs as you possibly have kids. You can create an ensemble, a team, because you actually produce something – that sense that we are all in this together. Having to solve a problem together, makes it very real learning, very experiential learning. Instead of saying to kids, “we're going to learn about the civil war. Ok, we can read about it.” We could write a report about it. “Let's do an investigative report on what really happen, [what was] going on between the Grey and Blue. [You can] have them video tape them. [They can] do it in performance. You can video tape it, you can critique it and you can manipulate it. You can deconstruct it and you can correct it. I think all of these skills are important. It is not about getting the right answer. It is really [about] living it and experiencing it, and then living it again, and then experiencing it again... Then doing it for another project, and learning from that project, and carrying it over to another project. [You] have many different types of concrete learning opportunities when you do a video.

I personally can do every part of the [video] process. In [the early] days, I did every part of the process. Now, when I'm actually the artist, I'm not going to be the one that usually does the camera work or the editing. As a teacher, I think my real strength, is in the creation of a lesson plan, and a curriculum that really integrated it in a meaningful way, to young peoples' lives and the resources they bring to the table, as well as the subject matter. I wrote an article, *Power in their Hands...* I really see video as an instrument of power for people. They decide what they are focusing on. [They] decide the stories they want to tell. They edit the stories and construct them in ways that have meaning to them.

I don't think [video] is for every [teacher]. I think those people who need a really quiet classroom – who need to go in methodical types of ways – those people are going to have a [hard] time. There's something cacophonous and loud and messy about doing video. It's kind of like a busy diner. Different people order different things, at different stages of the meal, and you have to be able to be the waiter – you have to make sure everybody is getting what they need to have, [in order] to have their meals ready at the right time.

[Participatory video] is hard to do without another facilitator. If you are doing it in a classroom situation – if you have another facilitator – then it becomes more manageable. Just doing it by yourself is a huge challenge. I've known some wonderful people that do it all the time. They have a way of conducting the “orchestra” – they have a way of knowing what is going on in all the parts of the production process.

Becoming a Teacher

Well, I think that if you are going to be a good activist, you have to be a good educator. I also found that to be a good educator, you should be an activist.

Why did I become a teacher and continue? I think what happened was, [I asked myself] really have to make a living – how do I use [my] and this passion... How do I exist in this world?

I also would go around to other projects. We connect the reel to reel to RF in televisions, and actually be able to play tape on other issues. There was lots of gentrification issues going on back then., [and] others [such as] civil rights issues, justice issue, and [we were] able to use [video to] organize and get people involved and aware about [issues] by actually hooking up to their living-room televisions.

When I graduated from college, I was an art editor for a newspaper. I was an art editor for a newspaper, and then, I worked in publishing for awhile. I decided that I really wanted to get into using video. I missed video. I don't have my own personal money to have my own camera, or kind of be an independent artist in that kind of a way. I lived three blocks from CBS. So I decided to go get a job at CBS. I was a single parent with two children. I said, if I'm going to do this, I'm going to have to be realistic about this. I made friends with the security guard at CBS. I was able to get into the cafeteria. I started talking to people, and thankfully I made friends with the secretary of the personnel department. I got picked... while I was the production secretary I made it my business to learn everything. I hung out with the other secretary – learned everything – and I hung out with the editors. And when the researcher left, I applied for the job and I got that job. I started doing research and then I got the associate producer's job. As the associate

producer, I actually got to write my own pieces and produce them. My first piece was on Gladys Knight and the Pips. Then I did a piece on nukes that was on the newsreel that won the Peabody award. That's where I got my start. When I was there, I freelanced and wrote for the affiliate news.

While I was at CBS, I said, "This is cool. I like it here." However, there wasn't enough activism involved in [writing for children's news – "In the News"]. [Shortly thereafter], I was approached by the Center for Media. It was a proprietary school. They were looking to start a program. They already had video production, graphic art, and audio recording components. They wanted to create a writing for television component. I said, "That's kind of interesting". So, I started to work there. And, I kept the affiliate job for a while. I was able to create a whole curriculum about writing for television and the different kinds of writing – news writing versus writing for commercial, versus writing for drama, and all the different forms of writing. I thought it was important [that the students] understand [how] these thing [are] produced – So, they could see how things worked or didn't work – there was a production aspect to the curriculum.

While I was doing that, I was kind of involved in the performance poet scene. The poet scene started coming up at that time. That was the early 80's. MTV [was] doing this kind of avant-garde visualization with music. [I thought], "Why couldn't we do the same thing with poetry?"

I was the associate producer on [the Poet] Video Project. [We worked] with the poets, such as Allen Ginsberg, Pedro Pietri, Ann Walden and Bob Holman. It was a huge success. It was really exciting. Moreover, I saw my students, in my writing class – they got really excited about poetry for the very first time. A kind of light bulb went off. I

thought – “Wow”- get them involved in video (which is something they’re really interested in), [they] see their words on the screen, see their ideas on the screen. [I thought] wouldn’t that be an interesting way to get kids back to the word in a school situation. This was the height of the drop-out retention programs. I approached the [night program English teacher where I worked] and said let’s write a grant. We created something [we] called the Poetry Video Learning Project. We got a grant for fifteen thousand dollars. I think we produced eleven videos. We brought in Quincy Troupe, Lois Elaine Griffin, Bob Holman and Pedro Pietri – all the hot poets – to work with the high school kids. We worked in collaboration with high school English teachers. By the fall of that year, we were in four different high schools. In 1989, [we were] in fourteen different schools.

Working with Kids

This is a long-term relationship. If you want to work with kids for a long period, you must have choices other than video. It cannot just be video. It could be video and performance. It could be writing. It could be music. Video could be integrated into those things, [but] it cannot be just video. You have to mix it up... The key is, video is a tool and it is not about the video. *It is not about the video!* Video, if it is used right, is brilliant. It’s that ‘used right thing’ that you have to get to – because I have seen it used wrong...

I worked in a kindergarten [classroom]. It was great. You put the [camera] on a tripod. You show the [kids] how to zoom in – zoom out. They do that really easily. You have them make a drawing that you video [tape]. Then you have them say something about the drawing. When you edit the video, you put what they said with the drawing and with music. You then have a little video. Then you can get some shoots of the [kids]. We

did this piece – “When you wish upon a Star”. The kids would say what they wished for – they drew it – and then they put on a little play. And, we edited it; it’s a great little piece.

[What you are doing is] building language skills. It’s usually wonderful for some of the kids who may not [have the] elementary writing skills, but they can [tell their story]. “ I can make my mark on the page – that’s one with my drawing, and then I can say what that is,” and it is a real confidence booster. It’s a real way of connecting an idea to an image. You are really helping them with cognitive skills development by having them [say] “I have this idea in my head – I put it down on a piece of paper and then I can talk about it – then I can see myself talk about it and I can see my writing and that’s really a cool thing.”

[You can get teachers to try it], because first of all they can see results. By doing something right there the first day – putting the camera in their hands – and getting a product right there that first day –it’s what usually gets them.

If you ever want to be humble – know that you don’t know everything – you work with young people and you’re are always learning something new. I learn something new about what is going on in popular culture or just about something that you never thought about. It’s kind of like existing in another reality. I’m blessed to have that [relationship with young people]. [It’s not easy] – even with you own [children]...

I think what I learned the most about video [is that] there is a multitude of things that happens to different kids in video. I’ve always said that what’s wonderful with video is that there is a job for everybody. There are a lot of ways to employ the different personalities. [A kid can be the director, on camera, editor or have a number of different

jobs]. Then what's really wonderful is that you can change those things up. You can give young people roles that they do not usually find themselves. You can give them – in a structured safe way in a community working together – opportunities to do different things. [They] strengthen muscles that they did not know they had – I learn that, [and] that works. And also group consensus. How do you make decision? How you get ten to fifteen individuals' visions and make them into one common vision? All of that is very translatable into other area of [young people's] life.

[Their stories] are very good barometers. They're very good barometers of what is going on in the culture and in popular culture, and in young people's development – and how well we are doing here, and in terms of our own [lives]. I go home the most satisfied, blessed person in the world – there is a piece they are doing about skin that just makes me so pleased, [and] so proud that I'm a part of this community of young people. You can't just say, "here, it's up to you". You have to create the structure that makes them claim it – that has them have to step up to the plate... All young people, based on whatever theme, [need] to connect [with the] curriculum or to connect it to something that's going on that the kids have just experienced like 9-11.

Multicultural Education

I remember as a kid, [when] I must have been in the fifth or sixth grade, [that] Dr. Martin Luther King was my hero. I really thought he was (pause)... I thought it was going to be the end of the world – when I heard in the news that he was assassinated – it was horrific. That was [a] huge – huge moment in my life. I just dedicated myself – even more – [in] 1968. I thought it was important to make sure the dream actually happened for all people. We had a student project for interracial openness called SPIRO for Spiro

Agnew, on my campus. I got the Martin Shorter Award for that kind of work... I had an underground paper in high school called *RAP*. *RAP* meant to talk, *RAP* meant plug, *RAP* meant to hit – and all these things are different. We were really encouraging a dialog. We had a mimeograph machine. We would stay up all night in my girlfriend's basement and mimeograph the articles [that we would pass out] around the high school...

I am at Teacher's College working on my doctorate [in education]. I went to a youth cultural studies weekend. It was fabulous. There were many really interesting people [at the conference]. There was an open dialog between the multicultural education and cultural studies, and the other different approaches. I am new to the whole academic construct of these things. I believe I am a [multicultural educator] in the sense that I believe that understanding and respecting different cultures – not just the ethnic based or racially based, [but also] cultures of learning, including different subcultures and all the different ways subculture works – is very important. It informs how you teach and every classroom is a different culture -- and there are subcultures in every classroom. I think it is very important to be cognizant of that and I think it is very important to respect that and to build on that – it's your strength – that's a really wonderful strength that you have and resources to build on. And so, I think it is important for young people, learners, [and] students to understand their culture and all their identities. Whether [young people] are working on video or not, I think that it is a real important part of the learning process. I think video helps because [it creates] a sense of looking at something – you are studying something. It gives young people a sense of “Oh, OK, I'm looking at “otherness”. I am looking at other things and I am validating that other [thing]. I'm looking at it more closely – I am zooming in – and then I am making decisions. I am making decisions on

whether I think it's interesting enough to zoom in, and how long to zoom. I want to see something on the right [side], and [then] something on the left. Then, when I am looking at the footage – I am making decisions – what do I think about it. If I am going to express what I think, how am I going to be true? If I am going to explain about what this culture is – If I am going to understand – I am going to have to do more research. Do I need to talk to more people?" So, there is this whole validation process – both the validation of what you don't know (I understand that I don't know these things) and [they are] not stuck. [They] can now learn. [They] have a tool to learn – and the camera becomes a little buffer zone. Some people say [the video camera is] a little invasive but in a way, it is protection [for] the person [behind] the camera. It says, "I want to know – I personally know this – but please tell it to the camera. So, it becomes, especially in adolescence when kids are forming their identity – figuring out whom they are – a really excellent tool for [helping young people find answers].

How do I separate this – youth development, cultural studies, media literacy and all these other different overlapping things – from multicultural education? They all converge, and multicultural education is certainly a big part of it all.

Chapter Summary

In this chapter, I have provided participants' profiles through their own words. The profiles provide a brief look into the experiences in their lives and the meaning participants give to their experiences. There are similarities in their experiences. Family members, in particular parents and grandparents, contributed to early memories of cultural awareness. Each participant began on a different course before teaching. Mr. Enseignant's awareness has expanded through his experiences in the Franco-American

culture and his language. Mr. Missal's awareness has expanded through his experiences with Native American culture and his art. Mr. Lerer's awareness is impacted by the perceived diversity in the communities in which he has taught. Ms. Rebe's awareness has expanded through her multicultural community experiences, activism, and art. Each of the teachers acknowledge that to a degree the use of video and participatory projects have contributed to cultural awareness and connectedness. There are also differences in their experiences. They come from different families and communities. The daily importance of cultural issues for each teacher has differing degrees of saliency. The teachers' cultural perspectives and sensitivities are focused internally for some, and for other they are a more overt and shared expression of self-identity. However, they all use video to provide opportunities to increase awareness and expand the cultural perspective of their students and communities.

In Chapter 5, I analyze the teachers' experiences through the transcribed interviews that form the textual data. I also identify themes and findings.

CHAPTER 5

ANALYSIS OF DATA

I was raised not to speak of myself; to do so was regarded as self-centered and boastful. The old notion that "children should be seen but not heard" also applied to adults in my part of the United States and during my early years. Hours might pass without much conversation. Just simple smiles, nods, and visual acknowledgment would be enough to keep the gentle communication alive. However, that heritage made it difficult for me to address my classes as an elementary teacher when students would ask me about myself. There were times when I did slip and gave them a short autobiography. You could hear a pin drop. They sincerely cared to know. I saw the power of story and its telling, but I continued to stay away from that ritual for fear of breaking the well-learned taboo from my childhood... These stories let the children know of their heroes' and heroines' lives; they offer another opportunity for stirring a natural curiosity and a lust for information. Children, like adults, are always wondering about the unknown. For them that may be, quite simply, the next moment. For me, much time of not knowing has passed, yet I constantly wonder and seek out the hows and whys of tomorrow. Tomorrows are the majority of our students' realities, and we are missing the boat if we don't tap into them. Children will listen and learn from our journey's quest. You have observed their silence as they have listened to you tell tales of the past. Take courage, take time, and do it again. (Mittelstadt, 2003, p.630).

This dissertation tells the story of parts of the lives of four storytellers. All four storytellers, participants, chose teaching as a method of sharing the stories of their lives with their students and others. There is the artist who became a teacher. At an early age, he used his artistic talents to express his interest in the Native American culture. Expressions of his experience flow freely from paintings, drawings, videos and his students. There is the linguist who became a teacher. He lives the Franco-American tradition. French, his first language, symbolizes a strong cultural connection. Expressions of his experience flow freely from his languages, videos and students. There is the activist artist who became a teacher. For more than twenty years she has taken stands

against injustice and inequality. She expresses her experiences through writings, poetry, video and her students. In addition, there is the videographer who became a teacher.

Attracted to video at an early age, he captures the story of his grandparents, and continues to preserve local history. He expresses his experiences through video and his students.

In this chapter, I analyze, through the textual data, particular aspects of these participants' lives. In general, I describe those aspects through the meaning they gave to their use of participatory video projects relative to developing multicultural perspectives.

Overview of Analysis

For the past year, I have been talking with teachers and filmmakers (hereafter synonymous with video makers) about their experience making video with their students. I conducted research interviews, collected statistics, visited schools and video project sites, taken notes of my observation and viewed students films. Each of these activities gave me more information through which to understand the teachers' experiences. The teachers also shared what their video experiences have meant to them. In this dissertation, I have introduced my concerns and outlined the scope of my inquiry. From the transcripts and follow-up answers, I have created a profile of each participating teacher, through their words, in which they have expressed their thoughts and emotions.

In this chapter, I explain the process undertaken in my analysis of data derived from the interviews, observations, notes and participants' feedback. As I reviewed this material, I noted and coded the relevant text. I re-read the data using the theoretical framework grounded in multicultural education as my guide. Themes, synthesized descriptions from groupings of coded ideas (hereafter "ideas"), emerged from this

process. Staying within the theoretical framework in examining the themes, I built the following theoretical constructs:

- Examination of life experiences contributes to awareness of others through the acquisition of a sense of self, family, and community;
- Educational and life experiences contribute to multicultural awareness;
- Experiences create interest, motivation, confidence and opportunities to try alternative teaching tools;
- Educational experiences provide new information that contributes to awareness and perspective;
- Educational experiences provide information and activities that motivate, build confidence and increase opportunities to use participatory video projects (hereafter "PVP");
- PVP is a tool that connects to history and other peoples; and,
- PVP provides a tool for understanding and expression.

Theoretical constructs are abstract concepts that organize groups of themes by fitting them into a theoretical framework (Auerbach & Silverstein, 2003). These constructs can be summarized as follows: *Participatory Video Projects Enrich The Life-Long Development Of Multicultural Perspectives For Teachers By Confirming Self-Identity Through the Expressive Life Arts*. The constructs acknowledge the relationship between the self-identity, multicultural perspective and use of video for this select group of teachers. The thematic findings derived from the theoretical constructs were:

- Teachers' life experiences with family, community and education construct the contextual framework for their attitudes, beliefs and values. This same framework

motivates the teachers' growth and commitment to developing multicultural perspectives.

- Teachers who voluntarily continue educational experiences, through courses, workshops and conferences, create opportunities for developing cultural awareness and the use of alternative teaching tools, such as participatory video projects, that broaden their multicultural perspectives.
- Teachers who connect their life experiences and culturally based self-identity to classroom subject matter choose participatory video projects to create continuing opportunities for cultural awareness and increased multicultural perspective.

This chapter focuses on these thematic findings. The first and second findings address my first research question: *Did life experiences contribute to broadening the multicultural perspectives, and subsequent use of participatory video projects, for this select group of teachers?* The third finding addresses the question: *Did participatory video projects broaden the multicultural perspective of a select group of teachers?* I address the third and final guiding question in chapter 6: *What are the implications of using participatory video projects for other teachers beyond this small group?*

The theoretical framework provides the perspective that I use in this analysis to place the teachers' experiences in context. I will support each thematic finding with brief examples of relevant textual data grouped by the theoretical construct that emerged from each participant's story.

Participatory Video Projects Enrich The Life-Long Development Of Multicultural Perspectives For Teachers Who Actively Confirm Self-Identity Through Expressive Life Arts.

The development of a multicultural perspective is complex and multi-dimensional. Although life experiences contribute to beliefs, attitudes and opinions that form a perspective, in-service training and coursework alone may not be sufficient to change perspectives or increase insight and sensitivity to diversity issues (Paccione, 2001; Nieto, 2002). Experiences with other cultures and their stories also contribute to multicultural awareness. I use *life experiences* to refer to the totality of an individual's experiences used to form cultural perspectives. The stories that the teachers tell are the events they use to anchor their beliefs, attitudes and opinions to life experiences. Therefore, in the dissertation each theoretical construct is comprised of several supporting themes, their stories, each consisting of two or more repeating ideas. For example: after describing the benefit of an immersion experience with other cultures, David Lerer tells us:

In that regard, I really do not understand what multiculturalism is, to be quite honest with you. I think that 99% of everything I learned [in classes] is garbage. [It appears from readings], no one writing theoretical journals or articles – I shouldn't say no one – [has] classroom experience. They do not have one on one student-teacher experience. They are not dealing in the real world. They're dealing with the theoretical things that they want to happen. You [do not really learn how] to teach any subject until you have the experience of doing it – trying this and trying that – seeing what works and doesn't work. You have to have common sense in dealing with individual [students]. You have to have tact. You have to have diplomacy. You have to learn what is appropriate for that age group... And frankly, no education course I have taken has ever helped me – ever. I think it is all [nonsense]. That is my real opinion.

Participatory Video Projects (hereafter "PVP") Enrich the Life Long Development of Multicultural Perspectives for Teachers Who Actively Confirm Self-Identity through Expressive Life Arts.

QUESTION 1: *How do teachers' life experiences contribute to broadening the multicultural perspectives?*

Finding 1. Teachers' life experience with family, community and education construct contextual framework for attitudes, beliefs and values. This same framework motivated the teachers' growth and commitment to developing multicultural perspectives.

A. Examination of life experiences contributes to awareness of others through the acquisition of a sense of self, family, and community.

- | | |
|--------------------------------------|----------------------------|
| 1. Family is important | 3. Connectedness to others |
| 2. Acculturation verses assimilation | 4. Strong self-identity |

B. Educational and life experiences contribute to multicultural awareness.

- | | |
|--------------------------|---------------------|
| 1. Significant events | 3. Education |
| 2. Identity and teaching | 4. Community issues |

C. Experiences create interest, motivation, confidence and opportunities to try alternative teaching tools.

- | | |
|--------------------------------|-----------------------|
| 1. Support by school community | 3. Teaching success |
| 2. Classes and workshops | 4. Significant events |

Finding 2. Teachers who voluntarily continue educational experiences, through courses, workshops and conferences, create opportunities for cultural awareness and the use of alternative teaching tools, such as participatory video projects, that broaden their multicultural perspective.

D. Educational experiences provide new information that contributes to awareness and multicultural perspective.

- | | |
|------------------------------|-------------------------------------|
| 1. Support - Early education | 3. Identity and art |
| 2. Classes and workshops | 4. Provides context for experiences |

E. Educational experiences provide information and activities that motivate, build confidence and increase opportunities to use PVP.

- | | |
|----------------------------|------------------|
| 1. New or innovative ideas | 3. Connectedness |
| 2. Classes and workshops | |

QUESTION 2: *Did participatory video projects broaden the multicultural perspective of the teachers?*

Finding 3. Teachers who connect their life experiences and culturally based self-identity to classroom subject matter choose participatory video projects to create opportunities for cultural awareness and increased multicultural perspective.

F. PVP is a tool that connects to history and others.

- | | |
|------------------------|---------------------------|
| 1. Teachers & students | 3. Storytelling - history |
| 2. Connectedness | |

G. PVP is a tool for understanding and expression.

- | | |
|----------------------------------|--------------------------|
| 1. New and innovative techniques | 3. Storytelling - Praxis |
| 2. Reducing resistance to change | 4. Connectedness |

Figure 4: Outline of Theoretical Constructs and Themes

This text contains several ideas that are repeated by other participants, such as *learn from doing* and *learn what is appropriate for that age group*. Although the general idea, *classes are useless*, does not raise to the level of a theme, *learning from doing* support several themes and the construct: *PVP is a tool for understanding and expression*. The themes that emerge from repeating ideas in this dissertation are supported through the life experiences, and derived meanings, held by at least three of the four teachers. (See figure 4, Outline of Theoretical Construct and Themes). Expressive life arts refers to skills that are attained by study, practice, or observation, and fields or categories of art, such as music, painting, language, or literature, used to express life experiences.

Several themes such as *connectedness* and *significant events* support more than one theoretical construct. Therefore, I have refrained from repeating the supporting ideas under themes, but where they exist, I have included new ideas.

Thematic Finding 1: Teachers' Life Experiences With Family, Community And Education Construct Contextual Framework For Their Attitudes, Beliefs And Values. This Same Framework Motivates The Teachers' Growth And Commitment To Developing Multicultural Perspectives.

This thematic finding emerged from participants' stories viewed through the framework of multicultural education. Life experiences contribute to developing multicultural perspectives (Haberman & Post, 1998; Paccione, 2001). These experiences, especially the early and profound ones, stay with us, and the meaning we give to them are more difficult to change (Murphy, Delli & Edwards, 2004). However, individual perspectives do change and can become more multicultural (Banks, 1995; Paccione, 2001; Brown, 2004). The teachers' life experiences, including schools and

neighborhoods, religion, conferences and classes, provide opportunities for awareness and growth.

This finding is derived from three theoretical constructs. The teachers expressed the importance of family and sense of self, and shared their struggles with cultural assimilation, and influence of school and community. These life experiences contributed to their awareness of others and to the development of a multicultural perspective. Experiences in the teachers' schools, with colleagues and students, as well as continuing education, prepared them for the opportunity to introduce the use of video into their curriculum.

Examination of Life Experiences Contributes to Awareness of Others Through the Acquisition of a Sense of Self, Family, and Community.

In examining what precipitates changes in cultural diversity awareness, Brown (2004) found that strategies used to reduce resistance, such as self-examination, and cultural influences have a greater influence on change in perspective than messages such as *classroom teachers must be multicultural*, and *schools continue to perpetuate inequities in learning opportunities*. A teacher's history, experiences, self-knowledge, and cultural values act as filters to deflect new information and messages (Brown, 2004). To change perspectives, in particular to increase a multicultural perspective, teachers must begin with critical analysis and reconstruction of their own identity (Nieto, 1999; Bradfield-Kreider, 2001; Jennings & Potter-Smith, 2002).

I analyzed and synthesized several related themes from the teachers' experiences: *Family is Important*, *Self-Identity is Strong*, *Acculturation verses Assimilation*, *Influence of Job*, and *Connectedness to Others*. Although the participants' experiences varied, the

repeating textual data revealed several themes. The importance each participant placed in particular experiences resulted in their inclusion under one of the relevant themes.

The textual data include repeated reference to the establishment of early beliefs and attitudes. These early experiences represent their exploration and development of sensitivity to issues of culture, diversity and the use of video. (For more on video see finding 3). All of the participants report the importance of family.

Marc Enseignant shared his family roots, and how and why his grandparents relocated from Canada. He attributes a sense of hard work, religion, and family and community from lessons he learned from both his parents and his grandparents. He claims, "So much of me today is a result of my mom and dad and those grandparents". He values that they came to this country with three ideals they wanted to keep: the French language, the notion of family commitment, and the French Catholic religion. He also understands that in order to preserve these ideals they lived in a group, in proximity to one other.

Ben Missal shared that at an early age he moved from Maine to California with his family. His family provided him with the opportunity to meet different people. He explained that his family was supportive of his art. He recognized, "They provided money for me when I needed it. We were not a rich family, but my father was always supportive of it. I know a lot of fathers aren't". He spoke of his grandfathers, one a lobsterman and the other a woodsman, and their influence in his life.

Teachers' families provided incalculable wealth of life experiences. Family relationships exposed participants to diverse experiences, role models, and cultures that conveyed morals, values, attitudes and beliefs that influenced their developing

multicultural perspective. Marc Enseignant shared his early Franco-American upbringing. He emphasized the importance he and his family hold for their cultural heritage and its traditions. Ben Missal's exploration began with his interest for the arts. This interest was supported and nurtured by his family. It is evident in his paintings of Native American and New England landscapes. He shares his Native American family's cultural interest in his music ministry and his videos. David Lerer and Linda Rebe had similar experiences. David Lerer shares his family heritage whenever he feels it is appropriate. He values his heritage and its culture, in particular the language. Linda Rebe shared early family experiences with issues of diversity and justice. For each participant, the early experiences are intertwined with the development, perhaps an integral part, of their perspective and the use of video as teachers. These early explorations, in their attempts to understand cultures, were necessary for their developing multicultural perspective (Gay 2001; Nieto, 2002).

Three of the teachers report early experiences within the theme of strong self-identity. Marc Enseignant spoke about the clear family message that he was Franco. He declared, "I was proud to be a Franco". He would preserve the Franco language by speaking French only through the first grade. He would preserve his religious identity by going to a French Catholic church and school. His shared experiences as an adult through college and today are grounded in his Franco-Canadian heritage.

Mr. Missal is an artist - teacher. He has seen himself as an artist since he was seven years old. He remembers drawing. He drew all the time. He had a learning disability but did not know it until high school. At a young age, he proudly believed that if he could see it, he could draw it. He continues to draw today. His works of art preserve

coastal, woodland and Native New England heritage. He believes that, "in any unique society of the world there is no better way to learn about that culture than through its art".

Mr. Lerer is a video production teacher. Although he left video for a while to pursue a journalism degree, he continued to like television. His interest in video began with the recording of his family's story. He took a TV class in high school and later enrolled in a graduate mass communication program at Emerson College. While working for a cable station, he found that working with kids was the best part of the job. David Lerer spoke of his grandparents coming to this country as immigrants. He shared his disappointment that his parents did not preserve his Yiddish language heritage. When asked, he shared his Jewish heritage with others. He also spoke of his family's influence on his interest in video. As a child he was historically minded and liked to preserve things. When he was twelve years old, he videotaped his grandparents telling their story about coming to America.

Linda Rebe is Jewish and grew up in a poor Italian part of New Rochelle. Her high school was one - third African American, one - third Italian, and one - third Jewish. She stated, "I really felt an affinity with all three groups". She identified with the Italian working class, but felt she had more in common with African American kids and the Jewish people. In high school she actively advocated for justice and equality. She also developed her interest in painting and poetry. When you ask today, she will tell you she is an activist and an artist. Linda Rebe saw her father as an activist who fought for justice and freedom. He was a union organizer and teamster, in charge of security for anti-war marches, anti-nuke marches, and free Nelson Mandela marches. This is how she identified her father. She saw her mother as a free-spirited artist. "You fuse those two and

you get me," she said. As an adult she married a Turkish man, although she is no longer married to him. She also shared some of the trials and tribulations of being a single parent.

I have often heard people refer to this country as a melting pot. This idea is present in the textual data of the teachers. Marc Enseignant recognizes:

My position as a teacher should be to find a way to teach the students that they can celebrate being American, being a citizen of their community, and country, and yet understand that this is a melting pot and that there is a number of cultures that we need to recognize exist and being French happen to be one of them.

However, he also recognized the idea of cultural preservation. His family instilled this idea in him around family, community and religion beliefs and values.

Ben Missal repeats the idea of the importance of acculturation and cultural preservation:

It's important to me. If you know who you are as a part of your culture, then you're going to be a more confident person in everything you do. It's a basis for living. We should have self-inquiry about who we are. It's a natural thing to wonder, who we are, what we're all about. To tap into that is a terrific resource. I don't know if a lot of education does – we just teach a child. We say it a lot – that we nurture children. Not always.

David Lerer adds to this idea:

And I learned that, from the Dominican kids, that they are proud of their heritage. It's not like when my grandparents were around. They don't rush to learn English. I mean, they wanted to learn English so then they can get along, but they don't rush to forget, they were not ashamed of their language and their culture, nor should they be. You know. I came away from that, I wanted to (pause). I wish that my grandparents weren't so anxious to forget their Yiddish; I would be fluent in Yiddish now.

David Lerer expanded on this idea in his discussion of language. He explained that it was not a good thing to lose your language heritage. He further explains, "People are more understanding of other cultures if they themselves can speak more than one language. I

am a big believer in learning as many languages as you can". Linda Rebe concurred with the idea that culture is an asset and resource. She said, "I think it is important to respect that and to build on [it]". Cultures can be added rather than subtracted from students' assets. Teachers' negative behaviors and attitudes towards culture influence students' attitudes toward school (Nieto, 1999). Although culture does not determine academic achievement, its influence on performance makes it an integral part of the learning process (Nieto, 1999, 2000).

The teachers' experiences also contain the idea of connectedness. The connections to others are spiritual and religious. Linda Rebe shared that she was not religious, "but I am spiritual". She believes that there is something out there that is greater than we are, and she is humble in declaring:

[I believe] that we have a purpose – a greater good. I believe that something so great is hard to define. Yet, we have to be open and aware to receive it – and be guided – and listen to it.

Ben Missal became involved with a Christian community through his Catholic background as a part of the Charismatic Renewal. He met his wife at a Christian conference in Rhode Island, and later at the Peter Dana Reservation when a part of a team ministering to the native people. He uses his talents as music minister to incorporate Native language into the religious songs, and working with the vision of the church. He shared:

I just don't think that spirituality is limited to a denomination, but it's your personal belief, and your walk of life.

There definitely is a life force, out there...

I'm a non-denominational now. I believe in the power of the spirit, and the absolute importance of every individual and creativity coming out. After all God was a creator. We were made in his image to create. And I think that's a powerful

thing. Everyone has the ability to do something uniquely their own, and has [the] need to create, no matter what they do.

Marc Enseignant has been an active member of the French Catholic church since childhood. He learned to read and write in Catholic school. He prayed in Catholic church and at home with his parents and grandparents. When he teaches Franco history and heritage he asks, "What is it that makes the French?" He explains to his students, "we talk about history and close family ties and religion, and speaking French, and the food, they're all linked together and they see there's something there". Religion influences his awareness of self, family, community, and others.

The teachers also experienced connectedness through their art. Mr. Lerer used video as a child to preserve his Jewish heritage. As an adult, he used video to preserve local history. As a child, Ben Missal felt a connection to Native cultures. Native Americans always fascinated him because of their closeness to the land. He recalled:

My earliest memory was when I was seven years old having my appendix [taken] out in a hospital in California. When I awoke, the person in the bed next to me was an older man who was an artist. He made me a drawing of an Indian.

This early memory links him to his life long love of art and the Native American culture. His art and teaching incorporates his awareness of his connectedness to Native American as well as New England woodland and coastal cultures.

Educational and Life Experiences Contribute to Multicultural Awareness.

The foundation for expressing favorable dispositions of diversity issues and multicultural awareness is found in people's early experiences (Paccione, 2000). Children begin to recognize differences, and form beliefs, attitudes and opinions about others at a young age (Gabelko & Michaelis, 1981, Banks, 1995). In addition to family and

community, experiences such as jobs, significant events, educational projects and community issues have contributed to their multicultural awareness.

Reconstruction of self is part of the process leading to multicultural awareness and changing perspective (Nieto, 2002). Life, and in particular experiences with education, provide information for reconstruction.

The textual data included the idea that life changing or significant events changed the teachers' perspectives. These events are transformational, in that the individual suddenly achieves a higher level of theoretical understanding. The individual often recognizes the events as being significant. Ben Missal, Marc Enseignant, David Lerer and Linda Rebe shared the influence of critical/significant events on creating a multicultural awareness.

In the first two years of teaching, Ben Missal attended a symposium on cultural Indian Art. In describing this event he explains:

Many Penobscot, Micmac, Passamaquoddy, and Maleseet Native peoples attended. This made an impact on me and I took away from it the truth, there is no better way to learn about culture than through its art forms... This symposium changed my thinking because I envisioned my role as a cultural art teacher that needed to bring the traditions back into the arts in a modern way. They needed me to teach the media and mediums such as drawing, painting, sculpture, ceramics, jewelry, printmaking, also photography, video animation, and environmental art projects.

The second transforming revelation occurred when I took a video animation workshop at the Haystack Mountain School of Art, from Jim Cole. This workshop showed me the direction in video that I would take with my students. What I have learned is that video animation is the new forum for the modern day storyteller. Just as the storyteller in the tribe uses words and body language, the video animator uses puppets, paintings, drawings, clay and modern media to tell a story.

In the late 1990s, Mr. Lerer substitute taught in Lynn, Massachusetts. At this long-term substitute's position, he worked with African American, Dominican and Asian

American students. He writes, "I learned more [about teaching minorities] there than I learned in any classroom, I learned how they learned, how they interact with each other, [and] their cultural practices". He continues, "I think I carry that with me here".

Mr. Enseignant attended St. Mary's School for grades two through four. However, St. Patrick's School was on the street across from where he lived. He remembers his father telling him, that he was never going to St. Patrick's. He was told, "It was Catholic, but it was Irish. It wasn't for me, and they weren't for us. There was no animosity. We just had our own schools". He also recalled a time years later when there were ethnic difficulties in the high school. He was working with his middle school students on a video about Little Canada, when one of his students said, "Gee, when the Canadians came here they were accepted, but slowly. Let's put that dimension into our film". His student included a segment welcoming the Somali immigrants to the community. He remembered, "It did not hit me that maybe we should put them in the film. Lo and behold [my students] thought of it".

For Linda Rebe there were several events, but none more horrific than the assassination of Dr. Martin Luther King. It was a huge moment in her life. She said, "When I [heard of Dr. King's death], I just dedicated myself even more. I thought it was very important to make sure the dream actually happened for all people". She was a high school student at the time and became active in interracial dialogues. She published an underground newspaper called RAP. In college, she began to carry a video camera to document matters of injustice. She continues to provide opportunities for multicultural awareness through her video projects.

Educational experiences with student video projects contributed to the teachers' growing multicultural awareness. Mr. Lerer's students told stories of boy-girl relationships and adult-teenage dynamics. Mr. Missal's students told stories of Native American folklore and cooperated on stories with young Russian immigrants. Mr. Enseignant told stories of Franco and Somali immigrants, and their New England heritage. Ms. Rebe's students told stories about the struggles of people of color and the profiling of Muslims and the Iraq war. Although there were many more examples, the related textual data contain the ideas that through the process and stories created by the video projects, teachers are reminded of their early cultural experiences. Teachers learn about students, and teachers learn new information about other cultures.

Mr. Missal recalled his students and his experience with young Russian and Chinese immigrants: "it was the most fantastic thing, that new Americans could actually make a film with Native Americans". The ESL class of the new Russian and Chinese students made film every year. Through a grant, Mr. Missal was able to bring all the students together for a campout. They discovered that the ESL class was using the same Native American stories that Mr. Missal's students were animating. He said, "So, we were making films with Russian immigrants, and Chinese immigrants, you know different cultural backgrounds who were new Americans". Although the actual video production occurred in the students' respective schools, animations were produced in Mr. Missal's school and living action segments were produced in the other school, the students met each other, cooperatively selected a story for video, shared food together and told stories around a traditional Native American camp fire.

Job-related experiences create opportunities for multicultural awareness. As a cable employee, Mr. Lerer met a variety of people. He worked with a group of kids and reported on cultural events. Mr. Missal and Ms. Rebe had the opportunity to study other cultures through their art. As teachers they attended in-service training, and were given the opportunity to attend conferences and other educational events. Ms. Rebe's research as a writer for *In the News* (program) at CBS created opportunities for multicultural awareness.

Sensitivity and awareness of social inequity are influenced by many experiences. Mr. Enseignant's awareness of the difficulties of Somali immigrants was increased after recalling the difficulties Franco immigrants faced in his former Franco - Irish community. Participants' experiences in their neighborhoods as children, as college students, as teachers and in other aspects of their lives contributed to a growing sensitivity to the issue of diversity. Whether these experiences happened to them or whether they were witnesses to them, they seemed to have been internalized by the participants. Ideas in the textual data, relative to significant events, education and increased awareness, are consistent with research findings that working class and lower social class status is not indicative of detrimental cultural attitudes (Asada, Swank and Goldey, 2003). Asada, Swank and Goldey used a survey to study the multicultural predisposition of 437 Appalachian college students. They found that an individual acceptance of economic and other hierarchies may explain certain attitudes, such as attitudes relating to affirmative action. However, variable such as demographics, ideology, racial attitudes and university examined in totality did not isolate the dynamics of preferences for multicultural education. Experiences involving racially politicized interpretation, such as students

envisioning college friends as liberal and professors as multicultural, were more indicative of whether a student was a multicultural supporter.

Experiences Create Interest, Motivation, Confidence, and Opportunities to Try Alternative Teaching Tools.

Teachers experienced confidence building through support from their school communities, continuing education activities such as workshops, classes and conferences, teaching success, and significant events. These experiences stimulated the teachers' interests, and motivated them to use participatory video projects in their classes. Several themes related to increased opportunity to use PVP emerged from the text of the teachers' experiences: *Support of School Community, Education, Identity And Teaching, and Community Issues*. Although the participants' experiences varied, the textual data revealed several themes. The importance each participant placed on experiences resulted in their inclusion under one of the relevant themes. Multiple ideas such as support of school community, education, identity and teaching, and community issues often emerged from the recollection of a single experience.

The idea of *Support of Others*, included fellow teachers and staff, and school administrators and boards who supported the teachers' interest, helped build confidence, and provided motivation and opportunity for learning. Mr. Enseignant's opportunity occurred as a result of fellow teachers' encouragement. He stated, "To be truthful, I was actually scared to death of it at first". He didn't think his class could produce a quality film or a film of interest or value to anyone. He confessed, "It is only because of two other people in this building, the English teacher and the Art teacher [that I got into video]". His fellow teachers were involved in writing an LL Bean educational support

grant. They knew that Mr. Enseignant was involved in service learning and pressed him. They insisted, "There must be something you can do. Why don't you just take a look into it". Although he thought for a while, it wasn't until he was given a deadline that he came up with an idea. They pressured, "We're going to meet on this date, come in with your idea". He came up with an idea, "I think that it would be valuable to retain the history of St. Mary's Church in a documentary". Mr. Enseignant's French class began making videos as a result of the prodding, and support, of two of his fellow teachers.

The idea that professional and educational courses, conferences and workshops are valuable is repeated in the textual data. Mr. Enseignant often goes to professional conferences. He took the time to go to national and New England middle school conferences. He shared, "I really enjoy those things. [I] find new material, find something new and I have always felt energized – I can go on a little longer". It was at a conference that Mr. Missal first learned about animation and became hooked on the possibility of trying video animation with his students. Each year the Maine School of Art holds a fall conference weekend at its craft center. That was where Mr. Missal first met Huey. Huey taught him basic clay animation. All of the teachers made a clay animation that weekend. He recalled, "It was very short, and there wasn't any story line. It was mostly technical. I realized that's what I wanted to do with my students". Mr. Missal was hooked at that point. Courses and conferences also provided new information and awareness relative to issues of diversity. An open dialog at a youth culture studies weekend at Teachers College introduced Ms. Rebe to new information about multicultural education and cultural studies. Mr. Enseignant took courses at a local university providing him with

new information about French Canadian history and the uniqueness of Franco-American English.

The teachers discussed their experiences as they began to use alternative teaching tools and video projects. Linda Rebe first used video to support activism with fellow students in college. She later used video with fellow teachers and guest poets as talent to attract students to a dropout prevention program. David Lerer became a teacher through a community access grant from the local cable television providers. He encourages his students to try new, innovative and issue-based programs by challenging them with other students' projects.

Experiences sometimes included significant events that validated the teachers' actions or strengthened their resolve. These events may motivate a teacher to become more involved or increase the teacher's confidence. For Linda Rebe, several personal experiences strengthened her resolve to take action.

Whether it was something that I was taught to be, or whether it was something that I had the good fortune to be blessed with in my DNA – If there's an injustice to one, then there is an injustice to all – And, I have always felt that [way]. No matter how small or how big – and that my responsibility as a person who lives on this earth – not just to say “whoops, that's too bad”, but to try to do something about it... I think I've always been that way... I've had some pretty horrific things happen to me in my childhood. I think it was because of my activist spirit that I didn't – sure, I internalized it a little bit – my response is to always say I have a greater purpose. I don't let [it] stop me – whether it's cancer, whether it's rape, whether it's domestic violence – whatever, I have lived through it..

These events may also create awareness of other peoples perspective. David Lerer recalled:

I remember when I was boy; I think I was five years old. I was walking with my grandfather one day. This was in Revere. We were the only Jewish family in the neighborhood. All my friends were Italian American. I went to public school until high school. I remember being the only Jewish student. Public school was good. I only had trouble with these two kids. Anti-Semitic remarks –

just verbal stuff, nothing physical. I never reported any of the instances. Maybe if it happened today I would report it. The climate was different back then. Today schools are more politically correct, with no tolerance. Anyway, its funny, years later I take sociology of prejudice course at Northeastern University and one of those kids, now grown, was in my class. We did not address the instances. Some time after, the same kid's children were my students. They were different then he was as a child..

I was an only child. I lived with my parents in Revere. My grandfather, who lived in Vermont, had come for a visit. As we walked, a black man walked up to us, said something pleasant, patted me on the head and continued on his way. There were no Blacks living in the neighborhood. I looked at my grandfather and said something that ended with "he shouldn't have done that." I remember that my friends, the other kids in the neighborhood were prejudiced. That's where the comment came from. My grandfather did not let the comment pass. He told me how the comment would have made that man feel. I remember what my grandfather said to me, and even around those friends, I have never made a prejudice comment since that day. I am glad my grandfather was there. He just happened to be visiting us. It made a difference to me – a boy of five.

In discussing why he started and continues to do video projects, Marc Enseignant recalls an experience that occurs each time his students present their video to the community at Franco American Center:

You present [the film] to the Franco Center. They say, "Thank you very much. This is really good. I love [it]... I brought a group to see these three films and during the entire film people are in the audience, pointing [and saying] that's my dad, that's my uncle, or they see themselves. They see their family in the film... When they come back their eyes are watering. The memories are coming back. Oh, that's why. That's where I get that [the] excitement. I've done something that hits the heart strings - touch upon some heart strings.

Thematic Finding 2: Teachers Who Voluntarily Continue Education Experiences, Through Courses, Workshops And Conferences, Create Opportunities For Cultural Awareness And The Use Of Alternative Teaching Tools, Such As Participatory Video Projects, That Broaden Their Multicultural Perspectives.

Researchers have suggested that an individual's attributes are helpful in selecting potential teaching candidates for multicultural schools (Haberman & Post, 1998). Teacher

educators should consider attributes together as a profile. They include such attributes as having made the decision to teach after graduating from college, having tried and succeeded at several jobs or careers, raising several children, having attended urban high school, being a person of color, and having sensitivities to issues of racism, sexism, classism or other prejudices (Haberman & Post, p. 101). Cultural immersion field experiences can provide new information and awareness, but can also create negative changes and discourage student teachers from teaching in culturally diverse classrooms (Wiggins & Follo, 1999). Wiggins and Follo (1999) concluded from their study on immersion placement that being in a setting does not result in appreciation, understanding or future comfort. They suggest that teacher training include a combination of modeling, field experience and multicultural coursework. Although we may attempt to select potential multicultural teachers by attributes or immerse other candidates in training programs, it is important to continue to provide opportunities for increased awareness to all teachers (Banks, 1995; Aminy & Neophytos-Richardson, 2002; Vavrus, 2002). Levine-Rasky (2001) suggests three signposts to help identify prospective multicultural teachers. Her study indicates that prospective multicultural teachers value critical pedagogy, personally identify with educational inequality or social injustice, and desire to learn more about inequity and its causes. Continuing education has provided Marc Enseignant, Ben Missal, and Linda Rebe with new information and awareness about inequity and social justice.

The textual data contains ideas that teachers' continuing education experiences increased multicultural awareness, and in some cases motivated and rejuvenated them as teachers. Linda Rebe attended conferences and workshops, maintained an ongoing dialog

with other educators and pursues her doctoral degree at Teachers College. Ben Missal enjoyed attending conferences and workshops that addressed issues of Native American and other cultures, art and teaching. He continued his education with graduate coursework. Marc Enseignant regularly attended conferences and workshops on educational issues, culture and video technology. In addition to returning to college and receiving a master's in education, he is interested and continued taking courses in subjects that include history and culture. David Lerer has also taken the opportunity to attend conferences and workshops. He has a journalism degree and later returned to college to receive a master's degree in Mass Communication. However, he questions the value of the classes and workshops he has attended that addressed issues of diversity and multicultural education. His questioning is not necessarily a rejection of multicultural education (Banks, 1984; Arias & Poyner, 2001; Asada, Swank & Goldey, 2003; Brown, 2004). Often teachers participate in stand alone cultural diversity courses and emerge unchanged, and in many cases, with reinforced stereotypical perceptions of self and others (Banks, 1995). This outcome has been attributed to resentment and resistance (Banks, 1995). In a caveat to their study on multicultural education of Appalachian college students, Asada, Swank and Goldey (2003) explain if educators want to enlist multicultural sympathies from white students, they must carefully provide students with multicultural experiences that do not seem to be imposed or obligatory. Brown (2004) suggests that the methods used to reduce resistance and reinforce the multicultural message have more impact on cultural awareness than the message alone. Asada, Swank and Goldey's (2003) study suggests that students' reaction to workshops can be more

indicative of the methods used by workshop teachers, than the message workshops present.

In her study of committed multicultural educators, Paccione (2000) found that transformational awareness occurs most frequently when teachers achieved theoretical understanding. Classes, coursework, training and books are tools for achieving understanding of multicultural issues. The textual data of the teachers in my study contained stories of classes, coursework, training or books that address multicultural issues. The teachers' stories also contain descriptions of the reflective process undertaken by the participants as they consider the value, relevancy and results of the classes or workshops. Ben Missal and Marc Enseignant have returned from classes or workshops excited and reinvigorated, and felt ready to impart new information or to try new ideas and techniques. Linda Reba felt excited and motivation to experience new people, new information, and new and open dialogs. David Lerer found most of the classes or workshops he attended that addressed working with diverse student populations to be irrelevant and therefore of limited value to him. Although he stated that he saw the value of multicultural education, David Lerer did not profess to be a committed multicultural educator. Banks (1981) topology of ethnic identification described teachers' openness to cultural awareness. This theoretical frame describes the progression from a closed or captive teacher that has internalized negative societal beliefs about their cultural group to a more open global teacher who possesses attitudes, beliefs, knowledge, and skills needed to function within cultures throughout the world. Do the homogenous demographics of Mr. Lerer's student population and community affect his progress? How does Mr. Lerer progress to a more multicultural perspective? A common reoccurring idea in the textual

data is *opportunity*. Continuing education provides the teachers with opportunities for new information to increase cultural awareness and sensitivities, as well as multicultural awareness.

Educational Experiences Provide New Information that Contributes to Awareness and Multicultural Perspective.

This theoretical construct contains the idea that educational experiences contribute to awareness. Educational experiences in schools, conferences and workshops provide teachers with new and contextual information for reflection and reconstruction of teachers' self-identity. Experiences also provide information on potentially opposing perspectives. Mr. Enseignant's recollection of experiences in college contained ideas that exposed different perspectives:

My background is French and I thought that [taking French] would help me to have a higher GPA. I took French classes and discovered that I still loved learning French, speaking French, being French. I celebrated being Franco – Franco-American at the University. It wasn't well recognized by my teachers, and yet, I still bucked the system. I was a proud Franco from Maine. People called me "Frenchie", they call my dad 'Frenchie' – they called me 'Frog' (I think most of the time it was in jest - it was for fun), but, I was serious about who I was, and proud to be French. So, I stuck with it.

David Lerer's experience with education provided textual data that indicated that courses and workshops were not helpful in addressing issues of diversity. Assuming that the goal of his teachers was to increase his multicultural perspective, there is little data in David's stories that indicate that he attributes any awareness or multicultural perspective to this new information. Brown (2004) suggests that in some situations multicultural education courses create resentment and resistance as opposed to diversity sensitivity. This results in a lack of awareness. Brown recommends that the course first address reducing

resistance prior to issues such as history of marginalized ethnic groups, which might include video depicting past atrocities perpetrated on these groups and cultures.

The study of culture and diversity issues can heighten awareness and begin, or continue the teacher's transformation into a multicultural educator (Paccione, 2000).

Continuing Education and Training emerged from the textual data as a theme. Most of the teachers described the instant of increased awareness in their educational experience. Mr. Enseignant took classes at his local State University. As previously discussed these experiences hold ideas of new information, interest, motivation and a sense of commitment:

I don't realize [that] if you put French and the English together you kind of get a Freng-lish. The words get mixed. I always found it interesting that [my teacher] could began [every class with the history and development of a] word – [that peaked my interest]. I found that fascinating. That was another thing that got me hooked. He made me want to stay in that class, made me want to take another class with him.

The teachers' experiences also brought personal awareness and connection to other cultures. Mr. Ben Missal explained that workshops provided opportunities for new awareness. He shared the educational experience that provided insight that made the connection between art and culture. He became aware that, "*there is no better way to learn about that culture than through its art*". He realized also there is also no better way to learn about a society's art than through its cultures. It opened him to seeking additional information and new experiences. He now feels a deeper connection to nature and the Wabanaki culture. For him, education contributed to this life-transforming experience.

Educational Experiences Provide Information and Activities that Motivate, Build Confidence and Increase Opportunities to Use PVP.

The opportunity to use video showed up in textual data on education, course work and training. Ben Missal's experience with video began as a course assignment:

I think it started, this might sound funny, but it started in college. Maybe it started earlier. I used to do audio synchronized slide movies at school. It was revisited, [when] my art educator at the university wanted us to do audio-visual programs that would influence society. Art influencing society - and so what better place than to take culture - art influences a culture with its own stories. [As part of an assignment, I] made slides [with my students] out of magazines [pictures] and of their art works. [We] created a movie through slides. [We] programmed a unit that operated the slide projector. [We] could [also] add music to it. So we had music - pretty much like a power point presentation. [This] was years before power point and computers. We [had] audio, [with a] slide synchronized movies.

Linda Rebe's exposure to video began while she was attending college. She had been active as an activist addressing diversity, injustice and world issues as a high school student. She recalled:

I [first became interested in video when I] was in college. It [was in] 1970, [and] I was fascinated [by video]. I saw it as an activist tool. I took a [communication] course. [At that time, there was] a proposal to build Giant Stadium. The [proposed] stadium [was] on the Meadowland. [I was involved in] an environmental movement. [The stadium] would do a lot of damage to the environment. I [took] the reel to reel recorder pack, and the big old camera. I went around and interviewed people. I went to the Army Corps of Engineers, talked and I followed the activists around. They showed me all the different bird life and other kinds of wildlife that was in the area. [I] created a documentary... We lost the battle but definitely generated some important discussion. We definitely got more awareness around environmental issues.

At twelve years old, David Lerer was first exposed to video recording his family history. A high school class rekindled that early interest:

[In 1972,] I was a student at a Catholic high school. [In my sophomore year,] I found a TV class. It was black and white, reel to reel stuff. I had a lot of fun in

[the class]. It did not occur to me that it would be a career. I remember the first thing I did was a dog food commercial. I liked being in front of the camera as well as behind the camera. [But then] I forgot about video for a while.

Ben Missal combined his educational experience, awareness of the importance of culture in his students' lives, and video to improve learning opportunities for his students.

I was the first art teacher on Indian Island and the first on all three reservations. My idea always was to learn about art through the culture by using symbols and art forms that already existed. I got my training at the University and did my student teaching at Brunswick High School. I wrote my own curriculum that became the first native art curriculum for Maine Indian Education. I wrote over 14 grants – receiving all of them from the Maine Arts Commission, Toms of Maine, and the Maine Community Foundation. [I] used the money to make six animated movies with the children, all of which received national awards and recognition.

One thing that I notice [that was] different than when I [was growing] up is that students seem to want to work less and tend to put less effort in projects. [My] challenge [was] to either drag them through typical lessons that they tend to rush through or to stimulate them with challenging projects like video that even I would have loved to do when I was in middle school. It causes more work for the instructor, but saves on discipline because the projects are more significant to the student.

Thematic Finding 3: Teachers That Connect Their Life Experiences And Culturally Based Self-Identity To Classroom Subject Matter Choose Participatory Video Projects To Create Continuing Opportunities For Cultural Awareness And Increased Multicultural Perspective.

Participatory video projects use videos for change (Okahashi, 2000). Change may be directed at individuals or they may be directed at institutions, communities or societies. Videos offer a different literacy, a way to communicate without speaking or writing.

Two themes emerged from the analysis of the textual data comprised of teachers' experiences using participatory video projects. The process the teachers undertook with their students involved intense interactions between teachers and their students, and with their stories. Also repeated in the text is the idea of connectedness. The teachers used PVP as a tool to connect to their students, to history and to other peoples.

New and innovative techniques, and reduction of resistance to change, support the construct that PVP is a tool for understanding and expression. For most of the participants, awareness and cultural sensitivity began before exploration of video. Their use of participatory video projects produced opportunities to experience multicultural awareness through teacher-student relationships, and community relationships (Nieto, 1999), emotional growth (Verleur & Verhagen, 2001; Liff, 2003), social political awareness (Ryan, 2002), and teacher collaboration (Rosan, Hobson & Khan, 2003).

Linda Rebe described participatory video projects as a tool that provides many learning opportunities:

The role of technology – it's a tool. Like a pen is a tool, the black board is a tool-but, it's a tool that ups the ante. It's a tool that has immediate feed back, immediate resonance. And, it's a tool that can be criticized by a lot of people... There are many different possibilities. I've used it in math classes. I've used it in science classes. There are so many different ways you can use it that engages young people... It provides multiple jobs [and] stimulates job readiness. You can create as many jobs as you possibly have kids. You can create an ensemble, a team, because you actually produce something – that sense that we are all in this together. Having to solve a problem together, makes it very real learning, very experiential learning. Instead of saying to kids, "we're going to learn about the civil war. Ok, we can read about it". We could write a report about it. "Let's do an investigative report on what really happen, [what was] going on between the Grey and Blue. [You can] have them video tape them. [They can] do it in performance. You can video tape it, you can critique it and you can manipulate it. You can deconstruct it and you can correct it. I think all of these skills are important. It is not about getting the right answer. It is really [about] living it and experiencing it, and then living it again, and then experiencing it again... Then doing it for another project, and learning from that project, and carrying it over to another project.

[You] have many different types of concrete learning opportunities when you do a video.

PVP is Tool that Connects to History and Others.

In spite of the many demands placed on the participating teachers as individuals, educators, family and community members, the textual data revealed reoccurring examples of continuing commitment to increasing multicultural perspective and the use of participatory video projects for three of the participants.

The textual data suggest that the participants' use of participatory video projects (PVP) has provided opportunities for new awareness, leading to actions that expanded commitment to their growing multicultural perspectives. Participatory video projects, as a tool, provided opportunities to understand how students developed skills, worked cooperatively and constructed knowledge. PVP as a process made new information available and connected teachers and students with the histories of their families and cultures. The product of PVP, the video, symbolized the idea of praxis. After doing research, planning, and reflecting, the teachers facilitated the making of a video directed to address issues or needs relative to diversity, injustice or inequity.

The process of a PVP bonds and facilitates the development of long-term relationships between teachers and their students. Linda Rebe explains:

This is a long-term relationship. If you want to work with kids for a long period, you must have choices other than video. It could be video and performance. It could be writing. It could be music. Video could be integrated into those things, it cannot be just video. You have to mix it up... The key is, video is a tool and it is not about the video. *It is not about the video!* Video, if it is used right, is brilliant. It's that 'used right thing' that you have to get to – because I have seen it used wrong...

Another idea is that PVP is attractive to students. Linda Rebe recognized that attraction and the possibility to motivate her students after the Manhattan Video Project

came out. She noticed that the video renewed her students' excitement about poetry. "I thought, Wow!" She said she recognized PVP's potential to connect to the students. "Get them involved in video— which is something they're really interested in — see their words on the screen. [They are] seeing their ideas on the screen". She also recognized this as a new and innovative approach. She continued, "Wouldn't that be an interesting way to get kids back to the word in school situations". The excitement created by PVP can motivate teachers to begin the process of learning and connecting with students. The first time Marc Enseignant presented a PVP learning opportunity to his class he just, 'walked into my first class after [the] meeting [that presented me with] the opportunity to make a movie or animation". He asked his class, "Is there anyone who would be interested in operating camera and then working [with the film]?" Marc Enseignant had no idea how to operate a camera, edit, or mix sound. To his surprise, "all the hands shot up". The video's attraction and student's excitement connects the teachers to the process. David Lerer recalls the kids that generate their own projects. He said, "They're more motivated because they know what they want. They're more excited, I guess about things. And it's exciting to see them come up with original ideas".

Connectedness can refer to connecting students to relevant materials, as well as connecting teachers to other people. Textual data from Linda Rebe's interview contains instances where the idea of connectedness can refer to multiple relationships in a single PVP.

Part of the reason why drills don't work is that there is no [connection] to why [kids] have to learn [something]. There is no internal life that is going to connect [them] to the knowledge that the [teacher] is trying to impart. What video does is help make the connections for young people. If a teacher wanted her fifth grade students, studying social studies, to learn about the natural resources in Central America, the students would ask, *why do I need to learn those things? What*

difference does it make? Rote, rote, rote, repeat after me, worksheet, worksheet, it doesn't set in.

We did a piece called, *Central America Dream*. Students did poems about Central America. They dreamt they were in Honduras, and what was happening in the dream. All of a sudden the rice and the sugar, the natural resources, the climate, all the things that they were supposed to be learning was actually coming out in the poetry. Then the [students] wrote about it. They had to record it, so they visualized it. What are we going to show? They were hearing the poems. It was important. They picked the music and they made choices. They made decisions. *In order for this to work you're doing Honduras, I'm doing Costa Rica...* Then, boom! They learned about Central America.

Yes, it takes time, but so does everything. There's no quick fix. If you plan and you prepare, you could really use [video] and art to your advantage. You just have to be creative about it. You have to plan it and you have to ask for help. It's very hard to do that alone.

The teachers also got hooked on the process. In their first attempt, Ben Missal's and his students made a video that was only three seconds long.

The problem with it was that it was too short, but I saw the excitement in the kids' eyes. They have to see something they made come to life. In addition, it was a Native American paddling incredibly fast by in a canoe. Boom! It was done in three seconds.

I just got fascinated with the whole process. I realized that, that's what I wanted to do with my students. I was hooked at that point.

What I mean by hooked is – every teacher wants to see in their student an excitement level where their eyes just change and they get a little bigger, they get a little excited, they get very proud and there's a transition that goes from you teaching it to them owning it. It's a wonderful thing to see. It's passionate... Well; it's when students become passionate in their learning to the point where they own it. And when I saw that happen, even in that three-second film, that to me was worth it.

In addition, ideas relative to PVP as a tool that connects the teachers to others emerge from the textual data. The themes grouped under this theoretical construct relate to teacher and students, connectedness, and storytelling. Teacher and students relate to the emerged ideas that PVP motivates students, provides teachers access to information

about students, and facilitates developing learning partnerships. The sense of connectedness begins in the teacher-student relationship and extends to others in the school and in the community. The focus of the connection is the story that the video presents to the community. The textual data contains the idea that the story also connects the teachers and their students to others.

The idea that a PVP requires the teacher to connect to the school community also emerges. Based on their experiences, the teachers suggest that they connected with other teachers, experts and community members. Marc Enseignant explains obtaining the support of other people to meet the PVP needs:

I'd try to make it so that there were other teachers from other disciplines that might be interested. It's always much better to get instructions, staff development, when you have more than one teacher who is interested, and it will involve other students later on but you know, initially you get maybe a half dozen teachers interested in something like this. After you found interest in teachers, then it's [easier] to find support from your administration, the local building administrator. And I would also find another teacher or teachers, who have done this to show prospective teachers what you can do.

I think last thing, you got to find, if you don't have the technology, you have to obtain it. I would also, now that I think of it, I would find someone in the community who could also help out. Maybe adopt your group, be willing to support with either used material, used video equipment, if it's available, or donate resources, but there should be some kind of community help there, too.

Ben Missal worked closely with the culture and music teachers at his school on his students' video projects. He also used community resources, such as a Native American storyteller, to enrich his students' experience and insure the authenticity of each project. These connections provided him with new information and awareness. Linda Rebe's ideas on connectedness include the need for teachers to collaboration in the classroom. She said, "[Video] is hard to do without another facilitator. If you're doing

video in a classroom situation [and] you have another teacher, and then it becomes more manageable. Just doing it yourself is a huge challenge".

The teachers provided additional examples of experiences in which they connected with their communities. Ben Missal shared how his connecting with the Native American community led to the use of video:

[My wife and I] married a week after I graduated from college - I used my talents at the Catholic Church on the Reservation where we resided. I became their music minister for twenty years incorporating their language into the religious songs and working with the vision of the church. I was also the first art teacher on Indian Island and the first on all three reservations teaching for about twenty years now. My idea always was to learn about art through the culture by using symbols and art forms that already existed.

We would have audio slide synchronized movies. We would base it on the run [we] had every year. [Native American runners] run 100 miles from here to the mountains. It is a spiritual run. The [Native Americans] were having difficulty with the non-native people out in the community. [They couldn't understand] the run as a spiritual run. So, we made a movie based on [meaning and] importance of the run.

Marc Enseignant provides another example using an even smaller community in a way that makes the community a part of the filmmaking project:

I like the notion of being able to do something just within your school, in your small community... this is a huge community when you think about the school. It's very small compared to the rest of the city, but there is always lots of resources within a school building, either through the parents, [or] through the staff. And technology is so hot with so many people, so many people know so much about it. So you put out a notice, "we're interested in starting this. Is there any way that you might be able to... Is there someone out there that might be able to donate film or donate cameras or tripods". [It will help to] keep your costs low at the start. Then, after that it's hard work. Just hard work.

Linda Rebe also experienced the support of community. In the Manhattan Video Poet Project, several prominent poets joined her effort to prevent high school dropouts. The dropout programs expanded to four high schools and produced eleven videos.

Teachers also used PVP to enable both the teachers and their students to tell important stories and connect with each other and their communities. The teachers expressed recognition that in the PVP process, understanding and expression of new and innovative ideas can lead to actions that have the potential for reducing resistance to changes in attitudes, beliefs and opinions. For the teachers the actions were in teaching students about cultures and diversity through the PVP.

Mr. Enseignant believes participatory video projects have changed him as a teacher. He is not as conservative or traditional as he was before using video. Since then he noticed more of a sense of, "I can do different things in class". He is willing to experiment, [to] try new methods. He mused, "I think I'm always willing to listen and I think I've become a better educator as a result".

Mr. Missal agreed that using PVP made him a better teacher. He added that using video animation became a way to use traditional storytelling language arts with modern storytelling communication arts media. It gave him a tool to enable his students to learn about their culture through the process of drawing what they imagine the characters of folklore were like – gaining understanding about how they would move and behave through the process of animation. The students added soundtracks that brought the stories to life, and took his students to a completely new level of appreciation of the stories. Video gave Mr. Missal a tool to make his students' cultural heritage their story, instead of a story of the past told by a storyteller in a traditional setting to which most of his students have little connection. He stated, "When students go through a moviemaking process, they can recall much of the story and imitate their own unique and developed characters". It made the cultural folklores their stories.

PVP is a Tool for Understanding and Expression.

The final stage of Angela Paccione's four stages of developing a commitment to multicultural education is a realization of action in advocacy of diversity (Paccione, 2000). Action is an expression of personal empowerment that evidences and solidifies an individual's commitment to diversity issues. PVPs are tools for increasing understanding and expressing ideas while broadening multicultural perspective. This construct emerges from themes such as new and innovative ideas, reducing resistance, storytelling and connecting to others. These ideas were reflected when Ben Missal explained:

In any unique society of the world, there is no better way to learn about that culture than through its art. There is also no better way to learn about its art than through its culture. If you are open to experiences, and are willing to do a little research. To me teaching Wabanaki Native Americans through their symbols and art forms has broadened my own experiences and brought me to a place where I feel a deeper connection to nature and the people of the dawn, Wabanaki. Art is a very personal form of expression that points to the details that are often overlooked. Visual Native art is often direct and vibrant in color, but the best Native art exposes what is in the heart of the viewer, it can be a life transforming experience.

Linda Rebe uses participatory video projects as a tool for personal empowerment. She shared that while she was working as a video production teacher, she saw an opportunity to help potential high school dropouts stay in school:

I was the associate producer on [Manhattan Poet Video] Project. [We worked] with the poets, Allen Ginsberg, Pedro Pietri, Ann Walden and Bob Holman. It was a huge success. It was really exciting. Moreover, I saw my students, in my writing class – they got really excited about poetry for the very first time. A kind of light bulb went off. I thought – Wow- get them involved in video [which is something they're really interested into], [they] see their words on the screen, see their ideas on the screen.

She also used participatory video projects as a tool for social activism. She believes that if you are going to be a good activist, you have to be a good educator. She also found that to be a good educator, you should be an activist.

In his art and teaching, Ben Missal found personal empowerment in a lifetime commitment to sharing Native American culture. When there were difficulties with the local non-native community understanding the Native American traditional mountain run, he looked for a way to facilitate understanding and cooperation. Ben Missal and his students helped address the concerns of both communities in a video project that presented the spiritual importance of the 100 mile annual Katahdin Run.

Mr. Enseignant used participatory video projects as a tool to increase student awareness of the importance of culture and community. He has made PVP a part of his students' service learning projects. In particular, he used PVP to create educational situations that involved students in learning about the Franco - American history of their community. The service part of the learning project occurred when the kids produced a video for their community partner, the Franco American Center. He explained, "For my class, it's been the accumulation of oral histories and the production of these films. The films are given to the Franco Center as documentaries to preserve Franco history".

Students use participant video projects to fight injustice and inequity. Linda Rebe's students used PVP to raise awareness around issues of discrimination and bigotry. Her students examined injustices and inequity in their community and in communities of other people of color. Ben Missal's students look at issues of diversity and their Native American heritage. Dave Lerer's students used PVP to address issues of diversity, gender and student rights. Their work included a televised series addressing issues of identity, gender and dating. Marc Enseignant's students use PVP to confront questions of diversity, and to preserve their heritage and advocate for historical preservation.

The teachers acknowledge that recognition of the PVP and their contributions also reinforces their use of video projects. Although recognition was not the only factor, it contributes to their personal commitment and continued use of PVP. Marc Enseignant, with his students, has completed five video projects:

I like the challenge. I like, after I realize the success of the first one, it was hard to stay away from it for the second [movie]. And, I find it personally rewarding for me. It has kept me going the last four years because I see success in my kids. I feel I'm successful, I've done something good. Gee, I want to keep on...

There's no more cash that comes with it. No stardom. I put a news release in the paper in the springtime that I've done that, and I take the article and I put it away in a folder. On days that I feel down, I go to that folder and look at the awards I have here and there. I feel that I make a contribution to the community that's valued and important. That is why I continue to do it -- pure and simple -- not any more than that.

Ben Missal has completed several projects with his students:

I never made animated movies before but wanted to learn. [Since then] we made them every year. We got better and better at them, and we got more and more awards... The thing is, I always wanted to do something that people thought was impossible to do. The thought that it could never be done. Part of my gratification is saying, yes it can be done. If you imagine it, it can be done... It was a challenge for me as a teacher to make professional looking film with students... so that [the reaction is] "WOW!" Students did this. It was the "WOW" factor. And that was the gratification for me.

The text includes experience where the teachers recognize their commitment to goals such as social justice and equality. Student learning and meaningful curriculum also reinforce their use of video. Ben Missal explained that his real strength is in the creation of a lesson plan, and curriculum that integrates lessons in a meaningful way to his students' lives. He understands the importance of empowering his students:

I really see it [as the] power in their hand. I really see video as an instrument of power for young people. They decide the focus. They decide the stories they want to tell. They edit and construct [the stories] in ways that have meaning to them.

Participatory video projects require planning and research. Research uncovers information and insures the accuracy of the information included in the projects. Although the teachers have the final approval, teachers and their students discuss possible topics before making a final decision on the subject of their PVPs.

Stories and students expose teachers to difference cultures. During production, teachers make assignments and work closely with their students. As a result, teachers have the opportunity to better understand their students. Students utilize not only communication and motor skills, but among other tasks they must turn words to images, turn individual ideas to group ideas, perform as a group and reach agreement on a host of issues. During these activities, the teachers teach and learn from their students. Ben Missal shared his experience of his students working with recent immigrant Russian and Chinese students. He told me that:

We collaborated with a [multi-cultural school in] Portland. Our [film/video consultant] was teaching there at the time. I wrote a grant so [that] he could [also] teach here. We were both making a movie called [Our Dance]. Louis was consulting with teachers in the English [as a] second language class at the Portland school. Their ESL program makes a film every year. Through film making they actually learn the English language. [Soon] we were making films with Russian immigrants, and Chinese immigrants, and students with different cultural backgrounds who were new Americans. We thought it was the most fantastic thing, that new Americans could actually make a film with Native Americans. The mix was really good because we found that they were using the same legend stories, Native American stories, as we were animating. So the natural thing was to get all, these two groups, of the kids together...

The students from both schools chose to make a video telling the story of "Sharing One Earth". It assisted the students to retell this Native American environmental legend, and the teacher learned how this of group of Native American, Russian and Chinese students experienced the importance of protecting the environment – the land.

Shortly after the first Iraq war, Linda Rebe's students made a video examination of the issue of terrorism and patriotism. Last summer, I had the opportunity to watch the video with Linda. Linda vividly remembers working with this group of young filmmakers. They came to her with this project idea because they were confused about what was "in their mind" and what they saw on television. To better understand this phenomenon, the students interviewed other high school students and people on the street. They found that most of the people they interviewed equated terrorism with people from the Middle East and other Arab countries. They also found that during this period the media portrayed terrorists as Middle Eastern or from other Arab countries, in a negative and stereotypical fashion. This project produced a timely video that is still relevant because of 9-11 and the second Iraq war. Linda Rebe and her students used this video to increase awareness of injustices and related diversity issue affecting people from the Middle East. However, this PVP provided her with another avenue for action to increase multicultural awareness. This video included the students interviewing prominent network news reporters. Linda assisted her students by accessing reporters and the media.

The textual data contains examples of the idea that video is storytelling. It connects the traditional storytelling language art of the past with modern storytelling communication arts. Ben Missal believes that when students go through a moviemaking process they have a deeper understanding of the story and its characters. He explains:

Video is modern storytelling. English teachers love the story quality. You literally are able to reach [students] where they would never pick up a book. You can get a [student] involved in reading by making a film. There is so much preparation. They have to read the story.

Its happens automatically when you give a [student] a sentence, and you say make a picture out of that, draw a picture, “What do you see the characters doing?” They have to use something [in their heads] that often time we take for granted, the creative ability to make a picture out of what they’re reading.

[Many] times kids will actually read and not know or comprehend a single thing they have read. But when you break down a story and [tell them its their] responsibility to make a picture of [it], you force them to use that part of reading that we want every student to have – that ability to see pictures as they’re reading [and] to imagine where the storyteller is taking [them]. [We want them] to literally launch from the place in [their] seat to another world. I think that really [what we]want for all our students. That’s one of the neat things about film. That it comes out [is] the really great thing about the process of making film. It happens very quickly.

Summary

In this chapter, I presented my analysis of the textual data from the experiences of the participating teachers as profiled in Chapter 4. Using the methodology described in Chapter 3, themes emerged that address how teachers’ use of participatory video project enrich their teaching experiences, and provide meaningful contextual experiences for expanding multicultural perspective. An analysis of each theme provides the foundation and supportive data for the findings. The findings are:

- Teachers’ life experiences with family, community and education are contextual resources that affect the growth of multicultural awareness and the establishment of commitment to developing multicultural perspectives;
- Teachers who voluntarily continue educational experiences, through courses, workshops and conferences, create opportunities for cultural awareness and use of alternative teaching tools, such as participatory video projects, that broaden their multicultural perspective; and,

- Teachers who connect their life experiences and culturally based self-identity to classroom subject matter use participatory video projects to create continuing opportunities for cultural awareness and increased multicultural perspective.

In Chapter 6, I will address the implications of these findings and suggest recommendations for future research.

CHAPTER 6

IMPLICATIONS AND RECOMMENDATIONS

Many educational researchers have found that public school education in the United States is not effective in meeting the needs of their growing diverse student populations. The literature review in chapter 2 presented studies that support multicultural education, and PVP, as an educational approach that addresses these needs. Multicultural education is an idea, process and educational reform that recognize that classroom structures, books and texts, and students' experience are critical elements of the educational process. This study looks at several teachers who experienced various levels of multicultural education in their classroom.

In chapter 5, I identified three findings that emerged from their experiences and stories. What do these findings mean for teacher education and education policy? What does the knowledge that teachers' life experiences are contextual resources that affect the growth of multicultural awareness and the establishment of commitment to developing multicultural perspectives mean for teacher education? Does it make a difference when teachers voluntarily continue professional development experiences that create opportunities for cultural awareness and the use of alternative teaching tools? Is it helpful to understand how teachers connect their life experiences and culturally based self-identity to classroom subject matter through the use of participatory video projects?

This chapter examines the implications of the findings from my analysis of the teachers' experiences described in Chapter 4. First, I will review the purpose of the study and substantiate the research progression that culminates in these implications and recommendations. Following this discussion, I address implications and make

recommendations for future research. I conclude this dissertation with a discussion of how my work adds to the existing research in the field of multicultural education and educational technology as they relate to participatory video projects.

Review of Purpose and Research Questions

The purpose of this study was to critically examine the teaching experiences of four teachers who use participatory video projects to engage their students in culturally relevant learning experiences, and the influence of past experiences on the teachers' awareness and the development of a multicultural teaching perspective. The study explored whether the use of participatory video projects facilitated the development of a multicultural perspective such as the transition from additive to a more integrated multicultural teaching approach.

I used three guiding questions to focus my inquiry.

Question 1: *Did life experiences contribute to broadening the multicultural perspectives and subsequent use of participatory video projects for this select group of teachers?* I assumed as part of the selection process that to a more or lesser extent all of the teachers had not only a multicultural perspective, but one that increased in a positive direction in terms of attitude, support, understanding, and sensitivity to issues of diversity. It was evident to me, from the interviews, that all of the teachers had a multicultural perspective. However, new awareness or experiences did not always result in growth. I continue to hold the assumption of growth as positive, and, I view growth as a function of the totality of the meanings teachers place on their life experiences.

Question 2: *Did participatory video projects broaden the multicultural perspectives of this select group of teachers?* The focus on *broadening* addressed the

relationship of PVP to increasing awareness and multicultural perspectives. Therefore, I only examined the implications of use on increasing awareness and multicultural perspectives.

Question 3: *What are the implications of using participatory video projects for other teachers beyond this small group?* This question focused on how this group of teachers perceived their experience with PVP as applicable to other teachers.

The framework of this study is derived from multicultural education, learning, and educational technology theories. Multicultural education theories guided my conceptualization of the relationship of experience to the development of multicultural perspective. Learning theories guided my conceptualization of participatory video projects. Specifically, I constructed my understanding of the teachers' experiences from a knowledge base in multicultural education, learning and educational technology theories. Consequently, the knowledge base for the implications and my recommendations are also derived from this theoretical framework.

The Implications of Findings

In this study, I examine what it is like for these four teachers to use PVP in their classroom. I listened to these teachers, whose multicultural perspectives are developing, share their experiences with PVP. I used in-depth phenomenological interviewing techniques as part of my study's methodological design. I extracted themes, constructs and ultimately findings from the teachers' stories. In what follows, I address the significance of these findings teacher educators and teacher education programs.

Three implications emerge from the findings. They address the teachers experiences developing multicultural awareness and perspectives. The implications of these findings are:

- It is the responsibility of teacher educators to help teachers connect and reflect on their life experiences to affect growth and development of a multicultural perspective.
- It is the responsibility of professional development programs to engage teachers in programs that develop multicultural perspectives.
- The Establishment of Multicultural Learning Goals and Objectives is a Prerequisite for the Use of Participatory Video Projects to Increase Cultural Awareness and Multicultural Perspectives.

It Is The Responsibility Of Teacher Educators To Help Teachers Connect And Reflect On Their Life Experiences To Affect Growth And Development Of A Multicultural Perspective.

More than twenty years ago, John I. Goodlad and his colleagues collected educational data from more than 27,000 students, teachers and parents on the status of American schools (Goodlad, 2004). After a comprehensive study, he expressed his concern about teacher education:

I hope that future teachers will experience preparation programs of such length, depth, and quality that they will be effectively separated from most of the conventional ways of teaching. They will acquire and persist in using as practicing teachers a greater variety of methods and designed to assure students' interest and accomplishment in learning. There is, however, little either in current practice or even in innovative stirrings to sustain this hope. Teacher education programs are disturbingly alike and almost uniformly inadequate (Goodlad, 2004, p.314-315).

How teachers conceive their role in their classroom is a reflection of their training and experience. Teacher education programs have significant influence on what teachers do in their classrooms. The data in the study revealed that the teachers did not develop their commitment to multicultural education through education and professional development programs. As student teachers they were introduced to diversity issues. However, a single course or workshop is not enough (Nieto, 2002). Teachers need good education and multicultural education is good education in a changing world (Nieto, 2002, p.48). The teachers in this study sought out college and professional development courses that supported the development of their multicultural perspective. They looked for courses and other educational experiences that would quench their desire for knowledge about multicultural education and educational technology. Three of the teachers found courses and workshops that helped them reflect on life experiences. Teacher educators and educational programs that help teachers to connect and reflect on life experiences prepare teachers to meet their students' learning needs.

Reform of Teacher Education Program

The data disclosed that the teachers' multicultural education occurred after they became teachers. Teacher education institutions must re-examine and reform teacher education programs to reflect multicultural education approaches. Reform objectives of teacher education programs need to include:

- ✓ Taking student teachers seriously.
- ✓ Using student teachers' experiences as a basis for further learning.
- ✓ Helping student teachers to develop into critical and empowered citizens.

Helping all student teachers to connect and reflect on experiences is necessary for growth. Lessons learned by teacher educators inform that one multicultural or diversity

course can not do it all. Insights that teachers gain from their own experiences are necessary, but do not always translate to understanding of other people's experiences. It is important to multiculturalize teacher education, in general, so that ideas and processes that good pedagogy represents are exercised for all students (Nieto, 2002).

Incorporate Life Experiences and Culturally Based Self-Identity

Teacher educators should encourage teachers to incorporate life experiences and culturally based self-identity into their teaching. The data in this study revealed that the teachers attributed their cultural based identity to life experiences such as experiences with classmates and friends of diverse racial and ethnic backgrounds. The teachers identify as Franco- teacher, artist-teachers, activist-teacher or video-teacher and incorporate these identities in their teaching. The teachers actively reflected on experiences during particular course assignments and PVPs. The data also reports that the teachers acknowledge these educational activities interest and motivate their teaching.

Education programs can structure learning opportunities to encourage, engage and empower teachers to assess life experiences in furtherance of multicultural awareness objectives. It is not possible to be raised in the culture of the United States without being exposed to racial, ethnic, gender and socio-economic class biases (Vavrus, 2002). They are incorporated in the life experiences that impact teachers culturally based self-identity and teaching. Teacher educators can help teachers recognize, assess, and reflect on those experiences to create opportunities to reconstruct self-identity toward multicultural perspectives with knowledge and empathy about the variety of differences teachers will encounter in their classrooms.

Relationship of Life Experiences, Cultural Self-Identity, and Subject Matter

The teachers in this study used knowledge of their own cultures to make PVP experience meaningful for their students. The activist-teacher used her knowledge of racial and ethnic discrimination to assist her students to explore the Iraq War and ethnic profiling. The Franco-teacher used his knowledge of the Franco-Canadian immigration to assist his students understand issues for Somali immigration in their community. If we expect teachers to be culturally competent in their classrooms, education programs must help them to apply their own cultural knowledge in ways that enable their students to learn (Hernández-Sheets & Fong, 2003). Life experiences and culture provide student teachers with rich and accessible teaching resources. Multicultural education is not another subject or teaching field (Nieto, 2002; Hernández-Sheets & Fong, 2003). When teacher educators fail to help their students to connect to experiences, their students may disengage from multicultural education. Student teachers will feel that multicultural education has little or no connection to the learning process.

It Is The Responsibility Of Professional Development Programs To Engage Teachers In Programs That Develop Multicultural Perspectives

It is the responsibility of professional development programs to attract teachers' voluntary participation by engaging them with meaningful information and skill development that broaden multicultural perspectives. The teachers in this study were motivated by interest in their teaching fields, and expectations of emotional renewal of their commitment to teaching, to take advantage of opportunities for professional development. By attending professional conferences, courses and workshops, these

teachers create conditions for participating in activities that supported cultural awareness, use of PVP, and renewed commitment in teaching.

Incentive to Participate

Teachers in the study took advantage of educational experiences when they perceived a need. When teachers voluntarily choose to take advantage of professional development, they are more receptive to new information and ideas. When possible, professional development programs should provide incentives to attract voluntary attendance. By incentive I mean offering teachers opportunities for attractive or rewarding experiences. Programs can offer interesting and informative speakers, timely and innovative workshops, and practical hands on skill development and field experience. Professional development programs can expose teachers to new and innovative learning tools and techniques. Professional development programs can include programs that develop multicultural awareness in novice or unique ways.

Location can also provide incentives to participate in professional development. The choice of locations has ramifications on access to program. Travel time and cost can influence voluntary participation. Location can also attract attendance when the location offers access to activities, events and resources that can enhance teachers' experience, such as museums and cultural heritage sites.

Meaningful Information and Skill Development

Professional development programs can offer meaningful information and skill development that engage teachers and create opportunities for developing multicultural awareness and perspectives. The teachers in this study attributed increased multicultural awareness to information and skills developed through PVP. Professional development

programs can provide teachers with a PVP workshop where participants can create short movies as well as discuss the applicability and limitation PVP technology in achieving multicultural learning objectives. Performance based educational approaches can provide teachers with new information and skills as well as attract voluntary participation.

The Establishment Of Multicultural Learning Goals And Objectives Is A Prerequisite For Using Participatory Video Projects To Increase Cultural Awareness And A Multicultural Perspective.

The teachers in the study used PVP to meet specific curriculum goals or objectives. Whether the projects focused on a Native American spiritual run, life in a Central American country, or teen dating, teachers talked about objectives such as motivating students, increasing multicultural awareness, developing cooperative learning and communication skills, constructing knowledge, practicing motor skills (drawing and painting), and supporting service learning. The data revealed that teachers seldom explained learning to make videos as a goal or objective for PVP.

PVP is a Tool for Understanding

The data revealed that the teachers did not receive initial training in the use and integration of video technology from teacher education programs. Introduction of PVP was sometimes difficult. In some instances, they developed methods for PVP use by trial and error. Teacher education program have a responsibility to assist teachers understand the appropriate learning goals and use of PVP.

Video equipment used in PVP is a tool, like pencil, paper, typewriter, tape recorder and television. Videos can be made in mathematics, language, science, or social studies classes. However, understanding and learning the subject matter remains a

primary objective. The data in the study informs that PVPs are used in multicultural learning environments including, art, language, biology and technology classrooms. Teacher education programs can help teachers to use PVP to support multicultural learning approaches. Curriculum activities can include engaging in critically processing information while reflecting on experiences to construct meaning and developing responsibility for the products they create. Teacher educators and curriculum specialists can assist teachers to develop educational objectives that use PVP in ways that increase cultural awareness and multicultural perspective.

Taking advantage of PVP is a complex process for developing understanding. It is a process of determining how technology can enhance the learning process to meet specific goals. How can PVP guide teachers' inquiry? Teacher education programs and educational technology educators can prepare their students by developing competency in using PVP for guiding teachers' inquiry and building understanding through performance. Teacher educators can help teachers demonstrate awareness and understanding of multicultural education and diversity issues, thereby developing teachers' ability to perform through PVP. Teachers develop and demonstrate understanding by reflecting and performing flexibly with a topic that addresses multicultural and diversity issues (Wiske, 2005).

Schools Must Support Teachers

The teachers in the study solicited the support of school administration and colleagues to achieve curriculum objectives established to increase multicultural awareness. Schools need to support teachers with financial resources for training and consultation. Financial resources can be used directly to fund PVP training and

consultation, or for grant training and other activities to pursue other resources for teacher and PVP support.

School administrations can provide leadership in the use of technology, including teachers' use of PVP. The teachers and PVP in the study were supported by their respective school principals. The principals' support enabled the teachers to risk failure in introducing PVP. The principals' also supported the teachers with training and other resources. The teachers were able to create flexibility in their schedules for off campus activities. Recognition by a school administrator also provided the teacher with additional incentive to continue work with PVP in their classrooms.

Schools need to encourage teachers to work cooperatively to achieve learning objectives. The teachers reported collaborating on PVP, as well as receiving support with activities, music and stories to meet curriculum objectives.

Teachers Need to Connect with Community

In addition to support, schools need to encourage teachers to connect to communities. In this study, PVPs enabled the teachers and their students to develop understanding of issues beyond their schools. They interacted in many ways. Teachers, and their students used PVP to communicate by providing information, facilitating dialogue and preserving cultural history. In return, communities supported the participatory video projects through grants, gifts, and use of videos. The communities also provided encouragement by recognizing the efforts by the teachers and students.

Communities can help teachers increase multicultural awareness by supporting the use and preservation of PVP and student videos. Community officials can facilitate

teachers' connectiveness to their communities by valuing teachers' and students' PVP achievements — increasing awareness and understanding of diversity issues through PVP.

Recommendations

The recommendations are grouped into two categories. I will begin with recommendations from the participating teachers. The recommendations, as much as possible, are in the words of the participants. They derive from this group of teachers' experiences. The second category contains my recommendation derived from the analysis of the participants' experiences.

Recommendation from Teachers

Collectively, this group of teachers has more than sixty years' teaching experience. Although there may be other factors, they contribute their continued development as teachers and the growth of their cultural perspective to continuing education and educational conferences. The teachers recommend that teachers take advantage of continuing education courses, professional conferences and other training opportunities to increase their awareness of teaching resources and to re-energize themselves. Ben Missal discovered animation and continues to revitalize himself:

Every year they have a fall conference at a wonderful craft center called [Name] School of Art. I went there and realized when I looked at the different courses you could take – they had animation.

[Some teachers] are only teaching to standards of the school or [standards] the State puts out – its not they weren't good teachers to begin with, it's just that they become that way. I think the key is to revitalize yourself as an artist – all the time. So, I belong to the Art Education Association, and I participate in the National Art Education Association.

Marc Enseignant's cultural interest and salient self-identity is exhibited through his Franco culture, and specifically his French language. He finds value in continuing education and professional educational conferences:

I have taken a number of classes here at [Local] College that dealt with culture because there have been a couple of teachers [that are very interesting]. I have [also] gone to research festivals in the summertime. I have taken four other classes with [this one teacher]. They've dealt with culture – they've dealt with speaking [local] French. What attracted me to his classes was [that] he always began [class] with a couple of words that had to do with the history of development of that word or those words. I found that fascinating and that's another thing that got me hooked.

I have often gone to professional conferences. I've always been one of those people who really feels – I feel strongly about going to professional experiences, whether they be a one shot Saturday afternoon [or] Saturday morning deal. [I] meet with other teachers who do service learning. I've gone to a national middle school conference. I've been to New England middle school conferences. I really like those, because I often get re-energized. A lot of people don't fall for that! But I really enjoy those things. [I] find new materials. [I] find something [that's] new and I have always felt energized – I can go on a little longer.

Linda Rebe increased her cultural awareness, as well as made connection at a recent conference:

I went to a youth cultural studies weekend. It was fabulous. There were many interesting people [at the conference]. There was an open dialog the [differences] between multicultural education and cultural studies, and the other different approaches. I am new to the academic construct of [some of these approaches].

Several recommendations emerge from data in the form of the teachers' cautioning novice PVP users. The teachers suggest that novice PVP users may be more effective if they start small with support. In the words of Marc Enseignant:

I guess there would be several things [I] would recommend to a novice teacher who wants to try PVP]. First, [you should] *start small*. I started with just training films in class that lasted ten to fifteen seconds. They show that [the students] could make a short movie.

I would recommend that you have the support of the people that you need. I would not go into this by myself. I would try to [recruit] other teachers, from

other disciplines that might be interested. It's always much better to get instructions, staff development, when you have more than one teacher who is interested, and it will involve students later. After you found interest in teachers, then it's [time] to *find support* from your administration. If I was doing it now, I would find another teacher or teachers, who have done [PVP] to show prospective teachers what can [be done].

I think [the] last thing [is that] you have to find – if you do not have the [video] technology, you have to obtain it. I would also find someone in the community who could also help. Maybe adopt your group [that is] willing to support [your project] with either used material, used video equipment, if its available, or donate resources, but there should be some kind of community help there, too.

The data from the study support Marc Ensignant's suggestions to start small and get support. All of the teachers' first experiences were with small or short video projects.

They learned PVP on short projects. The teachers also taught their students to be successful and gained confidence by producing short video projects. The teachers advised novice PVP teachers not to try to do projects on their own. Novices should consider soliciting the support of their colleagues, school administrators, mentors and communities.

These recommendations have implications for teacher educators and school administrators. Educators are called on to provide training and practical experiences using PVP. The data also revealed that the teachers expect teacher educators to continue to provide experiences that will enable them to explore new and innovation technologies, as well as multiculturalism. The teachers looked to their schools to support these activities. The school administrators' leadership role gives them the ability, and responsibility, to address teachers' concerns about professional development, training, resource allocation and curriculum integration.

Additional Recommendations

The data in the study helped to uncover the meaning and value the teachers gave to their experience using PVP. In this chapter, I have discussed the implications of the findings. In this section, I make recommendations based on the findings that emerged through my theoretical framework. The three recommendations are:

- Teacher education programs make PVP an accessible resource for classroom teachers and students by establishing a clearinghouse, and collection and distribution systems for student videos and PVP information.
- Education communities establishes educational policies that encourage the use of PVP, and other innovative teaching tools.
- School administrators work to remove obstacles to teachers' use of PVP.

Teacher Education Programs Make PVP an Accessible Resource for Classroom Teachers and Students by Establishing a Clearinghouse, and Collection and Distribution Systems for Student Videos and PVP Information.

I am an artist that shows my own art in a gallery north of here. I am an active artist as well as a teacher. That spills out – that excitement around art spills out – into the students (Ben Missal).

This recommendation derived from the teachers' recognition that the product of PVP is a valuable educational asset. Teacher educators can use video to motivate and introduce teachers to the potential of PVP. Video that addresses issues of diversity may also be used as classroom resources for multicultural awareness.

This group of teachers expresses their beliefs and values in the use made of the completed video product of PVP. In some instances the videos have been used by other teachers and community groups. These videos also express the values, beliefs and attitudes of their students and their community. For many teachers and students, the video also contains perspectives of others. The videos tell about cultural differences and provide new information to individuals or groups who view them. However, in many cases they remain on the teacher's and school's shelves – they receive limited attention and use. This recommendation proposes to make these valuable assets accessible to more teachers and their students. Through library and clearinghouse approaches, we can make these videos available for educational purposes. One approach is to establish a centralized library collection with Library of Congress, State libraries or educational systems. Regional or local groups, such as multicultural education associations, Art Councils, a filmmaker library, higher education film/video archives and Library Commission, could act as clearinghouses for accessing collections.

In addition to the awareness that emerges as teachers use PVP, teachers can share the video product of PVP with others, including other classroom teachers. Multicultural awareness comes to teachers from obtaining new facts, reflecting on this information, evaluating the arguments presented in the video and applying the constructed knowledge to their lives (Aminy & Neophytos-Richardson, 2002; Nieto, 2002). Teacher education programs can use these videos to support diversity. Videos display situations that identify new and different information, and teachers can process these differences. As teachers' multicultural perspectives develop, moving them from *tolerance* to *acceptance* to *respect*, the resulting examination and inherent conflict during the process provide opportunities

for what Nieto (2002) describes as *affirmation, solidarity and critique*. I do not suggest that this process can be fully realized without face-to-face struggles. However, it may offer a comfortable starting point needed by some teachers being introduced to the process. This recommendation seeks to insure that PVP video is available to teachers for such uses.

The Education Community Establishes Educational Policies that Encourage the Use of PVP, and Other Innovative Teaching Tools.

My second recommendation calls for the development of educational policies encouraging the use of an innovative tool such as PVP to enrich multicultural curriculum. My recommendation is to begin by establishing policies directed to increase research on the experience and development of teachers' use of PVP and other educational technologies. In this study policies directed to benefit teacher development indirectly improved learning opportunities for their students. For instance, the policies should be directed at a course of action, through research intended to recognize the benefits of PVP, which will lead to the establishment of guiding principles for the introduction of PVP into the curriculum of teacher education programs.

In the *Resolution on the Digital Divide* the National Association for Multicultural Education (NAME, 2003) resolved:

- to call for educators, researchers, and policymakers to understand the digital divide within a social, cultural, and historical context as we move toward eliminating the inequities.
- endorsed the continuing critique and study of technology related inequities in the larger educational and societal context toward eliminating the digital divide. (See Appendix F).

Their resolution recognizes the growing importance and inequity in the use of computer and Internet technologies. However, I did not discover policies on the use of video technology, and specifically PVP, promulgated by NAME, NEA or other groups in the position to advocate for the use of PVP as a tool in multicultural education.

Educational policies can be initiated on several institutional levels. They can be established by local school systems, regional or State educational authorities. They can also be part of national initiatives. The education community, including teacher educators, public schools officials and State and Federal departments of education, have a great influence on the methods teachers use to meet curriculum goals and objectives. Policies that integrate PVP use into existing and developing multicultural education policies and plans can bring a focus on PVP as a learning method. In addressing multicultural education, research on the digital divide recognizes the negative affect limited access to technology has on learning opportunities for children of color (Grant, 2003). Beyond access, use of technology also creates divides. Effective use enables students to learn with rather than from technology. We can begin by advocating for inclusion of PVP policies by association and groups that are in the forefront of addressing this divide and promoting the development of education technology use in multicultural classrooms. These policies should not only recognize the problems and needs that innovative technology such as PVP address, but also its possible role in teacher education.

School Administrators Work to Remove Obstacles to Teachers' Use of PVP.

The data in the study revealed that non-technology teachers were not prepared to use PVP in their classrooms. Most teachers do not use technology to deliver instruction

or integrate technology in their curriculum (Bauer & Kenton, 2005). The forecasted educational revolution has not been realized. The teachers explained that there is not enough time to fully integrate PVP into the curriculum. The data identifies additional obstacles to the use PVP including out-dated hardware and limited capacity software that created technical difficulties. Technical skill levels of the teachers and their students also obstructed the integration of PVP.

Full integration of educational technology requires teachers to move PVP use from familiarization to an evolutionary level (Hokanson & Hooper, 2004; Bauer & Kenton, 2005). That is, from a level with little impact on curriculum to an integrate method of instruction. The data in the study revealed that in spite of the existence of obstacles, the teachers' use of PVP approached the integration level. Their curriculum included activities, such as visualization of ideas, which were difficult to attempt without PVP technology. School administrators can help teachers by removing obstacles to the integration of PVP.

School administrators can remove software and hardware related obstacles to insure that teachers have adequate equipment for PVP. Several of the teachers indicated that both software and hardware created technical difficulties in completing a project. Two of the teachers were looking to upgrade their editing software to Final Cut Pro and computer to Apple G-5s. Mismatched soft/hardware causes computer crashes that interrupted the learning process.

School administrators can work to reduce the impact of time as an obstacle to PVP use. Time limits what and how much teachers and student can accomplish in a school day. The data in this study indicate that teachers see time as a management

concern of which they have limited control. Whether time is adequate is a function of factors such as size of class, length and numbers of class periods, skill level of students, skill level of the teacher, available resources (i.e., number of video cameras), and curriculum objectives.

School administrators can work to remove scheduling as an obstacle when teachers share resources. Schedule concerns are a function of time and resources. The teachers shared resources, such as editing computers with other teachers. The data in the study confirm that school administration control location and access to much of the shared technology. School administrators provide central planning to provide access to shared resources.

School administrators can reduce the impact skill levels as an obstacle to PVP by integrating technology use throughout their schools. The teachers in the study found that their students were familiar with video cameras and equipment. Many of their students had used video and computers at home. The data in the study revealed that the more experience the group of teachers and students had with technology, the less individual skill levels were of concern in PVP.

School administrators can control the impact of class size that would be an obstacle to effective use of PVP. In addition to its impact on time, schedule and access to equipment, the data in the study reports the teachers' concern about class size and task management. The teachers in the study have developed several approaches to address this issue. The technology teacher limits the number of students in a class based on available technology. The language teacher uses PVP only in the spring semester and only in a select class, while using different teaching methods in his other classes. The art teacher

uses community resources to support PVP activities. The fourth teacher had extensive experience with large groups of students. She uses different approaches such as forming student production companies giving each student specific jobs and tasks. School administration can assist teachers by reducing students to teacher, and students to technology ratios.

Recommendations for Future Research

The primary significance of my findings is that participatory video projects help teachers feel that they were better teachers. These teachers experienced a sense of willingness to try new and innovative teaching approaches. The teachers also experience increased multicultural awareness and a sense of empowerment through their PVP.

This study explored the experiences of four teachers that use PVP. Although there were contextual variations (including teachers' age, experience, gender, relationship with students, etc.) all four teachers were from New England (Northeast), working class, Euro-American heritage. Would teachers in California, New Mexico, Montana or Florida have similar experiences? What about novice teachers, Asian-American teachers or math teachers? If they had similar experiences, would they give their experiences similar meanings? Future research is needed to explore the meaning other teachers give to the use of PVP.

Future research can also contribute to understanding how to effectively use PVP to increase multicultural awareness as tools in teacher education and professional development programs. The data in this study included teachers using PVP in language, art, technology and academic support programs. Although the teachers stated different

goals for their program curriculum, their objectives included multicultural awareness. To assist them in developing curriculum, the teachers prepared by taking college courses and development workshops to increase multicultural awareness. As the need arose, teachers sought out courses or workshops supplemented by consultations to develop technical expertise. This approach led the teachers to disclose that they learned by trial and error. Research can assist teacher education, and development programs can prepare teachers to effectively use PVP.

Conclusion

In a small village by a stream, lived a mother and her son. The mother loved her little boy and they did everything together. After busy days, they would talk until it was time for the mother to put the boy in bed. When he was in bed and ready for sleep, she would sing to him until he fell fast asleep.

Ishe Olua,
Koleba Jeo,
Ishe Olua,
Koleba Jeo,
Koleba Jeo,
Koleba Jeo,
Ishe Olua,
Koleba Jeo.

(The song is from Nigeria, basically meaning God's work is never undone).

As the boy grew older he began spending more and more time hanging out with the other boys in the village, and less and less time at home. In time it made it very difficult for this mother and son to communicate with each other. It reached the point that it seemed that no matter what she would say to her son they would get into an argument. And since she loved him very much, this made her very unhappy. She needed help.

So, the mother went to see the wise man. She told the wise man her problem, and he listened very intently. Finally he said, "I believe that I can make a potion that would help you communicate with your son". And he reached up to his shelf and took down a small wooden bowl. "Now pluck out three of your hairs," he said. She plucked out three hairs and the wise man put them into the bowl. Then he reached into pocket and took out some red powder and sprinkled it into the bowl. He picked up the bowl and began to slowly move it around and around. As he did this the wise man began to chant very softly in some strange language that she had never heard before. And suddenly — *flash!* — the bowl lit up. "For some reason the spirits will not accept this potion," he said. Thoughtfully he told the mother, "I can still make a potion for you, however you must bring me three hairs from a lion". "How can I get three hairs from a lion," she asked him. "That is your problem," he responded.

The mother left the wise man feeling as if she was worse off than before. But that evening she had another argument with her son and she decided that she had to do something, even if it meant trying to get three hairs from a lion.

On a hill not far from her village, there was a cave. Some people said there was a lion that lived in that cave. So the mother went out early the next morning. She went to the market place, and she bought a large piece of meat. She walked out of the village to the cave, which was near the foot of a nearby hill. She took that piece of meat and laid it on the ground in front of the cave opening at the bottom of the hill. Then she went and climbed up a tree, and she watched, and she waited. After a while a lion came out of the cave. He looked down the hill and he saw the meat laying there. So he walked down the hill and he smelled the meat. Then he looked up and saw the woman sitting in the tree.

The lion knelt down and ate the meat. When he was done, he looked back up at the tree. The woman was afraid that the lion was going to come up the tree. But finally he just turned around — walked back up the hill — walked into the cave. Each day after that, she would come out, and she would set a piece of meat out down at the bottom of the hill. She would then climb that tree and watch. And each day the lion would walk out of his cave, he would walk down the hill and smell the meat, and then he would look up the tree to her, and finally, he would eat the meat and walk back up into his cave. After a few days, she thought the lion was used to her. She came out and placed the meat at the bottom of the hill. But this time she did not climb into the tree. She only went back and stood beside it. The lion walked out of his cave — he walked down the hill — and he smelled the meat. He looked over at her, finally he knelt down and ate the meat and walked back up into his cave. Each day she would leave a piece of meat a little bit closer, and a little bit closer to the entrance of the lion's cave. And each day she would stand a little bit closer to it. Until one day she was finally able to come up and set the meat at the entrance of the cave. And, she stood right there beside the meat. The lion stuck his head out side of the cave. He looked down and saw the piece of meat lying there, and he looked up at her. She stood very still, as the lion knelt down and began to eat the meat. As he was finishing his meal, the mother began to sing that lullaby:

Ishe Olua,
Koleba Jeo,
Ishe Olua,
Koleba Jeo,
Koleba Jeo,
Koleba Jeo,
Ishe Olua,
Koleba Jeo.

The lion rested his head and fell asleep right there. The women knelt down beside him and began to gently stroke his mane. And when she was sure that the lion was asleep, she reached over and took one hair. She — plucked! — it out. THE LION WOKE UP —

Ishe Olua,
Koleba Jeo,
Ishe Olua,

The lion set his head back down, and fell back to sleep. She continued to sing as she stroked his hair.

Koleba Jeo,
Koleba Jeo,
Koleba Jeo,
Ishe Olua,
Koleba Jeo.

She reached over, took a second hair and — plucked — it out. The lion looked up but did not move. He had come to learn that the mother did not intend to hurt him. He closed his eyes again. So she took a third hair and — plucked — it out, stood up, and slowly walked down the hill.

The woman walked back to her village, and went straight to the wise man. And she said, "You see I have brought you three hairs from a lion". The wise man said, "Three hairs from what lion?" "You promised that if I got three hairs from a lion you would make me a potion that would help me communicate with my son," she pleaded. "The wise man asked, "What potion? I don't know what you are talking about". She said, "This is not right! You promised that if I brought three hairs from a lion you would make me a potion that would help me communicate with my son." And she told the wise man the whole story as she had told him weeks before. And, the wise man said, "Well, how did you get three hairs from a lion anyway." She explained, "Well, I had to be very patient, I

had to take my time and approach him with care. I had to respect and pay attention to him". The wise man said, "Well if you do that with your son, you wouldn't need a potion". So, she did. And, she did not need a potion.

PVP is not a magic bullet. This is an old African folktale that reminds me that there are no easy answers. PVP is like getting three hairs from a lion. The teachers in this study committed the time and energy to explore and reflect on their experiences. In their attempt to increase their understanding and provide an alternative educational experience for the students, they used a technological tool — PVP. The teachers recalled, reflected, interpreted, struggled and reconstructed their identity. They had to do the hard work required in developing a multicultural perspective. The teachers transformed their classroom into a multicultural learning environment. However, PVP helped them bring clarity to processes such as to recalling experiences, placing experiences in context and recognizing what meanings they have given them. If a goal of teacher education programs is to help teachers provide a multicultural education for all students, then teacher education and professional development programs must first help teachers develop multicultural perspectives and pedagogies. In the experience of these four teachers, PVP facilitated their process of self-reflection and cultural understanding, contributing to an increased awareness of diversity and multiculturalism.

APPENDIX A

INTERVIEW QUESTIONS

1. Please introduce yourself? (Follow-up questions should not interrupt response – note your follow-up questions to ask at latter time).

QUESTION 1: Did life experience contribute to broadening the multicultural perspective and subsequent use of PVP?

2. Tell me about your childhood, family and neighborhood. *

3. What was it like in your schools?

4. When (How) did you become interested in video?

5. How did you come to teaching? (What was your experience with teacher education programs?)

6. Tell me about the unforgettable (critical or significant) event in your life. *

QUESTION 2: Did PVP broaden your Multicultural Perspective?

7. What does the term/ what is multicultural education/perspective?

8. Describe your / Tell me about your students.

9. Please describe your typical (teaching) day?

10. Tell me about your PVP experiences.

QUESTION 3. What are the implications of using PVP for other teachers?

11. What have you learned (self and student) from using PVP?

12. Would you recommend that other teachers use PVP? Why? Why not?

13. Ask again – Tell me about the unforgettable (critical or significant) event in your life.

14. Do you consider yourself multicultural educator?

15. What does it all mean to you?

*NOTE: first, focus on background- contextual- data. Only then, move to teaching experience and meaning.

Fall 2005- focus of follow-up questions.

1. What are the early life and educational experiences of a select group of teacher? (How important are racial/ethnicity issues?)
2. What are the experiences of a select group of teachers using educational and other technologies? (What is your teaching philosophy?)
3. What are the experiences of this group of teachers using student participatory learning activities in their classroom?
4. What are the experiences of a select group of teachers in the transition from additive to a more integrated multicultural teaching approach?
5. What are the experiences of a select group of teachers in creating/implementing multicultural curriculum through participatory video projects?

APPENDIX B

INTRODUCTION LETTER & CONSENT FORM

Gregory D.S. Bascomb

P.O. Box 2655

Amherst Massachusetts 01004

(413) 253-9128

gbascomb@abaku.us

[Cover Letter to accompany Written Consent Form]

Dear Participant:

I appreciate your interest in this study on Participatory Video Projects in Multicultural Learning Environments. I know you have valuable experiences and ideas to offer. This letter explains what I ask of you as a participant in this study. I am a doctoral student at University of Massachusetts, School of Education, Amherst. This project is part of my doctoral dissertation and research with Professor Sonia Nieto. The purpose of my project is to understand and describe the experiences of multicultural educators who have utilized participatory video projects in their classrooms. Based on a review of existing research, this is a unique study in that: 1) it focuses on veteran multicultural educators, 2) it focuses on how teachers use participatory video projects, 3) it looks at classroom experiences and the meaning give to them by teachers.

The attached page describes in more detail what I am asking you to agree to do as a participant. It also serves as a consent form. Please read it carefully. The University of Massachusetts requires that you sign a consent form as a participant in this project. If you have any questions, please call me at 413-253-9128. There will be approximately 4-6 people interviewed. The knowledge and ideas that you and others offer will help me to understand the meaning and implications held by multicultural educators on the use of an alternative learning tool, participatory video projects, in the classroom.

If you are comfortable with the attached agreement, please sign both copies, keep one, and return a copy in the enclosed envelope. I look forward to meeting with you at a time convenient with your schedule. For scheduling purposes please let me know as soon as possible of your availability for interviews. Thank you, I look forward to listening to you and learning from your experiences.

Sincerely,

Gregory D.S. Bascomb

Written Consent Form

I agree to participate in a qualitative study about teachers' experiences using participatory video projects in multicultural learning environments conducted by Gregory D. S. Bascomb, a doctoral candidate in the School of Education at the University of Massachusetts in Amherst. The University of Massachusetts requires that participants in research understand the purposes and process of the study in order to give "informed consent".

I understand that the purpose of this study is to gather information by in-depth interviews, from veteran multicultural educators who utilize curriculum that incorporates the use of participatory video, during academic year 2004-2006. This study gives them the opportunity to contribute to the research on multicultural education, curriculum development, and teacher training. I understand that the information generated from my participation in this study will be used primarily for doctoral research but may also be used for educational purposes, in classes and at conferences, and in written publications such as articles.

I will participate in three interviews, which will last up to 90 minutes each. I will be asked to read and respond to the transcription of my interviews to assure accuracy. I understand that I have the option of having my name (first name only) or a pseudonym in any written materials. I understand that because of the small number of participants that there is some risk that I may be identified as a participant in this study. I have no financial or medical claims on the interviewer or the University of Massachusetts for my participation in this project

I understand that I can ask questions about the study, the process, or the way that the information will be used at any time. I am free to withdraw my consent, and discontinue participation in this project, without judgment, at any time.

I, _____ have read this statement carefully, and agree to participate as an interviewee under the conditions stated above.

Signature of Participant

Date:

Gregory D.S. Bascomb, Interviewer

Date:

APPENDIX C

LIST OF RESOURCES AND PVP PARTICIPANT CONTACTS.

INDIVIDUALS:

Kay Allison, Teacher at Middle School Lewiston, Lewiston, ME
Kay782@aol.com

Julie R. Alexandrin, NAME CT - Chapter President
Saint Joseph College, 1678 Asylum Avenue, West Hartford, CT 06117

Karen Aqua, Filmmaker
<http://home.att.net/~aquak/bio.html>

Andrew Ayers, Teacher at Waterville High School, Waterville, ME
@fc.wtvl.k12.me.us

Prof. Kathleen A. Butler, at Saint Joseph College
1678 Asylum Avenue, West Hartford, CT 06117

Prof. Gloria Marie Caliendo at Eastern CT State University
Caliendo@mail.ccsu.edu

Prof. Susan Clark at Quinnipiac University
Susan.clark@quinnipiac.edu

Mike Courchesne, Teacher at Middle School Lewiston, Lewiston, ME.
mcourchesne@lewnet.avcnet.org

John Crowley, Director, Learning Resources & Information Technology
Joel Barlow High School, Redding, CT 06896

Joe Douillette, Institute of Contemporary Art, Boston
joe@douillette.com

Isabel Eccles, Teacher
Cambridge Public Schools

Ken Field, composer, saxophonist, flautist, and percussionist.
<http://fieldk.home.att.net/welcome.htm>

Suzanne Goulet, Teacher at Waterville High School, ME

@fc.wtvl.k12.me.us

Martha Chono Helsley, Producer/Director
reachla@earthlink.net

Ginger Connearney, teacher at Waltham High School
connearneyv@k12.waltham.ma.us.

Prof. Petra Hesse, at Wheelock College
phesse@wheelock.edu

Prof. Renee Hobbs, formerly of Clark University, media literacy specialist.
renehobbs@aol.com. Temple University.

Ray Lund, Teacher at Thornton Academy, Saco
ME taarts@gwi.net

Gail Ross McBride
gail@tec-coop.org

Connie Matthews, Teacher
Choate Rosemary Hall, Wallingford, CT

Marie Mas, Director of Curriculum and Instruction
Easton, Redding and Region 9 School Districts

Rob Munzing, Teacher, Gardiner Area High School
@sadll.k12.me.us

Sharon McKeon, G&T coordinator at Merrimack High, Merrimack, NH
smckeon2000@yahoo.com

Marla Olsberg, Teacher
South Area Solomon Schechter Day School

Stacey Piwinski, elementary art teacher
spiwinski@postal.wellesley.mec.edu

Tim Wright, artist
newsreel@quik.com

GROUPS:

Laura Barrett
LBARRETT@massteacher.org

ESR National Center, 23 Garden Street, Cambridge, MA 02138
educators@esrnational.org - www.esrnational.org

Filmmakers Collaborative, 397 Moody Street, Waltham, MA 02453
Bonnie Waltch - <http://www.filmmakerscollab.org/aboutus/index.htm>

National Association Multicultural Education
Region 1 and Connecticut Chapter

National Association of American Artist, bgaiter@mfa.org
300 Walnut Avenue, Boston MA

NHSAA
46 Donovan Street, Suite 3, Concord, NH 03301

Amherst CATV
actv@amherstcommon.com

Amherst Regional High School
Amherst, MA

Laura Barrett
LBARRETT@massteacher.org

Boston Arts Academy
174 Ipswich Street,
Boston, Massachusetts 02215

Boston Educational Film and Video Foundation
<http://www.befva.org/> (dissolved in 2006).

Center for Multicultural Education,
College of Education University of Washington
centerme@u.washington.edu

Center for Technology
Louisa Anderson, associate project director
landerson@edc.org

Downtown Community Television Center (DCTV)
Youth Programs, 87 Lafayette St., New York, NY 10013

Contact: Tatiana Loureiro

Educational Video Center
120 West 30th St., New York, NY 10001
Contact: Steve Goodman

Wendy Allen,
Film and Video Center, National Museum of the American Indian,
One Bowling Green, New York, NY 10001-1415

Barbara Greenstone, Coordinator for Maine Learning Technology Initiative
bgreenstonedoe@middlemaine.org

Edwebproject.org
andycarvin @ yahoo.com

Films by Huey
103 Montrose Ave, Portland, ME 04103

Jaqui Perry, Do It Your Damn Self Film Festival,
Community Art Center, Cambridge, MA

Manhattan Neighborhood Network
hyejung@mnn.org

Erin Gay, Program Coordinator for Artists,
Massachusetts Cultural Council.

Massachusetts Technology Leadership Consortium
<http://www.ma-tlc.org/default.asp>

Northeastern Massachusetts Regional Library System
NMRLS at info@nmrls.org

Northampton High School
Northampton, Ma

Laura Vural, Director, (TRUCE).
Harlem, New York.

Sandy Goldberg, Senior Producer
Thirteen Ed Online

Alyson Vogel, Director - Video-link Kids
New York City, New York.

APPENDIX D

DEMOGRAPHIC U.S. POPULATION INFORMATION

Major demographic groupings in the United States. Race, gender, ethnicity, religion, and other factors.

Group	Number	Percent of U.S. population
Total ¹	284,800,000	100.0%
English-at-home speakers ⁶	245,497,600	86.2%
Christian ²	217,872,000	76.5%
White ¹	211,460,626	75.1 %
Protestant ¹⁸	150,944,000	53 %
Female ¹	145,532,800	51.1%
Male ¹	139,267,200	48.9%
"born-again" or "evangelical" ⁹	125,312,000	44 %
Catholic ²	69,776,000	24.5 %
Non-English speakers ⁶	38,087,127	13.8%
Nonreligious ²	37,593,600	13.2%
Hispanic/Latino ¹	35,305,818	12.5%
Black ¹	34,658,190	12.3%
Baptist ¹⁸	34,176,000	12 %
Evangelical (theologically) ¹⁶	22,049,360	8.0%
Methodist ²	19,366,400	6.8%
Spanish speakers ⁶	20,744,986	7.5%
Southern Baptist ³	15,800,000	5.6%
Lutheran ²	13,100,800	4.6%
Asian ¹	10,242,998	3.6%
United Methodist Church ²⁰	8,251,042	2.9%
Presbyterian ²	7,689,600	2.7%
Multiracial ¹	6,826,228	2.4%
Pentecostal ²	5,980,800	2.1%
Church of Jesus Christ of Latter-day Saints (Mormons) ¹⁵	5,503,192	1.93%
Evangelical Lutheran Church in America ^{3, 20}	5,038,066	1.8%
Episcopalian ²	4,841,600	1.7%
GLBT (gay, lesbian or bisexual) ⁵	4,300,000	1.51%
Presbyterian Church (U.S.A.) ^{3, 20}	3,595,259	1.3%
Judaism ^{2, 21}	3,702,400	1.3%

Eastern Orthodox ⁹	2,756,170	1 %
Assemblies of God ¹¹	2,575,000	0.93%
Lutheran Church - Missouri Synod ^{3, 20}	2,512,714	0.9%
Native American ¹	2,475,956	0.9%
Buddhist ¹³	2,400,000	0.87%
Episcopal Church ²⁰	2,333,628	0.82%
French speakers ⁶	2,308,795	0.8%
gay men ⁵	2,000,000	0.70%
Non-denominational ¹¹	2,000,000	0.7%
prison population	2,000,000	0.7%
German speakers ⁶	1,851,418	0.7%
Megachurch attendance ¹⁴	1,800,000	0.64%
Jehovah's Witnesses ²	1,708,800	0.6%
Chinese speakers ⁶	1,578,099	0.6%
Italian speakers ⁶	1,565,165	0.6%
Mennonite Church USA ¹¹	1,525,000	0.55%
Churches of Christ (non-instrumental / Corsicana, TX) ²⁰	1,500,000	0.53%
American Baptist Church in the U.S.A. ²⁰	1,484,291	0.52%
African Methodist Episcopal Zion Church ²⁰	1,430,795	0.50%
Muslim ²	1,424,000	0.5%
agnostic ²	1,424,000	0.5%
bisexual ⁵	1,400,000	0.49%
United Church of Christ ²⁰	1,330,985	0.47%
Baptist Bible Fellowship International ²⁰	1,200,000	0.42%
atheists ^{2, 10}	1,139,200	0.4%
Tagalog speakers ⁶	1,008,542	0.4%
Independent Christian Church, Churches of Christ (instrumental / Joplin, MO) ²⁰	1,071,616	0.39%
Hindu ¹³	1,000,000	0.36%
Church of God (Cleveland, TN) ²⁰	944,857	0.33%
Christian Church (Disciples of Christ) ¹¹	910,000	0.33%
lesbians ⁵	900,000	0.32%
Polish speakers ⁶	865,298	0.3%
Unitarian Universalist ²	854,400	0.3%
Seventh-day Adventists ¹¹	809,000	0.29%
Korean speakers ⁶	749,278	0.3%
Church of the Nazarene ¹¹	608,000	0.11%
Vietnamese speakers ⁶	606,463	0.2%

Portuguese speakers ⁶	515,017	0.2%
Japanese speakers ⁶	511,485	0.2%
Pacific Islander ¹	398,835	0.1%
Reformed Church in America (RCA) ¹¹	304,000	0.11%
Libertarian party members ⁷	200,000	0.07%
Baha'i ¹¹	142,000	0.05%
Native American Religionist ²	103,000	0.04%

Sources : This document created 13 March 2001. Last modified 15 November 2005. Copyright © 2005 by Adherents.com.

1. U.S. Census Bureau. Year 2000 Census. URL: <http://www.census.gov/prod/2001pubs/c2kbr01-1.pdf>

Population of the United States by Race and Hispanic Origin, 2000 Census Results

Current total U.S. population (284,800,000) is from the U.S. Census Bureau, and is based on current growth rates applied to the 2000 Census figures.

Source: U.S. Census Bureau, Census 2000.

2. ARIS: The largest, most comprehensive surveys on religious identification were done in sociologists Barry A. Kosmin, Seymour P. Lachman and associates at the Graduate School of the City University of New York. Their first major study was done in 1990: the National Survey of Religious Identification (NSRI). This scientific nationwide survey of 113,000 Americans asked about religious preference, along with other questions. They followed this up, with even more sophisticated methodology and more questions, with the American Religious Identity Survey (ARIS) conducted in 2001, with a sample size of 50,000 Americans.

The ARIS data is published online at: http://www.gc.cuny.edu/studies/aris_index.htm

Note that the majority of people who self-identify in the "nonreligious" category say that they believe in God or a higher power, but they do not identify themselves as adherents of a specific religious group.

3. Organizational reporting; National Survey of Religious Identification (NSRI; Kosmin, et al); Gallup data. Additional [Southern Baptist info](#)

4. Harris Election Poll, year 2000.

5. 1.51% of the total U.S. population identifies themselves as gay, lesbian or bisexual, or 4.3 total million Americans. These numbers are based on figures provided by a broad-based coalition of gay rights organizations and homosexual advocacy groups. The primary source cited was the The National Health and Social Life Survey (NHSLs), published in the book *The Social Organization of Sex: Sexual Practices in the United States* (1994), by Laumann, Gagnon, Michael and Michaels.

This percentage is significantly higher than estimates of the Canadian homosexual population obtained by the Canadian Community Health Survey, which was part of a comprehensive survey of more than 135,000 Canadians conducted between January and December 2003. This 2003 Canadian survey, which included questions about a wide range of health issues, found that 1.3% of Canadian men aged 18 to 59 were homosexual, and 0.7% of Canadian women were. On average, about 1% of the Canadian population was found to be homosexual. (See: "Canadian Community Health Survey", 15 July 2004, on the official Canadian government website "Statistics Canada"

<http://www.statcan.ca/Daily/English/040615/d040615b.htm>). Researchers believe that the difference between these American (1.5%) and Canadian (1%) estimates of the homosexual population are due not to actual demographic differences between the populations of the two countries, but are due to differences between the methodologies of the studies and the sources of the information. The American figure (1.5%) comes from an independent study designed specifically to investigate sexual questions of behavior. The Canadian study was more general in its scope, and confidentially asked people about their sexual orientation. The sample size for the U.S. study (Laumann, et al) was 3,432 American men and women (far

less than the sample size of 135,000 people in the Canadian study).

Referring to the Laumann study, the gay rights coalition stated that in the United States 2.8% of males age 18 or older, and 1.4% of females age 18 or older are homosexual, gay, lesbian or bisexual. We have applied their figures to the 2003 U.S. population (284,800,000 total population, according to the U.S. Census Bureau). 0.9% of women identify themselves as lesbians (excluding bisexuals), which equates to 0.32% of total U.S. population being lesbians. 2 percent of men identify themselves as gay (excluding bisexuals), which equates to 0.7% of total U.S. population being gay men. Source: National study published in Laumann, et al., *The Social Organization of Sex: Sexual Practices in the United States* (1994), cited in *Amicus Curiae* in support of petitioners. *Lawrence and Garner v. State of Texas*, No. 02-102 (U.S. March 26, 2003), pg. 16. This friend of the court brief was filed by a coalition of leading pro-GLBT activist groups, including: Human Rights Campaign, National Gay and Lesbian Task Force, Parents, Families and Friends of Lesbians and Gays (PFLAG), National Center for Lesbian Rights, Gay and Lesbian Advocates and Defenders (GLAAD), Gay and Lesbian Alliance Against Defamation, Pride At Work AFL-CIO, People For the American Way Foundation, Anti-Defamation League, Mexican American Legal Defense and Education Fund, Soulforce, Stonewall Law Association of Greater Houston, and others. See also: Peter Sprigg, 28 January 2004, "Homosexual Groups Back Off From '10 Percent' Myth", *InFocus* (Family Research Council), Issue No. 260; URL: <http://www.frc.org/get.cfm?i=IF04A01>. From Sprigg: A coalition of leading pro-homosexual activist groups has now admitted in a legal brief that only "2.8 percent of the male, and 1.4 percent of the female, population identify themselves as gay, lesbian, or bisexual."... in an amicus curiae (or "friend of the court") brief filed with the U.S. Supreme Court in the case of *Lawrence v. Texas*. In the case, which was decided in June of 2003, homosexual activists successfully sought to have a Texas law barring homosexual sodomy declared unconstitutional. The brief was filed by a coalition of 31 pro-homosexual activist groups, including some of the leading national organizations like the Human Rights Campaign; the National Gay and Lesbian Task Force; Parents, Families and Friends of Lesbians and Gays (PFLAG); the Gay and Lesbian Alliance Against Defamation (GLAAD); and the People for the American Way Foundation. The unusually candid statement about the relatively low number of homosexuals in the population appeared on page 16 of the brief. The text contains the assertion, "There are approximately six million openly gay men and women in the United States, and 450,000 gay men and lesbians in Texas." After the national figure there appears a footnote, number 42 in the brief. The actual footnote at the bottom of the page reads as follows (in its entirety): "The most widely accepted study of sexual practices in the United States is the National Health and Social Life Survey (NHSLs). The NHSLs found that 2.8 percent of the male, and 1.4 percent of the female, population identify themselves as gay, lesbian, or bisexual. See Laumann, et al., *The Social Organization of Sex: Sexual Practices in the United States* (1994)..." Unfortunately, despite their candor about the small percentage of the population that is homosexual, the authors of the brief still managed to overestimate the actual number of "openly gay men and women" by more than a third. That's because the figures of "4 million openly gay men and 2 million women who identify as lesbian" were apparently arrived at by multiplying the 2.8 percent and 1.4 percent figures by the total number of males and females in the U.S. population. Yet it hardly seems reasonable to count any of the 60 million Americans who are fourteen years old or younger (and particularly the 40 million who are nine or younger) as "openly gay men and women." If one applies the percentage figures from the NHSLs instead to only the population of men and women 18 years old or more, one arrives at an estimate that perhaps 4.3 million Americans (2.8 million men and 1.5 million women) identify themselves as homosexual or bisexual. It is important as well to note that the "bisexual" component in that is fairly high. In fact, the percentage of the population that identifies exclusively as homosexual (not bisexual) is only 2 percent for men and 0.9 percent for women, or about 2 million men and slightly less than a million women. And even an exclusive homosexual self-identification is not always matched by similarly exclusive behavior. The NHSLs found that only 0.9 percent of men and 0.4 percent of women reported having only same-sex sexual partners since age 18, a figure that would represent a total of only about 1.4 million Americans (men and women combined). In fact, the book on the NHSLs that was cited in the homosexual groups' brief refers as well to "the myth of 10 percent," noting that it was probably drawn from part of the research of Alfred Kinsey. However, even Kinsey actually concluded that only "4 percent of the white males are exclusively homosexual throughout their lives." And the book by Laumann et al. notes that Kinsey used research methods that "would all tend to bias Kinsey's results toward higher estimates of homosexuality (and other rarer sexual practices) than those he would have obtained using probability sampling." [Two key reasons: Kinsey's research was conducted exclusively

with males, which has a higher rates of homosexuality and bisexuality, and Kinsey's research was conducted predominantly within prison populations.] The Laumann book also mentions in a footnote that "Bruce Voeller (1990) claims to have originated the 10 percent estimate as part of the modern gay rights movement's campaign in the late 1970s to convince politicians and the public that 'We [gays and lesbians] Are Everywhere.' At the time, Voeller was the chair of the National Gay Task Force"--forerunner to one of the groups represented by the recent brief.

From: Dan Black, Gary Gates, Seth Sanders, and Lowell Taylor, "Working Paper No. 12: Demographics of the Gay and Lesbian Population in the United States: Evidence from Available Systematic Data Sources", published October 1999 by the Center for Policy Research, Maxwell School of Citizenship and Public Affairs, Syracuse University, Syracuse, New York (<http://cprweb.maxwell.syr.edu/cprwps/pdf/wp12.pdf>; viewed 15 November 2005):

The National Health and Social Live Survey (NHSLs) served as the basis for two well-known books, *Sex in America: A Definitive Study* (Michael, Gagnon, Laumann and Kolata, 1994), and *The Social Organization of Sex: Sexual Practices in the United States* (Laumann, Gagnon, Michael, and Michaels 1994). This latter book features one chapter (Chapter 8) on gays and lesbians, which focuses on the definition of homosexuality, and the prevalence of gay, lesbian and bisexual behavior in the United States. One of the main issues addressed by Laumann et al. (1994, Chapter 8) is how varying definitions of homosexuality greatly affect the measured incidence rates... the rate at which men identify themselves as gay is only 2.8 percent and the rate at which women identify themselves as lesbians is only 1.4 percent. These rates are very similar to the rates at which men and women have exclusively same-sex sex (3.0 percent and 1.6 percent).

The authors' findings are extremely important for two reasons. First, they demonstrate the importance of sampling from a known population. There is a widespread belief, based in large measure on Kinsey's pioneering research (e.g., Kinsey, Pomeroy, Martin, and Gebhard 1948) that "10 percent of males are more or less exclusively homosexual." This does not find support in the careful work of Lauman et al... In addition to standard economic and demographic data, the NHSLs collects by far the most extensive information on sexual practices and sexual partners. It is the only data set that collects information on sexual practices over the life course -- an important advantage because sexual orientation is not immutable. Any inferences about gays and lesbians from this sample, however, are based on very small samples. For example, only 12 women identified themselves as lesbians and only 27 men identified themselves as gay in a sample of 3,432 American men and women. As we discuss below, far more men and women have had same-sex experiences during their lifetime.

Previously, combining multiple sources, Schmidt calculated that 1.8% of the U.S. population is gay or lesbian. Schmidt, Thomas E. *Straight & Narrow: Compassion & Clarity in the Homosexuality Debate*. Downers Grove, Illinois: InterVarsity Press (1995), pg. 102-103. [Original sources: P. Panton, "The Shrinking Ten Percent," *Time*, April 26, 1993, pp. 27-29; P. Rogers, "How Many Gays Are There?" *Newsweek*, February 15, 1993, pg. 46; A.C. Kinsey, W.B. Pomeroy & C.E. Martin, *Sexual Behavior in the Human Male* (Philadelphia: W. B. Saunders, 1948); J. H. Court & J. G. Muir, eds., *Kinsey, Sex and Fraud: The Indoctrination of a People* (Lafayette, La.: Huntington House, 1990); T. W. Smith, "Adult Sexual Behavior in 1989: Number of Partners, Frequency of Intercourse and Risk of AIDS," *Planning Perspectives* 23 (May/June 1991): 102-7. See p. 104, table 2. Smith is director of the General Social Survey Project at the NORC (University of Chicago).]

6. U.S. Census: Languages Spoken at Home by Persons 5 Years and Over, by State (based on 1990 Census); Numerical figures from 1990 Census were converted to a proportion of total 1990 population, then extrapolated to 2000 population. URL:

<http://www.census.gov/population/socdemo/language/table4.txt>

7. Libertarian Party Press Release - 03 April 2000; URL:

<http://www.multiracial.com/news/pr20000403.html>

8. 1995 Newsweek poll; URL: <http://www.well.com/~jay/Dig101.html> In the year 2000 election, exit polls indicated that 39% of voters identified themselves as Democrats, 35% identified themselves as Republicans, and 27% identified themselves as Independents.

9. August 2000 Gallup Poll; Question about being "born-again" or "evangelical" based on self-identification, and includes all who identify themselves as such, including Protestants, Catholics, Latter-day Saints, Orthodox, etc. URL: <http://www.gallup.com/poll/indicators/indreligion3.asp>

10. *1996 Britannica Book of the Year*.

11. Hartford Institute study done in 2000, based on congregational surveys: "Faith Communities in the U.S. Today." Released 13 March 2001. Total numbers are institutionally-reported figures.
12. The Wiccan/Pagan Poll Final Results, conducted by the Covenant of the Goddess (CoG) beginning in late July, 1999. [Online source: http://www.cog.org/cogpoll_final.html]
13. 2001 edition of David Barrett's *World Christian Encyclopedia*.
14. Vaughn, John N. Church Growth Today. www.megachurches.net.
15. The Church of Jesus Christ of Latter-day Saints. According to official Church sources, U.S. membership as of December 31, 2003 was 5,503,192, which is 1.93% of the total U.S. population. The figures provided by this church have been confirmed to be accurate by the Kosmin NSRI poll, which surveyed 113,000 people nationwide. In 50% of U.S. states, survey results indicated slightly *more* Latter-day Saints in the population than official Church figures reported. In the other 50% of U.S. states, survey figures were slightly below official Church figures. Correlation between the two sets of data (official and independent survey) was higher than for any other denomination, indicating a high level of correlation between the number of Americans who self-identify as Latter-day Saints, and the number counted on membership roles. A Gallup poll conducted Nov. 10 to 12, 2003, sample size 1,004 adults (Jennifer Harper, "Religion leads to a merrier Christmas," 11 December 2003, *The Washington Times*) reported that 2% of Americans identify themselves as Latter-day Saints. The National Study of Youth and Religion conducted by the University of North Carolina at Chapel Hill found that 2.5% of U.S. teens identify themselves as Latter-day Saints. The project involved a telephone survey of 3,370 randomly selected English- and Spanish-speaking Americans, ages 13-17. This 2.5% figure (reported in the Los Angeles Times: "U.S. Teens Share Parents' Religion, Survey Finds," by Veronica Torrejon, 26 February 2005) is significantly higher than the proportion of Americans claimed by the Church as members, indicating two things: 1) Church membership skews young, with a higher proportion of teenagers claiming membership than older adults; and 2) nearly all teens counted as members on denominational records also identify themselves as Latter-day Saints.
16. "Evangelical" in the theological sense, according to the Barna polling organization's criteria: All Barna Research studies define "evangelicals" as individuals who meet the born again criteria; say their faith is very important in their life today; believe they have a personal responsibility to share their religious beliefs about Christ with non-Christians; acknowledge the existence of Satan; contend that eternal salvation is possible only through God's grace, not through good deeds; believe that Jesus Christ lived a sinless life on earth; and describe God as the all-knowing, all-powerful, perfect deity who created the universe and still rules it today. In this approach, being classified as an evangelical has no relationship to church affiliation or attendance, nor does it rely upon people describing themselves as "evangelical." This classification model indicates that only 8% of adults are evangelicals. Barna Research data show that 12% of adults were evangelicals a decade ago, but the number has dropped by a third as Americans continue to reshape their theological views.
17. National Survey of Religious Identification (NSRI; Kosmin, et al): Survey of 113,000 adults. Percentages shown are those indicated by the 1990 survey. Numbers are based on those percentages of the 2000 projected total (adult and children) population. Survey respondents who answered the question about their religious affiliation include both affiliated and non-affiliated members (individuals not affiliated with a congregation or denomination, whose name is not on any denominational church records, but who identify at least nominally with a particular religious/denominational preference. People who stated they were Episcopalians, for example, made up 1.7% of the population of adults surveyed in 1990. Applying the same proportion to the total year 2000 U.S. projected population, one obtains 4,685,489. But the religious body itself reported 2,500,000 members in the year 2000. This represents the difference in the number of self-identified Episcopalians (who may be "members" in name only) versus affiliated (organizationally reported) members of the Episcopal Church (people actually in the congregational/denominational records).
18. Gallup Poll taken between Nov. 10 to 12, 2003. Sample size: 1,004 adults. *The Washington Times* reported (Jennifer Harper, "Religion leads to a merrier Christmas," 11 December 2003): "Among the respondents, 53 percent said they were Protestant, 23 percent Catholic, 7 percent 'other Christian,'... The most common Protestant denomination was Baptist at 12 percent, followed by Methodist, Southern Baptist, Presbyterian, 'nondenominational,' Lutheran, Church of Christ and Episcopalian." In a August 2000 Gallup Poll 57% of Americans had identified themselves as Protestants. The 12% statistics for Baptists in 2003 is down considerably from 2001, when the ARIS study found that 16.3% of the U.S. population identified themselves as Baptists. This 2001 figure was down from 19.4% found by the same researcher and methodology in 1990 (NSRI: sample size 113,000).

19. PETA (People for the Ethical Treatment of Animals): Media Center Factsheet: "Vegetarianism: Eating for Life"; URL: <http://www.peta.org/factsheet/files/FactsheetDisplay.asp?ID=101>: "In the United States alone, more than 12 million people are vegetarians..."

20. *2004 Yearbook of American and Canadian Churches*, published by the National Council of Churches (NCC), using figures reported by individual denominations.

21. The National Study of Youth and Religion conducted by the University of North Carolina at Chapel Hill found that 1.5% of U.S. teens said they are Jewish. The project involved a telephone survey of 3,370 randomly selected English- and Spanish-speaking Americans, ages 13-17. Source: Los Angeles Times: "U.S. Teens Share Parents' Religion, Survey Finds," by Veronica Torrejon, 26 February 2005.

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APPENDIX E

MULTICULTURAL EDUCATION RESOLUTION



Resolutions & Position Papers

Advocates for
Educational Equity
and Social Justice

National Association for Multicultural Education

February 1, 2003

Numerous definitions of multicultural education have been proposed or espoused by scholars, researchers and organizations over the past 30 years. To assist researchers, teachers, educators, and parents in understanding and implementing multicultural education, the National Association for Multicultural Education defines multicultural education below.

Multicultural Education

Multicultural education is a philosophical concept built on the ideals of freedom, justice, equality, equity, and human dignity as acknowledged in various documents, such as the U.S. Declaration of Independence, constitutions of South Africa and the United States, and the Universal Declaration of Human Rights adopted by the United Nations. It affirms our need to prepare student for their responsibilities in an interdependent world. It recognizes the role schools can play in developing the attitudes and values necessary for a democratic society. It values cultural differences and affirms the pluralism that students, their communities, and teachers reflect. It challenges all forms of discrimination in schools and society through the promotion of democratic principles of social justice.

Multicultural education is a process that permeates all aspects of school practices, policies and organization as a means to ensure the highest levels of academic achievement for all students. It helps students develop a positive self-concept by providing knowledge about the histories, cultures, and contributions of diverse groups. It prepares all students to work actively toward structural equality in organizations and institutions by providing the knowledge, dispositions, and skills for the redistribution of power and income among diverse groups. Thus, school curriculum must directly address issues of racism, sexism, classism, linguicism, ablism, ageism, heterosexism, religious intolerance, and xenophobia..

Multicultural education advocates the belief that students and their life histories and experiences should be placed at the center of the teaching and learning process and that pedagogy should occur in a context that is familiar to students and that addresses multiple ways of thinking. In addition, teachers and students must critically analyze oppression and power relations in their communities, society and the world.

To accomplish these goals, multicultural education demands a school staff that is culturally competent, and to the greatest extent possible racially, culturally, and

linguistically diverse. Staff must be multiculturally literate and capable of including and embracing families and communities to create an environment that is supportive of multiple perspectives, experiences, and democracy. Multicultural education requires comprehensive school reform as multicultural education must pervade all aspects of the school community and organization.

Recognizing that equality and equity are not the same thing, multicultural education attempts to offer all students an equitable educational opportunity, while at the same time, encouraging students to critique society in the interest of social justice.

Adopted by the NAME Board of Directors on February 1, 2003.

The National Association for Multicultural Education is the leading international and national organization in the area of multicultural education. For additional information, contact NAME at name@nameorg.org or visit the website at www.nameorg.org. The NAME office is located at 733 15th Street, NW, Washington, DC 20005 and can be reached by phone at (202) 628-6263 or by fax at (202) 628-6264.

Retrieved from <http://www.nameorg.org/resolutions/definition.doc> on March 3, 2006.

APPENDIX F

DIGITAL DIVIDE RESOLUTION



Resolutions & Position Papers

Advocates for
Educational Equity
and Social Justice

National Association for Multicultural Education

Resolution on the Digital Divide

WHEREAS the National Association for Multicultural Education (NAME) recognizes that the digital divide leads to inequity and the lack of social justice in education and society; and

WHEREAS NAME believes that the digital divide has a negative impact on individuals and groups that have been and continue to be discriminated against in education and society. These groups include people of color, speakers of first languages other than English, girls and women, people with disabilities, and people from low-income families; and

WHEREAS cyber-culture remains hostile to underrepresented and unprivileged individuals and groups such as people of color, speakers of first languages other than English, girls and women, people with disabilities, and people from low-income families; and

WHEREAS persons from underrepresented and unprivileged groups are not proportionately represented in educational and professional fields related to computers and the Internet; and

WHEREAS current approaches for closing the digital divide, mostly focused on adding computers and Internet access to classrooms, schools, libraries, and other public places, fail to address disparities in access to educational, professional, and economic pursuits related to computer and Internet technologies; and

WHEREAS computers and the Internet are not used in progressive, pedagogically sound ways in many classrooms serving underrepresented students, such as to help students learn and to develop critical thinking skills; and

BE IT THEREFORE RESOLVED that NAME calls for digital equity for all people and groups regardless of race, ethnicity, socioeconomic status, gender, sexual orientation, language, religion, or ability status. Digital equity would mean that

- All individuals and groups enjoy equitable access to information technology including computers and the Internet;

- All individuals and groups enjoy equitable access to educational pursuits in technology related fields including mathematics, science, computer science, and engineering;
- All individuals and groups enjoy equitable access to career pursuits in technology related fields including mathematics, science, computer science, engineering, and information technology;.
- All individuals and groups play an equitable role in determining the sociocultural significance of computers and the Internet and the overall social and cultural value of these technologies; and
- Each of these conditions are constantly monitored, examined, and ensured through a diversity of experiences and perspectives.

BE IT FURTHER RESOLVED that NAME calls for educators, researchers, and policymakers to understand the digital divide within a social, cultural, and historical context as we move toward eliminating the inequities.

BE IT FURTHER RESOLVED that NAME endorses the continuing critique and study of technology related inequities in the larger educational and societal context toward eliminating the digital divide.

BE IT FURTHER RESOLVED that NAME endorses broadening the significance of *access* beyond that of physical access to computers and the Internet.

BE IT FURTHER RESOLVED that NAME support and encourage people of color, speakers of first languages other than English, females, people with disabilities, and people from low-income families to pursue and value technology related fields.

BE IT FURTHER RESOLVED that NAME promotes access for all to inclusive software and Internet content.

BE IT FURTHER RESOLVED that NAME denounces propaganda such as commercials portraying children from around the world announcing their recent arrival on-line, that lead people to believe that these technologies are available to everyone, everywhere, under any conditions.

BE IT FURTHER RESOLVED that NAME rejects as simplistic and patriarchal any program that purports to "close" the divide only by providing more computers and more, or faster, Internet access, to a school, library, or other public place.

BE IT FURTHER RESOLVED that NAME reject as inadequate any solution that aims to reduce and not eliminate the divide.

Adopted by the NAME Board of Directors on February 1, 2003.

The National Association for Multicultural Education is the leading international and national organization in the area of multicultural education. For additional information, contact NAME at name@nameorg.org or visit the website at www.nameorg.org. The NAME office is located at 733 15th Street, NW, Washington, DC 20005 and can be reached by phone at (202) 628-6263 or by fax at (202) 628-6264.

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