

**UNDERSTANDING YOUNG KOREAN-AMERICAN CHILDREN'S
IDEOLOGICAL BECOMING:
EMERGING ETHNIC IDENTITY BEYOND THE HYPHEN**

by

KEON-RYEONG PARK

(Under the Direction of Martha Alleksaht-Snider)

ABSTRACT

This study comes out of a tradition of viewing childhood as an ongoing process of participating in communities, rather than primarily as a time of preparation for adult life. In the era of global transmigration, there is a need for a new way to reconceptualize young children's identity formation to better understand the process of becoming in diverse children and to integrate and interpret the nature of their socio-cultural experiences in global and transnational contexts.

This is an ethnographic teacher research and arts-based curriculum study of how young Korean-American children living in the United States negotiate and struggle with multiple ideological positions and discourses while developing their hybrid ethnic identities. This study focuses on how four- to ten-year-old children's talk and expressive arts in three bilingual classes in a Saturday Korean school revealed their ongoing efforts to negotiate identities that go beyond their hyphenated identity as "Korean-American." I studied with them using the Critical Ethnic Narrative Through Arts (CENTA) approach, which I created as an innovative and multi-method model for teaching and research. The

CENTA approach in this dissertation reveals the importance of a rich and creative teaching and research method to encourage young children to engage dynamically in the whole process of teaching and learning as well as educational research.

Analysis of young ethnic minority children's narratives and expressive arts reveals their ongoing efforts to understand and negotiate their emerging sense of hybrid ethnic identities. Implications for creating a classroom as a dialogized space where young ethnic minority children might express their own voices and experiences of cultural heritage and ethnicity are discussed. Also, this study provides directions for future research and insights for teaching and research with young children.

INDEX WORDS: Identity; Ethnic minority; Korean-American children; Ideological becoming; Arts-integrated method; Narratives; Drawings; Visual Storytelling; Discourse; Mikhail Bakhtin

**UNDERSTANDING YOUNG KOREAN-AMERICAN CHILDREN'S
IDEOLOGICAL BECOMING:
EMERGING ETHNIC IDENTITY BEYOND THE HYPHEN**

by

KEON-RYEONG PARK

B.A., Ewha Womans University, 2004

Ed.M., Harvard University, 2007

A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial
Fulfillment of the Requirements for the Degree

DOCTOR OF PHILOSOPHY

ATHENS, GEORGIA

2015

© 2015

KEON-RYEONG PARK

All Rights Reserved

**UNDERSTANDING YOUNG KOREAN-AMERICAN CHILDREN'S
IDEOLOGICAL BECOMING:
EMERGING ETHNIC IDENTITY BEYOND THE HYPHEN**

by

KEON-RYEONG PARK

Major Professor: Martha Alleksaht-Snider

Committee: Joseph Tobin
Kyunghwa Lee
Richard Siegesmund

Electronic Version Approved:

Suzanne Barbour
Dean of the Graduate School
The University of Georgia
August 2015

DEDICATION

To My Grandfather, Sungmyung Lee (1925-2003)

&

Grandmother, Jaesoon Park (1929-2012)

ACKNOWLEDGEMENTS

At this moment of completing my dissertation, so many people come into my mind who have always been by my side, supporting, motivating, and encouraging me. First of all, this dissertation couldn't have been completed without the children who were my students in my bilingual classrooms at the Saturday Korean School. The time I shared with them was a great experience of learning and growing for me as well.

Dr. Martha Alleksaht-Snider, it has taken a while for me to reach this last stage of writing this doctoral dissertation. Thank you so much for everything that you have given me in last 7 years. Words are not enough to express my appreciation. I am so lucky to have you as my adviser and mentor. I am able to complete my study because of your advice, warm support, and consideration for me during my hardship with health and family issues.

Dr. Kyunghwa Lee, I appreciate your thoughtful encouragement and advice whenever I had concerns and difficulties as a student living in two cultural worlds. Without your care and consideration, I would have lost my way during hard times. Dr. Joseph Tobin, thank you for broadening my perspective toward the world of post-structuralism that influences not only scholarly works but also my life as well. Meeting with a genius scholar was a fascinating experience, and it was more than lucky that I could take your post-structuralism course right before completing my coursework and have you on my committee. Dr. Richard Siegesmund, your support and guidance

expanded my vision regarding how to understand and appreciate children's worlds through their artworks and stories. It means a lot to me.

Also, I would like to express my sincere gratitude to Dr. Steve Seidel, professor in the Arts in Education Program in Harvard Graduate School of Education. Learning from you in AIE has changed my life as well as it was a whole new and intellectually stimulating experience for a young lady who had just stepped into the world of Arts in Education with curiosity, admiration, and hope.

Nancy Heiges, I appreciate your wonderful help even under time constraints by reading and providing comments for drafts of my dissertation. You do not hesitate to provide me prompt feedback as well as sharing recommendations.

My Grandma and Granddad, you showed me eternal love that the world cannot give me, which holds me so tight. With your love, I could stand up and even keep walking on when I was burdened. Thank you for being my grandparents. I know you two are always with me in heaven.

My Mom and Dad, thank you for trusting and supporting me whenever and wherever. Even when I decided to go to the road not taken, you trusted me. Without your commitment, this dissertation and the person I am today could not exist. You gave me wings so I could fly.

My aunties/uncles and friends at schools and churches, during my life in the U.S., I could get through the challenging moments because you were standing with me. You made me smile even when life was not easy. Thank you all. Words cannot express my appreciation enough.

Dear JH, I would like to express my special thanks and love to you. You stood by my side while we were experiencing hardships. I believe that time makes our relationship stronger. Wherever the coming years take us, I hope it is a beautiful journey of growing together.

At last, thank You, God, for your love and guidance throughout the journey of my life. “You may make your plans, but God directs your actions” (Proverbs 16:1).

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	v
LIST OF TABLES	xi
LIST OF FIGURES	xii
CHAPTER	
1 PROLOGUE: “IT’S OKAY TO BE THERE, IN-BETWEEN”	1
Story 1	1
Story 2	1
My Hope through My Dissertation	3
2 INTRODUCTION	5
Literature Review	7
Methodology	12
Summary of Chapters	18
References	22
3 THE POWER OF GROWING AWARENESS: A CLASSROOM AS DIALOGIZED SPACE	26
A Story of Danny	27
A Classroom as Safe and Comfortable Place	30
Our Journey of One Semester in Spring 2013	33
Discussions and Closing Thoughts	58

References.....	67
4 LOOK AT MY DRAWING. IT’S ALL ME!: RE-IMAGINING YOUNG ETHNIC MINORITY CHILDREN’S VISUAL STORYTELLING THROUHG AN ARTS-INTEGRATED MULTI-METHODS MODEL FOR TEACHING AND RESEARCH.....	68
Young Children Speak through Their Drawings	69
About This Study	71
Developing the “Critical Ethnic narrative Through Arts” (CENTA) Approach.....	73
Re-imagining Children’s Visual Storytelling through the CENTA Approach.....	75
Discussion and Implications	83
References.....	87
5 “I’M ON THE BRIDGE!”: YOUNG TRANSNATIONAL CHILDREN’S IDEOLOGICAL BECOMINGS IN TWO CULTURAL WORLDS	90
Troubling Grand Theories of Identity.....	90
Identity and Narrative	91
Ethnicity and Identity	93
Multiple and Transnational Pathways in Immigration.....	94
Young Transnational Children in a Saturday Korean School in the U.S...95	
A Bakhtinian Perspective on Young Transnational Children’s Ideological Becoming	96
Young Transnational Children’s Narratives and Artworks	101

Discussion and Implications	111
References.....	114
6 EPILOGUE.....	120
Research with Young Children in Different Contexts.....	121
Unfolding Young Ethnic Minority Children’s Emerging Identities.....	122
Implications.....	125
Particular Context of the Research	128
Future Research	129
References.....	131
REFERENCES	134

LIST OF TABLES

	Page
Table 2.1: Data collection through the CENTA approach.....	17
Table 4.1: Research methods integrated with the “CENTA” approach.....	74

LIST OF FIGURES

	Page
Figure 3.1: Danny’s Drawing- Front Page.....	28
Figure 3.2: Danny’s Writing- Back Page.....	28
Figure 3.3: Why Do You Come to Saturday Korean School?	37
Figure 3.4: Megan’s Expressive Artwork.....	40
Figure 3.5: A Picture Book of <i>How My Family Lives in America</i>	50
Figure 3.6: Cover Page of the Book Project, “I am Korean-American!”	55
Figure 3.7: Contents of the Book Project, “I am Korean-American!”.....	56
Figure 3.8: Commencement.....	58
Figure 4.1: Three Stages of the Critical Ethnic Narrative Through Arts (CENTA)	
Approach.....	74
Figure 4.2: A Picture Book of <i>Sumi’s first day of school ever</i>	76
Figure 4.3: Jake’s Drawing.....	80
Figure 4.4: Jane’s Drawing.....	81
Figure 5.1: Transnational Korean-American Children’s Multiple Experiences in Two	
Cultural Worlds.....	97
Figure 5.2: Two Categories of Social Language	99
Figure 5.3: Dialogized Heteroglossia	100
Figure 5.4: Annie’s Drawing and Writing: “I’m on the bridge!”	103
Figure 5.5: Somin’s Drawing and Writing	108

Figure 5.6: Jieun's Drawing and Writing108

CHAPTER 1

PROLOGUE: “IT’S OKAY TO BE THERE, IN-BETWEEN”

Story 1: My Own In-betweenness in Two-family Cultures

I was a child raised by grandparents, not parents. Sometimes, I had to move between the world my grandparents inhabited and the world of my parents. At an early age, I realized that I was a kind of “Other” compared to my peers and their families. Then I could not stop asking, “Where do I really belong between my parents and my grandparents and who are the people that make me who I am?” The confusion and uncertainty of being in between two families continued throughout my early childhood and adolescence. Indeed, it was a part of my process of becoming. The experience of being raised while trans-migrating between the worlds of two families in two homes provided me with a realization, which was somewhat self-reassuring: “It’s okay not to fit in one place. It’s okay to be there, in-between, as long as you can function and take different roles to meet expectations in either place.” The question of identity, which is profoundly related to my early experiences, is a continual process of becoming for me. The desire to look for a deeper understanding of issues of identity led me to study in the field of early childhood education.

Story 2: Another in-betweenness: Korea & U.S.

When I had to move to the U.S. for my master’s degree at Harvard University, I thought it would be a great opportunity not only to pursue higher education but also to

discover or develop a new identity beyond what came from my own two families in Korea. However, it did not take long for the feeling of exultation to turn into a feeling of being overwhelmed after I settled down. My second home, the U.S., was a land of opportunity but also of loneliness and the unknown. I became aware of my lack of cultural capital and my limited knowledge of the “invisible codes of power” (Carreon et al., 2005) embedded in the culture of my second home. After eight years in the US, I no longer have this overwhelmed feeling; in fact, I am now comfortable in this home. But, also I know I am once again experiencing a state of in-betweenness, not unlike my experience of moving back and forth between the worlds of my grandparents’ and parents’ homes.

After I moved to Georgia for my doctoral program, I realized that there is a newly rising Korean ethnic enclave in a suburb of Atlanta. When I joined a Korean-American church located in the area, I was able to meet and interact with many people. I was the only person in the church pursuing an advanced degree in education, so Korean parents wanted to consult with me, and they shared their concerns related to their children’s education, along with the many challenges they faced, such as communication problems and feelings of fear and isolation during their involvement in school activities. First generation Korean immigrant parents tend to lack confidence when they speak English, which is not their native language. Also, they struggle with the invisible codes embedded in the educational system of the U.S. For these reasons, they often report feeling invisible or silenced in American school settings. However, the Korean families in the ethnic enclave in Georgia have a shared belief that education is a vehicle for higher social mobility. Thus, the parents are eager to provide their children with various educational

opportunities, not only through the U.S. education system but also through outside-of-school activities.

Some parents in this Korean community are not traditional immigrants but rather trans-national migrants because they came to the U.S. in order to provide their children with the opportunity to attend schools in the United States and spend their early years living among Americans. They have plans to return to Korea at some point. As I interacted with the transmigrant parents, I felt great empathy for them; they, like me, live somewhere in between two overlapping worlds. I realized that the issues of immigration and Korean-American identity are more complicated than what we have learned from the media or research to date. I believe that in the 21st century the trends of immigration and Korean American ethnic identity development are becoming more complex, as the diversity within groups of immigrants is multiplied and migration paths crisscross the globe.

After this realization, I decided to do something more for those families than just listen to them. So far, I have provided some education seminars for parents in the Korean ethnic enclave in Georgia in addition to some bi-lingual educational programs for Korean immigrant children in the wider community. In doing so, I have tried to serve as a bridge between first and second generation Korean immigrants as well as to open a space for Korean immigrants to talk about their stories while living between Korea and the USA.

My Hope through My Dissertation

The question of identity comes from deep inside of myself, from my early childhood. Thus, my dissertation draws on my educational background in early childhood education, teacher education, community education, and arts-integrated education, as

well as on my personal experiences with young children, including Korean-American children, their families, and communities.

I believe that my own subjectivity as a human being as well as a researcher is deeply related to my dissertation. Throughout my journey, I raise questions such as, “How can we, educators, break the silencing of Korean-American children and families by listening to those quiet voices that seek to be heard and supported?” To better understand and serve the needs of Korean-American students and their families, I am committed to listening to and examining the intersections and the diversity of identities, including hybrid and in-between identities, that might emerge in my research.

CHAPTER 2

INTRODUCTION

Immigration scholars have identified immigrant children as the fastest-growing sector of the child population in the U.S and have emphasized the need to pay more attention to the understudied stories of immigrant children (Suárez-Orozco & Suárez-Orozco, 2009; Soto & Garza, 2011). While research about Latino children's experiences has increased, far less emphasis has been placed on studies of Asian-American children's ethnicity and language in the U.S. (Quach et al., 2009).

Due to this omission, there is little known about Asian American children's experiences besides the model minority myth, which Lee (2006) characterized as "one expression of the homogenization of Asian Americans" (p. 18). Lee (2009) argued that while the concept of the Asian American model minority was used by the mainstream press as a hegemonic device to support the notion of meritocracy, "Asian immigrants were largely abandoned in their time of need" (p. 8) and the struggles and diversities of Asian Americans remain hidden.

Indeed, this assumed focus on high academic achievement portrays Asian-American students as "a stereotypic group rather than individuals with voice, personality, goals, and varied abilities" (Alder, 2005, p. 123). The generic "Asian" classification, which actually constitutes 29 distinct ethnic groups, often conceals important ethnic group differences in language, religion, values, cultural norms, value orientations, and

immigration history (Atkinson, Morten, & Sue, 1998). This level of diversity within Asian ethnic-specific groups has to be considered when we study identity development of Asian Americans.

Quach and his colleagues (2009) pointed out that only 19% of Asian Americans live in the southern U.S., while 51% live in the west. Therefore, the experiences of Asian American students in the southern U.S. (e.g., Florida, Georgia, North Carolina, Tennessee), where schools have been predominantly White or Black, show distinct differences from those of Asian American students in other states (e.g., California, Texas, New York), which have received immigrants for many generations. However, the rapid increase in the Latino and Asian populations in the southeastern states in the U.S. has brought changes in the racial composition of schools and communities, which until recently mainly included only Whites and Blacks.

Living in southern U.S. for the last 7 years, the contextual and demographic differences between southern U.S. and other states that encompass more ethnic and racial diversity made me aware of the need to examine the intersections and diversity of identities between and within ethnic groups as well as to consider young ethnic minority children's sense of ethnic identity. In particular, this dissertation focuses on stories of Korean-American children living and attending schools in southern U.S. related to their emerging sense of ethnic identity.

Literature Review

Ethnic Identity¹

Hall (2000) argued, “identity is not already ‘there’; rather, it is a production, emergent, in process. It is situational—it shifts from context to context... its contradictions are negotiated, not ‘resolved’” (p. xi). Language and discourse are ideological. Through language and literacy experiences in school, students construct identities. Willis and his colleagues (2008, p. 90) pointed out that “stereotypical identity markers of the “Others”” are used to “homogenize diverse populations into subordinate racial groups” (Lei, 2003, p. 158). The school curriculum has focused on middle class lives, experiences, values, and practices that have been naturalized and taken for granted. Under this mainstream dominant paradigm, the students who are culturally and linguistically diverse or different could easily be labeled as deficient or disadvantaged; thus their characteristics would be considered something needing to be fixed according to standards of the mainstream, White dominant, or middle class culture.

Willis et al. (2008) noted, “nearly four-fifths of the critically conscious language and literacy research published between 2000 and 2005 includes reference to race, ethnicity, and identity” (p. 90). However, there has been a scarcity of research to examine how racially and linguistically diverse young students develop their ethno-racial identities (Katz & DaSilva Iddings, 2009), which are deeply related to linguistic identities for many Asian students in the U.S. (Quach et al. 2009). In addition, as Michael-Luna (2009) pointed out, there is a lack of research on a) how English Language Learners (ELLs) interact in their native language, and b) how ELLs understand race and ethnicity,

¹ More literature review related to identity development is described in Chapter 5 of this dissertation.

considering race as “a complex construct which is contextually bound as well as linked to immigrant status, language, SES, and culture”(p. 238). Moreover, she emphasized that researchers need to understand the importance of the first/native language for young multilinguals in studying their narrative identity constructions.

When young children are asked to produce or interact using a language they are learning, their responses and interactions are limited by their language levels.

Research examining young multilingual learners for understanding of race should consider both native language and second (nonnative) language interactions. A method of research must take into consideration first language interactions of multilingual students (Michael-Luna, 2009, p. 238).

Specifically, Suárez-Orozco and Suárez-Orozco (2009) defined the term “ethnic identity” as “a feeling shared by individuals in a given group and based on a sense of common origin, common beliefs and values, common goals, and shared destiny” (p. 118). They described how ethnic identity is experienced among children of immigrants with three styles of ethnic identity adaptation: ethnic flight, adversarial identity, and transcultural identity. First, the children of immigrants who construct their identities in the ethnic flight style strongly identify themselves with the dominant mainstream culture, and this often results in “a weakening of ties to members of their own ethnic groups. These young people all too frequently are alienated from their less enculturated peers... While they may gain entry into privileged positions within mainstream culture, they will still have to deal with issues of marginalization and exclusion” (p. 104). Second, in the case of adversarial identities, some children of immigrants develop adversarial stances toward the mainstream by constructing identities around rejection of the dominant culture.

Children form transcultural identities by establishing bicultural identities and bilingual competencies, which become “an integral part of their sense of self” (p. 113) and the transcultural identity is viewed as the most functional one among the three types of adaptation as it benefits not only the individual but also society by “contribut[ing] to the solution of the conflict of races and cultures” (p. 113).

The alchemy of ethnic identity is embedded in everyday lives that children of immigrants encounter through family, school, communities and diverse media. To better guide this dissertation study, Alder’s (2005) definitions of ethnic identity, racial identity, culture, and ethnic awareness may be beneficial.

Ethnic identity refers to groups such as the Japanese, Chinese, Korean, Hmong, and so forth, who maintain different languages and cultural traditions. *Racial identity* refers to the socially constructed category called Asian. *Culture* encompasses the norms, values, traditions, and worldview of a particular group and is responsive to group and individual experiences with other groups. *Ethnic awareness* is a precursor to ethnic identity and self-identification, and children may participate in their ethnic cultures before acquiring a sense of their own ethnic identities (Lee, 1999). (p. 120)

Immigrant Children’s Narratives as Cultural Borderlands

Rosaldo (1993) described how anthropology/ethnography as the translation of culture has changed from the “classic period”—the complicity with imperialism, the doctrine of objectivism, and the credo of monumentalism (p. 34) to the present critical current—broader social movements and intellectual reformulation and remaking ethnography as a form of social analysis. In the model of rationality of the classic period,

there was no acknowledgment of the Others, like colonized or working class people, and this paradigm still exists in the “dream of a classroom as a natural environment with pain and oppression left outside the classroom door” (Walkerdine, 1990, p. 52). The idea of normal development is used as a *regulative device* so the Others are regulated according to the model of normality. Rosaldo (1993) argued that the classic norms of social analysis have been eroded since the late 1960s, since which time “cultural borderlands have moved from a marginal to a central place” (p. 28). According to his explanation, “borderlands surface not only at the boundaries of officially recognized cultural units, but also at less formal intersections, such as those of gender, age, status, and distinctive life experiences” (p. 29). From this perspective, immigrant children’s narratives can be seen as vehicles, which represent these cultural borderlands that have been rarely traversed in the mainstream discourse.

Bruner (1996) highlighted the importance of narrative tenet as a mode of thought and as a vehicle of meaning making. Moreover, he emphasized, “it is only in the narrative mode that one can construct an identity and find a place in one’s culture” (p. 42). Given this perspective, Shweder and his colleagues (2006) said that “narrative is a cultural universal, and one of the most powerful interpretive tools that human beings possess for organizing experience in time and for interpreting and valuing human action” (p. 744). He pointed out the differentiation of narratives, which not only begins early in human life but also takes place in a variety of ways, depending on families and communities.

Importance of Narratives in Critical Theory

Solorzano and Yosso (2001) explained storytelling as a tool “to teach others that by combining elements from both the story and the current reality, one can construct

another world that is richer than either the story or the reality alone” (p. 475) and suggested four steps to construct counternarratives as follows: 1) gathering data, 2) reviewing literature, 3) drawing on participants’ experiences, and 4) reflecting on their personal experiences. Critical theory makes me think of the current educational settings under the White dominant structure more critically, so it shapes my perspective as I research minority groups’ perspectives in White dominant environments. I believe that this framework is necessary not only for me as a researcher but also for non-Korean schoolteachers, to help them understand and appreciate their minority students’ and families’ multiple funds of knowledge.

According to Luke and Freebody (1997), critical literacy “includes a focus on social justice and the role that each of us plays in challenging or helping to perpetuate the injustices we identify in our world (p. 219). Nieto (2000) wrote, “Textbooks tend to . . . sustain stereotypes of groups outside the cultural and political mainstream” (p. 99). Sano (2009) suggested similar messages are also communicated in the depiction of social class and diverse ethnicities in children’s books for ELLs. He pointed out that many immigrant characters in children’s books for ELLs have been portrayed as blue-collar workers or small business owners while there are few depictions of immigrants in professional white-collar jobs. This message indicates that the “role of immigrants in the U.S. society and economy is as low-wage earners and blue-collar workers” (p. 2577). Bourdieu (1990) believed the educational system plays a key role in processes of social and cultural reproduction by manufacturing symbolic power and controlling allocation of power, privilege, and status. He tried to analyze how the various forms of capital tend to transfer from one generation to the next. Applying Bourdieu’s theory to the biased portrayals of

immigrants or minority people of color in children's picture books reveals the symbolic violence. This is why we as educators need critical engagement with picture books for young children to include the voices and experiences of the non-mainstream groups in the country.

Methodology

Creation of the *Critical Ethnic Narrative Through Arts* (CENTA) Approach²

For this dissertation study, I developed the *Critical Ethnic Narrative Through Arts* (CENTA) approach as a form of practice that allows minority students to see beyond and beneath ethnicity issues related to immigration, SES, and language, by investigating power, positioning, and perspective. This approach is designed as an arts-integrated multi-method model for teaching and research that includes participatory tools of expressive arts such as drawing and narratives as well as traditional classroom research tools of observation and interviews/conferencing.

As Swadener (2005) emphasized the use of expressive arts including visual arts, drama, songs, and storytelling function “as a vehicle for negotiating issues of power and voice in work with young people.” Moreover, the arts allow children to “[map] the terrain of their daily lives and [appear] to enter spaces of possibility and vision for different futures—and here-and-nows” (p. 138). Sharing a similar perspective, Sun (2005) pointed out that artwork could serve as a means of communication between teachers and new immigrant students for whom the English language is still a significant barrier.

Dissertation Study Site and Participants

The population of ethnic Koreans in the U.S. was less than 100,000 in 1970, but it

² The detailed description of the CENTA Approach is articulated in Chapter 4.

increased more than 1.2 million after 30 years. At that time, the majority (80%) of the ethnic Korean population was born out of the United States and 72 percent of those foreign-born Korean immigrants moved to the U.S. after 1980 (Reeves & Bennett, 2004; Xie & Goyette, 2004; Zhou & Kim, 2006). Most Korean immigrants are from urban areas and have high levels of education. More than 40 percent of them were professionals before they came to the United States (Portes & Rumbaut, 1996). Korean immigrants populate mostly large cities such as Los Angeles, New York, and Chicago. As a result of this unique and recent settlement, Korean populations and Korean-owned businesses are clustered in those metropolitan areas. Also, Korean churches and ethnic media (i.e., newspapers and radio) have expanded rapidly within this ethnic enclave.

Gwinnett County, a suburb of Atlanta, is one of the places in the United States that is experiencing a very high rate of Korean immigration. According to the 2010 Census, Gwinnett County has the highest Korean population (22,001 Korean people or 42% of the Korean population in Georgia) among 159 counties in Georgia. As this Korean ethnic enclave is getting larger, Korean-American churches function as a major source for creating and maintaining social networks for Koreans. More than places of worship, Korean churches work as multi-purposed centers for the Korean immigrant community (Alba & Nee, 2001).

One purpose many Korean churches fulfill is to provide education in language and cultural heritage for the children of immigrants. The participants in my research were four- to ten-year-old Korean-American children at a weekend Korean school in a Korean-American church in Gwinnett County. There were a total of 21 children enrolled in my three classes (9 students from pre-kindergarten to kindergarten, 6 students from 1st grade

to 2nd grade, and 6 students from 3rd grade to 5th grade). I had a close relationship not only with the children but also with their parents, who attended the same church in Gwinnett County. The 21 children in my three different classes participated voluntarily in my dissertation research with their parents' permission.

Research Question and Significance

Specifically, this research investigates the question of “How are young ethnic minority children’s experiences related to socio-cultural identities (e.g., immigrant status, ethnic/cultural identities, language, or social interactions in and out of U.S. school cultures) revealed in their narratives and expressive arts?” The purposes of this research are as follows:

1. To provide a space where the ethnic minority children can reflect on their experiences and raise their voices
2. To enhance those students’ ethnic awareness and promote the development of a healthy ethnic identity

This study can be a useful source of authentic emic perspectives on ethnic identity as it intersects with immigration, socio economic status, and language. This study also sheds light on the need for further investigation regarding children’s ethnic identity formation as an ongoing socio-cultural practice and a lived experience.

Data Collection

Using the CENTA approach in my one hour of class time every Saturday, I introduced students to three activities: a) collective discussion about selected children’s picture books or media dealing with ethnicity, immigration, language, in- and out-of-school experiences, Korean pop culture, and U.S. pop culture; b) expressive arts such as

drawing, collage, poetry, and narratives that allowed each child to represent their experiences or reflections related to the books or media; and c) sharing narratives through a storytelling activity about the arts that each child created.

During one semester, while participating in the CENTA approach, the children were provided with diverse themes to discuss and draw/write about. These themes focused on self (e.g., self-portrait, preferred name, my future dream, my home and school experience) as well as “others” (e.g., friends, important people/activities/places, or favorite TV shows) and cultural differences that the young children experienced in two or more cultural worlds. Data on the students who agreed to participate in my study were collected during the three-stage CENTA approach in my classes through fields notes, audio and video recordings, photographs of children’s artworks, and samples of book projects from the classes.

Data Collection through the CENTA Approach

The following is a detailed description of how data was collected throughout the three-stage CENTA approach in my classes, as well as throughout the overall process of my research.

- **Teacher’s notes:** After each class, I, as a teacher, wrote field notes (i.e., teacher notes) that include my observations and reflections on the class.
- **Audio- and video-taped data during class time (16 weeks x one hour for each class):** The three-stage activities during the CENTA approach were audio- and video-recorded. The recordings covered participating children’s narratives and interactions during the three-stage approach in my class; it captured the children’s

narratives before, during, and after their expressive arts creation. The assistant teacher helped to position a camera to capture the students' activities.

- **Children's art:** Each class included an art activity, which represented children's experiences in two cultural worlds. Diverse themes for drawing were provided during my class over a 5-month period and I took pictures of the children's artworks. For the children who agreed to participate in my research, I kept a copy of the photograph to analyze as part of my research study.
- **Audio- and video-recorded data during occasional informal conferences with a child:** In some cases, I conducted informal individual conferences with some participating children. I was seeking more details about these children's art work and narratives. The informal conferences lasted about 5-10 minutes during class break times and were audio- and videorecorded. The questions that I asked and prompts that I provided were as follows:
 - This is a great drawing. I would like to hear more about the story of this drawing. Would you please share with me?
 - Would you tell me why you drew this? (When I asked this question, I would be pointing to a specific thing/person that I wanted to know more about.)
 - Who/what is it?
 - How does this thing/person feel in this drawing?

I taught 3 different classes with different age ranges, and data in this dissertation come from all 3 classes. The following table gives a brief summary of the data collected through the CENTA approach.

Table 2.1. Data collection through the CENTA approach

Researcher's Role	Data Source
<ul style="list-style-type: none"> •Teacher-Researcher 	<ul style="list-style-type: none"> • Field Notes • Audio/Video-taping of whole class time, which includes the 3 stages of the CENTA approach • Photographs of children's expressive arts • Audio/Video taping of conferences with each child to get more detail about their artworks

Data Analysis: Integrating Processes of Categorizing and Contextualizing

As I mentioned earlier, this research includes data generated from children's expressive arts such as drawing, collage, poetry, and narratives, as well as traditional data collection methods of observation and interviews/conferencing. For data analysis, I followed an iterative process between categorizing and contextualizing with different analytical approaches, which will align with diverse data sources and theoretical orientations.

1. Categorizing Strategies

As a first step of my data analysis, the constant comparative method helped to “check the fit between emerging theoretical frameworks and [young Korean-American children's] respective empirical realities” (Charmaz, 2000, p. 686). By constantly comparing and contrasting the coded data across the different approaches to data collection, I categorized and built relationships among the various arrays of data sources collected during the CENTA approach (i.e., my teacher's notes, video and audio recordings during the CENTA approach, and occasional conferences with each participating child, photographs of the children's art works). Specifically, I followed the general analytic process of step-by-step constant comparison that includes initial coding, axial coding, and theoretical sampling.

- **Initial coding:** Internal comparison within each data set for an initial open coding by labeling with the proper codes
- **Axial coding:** Continued analysis of each data set as a descriptive categorization of data to apply a more conceptual or theoretical level of analysis
- **Theoretical Sampling:** This occurs during the axial coding process and works as “a tool to allow the researchers to generate theoretical insights by drawing on comparisons among samples of data” (van den Hoonaard, 2008, p. 874).

However, one significant limitation of the categorizing strategy is that it could create “analytic blinders lead [-ing us] to ignore the contextual relationship of things within specific contexts” (Maxwell, 2013, p. 112). To address the limitations of the categorization and matrices, I conducted a next step of the analysis as follows.

2. Contextualizing and Connecting Strategies

As a second phase of my data analysis, I did connecting analysis to capture the discourse and narrative quality of my data from multiple sources. Through the narrative and discourse analysis, I made an effort to understand the data in context to identify the relationships among the different parts of data resources (i.e., my teacher’s notes, audio- and video-recordings during the CENTA approach and conferences with participating children, photographs of the children’s art works) holistically to counteract the problems of fragmenting or sorting data into categories.

Summary of Chapters

My dissertation follows an alternative format including 3 publishable articles as follows. Chapter 3 portrays the journey of one semester with 6 students in the 3rd to 5th grade class. Chapter 4 introduces details of the CENTA approach with vignettes of two

young children in the pre-kindergarten/kindergarten class. Chapter 5 describes how Bakhtin's theory (1981) can enhance understanding of young transnational children's experiences, and includes stories of girls in the 1st and 2nd grade class. The details are as follows:

Chapter 3. Power of Growing Awareness: A Classroom as Dialogized Space (About 42-page manuscript submitted to the journal of *Curriculum Inquiry*, Special Issue "The Child in Question: Texts, Cultures, Curricula")

This chapter describes my journey of teaching and research with young ethnic minority students in the 3rd to 5th grade class, for a semester of hour-long Saturday classes from January to May, 2013. The number of research studies on children has been on the rise, but we need to consider how to demonstrate children's views of their experiences rather than adult researchers' perspectives. Such issues as immigration, language, and pop culture are closely related to the identity development of first- and second-generation immigrant children. However, these topics can be very sensitive and difficult for young children to understand. As a teacher researcher, I wrote this chapter as a teacher's essay by revealing how I offered my 6 students from 3rd grade to 5th grade in my bilingual classroom an opportunity to think over such issues and share their opinions. As a teacher-researcher, drawing on Bakhtin's (1965/1984a; 1981; 1984b; 1986) theory, I wanted to reinterpret our classroom as a place where children tell their stories in their own voices, where any stories are welcomed, and where the process itself is respected, rather than as a place where only stories defined and transmitted by an

authoritative language are told. This chapter emphasizes the importance of developing creative and varied teaching and research methods to enhance children's optimal participation and allow them to think for themselves and share their stories through natural participation and discussion.

Chapter 4. "Look at my drawing. It's all me!": Re-Imagining Young Ethnic Minority Children's Visual Storytelling Through an Arts-Integrated Multi-Method Model for Teaching and Research" (22-page manuscript accepted as a chapter for an upcoming book titled *Disrupting Early Childhood Education Research: Imagining New Possibilities*)

With this chapter, my goal is to provide a space for re-imagining young ethnic minority children's visual storytelling (e.g., talks/narratives about drawings) as socio-cultural meaning making practices by identifying young children's drawings and talk as useful tools for examining children's emic perspectives on their immigrant status and social interactions within U.S. and global contexts, including children's early childhood learning. In particular, this chapter introduces a curriculum as well as a research approach called the *Critical Ethnic Narrative Through Arts* (CENTA), which I designed as an arts-integrated multi-method model to help young ethnic minority children and their teachers to see beyond and beneath ethnicity issues related to immigration, socio-cultural identity, and language. Along with the portraits of two Korean immigrant children (a 4-year old boy and a 6-year old girl), I explore young transnational/immigrant children's visual storytelling. I examine their drawings and talk/narratives and to illustrate how a variety of Korean-American children's experiences, embedded in

a bilingual Korean-English classroom context, have been captured and revealed through the CENTA approach.

Chapter 5. “‘I’m on the bridge!’: Understanding Young Transnational Children’s Ideological Becoming in Two Cultural Worlds From a Bakhtinian Perspective” (30-page manuscript to be submitted to the journal *Theory Into Practice*)

Chapter 5 explores how Bakhtin’s (1981) dialogic theory of discourse as a theoretical framework can inform and enhance our understanding of young transnational children’s ethnic/national identities. Analysis of a group of 6-year-old transnational girls’ narratives and expressive arts reveals their ongoing efforts to understand and negotiate their emerging sense of hybrid national and ethnic identities.

Chapter 6. Epilogue

In Chapter 6 as an epilogue, I present the summary of findings of each chapter and discuss implications for teaching and research with young children, including immigrants and transnationals.

References

- Adler, S. (2005) Asian-American children developing voice, in L. D. Soto and B. B. Swadener (eds.), *Power & Voice in Research with Children* (pp. 117-124). New York: Peter Lang.
- Alba, R. D., & Nee, V. (2003). *Remaking the American mainstream: Assimilation and contemporary immigration*. Cambridge, MA: Harvard University Press.
- Atkinson, D. R., Morten, G. E., & Sue, D. W. E. (1998). *Counseling American minorities*. McGraw-Hill.
- Bakhtin, M. M. (1965/1984a). *Rabelais and his world*, (H. Iswolsky, Trans.). Bloomington, IN: Indiana University Press.
- Bakhtin, M. M. (1981). *The dialogic imagination by M.M. Bakhtin: Four Essays*. (C. Emerson & M. Holquist, Trans.). Austin, TX: University of Texas Press.
- Bakhtin, M. M. (1984b). *Problems of Dostoevsky's poetics*. (C. Emerson & M. Holquist, Trans.). Minneapolis, MN: University of Minnesota Press.
- Bakhtin, M. M. (1986). *Speech genres & other late essays*. (V. W. McGee, Trans.). Austin, TX: University of Texas Press.
- Bourdieu, P., & Passeron, J. C. (1990). *Reproduction in education, society and culture* (Vol. 4). Beverly Hills: Sage.
- Charmaz, K. (2000). *Grounded theory: Objectivist and constructivist method*. Thousands Oaks, CA: Sage.
- Hall, S. (2000). Foreward. In D. A. Yon, *Elusive culture: Schooling, race, and indentify in global times* (pp. ix-xii). Albany, NY: State University New York Press.

- Katz, L., & DaSilva Iddings, A. C. (2009). Classroom positionings and children's construction of linguistic and racial identities in English-dominant classrooms. In R. Kubota & A. Lin (Eds.), *Race, culture, and identities in second language education* (pp.138-157). New York: Routledge.
- Lee, S. J. (2006). Additional complexities: Social class, ethnicity, generation, and gender in Asian American student experiences. *Race Ethnicity and Education*, 9(1), 17-28.
- Lee, S. J. (2009). *Unraveling the "model minority" stereotype: Listening to Asian American youth*. New York: Teachers College Press.
- Lei, J. L. (2003). (Un) necessary toughness?: Those "Loud Black Girls" and "Those Quiet Asian Boys.". *Anthropology & Education Quarterly*, 34(2), 158-181.
- Luke, A. & Freebody, P. (1997). The social practices of reading. In S. Muspratt, A. Luke & P. Freebody (eds), *Constructing Critical Literacies*. Creskill, NJ: Hampton Press, pp. 185-225.
- Maxwell, J. A. (2013). *Qualitative research design: An interactive approach* (3 ed.). Thousand Oaks, CA: Sage.
- Michael-Luna, S. (2009). Narratives in the wild: Unpacking critical race theory methodology for early childhood bilingual education. In R. Kubota & A. Lin (Eds.), *Race, culture, and identities in second language education* (pp. 234-251). New York: Routledge.
- Nieto, S. (1992). *Affirming diversity: The sociopolitical context of multicultural education*. White Plains, NY: Longman.

- Reeves, T. J., & Bennett, C. E. (2004). *We the people: Asians in the United States* (2000 Census Special Report, censr-17). Washington, DC: U.S. Census Bureau.
- Rosaldo, R. (1993). *Culture & truth: The remaking of social analysis: With a new introduction*. Boston: Beacon Press.
- Shweder, R. A., Goodnow, J., Hatano, G., LeVine, R. A., Markus, H., & Miller, P. (1998/2006). The cultural psychology of development: One mind, many mentalities. In W. Damon & R. M. Lerner (Eds.), *Handbook of child psychology: Vol. 1 Theoretical models of human development* (6th ed.), (pp. 716-792). New York: John Wiley & Sons.
- Solorzano, D. G., & Yosso, T. J. (2001). Critical race and LatCrit theory and method: Counter-storytelling. *International Journal of Qualitative Studies in Education*, *14*(4), 471-495.
- Suárez-Orozco, C. & Suárez-Orozco, M. M. (2009). *Children of immigration*. Cambridge, MA: Harvard University Press.
- Sun, Y. C. (2005). Listening to the voices of Chinese immigrant girls. In L. D. Soto and B. B. Swadener (eds.), *Power & voice in research with children* (pp. 89-105). New York: Peter Lang.
- Swadener, B., (2005) 'Kenyan street children speak through their art'. In L. D. Soto and B. B. Swadener (eds.), *Power & voice in research with children* (pp. 137-150). New York: Peter Lang.
- van den Hoonaard, W. C. (Ed.) (2008) *The Sage encyclopedia of qualitative research methods* (Vols. 1). Thousand Oaks, CA: Sage.

- Walkerdine, V. (1990). Difference, cognition, and mathematics education. *For the Learning of Mathematics*, 10(3), 51-56.
- Willis, A. I., Montavon, M., Hall, H., Hunter, C., Burke, L., & Herrera, A. (2008). *On critically conscious research: Approaches to language and literacy research*. New York: Teachers College Press.
- Xie, Y., & Goyette, K. A. (2004). *The American People, Census 2000: A demographic portrait of Asian Americans*. New York: Russell Sage, & Washington D.C.: Population Reference Bureau.
- Zhou, M., & Kim, S. S. (2006). Community forces, social capital, and educational Achievement: The case of supplementary education in the Chinese and Korean immigrant communities, *Harvard Educational Review*, 76(1), 1-2.

CHAPTER 3
THE POWER OF GROWING AWARENESS:
A CLASSROOM AS DIALOGIZED SPACE

“Growing awareness is like growing a tree. It will take time for efforts to bear fruit. But if the seed itself is not planted, there will never be a tree!” (Shekar Datta Tri)

There has been growing effort to involve children in the research process to find “better ways to facilitate the hearing of children’s voices in all aspects of the research process” (Moore et al., 2008, p. 80). Rethinking the role of children in research allows researchers to consider children as co-researchers by sharing power and responsibility with them throughout the research process. It enriches our understanding of children’s lived experiences as well as enables us to reveal children’s agency. Continuous commitment for critical and reflective practices to involve children in research practice can result in developing innovative research methodology (Alderson, 1999; Moore et al., 2008; Noble-Carr, 2007).

When children are clearly aware that their thoughts and voices are valued and heard with full attention, their involvements can be maximized. Under this belief, I allowed my young students in Saturday Korean school to take a central role while they were participating in classroom activities, which I hoped would open the possibility for them to consider me as not an authoritative adult/teacher/researcher but instead as a co-constructer/facilitator of a classroom that would be a comfortable lively place to elicit the

children's own perspectives and ideas throughout the journey of one semester when we were together.

In this study, how to support my young Korean and Korean American students in becoming engaged was one of the crucial tasks as I launched a teaching and research project with them. In other words, how to engage their agencies, as members of a dynamic classroom learning community and as co-researchers of the study, and how to support the children in expressing their own experiences and voices related to their ethnic identities, was one of my biggest concerns while conducting teacher-research. I was in search of a research method to induce children's maximal participation and to enhance the quality of discussion. To stimulate students' way of thinking and reflection related to issues of identity as well as to foster vivid descriptions from the children's points of view, I developed the multi-method teaching and research model, called the *Critical Ethnic Narrative Through Arts* (CENTA) approach (For the details of the approach, see Chapter 4 in this dissertation). In the following chapter, I illustrate how I inquired and learned together with my students using this culturally responsive and child-centered approach.

A Story of Danny: "Please don't call me small eyes"

The following is a story of secret drawings by Danny, a six-year-old boy whose mother reported that he spoke good English and got along well with friends in American school. One day in 2012, in my Saturday Korean school class, students did a storytelling activity about their school life, sharing experiences in their classrooms in public school settings.

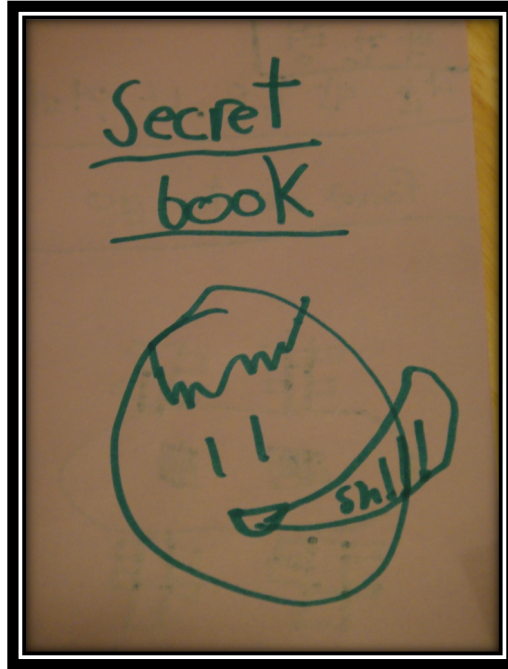


Figure 3.1 Danny's Drawing- Front Page

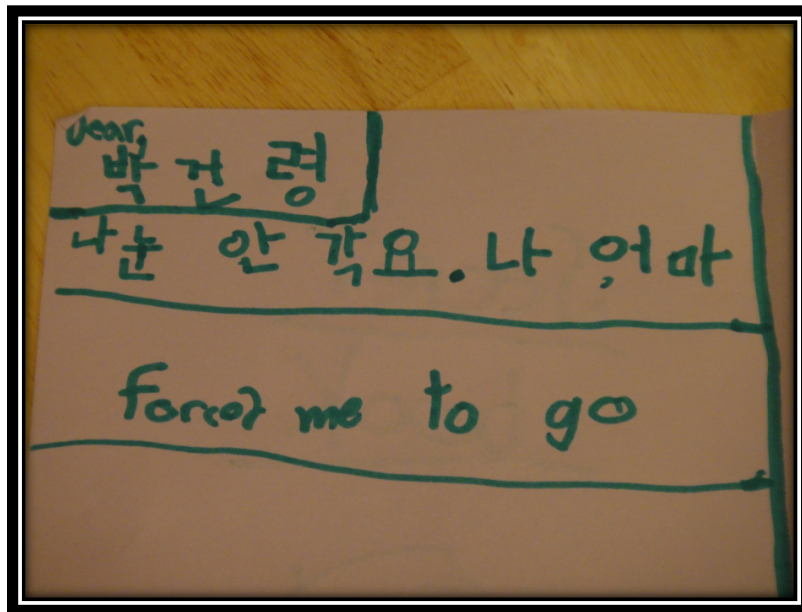


Figure 3.2 Danny's Writing- Back Page

The above figures show Danny's artwork and writing when he was asked to describe school life. As you see in Figure 3.1, Danny drew a boy who says "Shh!!" and titled his drawing "Secret Book." Figure 3.2 is the back of his drawing. You can see some sentences in Korean and English. The writings are not grammatically perfect in either language, but the Korean sentence says, "My eyes are not small." I was surprised and asked him if he would like to share the story about this drawing and writing with the class. He wanted to share the story with me privately because it was a secret, as he wrote. He whispered in my ear that some of his classmates in his American school called him "small eyes" and that he hated it. Then he told me that he wished he could say something out loud to them about how much he hates it, but he could not do anything at that moment. He explained that this artwork expressed what he wanted to say out loud at that moment; "Please don't call me small eyes. I am not. I'm Danny."

I believe that this is an example of how even a 6-year-old boy who experiences prejudice or discrimination is likely to develop awareness of a difference between himself and others. We can clearly see that he is resisting the authoritative discourse of his mainstream classmates' perception of him. Indeed, he is in the process of resisting, struggling, navigating, and bringing forth his own internally persuasive identity by raising his voice in protest.

Danny went on to describe his experience of being made fun of by his American classmates who would pull their eyes sideways with their fingers while calling Danny "small eyes." Surprised, I asked him, "Does anyone know about what has been happening to you in school? Did you tell your parents or teachers?" "No one knows. I have told no one," replied Danny. I asked him why he had not told anyone, and his answer was

concise and surprising: “Grown-ups don’t ask about bad things happening to me like this. You are the first adult that I have told my secret story to.” He said that there were no adults who paid attention to these incidents at school, including his schoolteachers. Not even his parents were asking him if he had any unpleasant experiences in school. He had to endure all of it by himself, waiting in silence for those moments to be over. No one taught him what to do in such situations, and he had no idea what to do for himself. How much do we as adults, parents, and educators listen to the voices of minority children? How well do we understand how hard it may be for children to share the unpleasant or shameful experiences they go through in their worlds where adults have no clue? How much do we grown-ups try to listen to the young children’s stories? In what ways might we be ignoring the inner voices of the children? How are we interpreting the experiences of the children of immigrants at home, in school, in their communities, and in the multiple cultures they encounter? What Danny, who seemed more cheerful than any other children in my class, told me was an “aha” moment that taught me something about the prejudices or assumptions that we as adults might have regarding our young children. I was overwhelmed with a sense of guilt about the superficial judgments we make about our children’s well-being without even asking them questions to understand what they have thought and experienced in their own worlds.

A Classroom as Safe and Comfortable Place

The episode with Danny made me feel an urgent need for creating a space where the second-generation children of ethnic minority parents could talk comfortably about the conflicts and confusions that they might experience in their interactions with different cultures but rarely have revealed to anyone. I also contemplated how important it is for

children to have a grown-up at their side who would pay attention to such stories. Most of all, as a Korean bilingual teacher, I had a passion to develop educational programs designed to help ethnic minority children such as Danny develop a healthy ethnic identity and grow up as active citizens in their ethnic communities and in the United States. As a teacher researcher with young children, I wanted to help children articulate their real thoughts and voices regarding their ethnic/cultural/national identity issues, including what they think of themselves and how they are viewed in the eyes of others.

Such issues as immigration, language, and pop culture are closely related to the identity development of first- and second-generation immigrant children. However, these topics can be very sensitive and difficult for young children to understand. I wanted to offer my students an opportunity to think over such issues and share opinions about them through natural participation and discussion, so I employed a research and teaching approach based on multiple methods called the *Critical Ethnic Narrative Through Arts* (CENTA) approach (Park, 2015, in press). This approach included visual storytelling that combined literature, media, and artistic expression to create a space of social and cultural communication for children to voice their ideas during my classes. In the Saturday Korean School where I worked as a bilingual teacher of Korean and English, I taught three classes (four- to five-year-olds/six- and seven-year-olds/eight- to ten-year-olds).

This chapter describes the journey of teaching and research with young ethnic minority students in the 3rd to 5th grade class for a semester of an hour-long Saturday class from January to May 2013. This class included 6 students from 3rd grade to 5th grade who were all second generation of Korean immigrants who rarely have trans-shuttling experiences between Korea and the U.S., which is different from other true

transnational students. They were all U.S born children and showed limited Korean fluency. As a bilingual teacher, I had the conviction that children should have a free command of language in order to express their opinions and communicate with their peers freely about the issues related to their ethnic identity, so we used both English and Korean in my classes. I gave my students the option to choose their favorite language when answering my questions and participating in the CENTA activities in the classroom. Most of all, I made an effort to form close relationships with them based on mutual trust by sharing my own stories with them. My students and I engaged in classroom activities once a week for 16 weeks, answering the following questions and exploring the following topics:

- What do you think of who you are? Why do you think that way?
- What makes you feel Korean/American/Korean-American?
- Why do you learn Korean? What does it mean to you?
- Your Korean name & English name
- Family in Korea & US
- How does your family live in America?
- Your friends and people you like
- Your experiences in the Korean school and an American school
- Special days in Korean culture
- Influence of K-Pop

Our Journey of One Semester in Spring 2013

I gave my lessons for the semester covering the topics outlined above and marveled at the ways in which my students' reflections about their experiences and their views of themselves deepened and expanded as the weeks unfolded. Drawing and reading and talking about various topics related to their identity as Korean-Americans, the children shared their experiences.

Danny, from the earlier story started my class in the spring of 2012, and I have appreciated the opportunity to observe the development of his emerging sense of ethnic identity for the last two years as a teacher and researcher. I had given lessons to my students every semester, but the spring semester of 2013 was especially meaningful to me since I was able to develop and apply the CENTA approach for my teaching and research with my students for the first time. This chapter describes my journey of teaching and research with young Korean-American students, whose ages ranged from 8 to 10, for a semester of hour-long Saturday classes from January to May, 2013.

Week 1 (1/12/2013): Why do you come to Saturday Korean School?

January 12, 2013. My first meeting with six children in the seven to ten age group began with me saying hello and introducing myself briefly in both Korean and English. This naturally led to my introduction of the language rules in my class. I explained to them that they were allowed to use whichever language, Korean or English, they felt comfortable with or wanted to use, as I had just done. Other classes including the Hangul (Korean alphabet) class, in Saturday Korean School, on the other hand, demanded that the students use only Korean throughout the class.

My first question for my students was why they came to Saturday Korean School. Since it was the first day and first meeting for us, the children were shy and a little bit hesitant to answer me. I allowed time to exchange opinions with their peers freely. Their answers included the following:

- I want to learn Korean because I am Korean.
- I want to communicate better with my grandmother and parents because they are part of me.
- Mom told me to do so. I was born here and am going to live here. I don't understand why I need to learn Hangul and go to a Korean school.
- I was born in America and I will live here forever. I feel like I'm American. I don't know why I need to learn Korean.

Our new semester started with the above responses, a mixture of honest and quite different perspectives of how the children viewed their reasons for participating in the Korean Saturday School classes. Then I asked them who they usually used Korean with and where, drawing a table on the blackboard and filling it out by talking about its elements with them.

Those who answered that they talked to their parents at home in English said, "I live in the States and go to an American School, so it is very difficult for me to speak Korean" or "Nobody speaks Korean outside my home. Only Mom and Dad speak Korean at home. I just speak to them in English." Danny, in particular, showed negative reactions to the Korean language itself, saying "I am an American living in the States. I don't understand why I need to learn the language." He also said, "We are Children of God. We all the same. So it doesn't matter which language we speak."

Those who answered that they used Korean at home would say, “Grandma lives with us, and I have learned Korean from her. She is not good at English. So she likes it when I speak to her in Korean. I want to learn Korean more and make her happy” or “My parents told me to speak Korean at home, so I use only Korean at home.” Their answers suggested that intimacy among the family members or the language rules of the family could be key motivations for Korean-American children to learn Korean.

While other students moved between Korean and English to answer me and join in the lesson freely, Megan remained quiet in her seat throughout the first lesson, carefully observing how the other students responded. She was ten and the oldest one in my class. When I asked her if she had something to say, she replied in English that she did not speak Korean at all and that all she could write in Korean was her own name. She added that she came to a Korean school and felt ashamed that her Korean was the worst in the class and that she spoke only English.

I asked her what other means could be a good medium to communicate ideas when speech seemed uncomfortable, and she said that writings and drawings were better media of communication to her than speech. Listening to her reply, I said:

“Language is a tool for us to share our stories, understand each other better, and know the world we’re living in better. In my class for this semester, you and I are going to take a journey to find answers to the question ‘Who are we?’ and tell a story of our own with our respective ideas and voices throughout the journey we take together. Like an orchestra that performs beautifully through the harmony of many different instruments with different sounds, our class consists of individual students with their own thoughts and voices that are so precious and important. I hope that my stories, your stories, and our

stories will be heard well throughout our journey this semester. This class will offer you a safe and comfortable place where you can speak and share your stories freely in the language that you are best at.”

I once again emphasized that the class was for us all to build together and that any language would be fine as long as we could share our ideas and stories with one another in that language. It could be Korean, English or a mix of the two. It could be drawing, writing, or other non-verbal forms of expression. I explained to them that language took many forms, that there were various languages as tools to share thoughts and minds, and that any means to express our thoughts and minds best, whatever they might be, should be welcomed and respected in the class. I also added that there were as many diverse verbal expressions as our ideas and that my CENTA approach would be used in our lessons in various ways throughout the semester for the expressions of diverse stories.

I wrapped up my first lesson by giving time for my students to freely express themselves on the topic of “Why do you come to Saturday Korean School?” in drawing, writing, or any form of expressive art they chose and then submit the results. See the following Figure 3.3.

Saturday as a child and practiced Korean at home with his parents and siblings, thus becoming a fluent bilingual. As a matter of fact, he admitted in the video, being a fluent bilingual became a strong advantage for him. He explained that he was able to convey various feelings in the lyrics that he wrote in English and Korean since the two languages express emotions differently. He went on to say that he was able to perform as a singer in both South Korea and the States and even globally with no language barrier and become a proud ambassador of K-pop in many more countries around the world because he was bilingual.

Preparing those videos for my lesson, I became excited to imagine how my students would respond since I expected they would find it interesting that a celebrity, who was a Korean-American born and raised in the States just like them, was talking about his identity and language perfectly both in English and Korean.

The children's responses were full of exclamations including, "Wow, he's cool," "He speaks the two languages really perfectly," "How can he be so good at Korean when he was born and raised in the States?", "I can't believe him," and "Hasn't he lived in Korea all along?" Danny, who said he had no idea of why he had to learn Korean last week, listened to the exclamations of the other students and then softly spoke to himself in English, "Wow, he speaks Korean really well. It's cool." Listening to him, I asked the children, "What was the secret behind Brian's perfect command of two languages?" They gave me different answers including "He did not forget about his roots," and "Because of his father's rule. My family has the same rule!" (Answered in Korean).

Then I suggested talking about differences in feelings between words in Korean and English like Brian discussed in the video. The children responded by talking about

their names, which were different in Korean and English, and how they felt differently when called by different names. At that point, Esther asked me whether she could have a piece of paper, saying it was great to express her ideas in drawing and writing last week. I gave them time to think carefully and express their experiences and thoughts in drawing, writing, or other means of expressive art.

Week 3 (1/26/2013): My Korean name VS my English name

In Week 3, my students introduced their drawings and writings about their names from the previous week and shared stories about them with one another. Their works mainly answered three questions: “Who calls their names?”, “Which name is better?” and “Why is it so?”

Each of the six children in my class stood in front of the class and made a presentation of their drawings and writings about their names in detail. They were allowed to choose the language they preferred, whether it was Korean, English or a mix of the two. When some of them found themselves in a situation where the other students were having a difficult time understanding them, needed translation in the middle of a presentation, or could use more explanations, I intervened to support them in expressing themselves.

The children’s responses were much more diverse than I expected. Megan, who did not speak Korean at all, said that she preferred her Korean name Ga-eul over her English name (Figure 3.4).

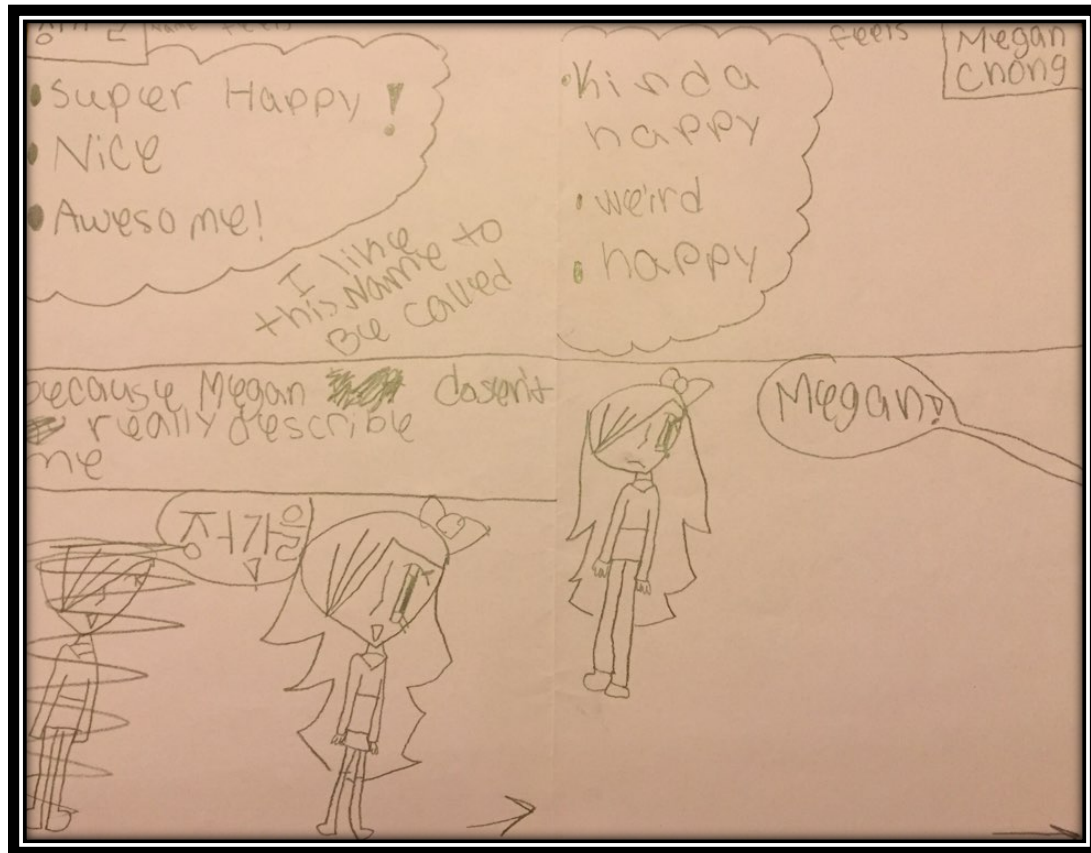


Figure 3.4 Megan's Expressive Artwork

Other students said that they liked their English names better than their Korean names, which were used only at home, since they liked it when more people remembered and called their names. Listening to their various replies, I suddenly wondered, 'How do they see themselves, as Korean, American or Korean-American?' Wrapping up my lesson in Week 3, I decided to talk about the question with my students and share stories with them the following week.

Week 4 (2/2/2013): What's the difference between Korean and American?

My lesson in Week 4 started with me reminding my students of the stories we shared in Week 3. I asked them how they felt about the last lesson, and they said "It was fun," "I thought about the topic for the first time," "Right! It was a first for me, too," and,

“No one asked me a question about my name.” One’s name is a label to show who he or she is and distinguish oneself from others. All my students had both a Korean and English name and had never thought deeply about their names or who used them. Reflecting on the last lesson, they stopped being playful and became serious to join the whole group discussion.

The reply, “No one asked me a question about my name” made me think about a lot of things. Awareness is like a seed. What kind of seed are we adults planting in the hearts of children? How will the seed sprout?

The activities in Week 3 gave the students an opportunity to think more profoundly about differences between Korea and the USA, Korean and English, Korean school and American school, and the Korean culture-rooted home and family and the American culture and society they were currently living in. That was how the awareness seed of “Who am I?” started to sprout in the hearts of my students.

(Add white board picture) I wrote down the word “identity” on the blackboard and asked them if they knew what it meant. Three of them gave me an answer, and I wrote all of them down on the blackboard so that all the students could see. I then said, “Philip just answered that identity was about who you are. Then who are we? Korean? American? Or Korean-American?”

Their answers widely varied from “I am Korean-American” and “I am American” to “Hmm..it’s confusing” and no response at all. I then asked how their friends and teachers from their weekday American schools would see them, and they answered “Korean” or “Asian.” Tom said, “Some people call me Chinese. I hate it.” Then Philip

said, “I hate when people call me Vietnamese.” When I asked “Why?”, they said in unison, “Because we’re Korean!” in loud voices.

Week 6 (2/16/2013) – Week 7 (2/23/2013): Who am I?

In Week 6, my students reviewed the Korean picture books and words that they learned in Week 5 as part of the school-wide extracurricular activities for Lunar New Year’s Day, one of the Korean holidays, and watched a video clip about the Korean celebration of Lunar New Year’s Day featuring foreigners living in South Korea.

The video showed a white woman from Germany and a white man from Canada (the captions in Korean told their nationalities), who were visiting South Korea, engaging in some of traditional Korean games (*yutnori* and *toogu*) and wearing the traditional clothing called *hanbok*. Not being able to read the Korean captions, Danny said in English, “Oh, a couple of Americans made a visit to South Korea,” and I explained to my students that they were German and Canadian, not American. After the video was over, I asked Danny why he thought they were American. Danny and some other students said they considered them as Americans because they spoke English and were white people.

The topics of my class from Week 1 to 3 that started with addressing differences between Korean and English and between Korean names and English names gradually deepened into activities that allowed students to contemplate meanings of Korea and America, Koreans and Americans, and Korean-Americans in Week 6.

Giving my students some time to think carefully, I handed out worksheets to discuss about meanings of and differences among three ways people identify themselves as Koreans, Americans, and Korean-Americans. The children received the three handouts and became quiet, with the boys soon blurting out, “It’s too confusing” and “Must we do

this?” Esther spoke to herself in Korean, “Wow, I have never thought of this” and looked at me, saying, “I think it’s difficult.” I encouraged them by saying, “This worksheet has no correct answers. You can just write down what you feel and think honestly. I am really curious about your honest thoughts. We are going to think it over carefully on our own and then share our stories together. We may have all similar thoughts or different ones from one another. Or we may never have thought of it before as Esther just said. We take some things that are closely related to our life, like who we are, for granted so much that we never think about them. If you do not think about it, who will do it for you? If you do not think, you will never know. I will give you some time so that you can think about who you are and why you think this. I predicted there would be some difficulties with expressing your thoughts orally in words, so I prepared this worksheet you can use to write down your thoughts.” Taking the worksheet, the children became quiet and began to fill it out.

Week 8 (3/2/2013): Continued discussion: Korean vs Korean-American

The following weeks were continued with discussion of issues around ethnic identity. As our conversations were getting intense and deeper, to articulate their opinions in a better way, my students preferred to speak in English, their fluent language. The conversations in the following transcripts were communicated in English.

Keon-Ryeong: If so, what are the differences between just American and Korean-American?

Philip: American could be Black American.

Keon-Ryeong: Okay, you mean African-American?

Philip: Yes.

Tom: Oh, are there Black Koreans?

Danny: Yes, Andrew. [Students were talking about Andrew who is an African American middle schooler who came to Korean school to learn Korean.]

Philip: No. There is no term of Black Korean. He is just learning Korean. He is African American.

Keon-Ryeong: Yes, Andrew is African American. He comes to our Korean school to learn Korean. Okay. I have a question for you. What makes Koreans Korean?

Danny: Born in Korea. Parents are Korean...Umm.. speak Korean.

Keon-Ryeong: Okay. Danny, you said that to be Korean, we need to be born in Korea. If so, people not born in Korea cannot be Korean?

Philip: No. I was born in America. But I am Korean. Because we are a Korean family.

Danny: We are children of God. We are all same.

Tom: If your mom and dad, grandparents are Korean, then you are Korean.

Danny: But... (Paused) Right. You are Korean. We are Korean.

Keon-Ryeong: Danny, you think you are Korean?

Esther: Yes. Danny is Korean.

Tom: His mom and dad are Korean. I know that.

Keon-Ryeong: Danny, how do you think? How do you feel like who you are?

Danny: Yeah. First time I thought I am American. Cause I was born in LA and English is my language. I like to be American. But, now... (Paused) I don't know. I like this class. It makes me think something I've never thought. I feel like I think differently these days. Yeah, you guys are right. I think I am Korean. It comes into family. It's a family thing.

Keon-Ryeong: How do you think, Sunny? [I asked Sunny who was quiet during the discussion]

Sunny: Because our parents come from Korea and we share part of Korean culture, we are Koreans who live in America.

Keon-Ryeong: I see what you all are thinking. Thank you all for sharing. I think we are having a really interesting conversation about what makes you think as a Korean and what makes you feel like an American. Let's keep talking about that.

Week 9 (3/9/2013): A story of "Ching Chong"

When children changed their seats to participate in the next activity, Danny murmured "ching ching" like singing a song. I asked what the song was and then Danny and some other children also giggled. Danny explained that there were some friends who called him that at his American school.

Keon-Ryeong: Well. How do you feel when the friends called you that?

Danny: very...very...(hesitating)

Keon-Ryeong: If you don't want to, you don't need to tell. But also, it is okay to be honest. Remember this is a safe place to share.

Danny: Very unhappy. I feel bad. They call me Ching Chong Wang. Pang Pang.
(Sighing)

Keon-Ryeong: I am sorry to hear that. Yes. It must be an unpleasant experience.
Teasing someone like that is not nice at all.

Philip: Well.. (hesitating) It... It also happened to me.

Keon-Ryeong: Oh, really? In your school classroom? Did you tell your teacher?

Philip: No.

Keon-Ryeong: Why not? (looking around other children in the our class) Has anyone had a similar experience?

Female students: No.

Tom: Yeah, yeah, I had. On the bus.

Keon-Ryeong: Oh, on the school bus?

Tom: Yes.

Keon-Ryeong: What did you do? What did you say when you heard that?

Tom: I said... I don't know... I forgot. (Silence) Actually, I couldn't do anything.
(Sighing)

Keon-Ryeong: Okay. Thanks for sharing. I know it is hard to share. It makes me think a lot of things. What can we do, if we have some friends who keep saying words that you don't like?

Philip: They were so mean. That's not nice. I don't think they are my friends. Friends don't do that.

Keon-Ryeong: (Addressing the assistant teacher) What do you think? What would you suggest to our students if this situation happens again?

Assistant teacher: Talk to your schoolteachers when it happens. They will help you out.

Keon-Ryeong: Right. If someone talks to you in an inappropriate way and that makes you feel bad, unhappy, or embarrassed, you should tell him or her it is not the right thing. But if they still keep doing that, then it is time to ask for some help from schoolteachers or parents.

Philip: I think the teacher saw when they were teasing me. But, I think my teacher did not care about that. She just ignored that.

Keon-Ryeong: Oh, you think she did not care about you even when you talked to her?

Philip: I didn't tell her what happened to me. But I think she just didn't care when some guys were teasing me. I am the only Korean-American in my class. Some guys at my school, they are so mean. I don't like them. They are not my friends.

Keon-Ryeong: Oh.... who do you think of as your friends?

Philip: I like friends in Korean school.

Keon-Ryeong: Why do you like them?

Philip: Because... because they are nice to me. Korean friends don't make fun of me with weird sounds.

Megan: Well... I have nice American friends at my school. They are nice.

Philip: Oh yeah, some American friends are nice to me. I don't mean to say all American friends are mean. Some are fine.

Danny: Right. Some American friends are nice but some.. Ha... they keep calling me Chinese, Ching Chong, even though they know I hate it. They keep teasing me.

Philip: (With a sad facial expression) My first day of school, I tell them I am Korean so don't call me Chinese. I really tell them. But, they just keep calling me Chinese.
(Sighing)

Keon-Ryeong: How so you feel when someone calls you Ching Chong?

Danny: Very, very, angry. I think they are very racist.

Keon-Ryeong: Why do you think so?

Danny: Because I'm Korean.

Keon-Ryeong: I see. What if some people call you Chinese because they just don't know well?

Philip: No. I don't think so. I knew it. I keep on say I am Korean.

Keon-Ryeong: Think about our classroom rule. "Be nice to others." If some people are not nice at all by calling you what you don't like, then you have to say out loud how much you don't like it. Let them know that you do not feel good about that. Even they keep doing that, and then talk about that with your classroom teacher. The teacher will help you out. Believe me. The teacher will listen and do something for you. Also, this story makes me think that there might be some people who might just say "You are Chinese" without thinking carefully because some Korean and Chinese look alike.

Megan: Yeah. Some Asians look alike. Actually, (pausing), my mom, she married another guy. He is Filipino. After that, I have a stepbrother who was born in Kansas, and he is Filipino-American. And I am Korean-American. So, I think my family is umm... Korean- Filipino-American. (When she created and pronounced the term, she stressed each of the 3 words.)

Keon-Ryeong: Wow, thanks for sharing, Megan. It is a great story for us to think about diversity among Asian Americans. (To all students) Have you ever heard about race and ethnicity?

Making mistakes is a way of learning. But, to some extent, ignorance is not bliss. I thought this would be perfect timing for me to teach and for them to learn about how ignorance leads to confusion and confusion leads to misunderstanding. Indeed, it was a

good teachable moment to let the students learn about race and ethnicity. When I asked if they ever heard about those terms, many students were aware of race but not ethnicity. I provided some explanations about how those concepts are different. Then, I reminded my students about the moment when some students called Andrew, who came to Korean school to learn Korean language, a “Black Korean”, and that he was actually African-American. After we remembered this story together, the children began to nod their heads and say, “Yeah, it could be confusing.” “That’s right. Some people just say whatever without thinking,” “But, I still hate when people call me Chinese.” Then I asked, “If there are people who don’t know well about us, Korean-Americans, what would you do?” Immediately, Sunny responded, “We have to teach them who I am by saying out loud ‘I am Korean-American’.”

Week 9- Week 11 (3/9-23/2013) : Reading a Book, *How My Family Lives in America*

Our discussions about differences between “Korean” and “Korean-American” had become increasingly deep over the last few weeks, and the children voiced their opinions more and more actively as they took part in the discussions. As a teacher-researcher, I found it important to provide a high-quality curriculum in order to help the children continue their involvement in deep discussions while keeping them intellectually stimulated and interested in topics related to ethnic identity. Making a lesson plan for each week, I realized that the quality of materials provided in the first stage of the CENTA approach was key in order to induce more participation from the children.

As the class entered the latter part of the semester, I invested a considerable amount of time in selecting books related to the topics that were addressed in our discussions and chose *How My Family Lives in America* (Kulin, 1992), which depicts

how three children of different racial/ethnic backgrounds and their families got to live in the States. See Figure 3.5.

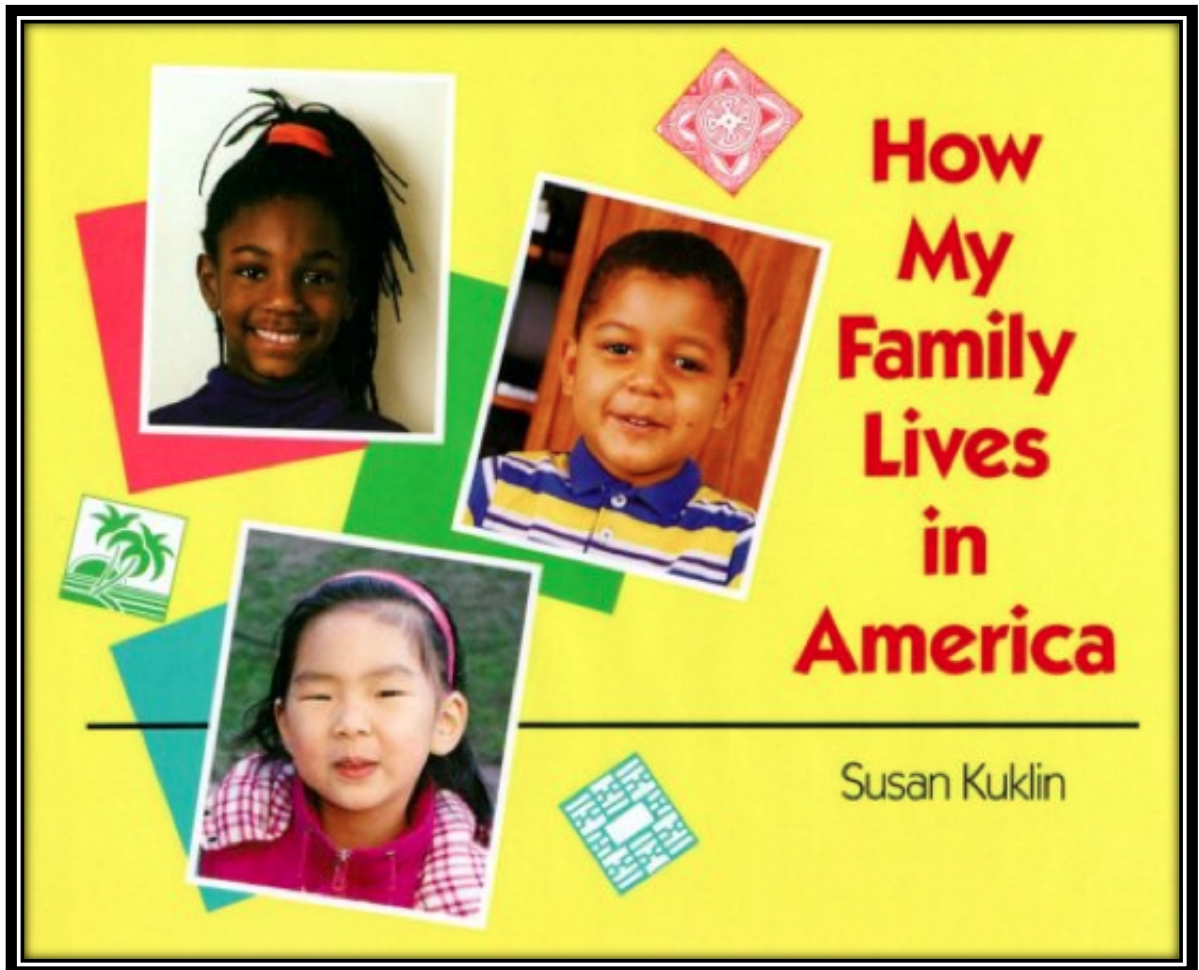


Figure 3.5 A Picture Book of How My Family Lives in America (Kuklin, 1992)

The book introduces the unique and distinct cultural customs of their families and tells how they maintain their own unique identity in the United States. I introduced the book in Week 9, and the children showed a lot of interest in it. My original lesson plan was to have the children read the book for one week and give them a brief introduction to it, but they took a great deal of interest in the three children and the stories of their families in the book and said that they wanted to look at their stories closely and figure out how stories of three families in the book were different from each other. When I first started

my class, the children were rather passive, following my instructions and participating in my lessons as I prepared them. As time went by, however, they gradually became the subjects of discussions, expressed what they wanted to know and share, and took the initiative in leading the lesson direction actively. We divided the book into three parts and looked them over closely over three weeks, reading the details in them carefully as a whole group.

In Weeks 9-11 when they read the book carefully and talked about it, the children told their own stories and those of their families one after another, compared their experiences with one another, and shared them together. Changes to their awareness were happening little by little inside them. They initially expressed negative feelings about their bi-cultural identity, saying that no one asked them about their relationships with friends in school and their experiences with discrimination or listened to them when they talked about those things. Now they wanted to tell the world about their Korean-American ethnic identity. They were changing that way.

Like a seed, awareness seemed to be planted in their minds, sprouting, growing, and bearing fruit like a tree. The children wanted to tell the world their stories about being Korean-American, about their roots, and about themselves. They even told me that they wished to make a book about their roots and culture by themselves and distribute it to their school friends and teachers who were not familiar with Koreans. They were very excited about the book project they proposed. I suggested they should make a decision on the content of the book through a discussion among themselves. They put forth various ideas in a free discussion and suggested the following topics: food, culture, clothes, language, family, name/meaning, traditional game, holidays, Korean supermarket.

Week 11- Week 12 (3/23-30/2013): K-Pop and “Gangnam Style”

When our class of Week 11 was almost over, we heard some younger children from another class singing “Gangnam Style”, which is a K-Pop song by South Korean musician Psy. On December 2012, the "Gangnam Style" music video became the first video to reach one million views, and around the end of 2012, the song had gained popularity with its signature dance moves as top-ranked in the music charts of more than 30 countries. When the song was heard in our class, Danny and Tom began to sing the song and mimic the dance. I asked the whole class if they knew this song. Everyone was excited to talk about how this song was popular nationwide in the US and how many students in their American schools also talked about and sang the song while imitating the funny dance shown in its music video. Sunny mentioned that the singer is Korean. It was my pleasure to see my students’ delight and excitement in our class. It led me to take the lesson plan I had prepared for the following week in a slightly different direction.

The class for Week 12 started with a video clip of Psy’s interview and music performance at the New Year’s Eve countdown event in Times Square, New York, on December 31, 2012. While watching the video all together, the students were thrilled. After the video was over, I asked my students how they felt when they saw the K-Pop singer’s successful performance. The following are responses of the students:

Esther: Before Psy got popular, people don’t know much about Korean and K-Pop. But now, it’s hot.

Megan: Some girls in my American school come to me and asked if Psy is Korean like me.

Philip: So many Americans know this song. This song is everywhere. On TV, on the radio. It's amazing to hear Korean everywhere in America!! (He stressed

“America” when he said this sentence.)

Danny: I can tell K-Pop is the most popular these days. It helps people to know about Korea.

My students agreed that they were very proud that the music was heard everywhere in media and even on the street in the US. Even Danny, who kept saying he considered himself an American, on that day expressed how much he was pleased with the popularity of K-Pop, which enhances non-Korean people’s understanding and appreciation of Korea and Korean culture.

At the end of Week 12, I asked what would be good to be included in our Book Project of “I am Korean-American”. The children brainstormed sub-topics for the book and decided that each child would take two topics, which could be overlapped with those of other classmates. While the children lead the discussion, I wrote down the topics and students who were taking charge of each one to enable them to grasp the big picture of our project flow. Esther mentioned that she was eager to present Korean culture to people who do not know much about it. Sunny also expressed that she wanted to do her best to create the book with great quality to share with her friends who are not Korean-American. Danny was nodding his head and suggested doing some research about the topics that each one took charge of during the school break scheduled for the following week. All students agreed to Danny’s suggestion and decided to share their process review when

they come back to school 2 weeks later. Since the seed of awareness was planted in the children's hearts, it had burgeoned and grown day by day into a tree.

Week 13 (4/6/2013): No Class

Week 14-Week 15 (4/13-20/2013): Book Project of "I am Korean-American!"

As they came back to school after break, the students shared what they had done for the book project. They shared their ideas and research work as well as drafts of their writings and drawings for the book creation. The last weeks 14 and 15 were used for completion of the Book Project of "I am Korean-American!"

Week 16 (4/27/2013): Completion of the Book Project

Week 16 was our official last class for the semester. All students brought their writing and drawings to be included in the final version of our book. I allowed all students time to introduce their own work and what they had learned through our book project and the semester that we had been together. The students talked about their growing awareness of themselves as Korean-Americans and the increased confidence they had in their ethnic identity.

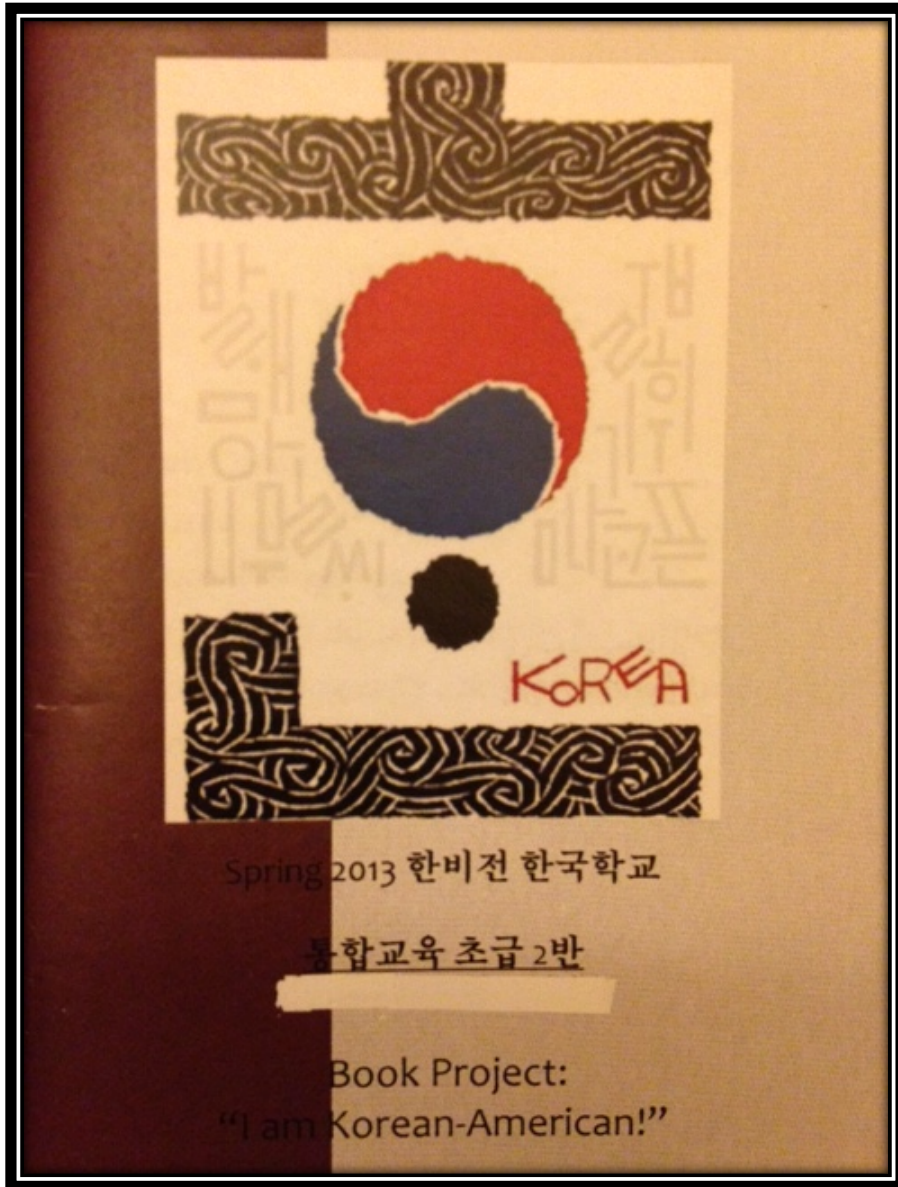


Figure 3.6 Cover Page of the Book Project, "I am Korean-American!"

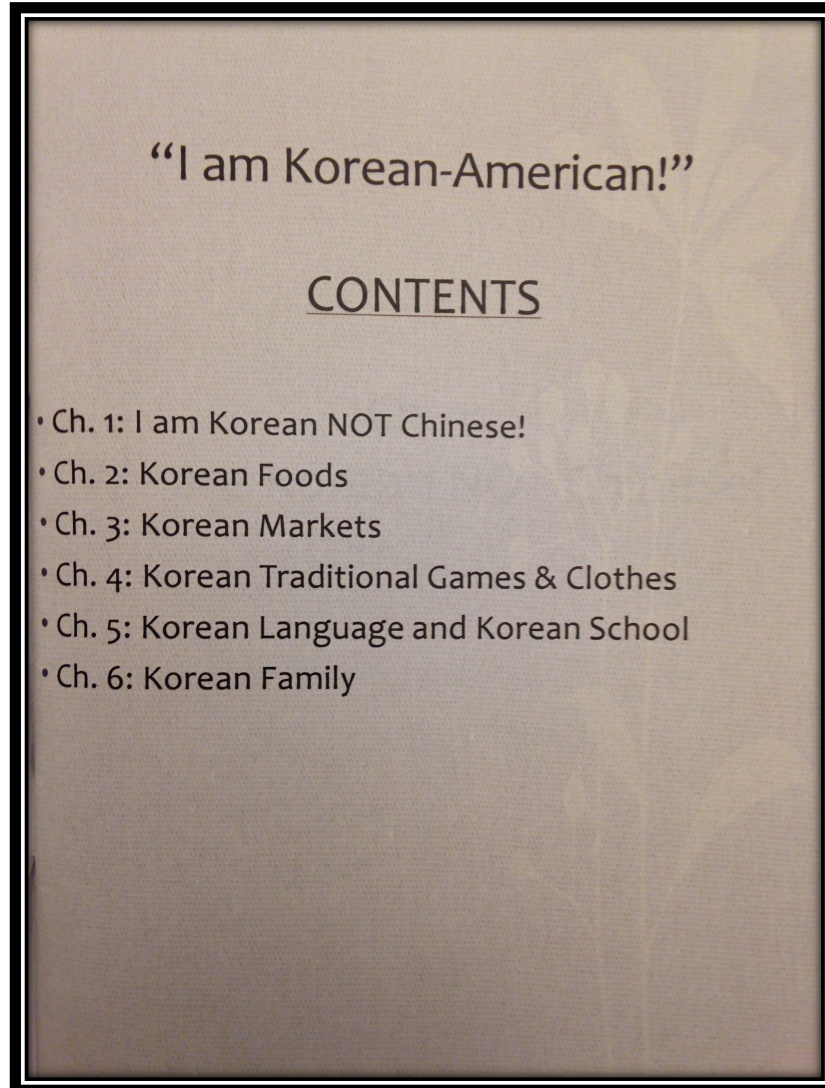


Figure 3.7 Contents of the Book Project, “I am Korean-American!”

Week 17 (5/4/2013): Commencement

As the semester came to an end, I hoped to share and show what my students /research participants had made and how they had grown with not only other teachers, but also parents and community/church members. During the last teacher meeting, I suggested having a commencement ceremony with a small exhibition in the school hallway to share what we made.

Reciprocity is an important part of establishing an ethical and empowering relationship between researcher and participants. In other words, it is giving something back to participants and providing compensation for their time. In my research context, what could I offer to my child participants? We have a desire to get information from child participants, but without giving something back to the child, it reflects an underlying sense of the adult researcher's privilege (Freeman & Mathison, 2009). Therefore, I decided to let the children know their participation was meaningful and empowering and that they contributed to enhancing our understanding of Korean-American children's lives and thoughts. As a teacher-researcher I have a belief that by participating in the research process, children can work for change that affects their lives. Given this perspective, I promoted each child participant to co-researcher and co-creator of the classroom environment while acknowledging the children's ownership. From my experience, research, teaching, and learning are all social processes and all participants are important in this process. Every voice matters.

In a broader sense, reciprocity can also mean giving something back to the community to which the researcher and participants belong. The following Figure 3.8 shows the commencement with a small exhibition to share our one-semester journey of self-discovery with each child, family member, and community member.

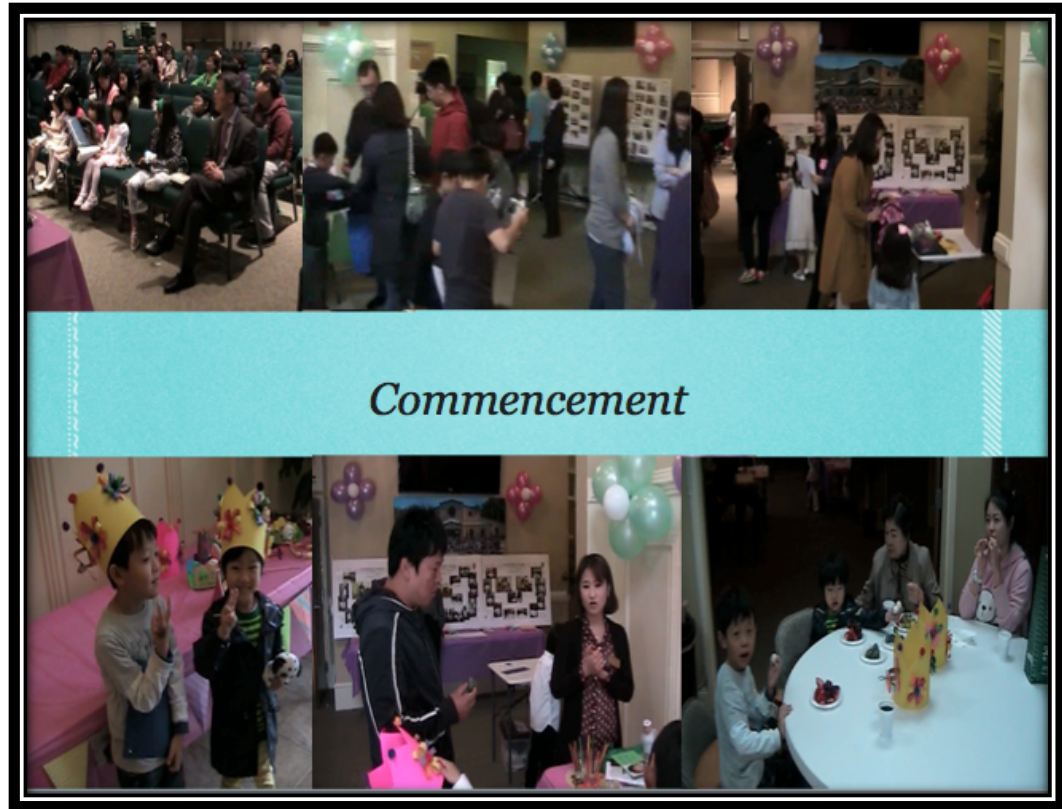


Figure 3.8 Commencement

Discussions and Closing Thoughts

The Classroom as Polyphony: A Place for Setting Ourselves Free

At our Saturday Korean School, the lunch hour started at 12:45 after all classes were over. The parents of the 6 participating students took turns delivering food into our classroom and serving it. Each week, children were happy to talk about whose parents would prepare the lunch for the week and became full of vitality at the lunch table. The lunch hour offers them an extended chance to talk about any topic freely with no limitations, including what we learned in Korean school that day, American school episodes during the weekdays, their teachers and friends, TV shows they watched, and their family stories. At my first lunch hour with my six students, I asked them if I could

join them at the table and promised them no videotaping and just notes later since we all could be the freest during the lunchtime. One Saturday near the end of our semester, I was sitting at the table as usual, enjoying the same lunch and talking with them, when Philip said to me, “I can be totally honest with you, can’t I? You are different from the other teachers here. They are authoritative and demand on only one language. They force us to use only Korean here. I hate it so much. I hardly speak at all in Miss Ahn’s class. I speak neither English nor Korean. Miss Ahn gets annoyed and yells when we do something wrong. I go to this school because I am not good at Korean and want to learn the language, but they instruct me to do things I am not good at. So I can’t say all the things I want to say. But you allow me to say anything on my mind in your class. When talking about my family and Korean culture, I speak better by moving between English and Korean. I would like to talk about some things in English better. You allow us to speak in those ways, and it sets me free. I like your class a lot.” Following him, Esther said to me, “I love it when you listen to us carefully. I feel that everyone’s thoughts are respected in this class. I feel like we are one. I mean one whole group. You sometimes ask us about things no one has asked us before and encourage us to do more thinking. So I love your class.” When I hear such confessions from my students, I feel extremely rewarded as a teacher. Their stories make me think once again about the enormous importance of providing them with a space for communication where they can voice their opinions freely and openly.

According to Bakhtin (1981, 1984b, 1986), the world of dialogism is a place of multiple voices and consciousnesses with individual values, equal rights, and respective unique worlds of their own. Our individual experiences, thoughts and voices are

combined with the contemporary events that we experience together. Through his study of Dostoevsky's novels, Bakhtin (1984b) introduced the concept of polyphony (a musical term meaning harmony of many different sounds) to explain that a literary work presented a polyphonic combination of the author's voice and the main characters' voices. A polyphonic novel exists within dialogue, which is "permeating all human speech and all relationships and manifestations of human life—in general, everything that has meaning and significance" (p. 40). Bakhtin suggested that for Dostoevsky, "consciousness never gravitates toward itself but is always found in intense relationship with another consciousness" (p. 32). Throughout my teaching and research, I have tried to open up my classroom as a polyphonic space where my and the children's interdependent consciousnesses can be supported and freely interact. Now that I have written about my students' and my experiences together in the classroom, I want to revisit that vision and consider how the children helped me to better understand the potentials and pitfalls of conceptualizing classrooms as polyphonic spaces.

While an epic poem uses a unitary language to reproduce the world of heroes and absolute values, Bakhtin's polyphonic view of Dostoevsky's novels addresses the realities of various individuals living at the same time. It is the stories of ourselves, our families, and our neighbors living today rather than the heroes of the past that are at the center of his polyphonic view of the world. Bakhtin asserted that it was the dialogue that formed the fundamental content of "polyphony." This reminds me of Danny's self-awareness in seeking an answer to the question of who he is in terms of his ethnic identity, which was not a fixed or stable reality. Throughout the semester, he went through a process of transformation in the classroom with his classmates, who perceived

him and where he perceived himself as American, a child of God, and Korean-American. His own self-concept developed through this ongoing polyphonous dialogue.

In the carnival view of the Bakhtin's (1965/1984a) theory, every individual is a participant in the carnival while overturning the absoluteness of unitary or authoritative values established by the ruling class. During a carnival, all the things that are usually prohibited and tabooed are allowed and actively expressed. The spirits penetrating through carnivals include the joy of subversion, participation, and all becoming one out of the daily norm and order. For Bakhtin, a carnival represented the culture of the people outside the ruling culture. Escaping from the exclusive and strict class order of the feudal system in the Middle Ages, people got to act as if they became new, different people, and they experienced the state of liberation in the process. Bakhtin (1981, 1984b, 1986) focused on the new language and behavior and the popular world-view that would emerge in such a situation, taking notice of new possibilities created by those changes. It was his fundamental criticism of the contradictions of modern society and ideal vision of alternatives for a new future community. I, of course, acknowledge that some critics regard his carnival spirit as a feast granted within the system rather than a revolutionary one that challenges the system. If we approach the polyphony of spirit and conversational worldview connoted in his carnival as a matter of how to apply it to our classroom and education and inquire about it rather than simply reproduce it, we will be able to engage in more productive discussions. His ideology focuses on examining living people's experiences and reality itself.

The Notion of Addressivity & Mutual Growing in a Classroom

According to Bakhtin (1993), an individual's acts and utterances are based on his or her discernment of others and expectations of others' responses. Dialogical utterance is always in intense relationship with the words of others, which are being addressed to a listener and anticipating a response. For Bakhtin (1986), consciousness is a product of responsive interactions and it cannot exist in isolation. Bakhtin identified this aspect of human nature as addressivity and described in his book *Speech Genres & Other Late Essays* as follows:

The utterance of the person to whom I am responding is already at hand, but his response is still forthcoming. When constructing my utterance, I try actively to determine this response. Moreover, I try to act in accordance with the response I anticipate, so this anticipated response, in turn, exerts an active influence on my utterance. (p. 95)

Given this perspective, addressivity is deeply related to mutual understanding among people while influencing each other. Furthermore, he presented the concept of otherness, together with "our own-ness" to shed light on the importance of dialogic interchange: "This is why the unique speech experience of each individual is shaped and developed in continuous and constant interaction with others' individual utterances. ... Our speech is filled with others' words, varying degrees of otherness or varying degrees of 'our-own-ness'" (p. 89). This Bakhtinian perspective supports the claim that during our semester-long journey of ethnic identity exploration, the young children modified their utterances and actions while receiving or anticipating others' responses in the specific socio-cultural contexts where they lived. As we see in the vignettes in Chapter 3, the expressions Danny

used to identify himself transformed through interactions with his classmates: He began by identifying himself as an American but later began to use other words such as “children of God,” “Korean,” and “Korean-American.” Bakhtin (1981) said, "The word lives, as it were, on the boundary between its own context and another, alien, context" (p. 284). In the process of interchange, the otherness could be transformed into “our-own-ness” or left somewhere in between. People’s utterances are actively altered in dialogic relations between two counterparts. Thus, young children’s identity development is not a static condition of being but rather a process of becoming through the mutual interchange with others.

I hope that my classroom is a place for the “simultaneous coexistence” (1984b, p. 29) between “our-own-ness” and otherness where is filled with diverse stories reflecting our process of becoming at this moment as we live side by side. I want our space of the classroom to be reinterpreted as a place where children as the masters tell their stories in their own voices, where any stories are welcomed, and where the process itself is respected rather than a place where stories defined and transmitted by an authoritative language are told. In my class, the children told their own stories about ethnic identity (e.g., witnessing a friend making fun of Asian people by pulling the eyes sideways, being called ching chong and made fun of on the school bus, and having a mixed ethnic background after the parent’s remarriage) that they had told no one anywhere. The Korean singing sensation Psy put his song on the Billboard Chart and performed at the New Year’s Eve countdown event in Times Square, New York. Watching him performing in the video, the children all cheered and shouted out that they were proud to be Korean-American. They also danced funny dances and sang naughtily to his song,

expressing the joy and pride with their bodies. One of the children, who initially did not acknowledge his Korean identity after years of repeated discrimination, started to introduce K-pop that he could hear here and there and perceived himself as Korean after a semester of working in our classroom.

A place where stories about things that are not welcomed in our daily life are told and listened to, along with silly dance moves depicting grotesque forms; a place where praise coexists with curses without constraints, resembling Bakhtin's carnival, explicit, cynical, and sometimes grotesque; a place where lighting does not distinguish the actors from the audience since they are all one; a place where multiple languages and cultures coexist; a classroom where no one is alienated and all voices are given respect: such a place is the polyphonia I have dreamed of.

Implications

Who am I? What do I think of myself? How do I look in the eyes of others? These questions involve issues in which many different elements are intricately connected, including cultural, social, individual, and family influences. They can be difficult topics even for grown-ups. As the world increasingly becomes a global community, Korean-American children visit Korea and travel across America during vacations and are thus exposed to the two cultures. Many researchers are interested in how those global experiences affect children's identity and their self-awareness.

The number of research studies on children has been on the rise, but we need to consider how to demonstrate children's views of and perspectives on their experiences rather than adult researchers' perspectives. Sticking into the traditional belief in adult superiority, which implies that adults can articulate for children better than the children

can for themselves, is to largely overlook and disregard what children want to say about their own lives in their social world.

The present study shows the value of developing creative and varied teaching and research methods to enhance children's optimal participation and allow them to think for themselves and share their stories through natural participation and discussion. This study will hopefully contribute to a more accurate perception and understanding of second-generation Korean-American children by revealing their experiences and stories through their voices, which we adults may not have listened to carefully enough up to now.

During the journey with the students, as a teacher-researcher, I realized that the importance of development of transforming pedagogies and research methods to work with diverse ethnic minority children, which are responsive, attentive, and flexible to listen young ethnic minority children's voices. In the current field of education, there is a need for a pedagogy of flow (Pennycook, 2005), which incorporates students' transcultural experiences into school curriculum but also values and opens spaces for acknowledging students' own desires, struggles, and negotiations related to their emerging ethnic identity, so as to allow students to engage with multiple ways of revealing themselves with multilayered modes. We can no longer understand our students in a bounded time and space of a classroom. Rather they need to be understood in broad contexts of transcultural practices where they are engaged.

Moreover, I hope this study will inspire the entire community, including many parents, educators, and other adults to think about what they can do to help the children in their lives develop a sound identity as they grow into healthy citizens of American society with their roots in Korean, or other ethnic, racial and linguistic heritages. When

parents' and educators' concerns and interests are put together, it may lead to better suggestions for the field of education, curriculum development and policy research.

References

- Alderson, P. (1999). Children as researchers. In J. Allison (Ed.), *Research with children: Perspectives and practices* (pp. 241-254). London, UK: Falmer
- Bakhtin, M. M. (1965/1984a). *Rabelais and his world*, (H. Iswolsky, Trans.).
Bloomington, IN: Indiana University Press.
- Bakhtin, M. M. (1981). *The Dialogic Imagination by M.M. Bakhtin: Four Essays*. (C. Emerson & M. Holquist, Trans.). Austin, TX: University of Texas Press.
- Bakhtin, M. M. (1984b). *Problems of Dostoevsky's Poetics*. (C. Emerson & M. Holquist, Trans.). Minneapolis: University of Minnesota Press.
- Bakhtin, M. M. (1986). *Speech genres & other late essays*. (V. W. McGee, Trans.).
Austin, TX: University of Texas Press.
- Bakhtin, M. M. (1993). *Toward a philosophy of the act*. M. Holquist & V. Liapunov, (Ed.). (V. Liapunov, Trans.). Austin, TX: University of Texas Press.
- Freeman, M., & Mathison, S. (2009). *Researching children's experiences*. New York and London: The Guilford Press.
- Holquist, M. (2002). *Dialogism: Bakhtin and his world*. Psychology Press.
- Moore, T., McArthur, M., & Noble-Carr, D. (2008). Little voices and big ideas: Lessons learned from children about research. *International Journal of Qualitative Methods*, 7(2), 77-91.
- Pennycook, A. (2005). Teaching with the flow: Fixity and fluidity in education. *Asia Pacific Journal of Education*, 25(1), 29-43.

CHAPTER 4

“LOOK AT MY DRAWING. IT’S ALL ME!”:

RE-IMAGINING YOUNG ETHNIC MINORITY CHILDREN’S VISUAL STORYTELLING THROUGH AN ARTS-INTERGRADED MULTI-METHOD MODEL FOR TEACHING AND RESEARCH

“The child has a hundred languages (and a hundred hundred hundred more) but they steal ninety-nine. The school and the culture separate the head from the body. ... They tell the child: that work and play, reality and fantasy, science and imagination, sky and earth, reason and dream are things that do not belong together. And thus they tell the child that the hundred is not there. The child says: No way. The hundred is there.”

-Loris Malaguzzi (Founder of the Reggio Emilia Approach)

As Loris Malaguzzi (1987), founder of the Reggio Emilia approach, said to us in his poem “The hundred languages of children,” we must embrace the notion of a hundred ways of listening and a hundred worlds to dream of in children’s drawings. By giving a young child a voice to talk about his or her drawing, we can enter a whole new world which we can only experience if we are ready to see it through a child’s eyes. Re-imagining and listening to children’s narratives about their drawings and engaging in dialogue with them can be a process of discovering deep and new meanings in young children’s everyday lives. The young visual storytellers in my classroom in a Saturday

Korean language school were generous in opening a secret door for me to step into their inner worlds.

With this chapter, my goal is to provide a space for re-imagining young ethnic minority children's visual storytelling (e.g., talks/narratives about drawings) as socio-cultural meaning making practices by identifying young children's drawings and talk as one of a hundred languages that could be a useful tool for examining children's emic perspectives on their immigrant status and social interactions within U.S. and global contexts, including children's early childhood learning. In particular, this chapter introduces a curriculum as well as a research approach called the *Critical Ethnic Narrative Through Arts (CENTA)*, which I designed as an arts-integrated multi-method model to help young ethnic minority children and their teachers to see beyond and beneath ethnicity issues related to immigration, socio-cultural identity, and language. Along with the portraits of two Korean immigrant children (a 4-year old boy and a 6-year old girl), I explore the case of young Korean-American immigrant children's visual storytelling. I examine their drawings and talk/narratives to illustrate how a variety of Korean-American children's experiences, embedded in a bilingual Korean-English classroom context, have been captured and revealed through the CENTA approach.

Young Children Speak through Their Drawings

Thompson and Bales (1991) highlighted the importance of understanding children's talk during a drawing activity and more recent studies also described how children's meaning-making processes through visual and verbal modes of expression can expand their literacy abilities and expose children's voices and perspectives from the beginning to the end of the activity (Coates & Coates, 2006; Hopperstad, 2008, 2010;

Soundy, 2012; Tay-Lim & Lim, 2013). Coates and Coates (2006) emphasized the significance of accompanying talk during children's drawing by stating that drawing alone cannot reveal "the thinking, talking, social interaction and mark-making sequences that formed a fundamental part of the process" (p. 222). Similarly, White et al. (2010) also highlighted the importance of using children's drawing and talk as a visual method in children-centered research to understand children's social worlds.

Recent literature has focused on children's simultaneous utterances as an essential element in children's drawing, which works as a powerful medium to empower children not only to tell about the content of their work and process of thinking (Coates and Coates, 2006; Eisner, 2002; Hopperstad, 2008; Soundy, 2012), but also to reveal their feelings about the subject of a drawing in the way they depict it (Eisner, 2002). Likewise, Curenton (2006) has argued that "telling stories helps children frame their thoughts, emotions, and social cultural identity" (p. 78). Dyson and Genishi (1994) pointed out that "children, like adults, use narrative to shape and reshape their lives, imagining what could have or should have happened, as well as what did happen" (p. 2). Close observation of children's drawing, including their talk and narrative, enables us to understand "how children become interested in a topic and motivated to produce their inner ideas and thoughts" (Soundy, 2012, p.51). In addition, children's drawing empowers the competence of language minority children in mainstream classrooms by facilitating non-verbal language (White et al., 2010). Sun (2005) pointed out that artwork could serve as a means of communication between teachers and new immigrant students for whom the English language is still a significant barrier.

About this Study

My research started from the question, “How are young ethnic minority children’s experiences related to socio-cultural identities (e.g., immigrant status, ethnic/cultural identities, language, or social interactions in and out of U.S. school cultures) revealed in their drawings and talk?” To investigate this research question, the Critical Ethnic Narrative Through Arts (CENTA) approach was created as an arts-integrated and a multi-method model for teaching and research with young ethnic minority children in a richly textured bilingual Korean/English classroom.

This ethnographic teacher research and arts-based curriculum study comes out of a tradition of viewing childhood as an ongoing process of participating in communities, rather than primarily as a time of preparation for adult life. In my classrooms in the weekend Korean language school, as a bilingual teacher, I tried to create a “community of learners” (Brown, 1994) and a space where children and educators could participate in ongoing and mutually constituted learning as “a community process of transformation of participation in sociocultural activities” (Rogoff et al., 1996, p. 388) by collaborating to transform “their understanding, roles, and responsibilities as they participate[d]” while engaging in the CENTA approach. The children and I used both English and Korean, as well as a variety of expressive arts including drawing, to communicate. In my research context, it was important to create a space to give multimodal voice to ethnic minority children including immigrants and trans-nationals, where they could reconstruct and/or resist embedded social mirrors related to ethnic/cultural identity, immigration, and language that enables “negotiated dialogue opened possibilities for multiple forms of depicting children’s views” (Kirova & Emme, 2008, p.52). As a bilingual educator and

researcher, I encouraged children to communicate in their preferred language: Korean and/or English, so that they would be able to respond and interact freely without any inhibitions linked to their second language abilities in either Korean or English.

This research provides a thick description of a journey in my three bilingual classroom communities during one semester at a Saturday Korean School in the southeastern U.S. It illustrates how I as a teacher, and groups of 4 to 10- year-old young Korean-American children, have worked to figure out those children's experiences and perspectives, which are revealed while participating in the CENTA approach. Particularly, in this chapter, I will give details of the CENTA approach and offer part of my students' visual storytelling as vignettes to exemplify how the CENTA approach worked as a space not only to give the children voices to talk about their experiences but also to discover deep and new meanings in those young children's experiences for us.

Young Korean-American Students in a Saturday Korean School

In a Saturday Korean school, my students are a mixture of U.S. born children and immigrant children from Korea and those children are growing up in a large Korean community in Georgia while attending American public preschools or elementary schools on weekdays and Korean schools on the weekends. Some students are experiencing transnational shuttling during summer or winter breaks; that is, moving back and forth between Korea and the U.S. It means that they grow up with hybrid ethnic/cultural identities, which represent a distinct position on the spectrum of current immigration trends. It is important to understand how young ethnic minority students, including immigrants and/or trans-nationals, balance their educational experiences in two or multiple cultural worlds as well as how those children understand, struggle with, resist, or

negotiate multiple positions and experiences in their immigrant and/or transnational contexts, which influence their emerging socio-cultural identities.

Developing the “Critical Ethnic Narrative Through Arts” (CENTA) Approach

This chapter draws attention to the *Critical Ethnic Narrative Through Art* (CENTA) approach, which is designed as an arts-integrated multi-method model that includes participatory tools of expressive arts such as drawing and narratives as well as traditional tools of observation and interviews/conferencing. In order to stimulate and give a structure to a multi-vocal visual conversation within the group of children in my classes, expressive arts are used as an effective “vehicle for [communicating] and negotiating issues of power and voice in work with” (Swadener, 2005, p.138) young ethnic minority students, rather than asking direct questions to the young children. Through the CENTA approach in my one hour of class time every Saturday, I introduced students to three activities: a) collective discussion about selected children’s picture books or media dealing with ethnicity, immigration, language, in- and out-of-school experiences, Korean pop culture, and U.S. pop culture; b) expressive arts such as drawing, collage, poetry, and narratives that allow each child to represent their experiences or reflections related to the books or media; and c) sharing narratives through a storytelling activity about the arts that each child creates (See the following Figure 4.1). Diverse themes to discuss and draw were provided during the CENTA approach over one semester period focusing on self (e.g., self-portrait, preferred name, my future dream) as well as “others” (e.g., important people, activities, places, or favorite TV shows), which represents young children’s experiences in two or multiple cultural worlds.

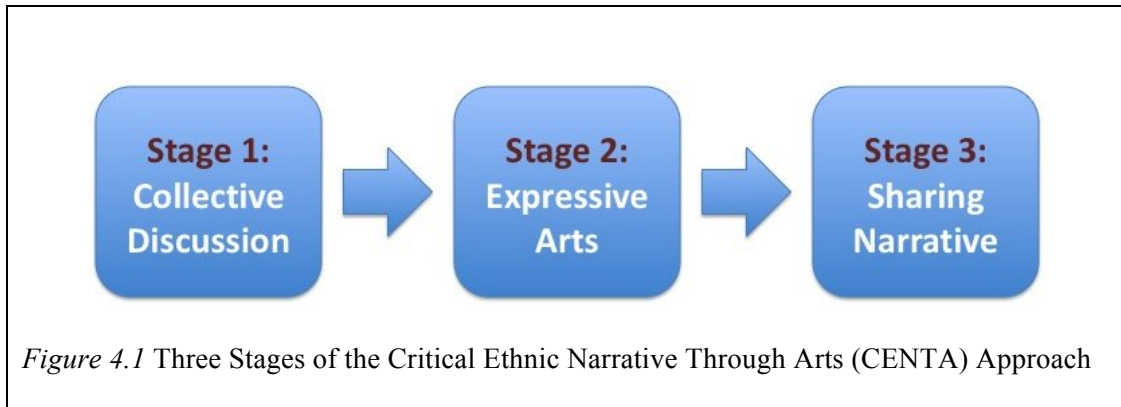


Table 4.1 gives a comprehensive explanation of the research methods integrated with the CENTA approach.

Table 4.1 Research methods integrated with the “CENTA” approach

Site	Method	Comments
Saturday Korean School	Observation	Retroactive teacher’s notes regarding narrative accounts between children during overall class time in my classroom
	Collective discussion	Audio and video recording of critical narrative accounts related to the selected picture books or media between participants and teacher-researcher
	Expressive arts work	Photo copies of children’s non-verbal expressions of their experiences and critical reflections
	Sharing narratives	Audio and video recording of children’s verbal interpretations of their own drawings in a group
	Informal conference with a child	Audio and video recording of informal talk with a child to clarify and get more details about his or her expressive arts

After each class, I, as a teacher-researcher, wrote field notes (i.e., teacher notes) that included my observations and reflections on the class. The whole class time,

including the three-stage activities in the CENTA approach, were audio- and video-taped. The recordings covered children's narratives and social interactions in the classroom community; it also captured the individual children's narratives produced before, during, and after their drawings. The CENTA approach includes an art activity, which represents children's experiences in two cultural worlds. I took pictures of the children's art works and kept a copy of the photograph to analyze as part of my research study. In some cases, I conducted an informal individual conference with a child if I needed more details about his or her art works and narratives. The informal conferences lasted about 5-10 minutes during class break times and were audio- and videotaped. For example, the questions that I asked were as follows:

- This is a great drawing. I would like to hear more about the story of this drawing. Would you please share with me?
- Would you tell me why you drew this? (When I ask this question, I will be pointing to a specific thing/person that I want to know more about.)
- Who/what is it?
- How does this thing/person feel in this drawing?

Re-imagining Children's Visual Storytelling Through the CENTA Approach

For the first week of the implementation of the CENTA approach in my classroom, a picture book of *Sumi's first day of school ever* (Pak, 2003; See Figure 4.2) was chosen for read-aloud and the collective discussion with my students.

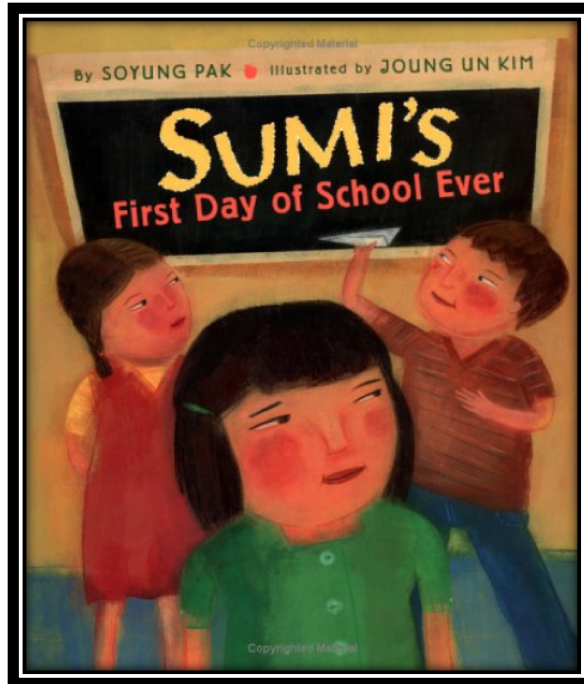


Figure 4.2 A Picture Book of Sumi's first day of school ever (Pak, 2003)

Since the picture book illustrates a recent immigrant girl's first school day in the U.S., I hoped it would stimulate my students' talking and drawing about how they make sense of their lives in-and out-of-school. The picture book depicts how a first day of school could be scary and lonely for a child who cannot speak English well. This book showed how thoughtful help and consideration from a schoolteacher and friends can help an immigrant child to feel that a school might not be a lonely place after all but a happy and joyful place. After a read-aloud reading time with the selected picture book as the first stage of the CENTA approach, the children had time to reflect on their own experiences in-and out-of-school as a whole group activity and then to draw pictures of those experiences individually, which is the second stage of the CENTA approach as we see in Figure 4.1. Finally, as the third stage of the CENTA approach, individual students shared narratives about their drawings with classmates. These sequenced classroom activities were designed to encourage my students to be engaged in self-interpretation and self-

understanding through their own drawings and narrative and to search for the meaning of being a Korean-American in two cultural borderlands. In the next section, I share vignettes of two young immigrant children's visual storytelling drawn from data collection during the first week of my class.

1. Jake's Visual Storytelling: "Look at my drawing. It's all me!"

Jake was four years old, an active and talkative child who kept trying to get my attention during the drawing time. Jake constantly wanted to talk, not to other friends sitting next to him, but to me to share what he was drawing and would draw. Jake was speaking mostly Korean except for some English vocabulary (i.e., airplane, school, Korean school, and church). See the following excerpts, which were recorded in Korean and translated into English.

Jake: Miss P, look at this airplane. *(During the drawing time, Jake called me over, and he was pointing to an airplane located at the top of his drawing.)* I like to get on the airplane. I've taken an airplane many times to visit Korea.

Keon-Ryeong: Wow, you take the airplane when you go to Korea. It looks great! You visit Korea sometimes?

Jake: Yes! I am from Korea. Now I live in the U.S. My grandparents still live in Korea. Korea is here. *(He was pointing the top part of his drawing.)* And... this is the house where my grandparents live. I stay there when I visit Korea. And... see this! And, this is a church. Me and mom and daddy, umm, grandparents go there when we are in Korea.

...

(After I commented on his drawing, I was turning to other students to see how they drew,

and then Jake spoke loudly to me to urge me to look at his drawing again.)

Jake: Miss Park. Come here. This is my school. I am going to school.

Keon-Ryeong: Oh, is this the school you go to in the U.S.?

Jake: Yes. I like my school. I am happy when I am in the school. *(He was drawing and talking at the same time.)* In school, I learn new things and...um... meet friends. I love my teacher, Miss Johnson! I can do many fun things at school. *(Suddenly, he stopped drawing and pointed to an object in his drawing with his finger.)* This is a ladder in the playground. I like to ride on this.

Keon-Ryeong: Wow. It will be really fun! *(And then I was heading to other students but he was almost yelling to get my attention to his drawing again.)*

Jake: Teacher! Teacher! Can I draw my church here? I will draw a church, too. I have a lot of friends in the church. *(Then, he was silent while paying attention to finish his drawing.)*

Keon-Ryeong: Sure, I would like to see what you draw. I am excited to see what you will draw. It sounds like you have friends in school and church. Right?

Jake: Yes. But they are different people.

Keon-Ryeong: What do you mean by different people?

Jake: I mean the friends in school and friends in church are different. In my church, there are many Korean people. *(Then, he was silent for a few minutes while he drew a church building.)* See! It's my church. I like my church and Korean school there. Because I can see Korean friends there, many Korean people there, so I am happy, too. *(He spent some time to complete his drawing then called me again.)*

Jake: See. Ms. P! See what I drew. Those buildings are my Korean school and church.

Those are my favorite places because there are many people I like.

Keon-Ryeong: So, it sounds like you go to two schools?

Jake: Yes. I have two schools. But, this school is with Korean friends (*pointing to Korean school.*)

Keon-Ryeong: How about another school?

Jake: I like that school, too. (*Pointing a building with windows.*) I am with Miss. Johnson there... and friends but not Korean friends.

Keon-Ryeong: Oh, they are different friends?

Jake: Yes. They are American friends. I like to play with them. I like to ride on this ladder (*pointing a ladder in his drawing.*) And, I learn new things in this school.

Jake's talk about his drawing was task-involved and self-directed. His style could be summarized as dynamic since he depicted his different actions on one page of drawing paper. Jake's drawing (Figure 4.3) included the featured places where his actions took place. For example, he drew an airplane, a ladder, a school building, a church building, and a house. He drew 6 people in his picture and later he explained that all of them were of himself in different places, by saying, "Look at my drawing. It's all me!" with a big smile. After finishing his drawing, he not only explained objects in his picture in detail, but also was eager to talk about his actions during playtime and his immigration experiences, such as events on a flight from South Korea to the U.S. The following is Jake's drawing, which I described above.



Figure 4.3 Jake's Drawing

When he explained his drawing during the sharing narrative time, he was pointing out the airplane, house, and church located at the top of his drawing. He explained that home and church in Korea are on the top of the drawing but his home, school, and church in the U.S. are on the earth so he still needs to fly back and forth. In his drawing, he was aware of geographical distances between Korea and the U.S. In his narrative, Jake made distinctions between American friends and Korean friends in his American school and Korean afterschool. Also, he was aware of the home-school-community connections in two cultures where he belongs with multiple positions, including his Christian identity. This visual storytelling including drawing and narrative reflects the fact that Jake's daily life depends on multiple interconnections across international borders, which reveals the complexities of a young child's transnational identity in the era of global worlds and how

the child contextualizes and negotiates meanings in his experiences configured in relationship to more than one nation and cultural context.

2. Jane's Visual Storytelling: "I am alone at school"

While research stresses the importance of children's talk during the process of drawing creation rather than "the 'draw' followed by 'talk'" (White et al. 2010), Jane's case can shed light on the importance of paying careful attention to a silent child who is not calling for attention and seems to be doing well alone during drawing time.

Jane was six years old and a recent immigrant child. She was more fluent in Korean and less fluent in English than any of her classmates. She was mostly silent during the majority of the class activities. While drawing, she rarely interacted with other children or me. When I asked her what she was drawing, she paused and answered, "It's my school." Then she just kept drawing silently.



Figure 4.4 Jane's Drawing

In Jane's drawing (Figure 4.4), she drew her school and a lot of objects in her classroom when she was asked to reflect and draw her own experiences in- and out-of-school after reading the picture book, *Sumi's first day of school ever* (Pak, 2003). During the sharing narrative time, Jane introduced her drawing in only Korean with a very shy voice. She explained her drawing very briefly by saying, "This is my school." When I encouraged her to share more about her drawing, she explained in Korean what she drew, while pointing to bags, shelves, desks, and chairs to describe her classroom setting. She also introduced a playground, flowers, and trees to illustrate the surroundings of her school. But, interestingly, she did not draw any people in her picture. I asked, "Oh, Jane. You drew really well about your school. It's really nice. I am just curious about where people are in the school?" Then, she answered, "I am alone at school. I am shy." She explained that she felt isolated and lonely, so she drew no one in the school. Her drawing and talk was segmented with her own feelings and experiences as a recent immigrant at school. By not representing people at all in the drawing, Jane expressed her feeling of isolation as an immigrant student in an unfamiliar school setting in the U.S.

This vignette with Jane's visual storytelling shows precisely how young children's drawings express both their emotions and experiences, which are sometimes not revealed on a surface level. If we just view Jane's drawing with adults' eyes, it is no more than a beautiful portrait of her school environment. However, her narrative with drawing helps us to see in the picture a young girl's feeling of sadness and isolation as an immigrant in a new cultural world. For educators and researchers who work with young children, this case sheds light on how important it is to provide children diverse ways to express themselves and to encourage their voices with good questions and careful

attention. By letting children draw and talk as well as listening to them, we as adults have a valuable chance to step into young children's inner worlds and we can realize that, indeed, there are a hundred languages through which children make meaning.

Discussion and Implications

The children's drawings and talk discussed above can be understood as pictorial stories that are culturally and socially interrelated with their own meaning making processes. Children's talk and narrative based on their visual expressions are interwoven with their interpretations of the world around them. By examining the Korean immigrant children's visual representations through their drawings and talk, we can begin to understand how these immigrant children are viewing their socio-cultural identities including immigrant status, self-identity, and multiple roles in home, school, and community contexts as well. One benefit of analyzing children's drawing and talk is its potential to enhance teachers' continued interest in and sensitivity to their students' perspectives in and out of school settings. Gamradt and Staples (1994) argued that there has been a lack of recognition of children's drawings as indicators of individual, psychological, and socio-cultural traits. Future teacher education programs could develop and promote various ways for both pre-service and experienced teachers to learn more about their young students from a wide range of ethnic and linguistic backgrounds by analyzing their students' art work and talk about their drawings with an "absolute respect for the legitimacy and integrity" (p. 47) of expression.

These days, the notion of education as a policy problem is a dominant educational paradigm. Sleeter (2012) stated, "Over the last two decades in many countries, culturally responsive, multicultural and bilingual approaches to teaching have largely been replaced

by standardized curricula and pedagogy” (p. 562). Bruner (1996) also mentioned that “it has been the convention of most schools to treat the arts of narrative—song, drama, fiction, theater, whatever—as more “decoration” ’ than necessity, something with which to grace leisure, sometimes even as something morally exemplary” (p. 40). This narrow and misguided conception of arts “influence[s] our educational priorities, shape[s] what we teach, and affect[s] our children’s lives” (Eisner, 2005, p. 135). Given these perspectives, the misunderstood role of arts, culture, and human development is reflected in the current notion of education as a policy problem, which is a dominant American educational paradigm supported by recent policies such as the No Child Left Behind Act (U.S. Department of Education, 2010) and the Race to the Top federal educational reform initiative (The Whitehouse, 2012). Children’s achievement gaps and academic success have become a main focus in the field of education and standardized test scores come to be seen as a key measure of children’s learning and school’s accountability in supporting that learning. However, many researchers point out that this outcome-based reform policy cannot support the integration of a wide range of children’s *funds of knowledge* (Gonzalez, 2005), contexts, and cultures in schools. Teachers’ situations in today’s schools are too diverse and too complex to be supported by results-focused policies only. Under the current paradigm, students who are culturally and linguistically diverse are often labeled as deficient or disadvantaged, and their characteristics are considered as something needing to be fixed according to the standards of the mainstream, dominant white or middle class culture. In addition, with current accountability and test-driven policies, pressures on teachers and schools as being responsible for academic failure on these tests leads to socio-cultural contexts such as racial, ethnic, economic, and cultural

issues being given less consideration in classroom teaching practice. Re-imagining children's narratives about their drawings as an alternative form of early literacy can enhance understanding young children's socio-cultural contexts, and it could be especially helpful for teachers who work with immigrant students such as English as a second language learners in schools.

Considering children as active learners in the contexts of their lives as they develop their emerging sense of identity, this study attempted to broaden our perspective by looking at children's talk and expressive arts in a fresh and rich way to understand the complexity and multiplicity of young children's emerging socio-cultural identity as a continual process of becoming. In addition, the Critical Ethnic Narrative Through Arts (CENTA) approach created in this study sheds light on the importance of developing a creative and multi-method model for qualitative research with young ethnic minority children "to stimulate the articulation of multiple voices and positions, and through the process, to lay the foundations for empowerment" (Veale, 2005, p. 254). By seeing children's worlds not through adults' lenses but through children's eyes, the study allows young children to have some ownership of the research process. Moreover, it offers a space for young children to express their own perspectives and experiences by participating in an active process of interpretation, which allows the ethnic minority students to be fully exposed to opportunities to critically reflect their experiences and perspectives related to socio-cultural identities (e.g. immigrant status, ethnic/cultural identities, language, or social interactions in and out of U.S. school cultures). By re-imagining children's drawings and talks as socio-cultural meaning making practices, we can better understand the importance of future research for further systematic

investigation regarding children's expressive arts as a lived experience. As Cazden et al. (1996) emphasized, we, as educators and researchers, need to become aware of the need for multi-modal pedagogy and continuously develop an interdisciplinary model for teaching and research with young children, which provides a space to reflect on the current "realities of increasing local [and intercultural] diversity and global connectedness" (p. 64) and to prepare young children as active participants in social change and designers of meanings and social futures.

References

- Bruner, J. (1996). *The culture of education*. Cambridge, MA: Harvard.
- Cazden, C., Cope, B., Fairclough, N., Gee, J., Kalantzis, M., Kress, G., ... & Nakata, M. (1996). A pedagogy of multiliteracies: Designing social futures. *Harvard Educational Review*, 66(1), 60-92.
- Coates, E., & Coates, A. (2006). Young children talking and drawing. *International Journal of Early Years Education*, 14(3), 221–241.
- Curenton, S. M. (2006). Oral storytelling: A cultural art that promotes school readiness. *Young Children*, 61(5), 78-87.
- Dyson, A. H., & Genishi, C. (1994). *The need for Story: Cultural diversity in classroom and community*. National Council of Teachers of English, 1111 W. Kenyon Rd., Urbana, IL 61801-1096
- Eisner, E. W. (1994). *Cognition and curriculum reconsidered* (2nd ed.). New York: Teachers College Press.
- Eisner, E. W. (2002). *The arts and the creation of mind*. New Haven, CT: Yale University Press.
- Eisner, E. W. (2005). The misunderstood role of the arts in human development. In *Reimagining schools: the selected works of Elliot W. Eisner* (pp. 129-135). London; New York: Routledge. (Original Work published 1992)
- Gamrad, J. & Staples, C. (1994). My school and me. Children's drawings in postmodern educational research. *Visual Arts Research*, 20(1), 36-49.
- González, N. (2005). Beyond culture: The hybridity of funds of knowledge. In González, N., Moll, L. C., & Amanti, C. (Eds.), *Funds of knowledge: Theorizing practices in*

- households, communities, and classrooms (pp. 29–46). Mahwah, NJ: Lawrence Erlbaum.
- Hopperstad, M. H. (2008). Relationships between children's drawing and accompanying peer interaction in teacher-initiated drawings sessions. *International Journal of Early Years Education*, 16(2), 133–150.
- Hopperstad, M. H. (2010). Studying meaning in children's drawings. *Journal of Early Childhood Literacy*, 10(4), 430–452.
- Kirova, A., & Emme, M. (2008). Fotonovela as a research tool in image-based participatory research with immigrant children. *International Journal of Qualitative Methods*, 7(2), 35-57.
- Malaguzzi, L. (1987). The hundred languages of children. *The hundred languages of children (I cento linguaggi dei bambini. Exhibition catalogue)*, 16-21.
- Pak, S. (2003). *Sumi's First Day of School Ever*. New York: Viking.
- Sleeter, C. E. (2012). Confronting the Marginalization of Culturally Responsive Pedagogy. *Urban Education*, 47(3), 562-584.
- Soundy, C. S. (2012). Searching for deeper meaning in children's drawings, *Childhood Education*, 88(1), 45-51.
- Steedman, C. (1987). *The tidy house*. London: Virago Press.
- Sun, Y. C. (2005). Listening to the voices of Chinese immigrant girls. In L. D. Soto and B. B. Swadener (eds.), *Power & voice in research with children* (pp. 89-105). New York: Peter Lang.

- Swadener, B., (2005) 'Kenyan street children speak through their art'. In L. D. Soto and B. B. Swadener (eds.), *Power & voice in research with children* (pp. 137-150). New York: Peter Lang.
- Tay-Lim, J., & Lim, S. (2013). Privileging younger children's voices in research: Use of drawings and a co-construction process. *International Journal of Qualitative Methods*, 12, 65-83.
- The Whitehouse. Race to the top. <http://www.whitehouse.gov/issues/education/k-12/race-to-the-top>, Retrieved 2/1/14
- Thompson, C., & Bales, S. (1991). " Michael Doesn't like My Dinosaurs": Conversations in a Preschool Art Class. *Studies in Art Education*, 43-55.
- U.S. Department of Education. (2010, December 6). No child left behind. <http://www2.ed.gov/nclb/landing.jhtml?src=ln>, Retrieved 2/1/14
- White, A., Bushin, N., Carpena-Mendez, F., & Laoire, C. N. (2010). Using visual methodologies to explore contemporary Irish childhoods. *Qualitative Research*, 10(2), 143–158.

CHAPTER 5
“I’M ON THE BRIDGE!”:
YOUNG TRANSNATIONAL CHILDREN’S IDEOLOGICAL BECOMINGS
IN TWO CULTURAL WORLDS

Troubling Grand Theories of Identity

As the concept of identity has become more complex in the twentieth century, there are growing numbers of studies focused on the concept, but a clear and consistent definition of identity is hard to find (Anthias, 2002; De Fina, 2003, 2006). Historically, the notion of identity has been linked with the concept of self in psychological theories (Burr, 2002; Erikson, 1959, 1968, 1980; Marcia, 1966), which consider self as a “fixed set of traits constituting his/her personality” (De Fina, 2006, p. 265). Yet, criticism has been raised against these unitary, static, and essentialized paradigms of identity with the growth of postmodernist/poststructural social theories (Bakhtin, 1981; Derrida, 1981; Foucault, 1972; Lacan, 1977) along with awareness of uncertainty, fluidity, and continuity in post-modern life (Bauman, 2005; Giddens, 1991; Hall, 1990; Shotter and Gergen, 1989). These criticisms have contributed to the formation of a social constructionist paradigm (De Fina, 2006) that highlights the importance of a broad understanding of identity through rich categorization reflecting multiple contextualizations including local, national, transnational, and global perspectives.

Cannella (1997) is the one of scholars who resist social constructions of childhood that reflect patterns of power and forms of colonization and cultural imperialism. The grand narratives of child development and modernist curriculum dominate the field of early childhood education, and they have been worked as a knowledge base to enhance understanding of child growth and development. Canella, however, pointed out that the acceptance of child development as a universal truth comes from a monocultural view that indeed does not necessarily represent truth for all human beings. Moreover, the voices of those who challenge the universality of modernistic logic are often considered as lacking understanding and are ignored, marginalized, or disqualified. She emphasized the importance of listening and responding to the silence of diverse groups of human beings by reconceptualizing the field of early childhood education as “active involvement in the dismantling of stereotypes in which the voices of young human beings are categorized as unfit, in eligible, or disqualified” (p. 166).

Similarly, I do not deny the contributions of the previous psychological studies, although I believe that current childhood studies require theoretical flexibility and innovation. Therefore, I argue that multi-faceted theoretical formulations in childhood education are needed to understand the process of identity construction in young children and to integrate and interpret the socio-cultural experiences of diverse children.

Identity and Narrative

The notion of narrative identities and selves emphasizes the ontological position of our lives and identities as they are narratively constructed (Bruner, 2002; De Fina, 2003; Dennett, 1992; McAdams, 2003, 2005; Teichert, 2004). One main agreement among scholars is that “identities and selves are shaped by the larger socio-cultural

matrix of our being-in-the-world and, at least, narrative implies a relational world” (Smith and Sparkes, 2008, p. 6).

Through the study of immigrant discourse, in her book, De Fina (2003) perceived that “narrators construct and articulate a variety of meanings that go beyond the manifestation of their individual selves to encompass their multiple ties to social groups and practices” rather than understanding identity as “the expression of an individual’s definition of self” (p. 18-19). Identifying narrative as a form of discursive and social practice, De Fina (2003) presented the relationship between narrative and identity and how those are operating at different levels. She outlines the following:

1. Identity is associated with the narrator’s cultural ways of telling related to the use of shared linguistic, rhetorical, and interactional resources.
2. Identity is associated with the negotiation of social roles and relationships that occurs through narratives.
3. Identity is associated with a sense of belonging through the expression, discussion, and negotiation of membership in a community, which is expressed through processes of categorization and labeling based on adherence to common values and beliefs.

As De Fina (2003) pointed out, understanding the different levels of relationship between narrative and identity is crucial, but acknowledging “the existence of a variety of modes of emergence of identities within discourse” (p. 25) is important. In addition, we also need to be attentive to the multiple contextualizations, not only for the types of identity revealed, but also, for the ways that they are presented in both local and global contexts.

Ethnicity and Identity

Anthias (2002) proposed the notion of narrative of location and positionality to understand the issues of collective identity, that is, where and to what people belong in terms of broader social relations. Similar to Smith's (1986) argument, Anthias pointed out that "ethnic identity as a particular type of collective identity is constructed through shared culture" (p. 497). Drawing on this perspective, she emphasized that the narrative aspects of location/dislocation and positionality are useful concepts for studying social processes and outcomes of collective identity. To navigate the complex concept of selves and identities, Smith and Sparkes (2008) summarized five contrasting perspectives on the notion of narrative identity and self: a psychosocial perspective, an inter-subjective perspective, a storied resource perspective, a dialogical perspective, and a performative perspective.

This study, drawing on Bakhtin's (1981) dialogic theory of discourse, aims to enhance understanding of young children's emerging ethnic/cultural/national identities through their narratives and art. Building on Bakhtin's (1981) dialogic theory of discourse to look at the complexity and multiplicity of young children's ethnic/national identity, I argue that identity formation is a continual process of becoming throughout life, beginning in early childhood. In this paper, I share vignettes of a group of young transnational/immigrant children's narratives and art drawn from my bilingual classroom in a Saturday Korean school in the U.S. to discuss the importance of the classroom as a dialogized heteroglossic space to deconstruct stereotypes related to issues of ethnic/national identity. This discussion seeks to foster understanding of how to more effectively support inclusion for underrepresented immigrant and transnational

populations such as the bilingual, bicultural, and transnational children and families whom I have taught.

As Cannella (1997) brought to light, “deconstruction without reconstruction is an act of irresponsibility.” This dissertation study is an attempt to reveal the vivid experiences reflected in the narratives and expressive arts of young minority children to enhance understanding of young children’s ethnic identity. As Bakhtin (1981) said, "the word in language is half someone else's. It becomes 'one's own' only when the speaker populates it with his own intention, his own accent" (p. 293). This study builds on earlier work and is just one possibility among many for early childhood education teaching and research as “we would hope our children would not be dominated by one view of the world” (Cannella, 1997, p. 2-3).

Multiple and Transnational Pathways in Immigration

While there have been many studies on immigrants and their children (Alba & Nee, 2003; Glick & White, 2003; Portes, 2003; Portes & Rumbaut, 2011; Portes & Zhou, 1993; Schiller, Basch & Blanc, 1995; Schmid, 2001; Schwartz & Stiefel, 2004; Suárez-Orozco & Suárez-Orozco, 2009) and a few studies of the experiences of sojourners and their families in the United States and Canada (Chen, 2010; Cornelius, 1986; Nakagawa, 1992; Okazaki-Luff, 1991), there is a lack of research exploring how new global and transnational pathways complicate and multiply young children’s struggles and negotiations in their emerging hybrid in-between identities (Basch, Schiller & Blanc, 1995; Maguire, 2005; Suárez-Orozco, 1998). In other words, there is a gap in the literature on childhood immigration and identity in the study of transnationals, who are somewhere between being immigrants and sojourners in the United States, Canada,

Europe, and other countries, a blended category increasingly common in the contemporary era of global transmigration. Some children travel back and forth between two cultural worlds, the U.S. and their country of origin, which means that they are engaged in “transnational shuttling”; however, it is really hard to find an existing research corpus related to young children’s experiences in this emerging transnationalism. This unique transnational context in which the young children are constructing hybrid identities requires a new perspective for reconceptualizing identity formation.

Young Transnational Children in a Saturday Korean School in the U.S.

In the Saturday Korean school in the U.S., where I worked as a bilingual teacher, most of my students are U.S.-born children. Those children are growing up in a large Korean community in Georgia, and they attend American public preschools or elementary schools on weekdays and Korean schools on the weekends. Many of them are defined in this paper as transnational, meaning that they are moving back and forth between Korea and the U.S. In other words, they are US-born or immigrant children in the US who experience transnational shuttling by visiting the country where their parents were born. Thus, they grow up with hybrid ethnic/cultural/national identities, which represent a distinct position on the spectrum of current immigration trends. In this sense, the children are unlike traditional immigrants. It is important to understand how young transnational students balance their educational experiences in distinct worlds where they navigate as well as how those children struggle with, resist, or negotiate among multiple discourses in their transnational contexts, which influences their emerging national and ethnic identities.

A Bakhtinian Perspective on Young Transnational Children's Ideological Becoming

Young transnational/immigrant children and ethnic minority children in early childhood who experience migration, relocation, acculturation, prejudice, or discrimination are likely to develop an emerging sense of identity through the awareness of differences between self and other in much complicated contexts. In the following section, Bakhtin's (1981) essential three concepts are employed to enhance understanding of young transnational children's hybrid sense of their own ethnic and national identities.

1. The Concept of Ideological Becoming

Ideological becoming in Bakhtin's writings means, "how we develop our ways of viewing the world, our system of ideas, what Bakhtin calls an ideological self" (Ball & Freedman, 2004, p. 5). This is not an isolated concept but rather a complex idea, which covers interrelations between the individual and the social world. The ideological becoming takes place within an "ideological environment through the medium of the surrounding ideological world" (p. 14). Bakhtin (1981) emphasized that language lies on the borderline between oneself and the other, and it can be "'one's own' only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention" (p. 294). Through the choice of discourse as one appropriates, negotiates, resists, or struggles with various discourses and authorities, indeed, an individual's identity is formed. Given this perspective, identity formation should be understood as a continual process of "selectively assimilating the words of others" (Bakhtin, 1981, p. 341) throughout our lives.

In this study, Bakhtin’s notion of the dialogic nature of language and ideological becoming helps to bring to light the hybridity of national and ethnic identities experienced by young transnational children. The following Figure 5.1 is designed to portray two worlds that the transnational children reported needing to navigate as they experienced multiple discourses and positions.

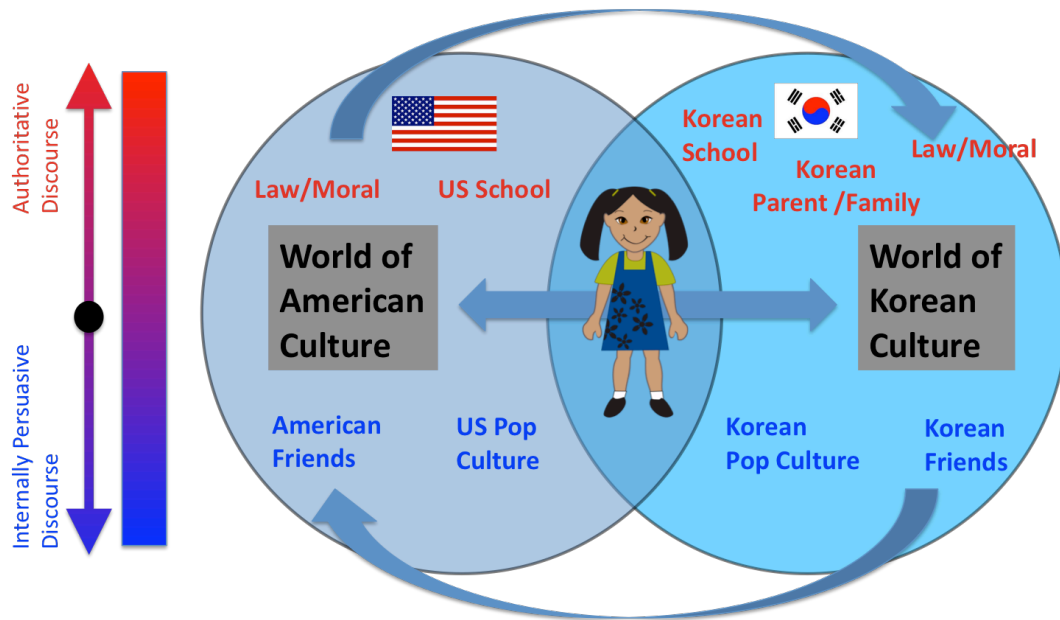


Figure 5.1 Transnational Korean-American Children’s Multiple Experiences in Two Cultural Worlds

Korean children living and attending school in the United States negotiate the cultural worlds of home and school, of their neighborhood public school and Saturday Korean school, and of Korean and American cultures. In attempting to construct ethnic identities, a process Bakhtin (1981) referred to as ideological becoming, young Korean-

American children are experiencing multiple discourses in their daily lives. They must negotiate among competing authoritative discourses coming from parents and schools, both Korean and American, and also an internally persuasive discourse influenced by the cultures of their Korean and American schoolmates as well as Korean and American popular cultures.

2. Authoritative Discourse vs. Internally Persuasive Discourse

Bakhtin (1981) said, “all utterances are heteroglot in that they are functions of a matrix of forces practically impossible to recoup, and therefore impossible to resolve” (p. 428). Heteroglossia is the outcome when authoritative discourse (i.e., centripetal forces) and internally persuasive discourse (i.e., centrifugal forces) interact as well as conflict within a language. To be specific, Bakhtin (1981) explained two types of social languages: Authoritative discourse and internally persuasive discourse. Authoritative discourse is a unitary language, which “work[s] toward a concrete verbal and ideological unification and centralization” (p. 271) while internally persuasive discourse is what each person thinks for himself or herself as ultimately persuasive to the individual, so it “den[ies] all privilege, [is] back[ed] by no authority at all, and is frequently not even acknowledged in society” (p. 342).

In this paper, I re-conceptualize the two discourses in Bakhtin’s dialogic theory by representing them as a continuum rather than a binary (See Figure 5.2).

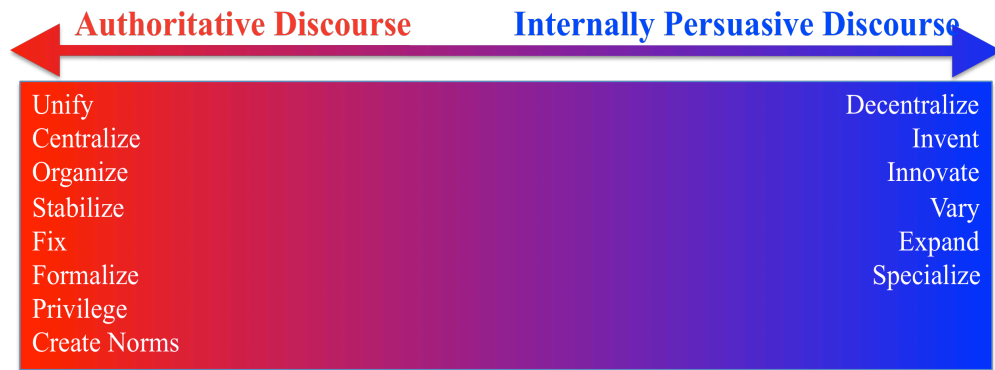


Figure 5.2 Two Categories of Social Language

In the process of emerging ethnic/national identity, young transnational/immigrant children are experiencing complex and multiple discourses and social positions. When we consider these discourses in social language as a continuum, the voices of different individuals come together in diverse social environments. While navigating those discourses in two distinct worlds, U.S. and Korea, young transnational children are under continual process of ideological becoming by “selectively assimilating the words of others” (Bakhtin, 1981, p. 341). Throughout this process, as Bakhtin says, the words of others become our own when we use them in our voices, to express our own meanings.

If so, do our young children have enough opportunities to be exposed to populate the words in their own intention? Are multiple contextualizations including local, national, and global, which influence our young transnational children’s emerging sense of ethnic/national/cultural identities, are valued and understood?

3. The Concept of Heteroglossia

According to Bakhtin (1981), heteroglossia refers to the “base condition governing the operation of meaning in any utterance” (p. 428). He explained heteroglossia as primacy of context over text by saying, “at any given time, in any given

place, there will be a set of conditions - social, historical, meteorological, physiological - that will insure that a word uttered in that place and at that time will have a meaning different than it would have under any other conditions” (p. 428). In other words, heteroglossia is related to the contextual dependency of utterance and the social, historical, and ideological nature of language. Therefore, the young transnational children’s social language should be understood within the particular contexts in which individuals and social groups encounter and interact with their own ethnic or age groups, classes or cultures.

By arguing for the inherent dialogic nature of language, Bakhtin (1981) emphasized that authentic dialogism is created by dialogized heteroglossia: "The authentic environment of an utterance, the environment in which it lives and takes shape, is dialogized heteroglossia" (p. 272). Figure 5.3 illustrates how dialogized heteroglossia can be created.

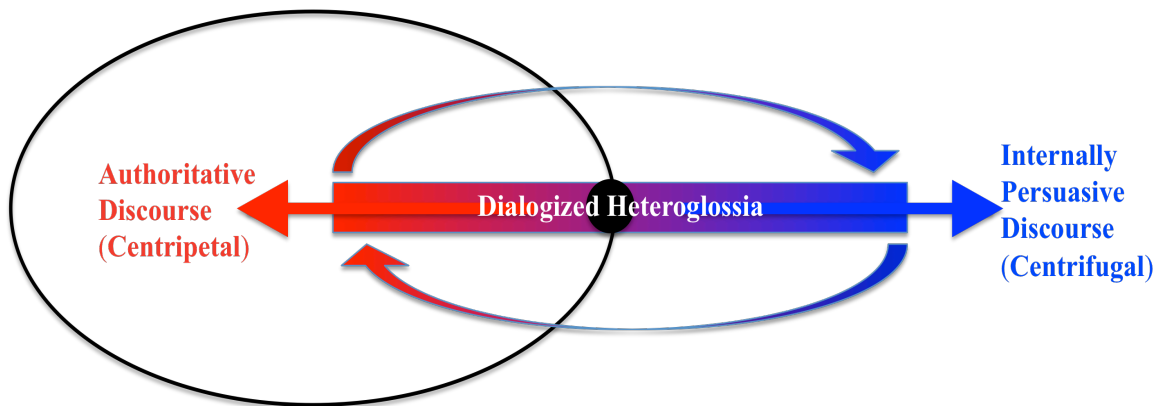


Figure 5.3 Dialogized Heteroglossia

This framework sheds light on the importance of creating dialogized heteroglossic space for the young ethnic minority and transnational children who are in the ongoing

process of constructing a range of hybrid national and ethnic identities to express their own voices and experiences and to talk about their own cultural heritage and ethnicity by participating in an active process of empowerment and interpretation. Given this perspective, young transnational Korean-American children's ethnic and national identity construction is a continual process of creating and interpreting their own internally persuasive discourse by struggling with, resisting, or negotiating among multiple ideological positions and discourses. Drawing on Bakhtin's (1981) dialogic theory of discourse, I argue that young children's utterances related to their emerging identities are heteroglossic and ideologically heterodox as they combine authoritative and internally persuasive discourses from both the Korean and American contexts across which they circulate. With the following vignette of children's narratives and artworks, this paper shows how young transnational Korean-American children understand, struggle with, and negotiate their emerging hybrid ethnic and national identities.

Young Transnational Children's Narratives and Artworks

In my bilingual classroom in the Saturday Korean school located in the southern U.S., as a teacher I tried to create a "community of learners" (Brown, 1994) and a space where children and educators could participate in ongoing and mutually constituted learning as "a community process of transformation of participation in sociocultural activities" (Rogoff et al., 1996, p. 388). The children and I collaborated to transform our understanding and perspectives as we raised questions about the issues in our everyday lives. In my classroom, it was important to create a heteroglossic space to give voice to the transnational children, where they could reconstruct and/or resist embedded social mirrors related to ethnic/cultural identity, immigration, and language.

I designed the sequenced curriculum for young students to see beyond and beneath ethnicity issues related to immigration, socioeconomic status, and languages. During my one hour of class time every Saturday, I introduced students to three activities: a) collective discussion about selected children's picture books or media dealing with ethnicity, immigration, and/or language; b) expressive arts such as drawing, collage, poetry, and narratives that allowed each child to represent their experiences or reflections on the books or media; and c) sharing of narratives through a storytelling activity about the artwork that each child created. As a bilingual educator and researcher, I encouraged them to communicate in their preferred language, so they were able to respond and interact freely without any limitation imposed by their language ability.

One week, I chose a book titled "How My family Lives In America" (Kuklin, 1998) for my students in the class consisted of a group of 6-7 year old girls to read together. After reading the book aloud, I shared with the group how my own family lives in America and how our family is different from other families. After the whole group discussion, each student was supposed to have time for drawing and writing about their own perspectives. However, my students were so enthusiastic to know more about their own family stories and elaborate it that they asked me if they could research it for homework. The following week started with drawing time of what they had learned from their research. Annie (pseudonym) was the first girl who finished drawing first and volunteered to be the first to share her narrative.

Annie was a 6-year-old who was born in the U.S. She was more fluent and comfortable in English than in Korean that she wanted to learn in our Saturday Korean school. She was one of the most engaging students, never hesitating to respond to me in

Korean even though other classmates kept on speaking English. The following Figure 5.4 shows a drawing and writing created by Annie.

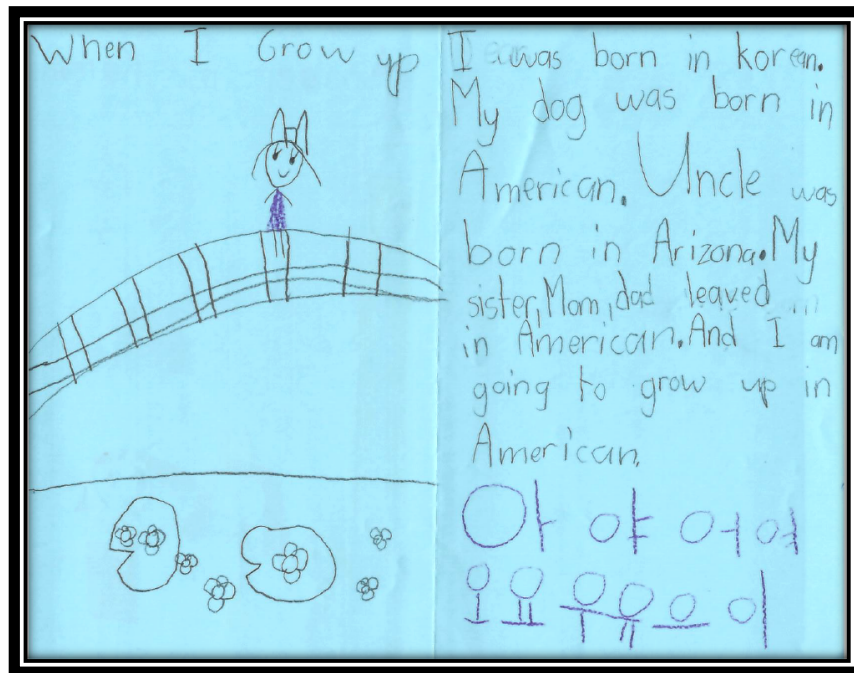


Figure 5.4 Annie's Drawing and Writing: "I'm on the bridge!"

In her writing, Annie tried to exemplify different scales of belonging within her family by listing the places, either Korea or America, where her family members including her dog were born. By doing this, Annie showed her awareness that where people were born is one determinant of a person's identity. In other words, she had an emerging understanding that the place of birth is a critical factor in determining one's national identity.

During the sharing narrative time, Annie was eager to explain where her family members were born in mixed languages of English and some Korean. In the following

transcripts, the words of my students and myself that were spoken in Korean and translated into English are marked as italicized. Annie introduced her drawing as follows:

Keon-Ryeong: *Oh, Annie you made a great drawing. I can see a girl is standing up somewhere. Would you tell me about your drawing? It looks so cool!*

Annie: *Sure! It's me, Annie. I'm on the bridge!*

Keon-Ryeong: *Why are you up on the bridge?*

Annie: *Cause... Bridge is always connecting.*

Keon-Ryeong: *Connecting? Connecting what?*

Annie: *Here and there.* [Annie was pointing right end and left end of bridge.] *See what I wrote here.* [Annie was pointing at her writing located on the next page to the right of her drawing]. I was born in Korean *[sic] and live in American [sic] [still pointing with her finger on the writing]. I am going to grow up in American [sic]. So I am connecting Korean [sic] and American [sic], two countries. Like a bridge! [She was smiling when she completed her statement.]

Annie's response amazed me and went beyond my assumption of what a 6-year-old little girl can think and draw. Throughout the semester, Annie drew bridges or rainbows many times, and she explained that those were connecting two countries: Korea and America.

In her drawing (Figure 5.4), we can see the clear horizontal distinction between the two distinct worlds she has experienced, which are not merged at all. Rather she conceived her cultural worlds as two divided and separate areas. And then she considered herself as a bridge to connect the two worlds, portrayed as her left and right in her drawing, not weighted toward either one. By locating herself between the two separate

worlds, she clearly stated, “I’m on the bridge!” This vignette precisely shows her emerging sense of hybrid ethnic identity as Korean-American.

When Annie sat back right after her sharing narrative, I asked a follow-up question.

Keon-Ryeong: *“Annie, you wrote down ‘I was born in Korean.’ But your mom told me you were born here in America. You didn’t know that?”*

Annie: *“Nooo. My mom said that? My mom and I were in Korea in many times. Oh, I didn’t know that. [Giggling with other girls for a while.] But, I feel like I am Korean. I love my mom. She is Korean. She was born in Korean [sic]. My mom cannot speak English well. I want to talk more with my mom. But Annie speaks English and I don’t speak Korean well. So, I want to learn Korean to talk to my mom more and more.*

Keon-Ryeong: *“Oh, you are such an adorable girl. You love your mom so you want to learn more Korean? (smiling) Well, at this point, I want to explain one thing to you. I know both Korea and Korean are very confusing. Let me tell you what. Korea is the country. And, Korean could mean either people in Korea or language that people in Korea use. Is that clear?”*

Annie: *Now I got it. That’s why I am here. Korean school teach [sic] me Korean language. I need to learn it because I am Korean. We need to speak more Korean. (Watching Somin) You have to speak more Korean here in Korean school. This is our rule. I know not for this class. But here, other Korean teachers want us to speak only Korean in their classrooms. It is Korean school rule. My uncle... and grandfather also speak Korean. They said we are Korean.*

Keon-Ryeong: “So Annie, you feel like you are Korean, right?”

Annie: “Yes, I am Korean because my family come from Korea. My family speak [sic] Korean”

(As soon as Annie finished up her narrative, Somin wanted to express her opinion. Somin was a girl who always spoke English, except for a few Korean words, in my class.)

Somin: “Nope! We are American because we are in America now. I know your family come from Korean [sic] but now you are in American [sic]. So you are American.”

Annie: “Nooo. We are not American. They don’t look like us. My classroom teacher is American.”

Keon-Ryeong: “Annie, your classroom teacher and Kristina are American and you are not? What does your classroom teacher look like?”

Annie: Ms. Bright has blond hair and white skin. She is pretty. She speaks English. She is American. And my best friend, Kristina is American, too. She had blue eye [sic] and white skin. They speak only English. Many Americans are in my school.

Somin: But, you also speak English. American speak [sic] English.

Annie: Yes, but we don’t look like Kristina. I have black hair like my family. My family is Korean so I am Korean. My family said that.

Somin: Nooo. You are American. My uncle lived in Argentina. Argentina is not here, South America. So he was South American. Now he lives in American [sic] so he is American. I mean... [paused] where you live is important, I think. We live in America so we are American.

Annie: But you are not American. You don’t look like them. We are not the same.

Somin: Well.. [paused] yeah... that's right. American look [*sic*] different from us. Ha... I don't know. It's difficult. But... I thought I am American but now I don't know.

Jieun: (She was listening silently while the other girls were arguing and finally she spoke). *I think we are Korean and American.* Well... I was born in American [*sic*] but my grandma was born in Korean [*sic*]. I travel a lot to Korea. I have cousins and uncle in Korea. So, I think I am Korean and American. And, I speak Korean and... English. I go to American school and Korean school.

Somin: "Oh, yes! You are right. I think we are Korean and American. That's a great idea!"

After this long discussion related to their emerging sense of ethnic and national identity, the children had time to express their thoughts about who they are. Somin and Jieun created the following drawings (Figure 5.5 & 5.6) and writings after the discussion.



Figure 5.5 Somin's Drawing and Writing

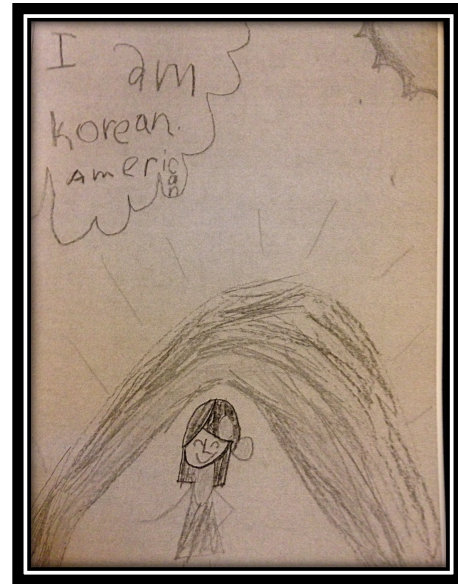


Figure 5.6 Jieun's Drawing and Writing

In a process Bakhtin (1981) referred to as ideological becoming, young Korean-American children are experiencing multiple discourses in their daily lives, including home, school, and community contexts, in both Korean and American cultural worlds. As we read the discussions, we can see the children's attempt to construct national and ethnic identities. To do so, they must negotiate among competing authoritative discourses coming from Korean families and schools, both Korean and American, and also their own internally persuasive discourse, which is influenced by the cultures of their Korean and American schoolmates.

In the earlier narratives, Somin struggled to assert her American self by saying, "Where you live is important, I think. We live in America so we are American. And, we speak English and go to American school." On the other hand, Annie struggled to insist on her Korean self by saying, "My family is Korean so I am Korean. My family said that," which is clearly linked to the authoritative discourse of her family.

As we see in Somin's drawing and writing (Figure 5.5) after the discussion with her Korean schoolmates, she had written herself down as Korean and American, revealing her internally persuasive discourse. However, in her drawing, she made a distinction between Americans and Koreans by using different colors for hair (i.e., yellow and black). By doing this, she demonstrated her perception that physical difference is one of the critical factors to distinguish Americans and Koreans. Moreover, a person who has blonde hair was described as "American" in her drawing. The young girl identified physical features of some European Americans as "American." This stereotyped perception kept causing confusion in Somin's emerging sense of national identity as American as we read her narrative (i.e., "American [*sic*] look different from us. Ha... It's difficult. But... I thought I am American but now I don't know.") and drawing. This vignette precisely shows the importance of developing a heteroglossic and inclusive curriculum to support inquiry for young ethnic minority and transnational children as they explore their becoming and identities. In this study, I tried to develop a curriculum focused on inquiry about ethnic, linguistic and transnational identities, encouraging children and their parents and teachers to explore the fluid and shifting nature of young children's identities and how they are influenced by context and the fluidity of parents' and siblings' and other family members' senses of their identities as well as by interactions with peers in different settings. Such a curriculum can help them to deconstruct stereotypes and to express their own perspectives and experiences related to race, ethnicity, language, and nationality, all of which are deeply related to their daily lives but are rarely being asked about.

Throughout the heteroglossic discussion with Korean school friends, the three young girls were in the ongoing process of constructing a range of hybrid national and ethnic identities by resisting and negotiating among competing authoritative discourses and internally persuasive discourses as Bakhtin (1981) described. By participating in an active process of interpretation, the transnational and ethnic minority students are able to be fully exposed to opportunities to critically reflect on their experiences and perspectives related to socio-cultural identities (e.g., immigrant status, ethnic/cultural identities, language, or social interactions in and out of U.S. school cultures).

Bakhtin's concept of ideological becoming, including authoritative and internally persuasive discourse, is useful to enhance our understanding of the young ethnic minority children's ideological positioning of self and ideological becoming. Drawing on Bakhtin's dialogic theory of discourse, this dissertation study presents a "coming together of diverse voices" of young ethnic minority children. The children's responses reflected in their narratives and expressive arts are heteroglot traces. These traces are interwoven with multiple encounters as the children negotiate various discourses and different degrees of authority in the two cultural worlds that provide points of reference for their emerging sense of ethnic identity.

Internally persuasive discourse is half-ours and half-someone else's, as Bakhtin says. Given this sense, the children's utterances are double-voiced as they are trying to address the authoritative discourse of both Korean and American voices in their worlds, as well as their own internally persuasive discourse. This enables the children to navigate distinct and diverse degrees of otherness and "our own-ness" throughout their multiple school experiences and discursive practices in two cultural worlds. The vignettes in this

dissertation demonstrate how the children's narratives and expressive arts captured the ways in which they construe the intersections of their ideological positioning while appropriating or resisting prevailing discourses in the cultural worlds that they participate in, aspire to belong to, reproduce, or resist

Discussion and Implications

Current socio-cultural approaches perceive children as active creators of their own development who play a crucial role in their own learning (Rogoff 1990, 2003). With guided participation, children take more responsibility and “appropriate an increasingly advanced understanding of and skill in managing the intellectual problems of their community” (Rogoff, 1990, p. 8). As we see in Figure 5.1, the Bakhtinian perspective acknowledges mutual and bidirectional relationships between children and the cultures and social contexts they inhabit. As described from the above vignettes, young children are not just learning and reproducing multiple discourses but they are also creating and producing it as active agents by constructing and redefining their own roles and meanings in their emerging sense of hybrid identity. In this sense, we need to acknowledge children's participation and their cultural competences in their every day lives (Knorr & Nune, 2005).

By focusing on young children's national and ethnic identity as an ideological becoming, which is a socio-cultural and historical construct, this study investigates how young Korean-American children living in the U.S. negotiate among multiple ideological positions and discourses while developing their emerging ethnic and national identities. The alchemy of ethnic and national identity formation in these children needs to be understood within and beyond the ecology of their families, schools, and communities by

interweaving and problematizing the notions of national boundaries and childhood together. In terms of young bilingual immigrant/transnational children's emerging sense of identity, the dialogical perspective by Bakhtin (1981) provided a framework to re-conceptualize identity and language in the case of young transnational Korean children living in the United States, who are often struggling with and negotiating among their emerging hybrid identities.

Considering children as active agents in the contexts of their lives and experiences while they develop their emerging hybrid national and ethnic identities as they navigate heteroglossic worlds, this study can broaden our perspective by looking at young children's narratives, expressive arts, and their discussions in a fresh and rich way. This paper investigates the voices of transnational children as they reflect on their emerging sense of hybrid ethnic and national identities. Moreover, it informs parents and other educators about young children's transnational experiences growing up in-between two countries and multiple contexts and cultures and discusses how to more effectively support underrepresented immigrant and transnational populations by providing a space to explore and talk about it. With the vignette of the children's narratives and art works, this paper shows how young transnational children develop their emerging hybrid ethnic and national identities as they intersects with immigration, language, and transnational experiences. This paper also highlights the children's ideological becoming as an ongoing socio-cultural process and a lived experience.

Despite the constant flow of immigrants to the United States, there is a lack of support for ethnic minority and transnational children in educational programs and community services. As Asher (2008) pointed out, "diversity is not necessarily indicative

of the acceptance of difference, especially, hybrid identifications” (p.16). In this era of global transmigration, there is a need to better understand the process of becoming in diverse children and to integrate and interpret the nature of the socio-cultural experiences of children in transnational contexts.

This study sheds light on the importance of heteroglossic space incorporating home, classroom, community, and national contexts, as an ideological environment, a medium of the ideological world surrounding children. Given this perspective, it is important to create dialogized heteroglossic spaces in our classrooms to give voice to diverse children, where every voice is valued so that they can reconstruct and resist embedded social mirrors related to emerging identity, immigration, and language. As educators and researchers, we must make efforts to develop a new set of pedagogies as well as sensitivity to the multiplicity of our diverse children’s national and ethnic identities. At the same time, we should critically reflect on our own perspectives on the issues that influence our teaching and classroom expectations.

References

- Alba, R. D., & Nee, V. (2003). *Remaking the American mainstream: Assimilation and contemporary immigration*. Cambridge, MA: Harvard University Press.
- Anthias, F. (2002). Where do I belong? Narrating collective identity and translocational positionality. *Ethnicities*, 2(4), 491-514.
- Bakhtin, M. M. (1981). *The Dialogic Imagination by M.M. Bakhtin: Four essays*. (C. Emerson & M. Holquist, Trans.). Austin, TX: University of Texas Press.
- Ball, A. F., & Freedman, S. W. (Eds.). (2004). *Bakhtinian perspectives on language, literacy, and learning*. Cambridge: Cambridge University Press.
- Basch, L., Schiller, N. G., & Blanc, C. S. (1995). *Nations unbound: Transnational projects, postcolonial predicaments and deterritorialized nation-states*. Basel, Switzerland: Gordon and Breach.
- Bauman, Z. (2005) *Work, consumerism and the new poor*. London: Open University Press.
- Brown, A. (1994). The advancement of learning. *Educational Researcher*, 8, 4-12.
- Bruner, J. (2002). *Making stories: Law, literature, life*. Cambridge, MA: Harvard University Press.
- Burr, V. (2002). *The person in social psychology*. Hove, East Sussex, GB: Psychology Press.
- Cannella, G. S. (1997). *Deconstructing early childhood education: Social justice and revolution. Rethinking childhood, Volume 2*. New York: Peter Lang.

- Chen, X. (2010). Identity construction and negotiation within and across school communities: The case of one English-as-a-New-Language (ENL) student. *Journal of Language, Identity, and Education*, 9, 163-179.
- Cornelius, W. A. (1986). *From sojourners to settlers: The changing profile of Mexican migration to the United States*. Stanford, CA: Americas Program, Stanford University.
- De Fina, A. (2003). *Identity in narrative: A study of immigrant discourse*. Amsterdam, Netherlands: John Benjamins.
- De Fina, A., Schiffrin, D., & Bamberg, M. (Eds.). (2006). *Discourse and identity* (Vol. 23). Cambridge: Cambridge University Press.
- Dennett, D. (1992). The self as the centre of narrative gravity. In F. Kessel, P. Cole & D. Johnson (Eds.), *Self and consciousness: Multiple perspectives*, NEED PAGE NUMBERS. Hillsdale, NJ: Erlbaum.
- Derrida, J. (1981) *Dissemination*. Chicago, IL: Chicago University Press.
- Erikson, E. H. (1959). Identity and the life cycle, *Psychological Issues* (Selected papers), Monograph I.
- Erikson, E. H. (1968). *Identity: Youth and crisis*. New York: Norton.
- Erikson, E. (1980). *Identity and the life cycle*. New York/London: Norton.
- Foucault, M. (1972). *The archaeology of knowledge*. London: Tavistock.
- Giddens, A. (1991). *Modernity and self-identity: Self and society in the late modern age*. Stanford: Stanford University Press.
- Glick, J. E., & White, M. J. (2003). The academic trajectories of immigrant youth: Analysis within and across cohorts, *Demography*, 40(4), 759-783.

- Hall, S. (1990). Cultural identity and diaspora. In J. Rutherford (ed.) *Identity: Community, culture, difference*, pp. 222–37. London: Lawrence & Wishart.
- Hall, S. (1996). Who needs “Identity”? In S. Hall and P. du Gay (eds.), *Questions of cultural identity*, pp. 1–17. London: Sage.
- Kuklin, S. (1998). *How my family lives in America*. New York: Aladdin Paperbacks.
- Lacan, J. (1977). *Ecrits*. London: Tavistock.
- Maguire, M. H. (2005). Identity and agency in primary trilingual children's multiple cultural worlds: Third space and heritage languages. *Proceedings of the 4th International Symposium on Bilingualism*, Somerville, MA, 1423-1445.
- Marcia, J. E. (1966). Development and validation of ego-identity status. *Journal of Personality and Social Psychology*, 3, 551-558.
- McAdams, D. (2003). Identity and the life story. In R. Fivush and C. Haden (eds.) *Autobiographical memory and the construction of a narrative self*. Mahwah, NJ:Lawrence Erlbaum.
- McAdams, D. (2005). A psychologist without a country or living two lives in the same story. In G. Yancy and S. Hadley (eds.) *Narrative identities*. London: Jessica Kingsley.
- Miller, P. J., & Goodnow, J. J. (1995). Cultural practices: Toward an integration of culture and development. In J. J. Goodnow, P. J. Miller, & F. Kessel (Eds.), *Cultural practices as contexts for development* (pp. 5-16). San Francisco, CA: Jossey-Bass.

- Nakagawa, M., Teti, D. M., & Lamb, M. E. (1992). An ecological study of child-mother attachments among Japanese sojourners in the United States. *Developmental Psychology*, 28(4), 584-592.
- Okazaki-Luff, K. (1991). On the adjustment of Japanese sojourners: Beliefs, contentions, and empirical findings. *International Journal of Intercultural Relations*, 15(1), 85-102.
- Portes, A. (2003). Conclusion: Theoretical convergencies and empirical evidence in the study of immigrant transnationalism. *International Migration Review*, 37(3), 874-892.
- Portes, A., & Zhou, M. (1993). The new second generation: Segmented assimilation and its variants. *Annals of the American Academy of Political and Social Science*, 530, 74-96.
- Portes, A., & Rumbaut, R. G. (2001). *Legacies: The story of the immigrant second generation* (2nd Ed.). University of California Press.
- Portes, A., & Rumbaut, R. (2006). *Immigrant America: A portrait*. Berkeley, CA: University of California Press.
- Rogoff, B. (1990). *Apprenticeship in thinking: Cognitive development in social context*. Oxford, England: Oxford University Press.
- Rogoff, B., Matusov, E., & White, C. (1996). Models of teaching and learning: Participation in a community of learners. In D. R. Olson & N. Torrance (Eds.), *The handbook of education and human development: New models of learning, teaching and schooling*. Cambridge, MA: Blackwell.

- Rogoff, B. (2003). *The cultural nature of human development*. New York: Oxford University Press.
- Schiller, N. G., Basch, L., & Cristina Szanton, B. (1995). From immigrant to transmigrant: Theorizing transnational migration. *Anthropological Quarterly*, 68(1), 48-63.
- Schmid, C. (2001). Educational achievement, language minority students and the new second generation. *Sociology of Education*, Extra Issue, 71-87.
- Schwartz, A. E., & Stiefel, L. (2004). Immigrants and the distribution of resources within an urban school district. *Educational Evaluation and Policy Analysis*, 26(4), 303-327.
- Shotter, J. and K. J. Gergen (1989). *Texts of identity*. London: Sage.
- Smith, B., & Sparkes, A. C. (2008). Contrasting perspectives on narrating selves and identities: An invitation to dialogue. *Qualitative Research*, 8(1), 5-35.
- Smith, A.D. (1986). *The ethnic origin of nations*. Oxford: Blackwell.
- Spencer, M. B. & Markstrom-Adams, C. (1990). Identity processes among racial and ethnic minority children in America. *Child Development*, 61, 290-310.
- Suárez-Orozco, C. & Suárez-Orozco, M. M. (2009). *Children of immigration*. Cambridge, MA: Harvard University Press.
- Suarez-Orozco, M. M. (1998). *Crossings: Mexican immigration in interdisciplinary perspectives*. Cambridge, MA: David Rockefeller Center for Latin American Studies and Harvard University Press.

- Swadener, B. (2005). Kenyan street children speak through their art. In L. D. Soto & B. Swadener (Eds.), *Power & voice in research with children* (pp. 137-150). New York: Peter Lang.
- Teichert, D. (2004). Narrative, Identity and the Self. *Journal of Consciousness Studies*, *11*, 175–91.
- Zhou, M. (1997). Growing up American: The challenge confronting immigrant children and children of immigrants, *Annual Review of Sociology*, *23*, 63-69.

CHAPTER 6

EPILOGUE

“The situatedness of the self is a multiple phenomenon: it has been given the task of not being merely given. It must stand out in existence because it is dominated by a “drive to meaning,” where meaning is understood as something still in the process of creation, something still bending toward the future as opposed to that which is already completed.” (Holquist, 2002, p. 24)

In the era of globalization and transnationalism, as our children are moving across and beyond cultural, linguistic, and ethnic spaces of interaction and boundaries, it is essential for educators to unfold the children’s multiple identities and explore what those mean to them in their everyday lives (Hebert, Wilkinson & Ali, 2008; Zhang, 2013). This dissertation study investigated how young Korean-American children, including transnationals and immigrants living in the United States, negotiate and struggle with multiple ideological positions and discourses while developing their emerging ethnic identities. It contributes to the research corpus on children’s ethnic identities by adding the distinctive cases of three age cohorts of young ethnic minority children who live in two cultural worlds. Drawing on Bakhtinian perspective, this dissertation study attempts to broaden our perspective by looking at children’s experiences through their talk and expressive arts in a fresh and rich way to understand the complexity and multiplicity of young children’s ethnic identity formation as a continual process of becoming.

Research with Young Children in Different Contexts

In his book *Good Guys Don't Wear Hats*, Tobin (2000) investigates how diverse students at Koa Elementary School in Hawaii think and talk about media representations of violence, gender, race, colonialism, and social class by examining children's conversations about clips from the film *Swiss Family Robinson*. Tobin uses a variety of interpretive techniques to understand the children's responses while discussing the effects of media, children's talk, and interpretive methods.

Tobin (2000) argues, using Gilman (1991) as a reference, that similar to the Jew's nose, "Asian eyes function as a cultural synecdoche – the part that stands for the whole, a fetishized body part that carries such an excess of signification that mention of it produces an almost visceral feeling of discomfort" (Tobin, 2000, p. 56). However, comments and gestures by a young Asian American girl who was Native Hawaiian and Japanese in Tobin's study reveal the broad fluidity of her notion of race and ethnicity as she performs and re-presents the media image rather than revealing her emotional reactions such as feelings of discomfort. The Asian American girl was introducing the bad guy in the movie clip as "Chinese eyes" while making a gesture to indicate slanted eyes. Moreover, during the second interview while participating in Tobin's study, the girl living in Hawaii, where culturally diverse discourses are circulated, was not self-identifying by saying "Japanese eyes" as a substitution for "Chinese eyes" but rather performing "a series of ethnicities simply by changing the angle" (p. 78). This vignette highlights that the meanings children took from the movie came from their experiences while living in a specific local context such as Hawaii where there are many different Asian American ethnicities.

Bakhtin (1981) said “the word in language is half someone else's” (p. 293). As all utterances deliver echoes of others’ voices, language is inherently double-voiced and hybridized. These “double-voiced” utterances function “as windows onto the conflicts and tensions of the larger society to which the speaker belongs” (Tobin, 2000, p. 13). Drawing on this perspective, “Chinese eyes” in Tobin’s book can be read as “a local manifestation of the conflictual and incommensurable discourses on race and ethnicity that exist in the larger American society” (p. 13). By focusing on children’s words and actions in terms of their social rather than intrapsychic world, Tobin emphasized that ambiguous or sometimes contradictory comments of young children about race and ethnicity can be understood as “tensions and contradictions that surround race [and ethnicity] in both their local community and the larger society” (p. 79).

Unlike Tobin’s study conducted with Hawaiian children living in the unique context of demographic diversity, in my research setting, the children are growing up in the southeastern U. S. where the Asian American population is relatively low, which makes most of my participants consider themselves as ethnic minorities in their American school environments. This sheds light on the importance of understanding young children’s lived experiences in terms of their specific local context.

Unfolding young ethnic minority children’s emerging identities

The results of this dissertation study challenge some previous studies that claimed that immigrant children in two different cultures are struggling (Townsend & Fu, 1998; Wan, 2000). Rather, it conveys similar findings to those of Suárez-Orozco & Suárez-Orozco (2009), which put emphasis on transcultural identity as the most functional of the three types of identity development (ethnic flight, adversarial identity, and transcultural

identity; See Chapter 2). According to Suárez-Orozco & Suárez-Orozco (2009), transcultural identity can be formed as children develop bicultural identities and bilingual competencies. The children's narratives and expressive arts in Chapters 3, 4, and 5 tell us that there are many factors that influence their emerging identity development in the contexts of transnationalism and globalism. What we need to pay attention to is the fact that those diverse influences can vary and transform in the distinctive times and spaces that we experience throughout our lives.

As I mentioned in the earlier chapters, one of my central concerns as a teacher-researcher working with young ethnic minority students is to support my Korean and Korean American students in becoming more engaged in critical discussions related to their emerging ethnic identities, which have been rarely heard. Specifically, while acknowledging my students' agency as members of a dynamic classroom learning community, one of my primary tasks was to support the children in expressing their own experiences and voices related to their ethnic identities as co-researchers of my research study. I developed the CENTA approach while I was in search of a teaching as well as a research method to induce children's maximal participation and to enhance the quality of discussion related to a lesson.

The vignettes described in this dissertation show that young ethnic minority children are always in an ongoing process of transformation of awareness, a dynamic process of becoming. The results of chapters 3, 4 and 5 reveal that the children in my study were able to go beyond the distinct boundaries of the labels "Korean" and "American" and discover in themselves a mix of both Korean and American identities. In this process, the children revealed a developing awareness of who they are while

challenging stereotypes of Asian ethnicity that they had faced in their American school lives.

In the process of emerging ethnic/national identity, young transnational/immigrant children are experiencing complex and multiple discourses and social positions, in the case of this research in two distinct worlds, the U.S. and Korea. These young transnational children are in a continual process of ideological becoming by “selectively assimilating the words of others” (Bakhtin, 1981, p. 341). I think some readers might feel a bit uncomfortable if some points of the conversation between my students and me sound like we are placing too much emphasis on national boundaries by pushing ourselves to think about whether we are either Korean or American. However, I want to say that this ongoing conversation was a journey for all of us to seek different ways of expressing the complexity of our lives and sense of ethnic identities in two cultural worlds. For example, Danny in Chapter 3 was experimenting with different words to express his sense of himself such as “Korean,” “Korean-American,” and “children of God”.

Concepts are associated with the words; however the words are limited or obsolete. While we acknowledge the limitations of language as a conceptual tool to expand our perception of ethnic identity, we are always in the process of looking for words to express who we are. As I suggested in Chapter 5, when we consider these words in social language as a continuum, the voices of different individuals come together in diverse social environments.

Young children as meaning-makers of their own lives

Chapter 3 described a semester-long journey of learning and transformation for a group of ethnic minority children. Their journey was led by the CENTA approach, a culturally relevant teaching and research approach designed for this dissertation. During this process of growing awareness, the children themselves were meaning-makers of their own knowledge and experiences related to their emerging ethnic identities. When a classroom is liberated as polyphonic and rhizomatic space which allows nomadic and divergent pathways for children to learn and grow, children become the conductors as well as leading narrators of their experiences. The children in this study utilized their growing self-awareness to lead a book project by themselves. This project made a statement who they are and also influenced the teacher's instruction. These findings have important implications for educators. When teachers and students become co-apprentices in nomadic, non-linear, and less hierarchical environments where all participants are allowed to engage actively with differences, the multiplicities of the ethnic minority children's becoming, which are not static but rather dynamic and constant, can be unfolded.

Implications

Implications for early childhood educators

There is a tendency to devalue young children's interactions with peers. When young children initiate active conversation with adults, they are viewed as competent (Tudge et al., 2003). However, children's peer interactions are also essential for their successful school adjustment and academic performance (Pellegrini & Bohn, 2005; Kim, 2009). This study suggests to educators and educational policy makers that it is very

important to allow the time and space for meaningful interactions among ethnic minority children. These interactions enhance their awareness of who they are and what they can do against the stereotypes that they might face, and they also give children a chance to raise their own voices, which are rarely given full attention in mainstream classrooms. Kim (2009) pointed out that current early childhood teacher education tends to focus on the teaching content areas rather than listening to children's voices. The lack of appreciation for children's voices in teacher education courses "reflects and reinforces the prevalent perspectives of children as passive recipients of knowledge rather than active constructors of meaning in their lives" (p. 208). How to include the ethnic minority children's experiences into teacher education is one of the important tasks for teacher educators.

Through implementation of the CENTA approach for my teaching and research, I tried to see the possibility of enacting a dialogic pedagogy with unfinalized dialogue by asking the ethnic minority students questions that were not being asked elsewhere. The process in which the students engage in discussions to share their own experiences and express their own opinions regarding the issues of immigration and diversity enables development of their own voices through the continual interchange of ideas and positions related to their emerging sense of ethnic identity. The notion of answerability as the ethical responsibility that resides in action is an important idea in Bakhtin's later writings such as *Toward a Philosophy of the Act* (1993). I believe that the idea of answerability sheds light on the responsibility of educators in a position of influence in young students' lives to be answerable to the students they work with. The answerability of teaching resides within the dialogical mutual relationship between educators and students. It

requires not only an understanding of the students but also a dialogic pedagogy for action that cultivates polyphonic voices within our students.

Implications for early childhood researchers

There are few studies regarding how cultural/linguistic minority children construct their peer culture and negotiate their cultural knowledge (Cromdal, 2001; Feng et al., 2004; Kaomea, 2003; Lee & Walsh, 2003; Meyer, Klein & Cenishi, 1994, Tobin, 2000). To add meaningful perspectives on these issues, recent qualitative research with young Korean-American children such as Kim (2009) and Oh (2013) showed how young minority children actively negotiate their shared meaning and share their cultural knowledge in and out of school settings in the US. As Kim (2009) pointed out, for research with young minority children, there is a need “to design culturally relevant methods meaningful to the particular cultural group being studied” (p. 212) as well as to consider diverse methods of data collection. Similarly, Bhukhanwala and Alleksaht-Snider (2012) also stressed the importance of an integrated curriculum for student teachers based on theatrical activities to support teachers who will work with both immigrant and non-immigrant populations to make sense of differences in the context of multiculturalism. By sharing the knowledge and experiences of ethnic minority or immigrant children, both immigrant and non-immigrant children as well as teachers can enhance their understanding of cultural differences and learn acceptance (De Atilas & Alleksaht-Snider, 2003).

Denzin (2008) pointed out that indigenous and critical methodologies are looking for “forms of praxis and inquiry that are emancipatory and empowering” and that value the transformative power of indigenous experiences and knowledge. Such research must

be “ethical, performative, healing, transformative, decolonizing, and participatory” (p. 2). Kaomea’s (2003) study revealed how decolonizing research is related to activism and advocacy by looking at children’s artwork and written reflections on a Hawaiian educational program. Reflecting on those perspectives, I tried to present an example of a teaching and research method that I developed while working as a teacher-researcher of young ethnic minority children. The CENTA approach in this dissertation reveals the importance of a rich and creative teaching and research method to encourage young children to engage dynamically in the whole process of teaching and learning as well as educational research. Moreover, this research suggests that there is a need for re-conceptualization in bilingual programs and curricula to include multiple literacy approaches that reflect dialogized discourses including not only authoritative discourses, such as designated norms at school, but also internally persuasive discourses, such as transnational media and pop culture that are valued by children’s peers. Moreover, bilingual programs need to mirror young children’s concurrent experiences while they are standing in two or more cultural worlds.

Particular Context of the Research

This study was conducted with participants in one Saturday Korean school in the southeastern US, which has different demographic features from other regions of the US. Through this study, I do not mean to generalize or label the experiences and perspectives of the young minority children; rather I have tried to call attention to the children’s own stories, which are rarely heard, by sharing the journey that I went through with them as a teacher-researcher. I wanted to highlight how meaningful it was for me to see the children’s growing awareness of their emerging ethnic identity and to see how the

children's learning can be cultivated through a culturally attentive pedagogy, just as one small seed finally grows into a tree. In the future, to capture the vivid and lived experiences of young minority children, more research needs to be conducted over a longer period of time and in various spaces in terms of research contexts.

In this dissertation study, audio-video recording of the children's narratives and expressive arts, photos, and interviews were the main tools to record data. Since I was a teacher while I was conducting the research, there were occasional moments that I missed. However, revisiting the audio-video recordings and photos of children's expressive arts along with my lesson plans and reflection notes allowed me to look into the children's worlds in depth.

Future Research

To extend my research on young children's emerging ethnic identities with my collected data, the video-cued multivocal ethnographic method developed by Tobin and his colleagues (1989) is a suggested research design. This method uses videotapes "not as data but rather as a cue or stimulus, like a set of interview questions in conventional social science research or an inkblot in a psychological study" (Tobin & Kurban, 2010, p. 77) by including the use of complex video cues to stimulate a multivocal conversation. I suggest my video recordings can be used to stimulate conversation among participant children, their parents, and community members as well as other children, parents, teachers, and educational policy makers from non-minority groups, which will allow them to explicate their own understandings of young children's emerging ethnic identities.

Current immigration trends are rapidly changing and in a state of flux due to globalization. However, there is a lack of educational research on and services for ethnic minority/immigrant children and families. I hope my research enhances understanding of an underrepresented segment of the ethnic community and the young generation who live in this country as contributing citizens. In sum, I believe my research offers a space for ethnic minority children and their families to express their own voices and experiences and to talk about their own cultural heritage and ethnicity by participating in an active process of empowerment and interpretation.

I hope that my research, teaching, and community outreach will not only enhance understanding of ethnic minority/immigrant families, communities, and the young generation who live in this country as contributing citizens, but will also help to achieve and sustain diversity and inclusion in our society. As an educator who has worked and lived in culturally diverse areas, my teaching and scholarship agenda is devoted to supporting the needs of minority, immigrant, and trans-migrant children and families. The testimony of doing is always stronger than the testimony of saying. As I teach, conduct my research, and write up my findings for publication and dissemination, I move one step closer to building a bridge for children, families, and educators who find themselves in the in-betweenness of multiple cultural worlds.

References

- Bakhtin, M. M. (1965/1984a). *Rabelais and his world*, (H. Iswolsky, Trans.).
Bloomington, IN: Indiana University Press.
- Bakhtin, M. M. (1981). *The Dialogic Imagination by M.M. Bakhtin: Four Essays*. (C. Emerson & M. Holquist, Trans.). Austin, TX: University of Texas Press.
- Bakhtin, M. M. (1984b). *Problems of Dostoevsky's Poetics*. (C. Emerson & M. Holquist, Trans.). Minneapolis: University of Minnesota Press.
- Bakhtin, M. M. (1986). *Speech genres & other late essays*. (V. W. McGee, Trans.).
Austin, TX: University of Texas Press.
- Bakhtin, M. M. (1993). *Toward a philosophy of the act*. M. Holquist & V. Liapunov, (Ed.). (V. Liapunov, Trans.). Austin, TX: University of Texas Press.
- Bhukhanwala, F., & Allexaht-Snider, M. (2012). Diverse student teachers making sense of difference through engaging in Boalian theater approaches. *Teachers and Teaching, 18*(6), 675-691.
- Cromdal, J. (2001). Can I be with? : Negotiating play entry in a bilingual school. *Journal of Pragmatics, 33*, 515-543.
- De Atilas, J., & Allexaht-Snider, M. (2003). Effective approaches to teaching young Mexican immigrant children. Retrieved April 25, 2015 from <http://www.ericdigests.org/2003-4/immigrant-children.html>
- Denzin, N. K. (2008). *Handbook of critical and indigenous methodologies*. Thousand Oaks: Sage.

- Feng, S., Foo, S. F., Kretschmer, R., Prendeville, J., & Elgas, P. M. (2004). Language and Peer Culture: Mandarin-Speaking Preschoolers in an English Dominant Setting. *Language & Education: An International Journal*, 18(1), 17-34.
- Gilman, S. (1991). *The Jew's body*. New York: Routledge.
- Hébert, Y., Wilkinson, L., & Ali, M. (2008). Second generation youth in Canada, their mobilities and identification: Relevance to citizenship education. *Brock Journal of Education*, 17(1), 50-70.
- Holquist, M. (2002). *Dialogism: Bakhtin and his world*. London: Routledge.
- Kaomea, J. (2003). Reading erasures and making the familiar strange: Defamiliarizing methods for research in formerly colonized and historically oppressed communities. *Educational researcher*, 32(2), 14-23.
- Kim, J. (2009). Understanding young Korean-American children's peer culture at a Korean heritage language school. (Unpublished doctoral dissertation). University of Georgia, Athens, GA.
- Lee, K., & Walsh, D. (2003). Not the united colors of Benetton: Language, culture, and peers. *Journal of Research in Childhood Education*, 17(23), 201-217.
- Meyer, C. A., Klein, E. L., & Cenishi, C. (1994). Peer relationships among 4 preschool second language learners in "small-group time." *Early Childhood Research Quarterly*, 9(1), 61- 85.
- Oh, J. (2013). Social engagement in peer culture by two Korean children newly enrolled in U.S. preschools: Towards preschools where every voice matters. (Unpublished doctoral dissertation). University of Georgia, Athens, GA.
- Pellegrini, A. D., & Bohn, C. M. (2005). The role of recess in children's cognitive

- performance and school adjustment. *Educational Researcher*, 34(1), 13-19.
- Suárez-Orozco, C. & Suárez-Orozco, M. M. (2009). *Children of immigration*. Harvard University Press.
- Tobin, J. (2000) *Good guys don't wear hats*. New York: Teachers College Press.
- Tobin, J., & Kurban, F. (2010). Preschool practitioners' and immigrant parents' beliefs about academics and play in the early childhood educational curriculum in five countries. *Orbis Scholae*, 4(2), 75-87.
- Tobin, J., Wu, D., & Davidson, D. (1989). *Preschool in Three Cultures: Japan, China and the United States*. New Haven, Conn: Yale University Press.
- Townsend, J., & Fu, D. (1998). A Chinese boy's joyful initiation into American literacy. *Language Arts*, 75(3), 193-201.
- Tudge, J. R., Otero, D. A., Hogan, D. M., & Etz, K. E. (2003). Relations between the everyday activities of preschoolers and their teachers' perceptions of their competence in the first years of school. *Early Childhood Research Quarterly*, 18(1), 42-64.
- Wan, G. (2000). A Chinese girl's storybook experiences at home. *Language Arts*, 77(5), 398-405.
- Zhang, Y. (2013). *Exploring multiple literacies and identities of children in a Mandarin-English Bilingual Program*. (Unpublished doctoral dissertation). University of Calgary, Calgary, Canada

REFERENCES

- Adler, S. (2005) Asian-American children developing voice, in L. D. Soto and B. B. Swadener (eds.), *Power & Voice in Research with Children* (pp. 117-124). New York: Peter Lang.
- Alba, R. D., & Nee, V. (2003). *Remaking the American mainstream: Assimilation and contemporary immigration*. Cambridge, MA: Harvard University Press.
- Anthias, F. (2002). Where do I belong? Narrating collective identity and translocational positionality. *Ethnicities*, 2(4), 491-514.
- Atkinson, D. R., Morten, G. E., & Sue, D. W. E. (1998). *Counseling American minorities*. McGraw-Hill.
- Bakhtin, M. M. (1965/1984a). *Rabelais and his world*, (H. Iswolsky, Trans.). Bloomington, IN: Indiana University Press.
- Bakhtin, M. M. (1981). *The Dialogic Imagination by M.M. Bakhtin: Four Essays*. (C. Emerson & M. Holquist, Trans.). Austin, TX: University of Texas Press.
- Bakhtin, M. M. (1984b). *Problems of Dostoevsky's Poetics*. (C. Emerson & M. Holquist, Trans.). Minneapolis: University of Minnesota Press.
- Bakhtin, M. M. (1986). *Speech genres & other late essays*. (V. W. McGee, Trans.). Austin, TX: University of Texas Press.
- Bakhtin, M. M. (1993). *Toward a philosophy of the act*. M. Holquist & V. Liapunov, (Ed.). (V. Liapunov, Trans.). Austin, TX: University of Texas Press.

- Ball, A. F., & Freedman, S. W. (Eds.). (2004). *Bakhtinian perspectives on language, literacy, and learning*. Cambridge: Cambridge University Press.
- Basch, L., Schiller, N. G., & Blanc, C. S. (1995). *Nations unbound: Transnational projects, postcolonial predicaments and deterritorialized nation-states*. Basel, Switzerland: Gordon and Breach.
- Bauman, Z. (2005) *Work, consumerism and the new poor*. London: Open University Press.
- Bhukhanwala, F., & Alleksaht-Snider, M. (2012). Diverse student teachers making sense of difference through engaging in Boalian theater approaches. *Teachers and Teaching, 18*(6), 675-691.
- Bourdieu, P., & Passeron, J. C. (1990). *Reproduction in education, society and culture* (Vol. 4). Beverly Hills: Sage.
- Brown, A. (1994). The advancement of learning. *Educational Researcher, 8*, 4-12.
- Bruner, J. (1996). *The culture of education*. Cambridge, MA: Harvard.
- Bruner, J. (2002). *Making stories: Law, literature, life*. Cambridge, MA: Harvard University Press.
- Burr, V. (2002). *The person in social psychology*. Hove, East Sussex, GB: Psychology Press.
- Cannella, G. S. (1997). *Deconstructing early childhood education: Social justice and revolution. Rethinking childhood, Volume 2*. New York: Peter Lang.
- Cazden, C., Cope, B., Fairclough, N., Gee, J., Kalantzis, M., Kress, G., ... & Nakata, M. (1996). A pedagogy of multiliteracies: Designing social futures. *Harvard Educational Review, 66*(1), 60-92.

- Charmaz, K. (2000). *Grounded theory: Objectivist and constructivist method*. Thousand Oaks, CA: Sage.
- Chen, X. (2010). Identity construction and negotiation within and across school communities: The case of one English-as-a-New-Language (ENL) student. *Journal of Language, Identity, and Education, 9*, 163-179.
- Coates, E., & Coates, A. (2006). Young children talking and drawing. *International Journal of Early Years Education, 14*(3), 221–241.
- Cornelius, W. A. (1986). *From sojourners to settlers: The changing profile of Mexican migration to the United States*. Stanford, CA: Americas Program, Stanford University.
- Cromdal, J. (2001). Can I be with? : Negotiating play entry in a bilingual school. *Journal of Pragmatics, 33*, 515-543.
- Curenton, S. M. (2006). Oral storytelling: A cultural art that promotes school readiness. *Young Children, 61*(5), 78-87.
- De Atilas, J., & Alleksaht-Snider, M. (2003). Effective approaches to teaching young Mexican immigrant children. Retrieved April 25, 2015 from <http://www.ericdigests.org/2003-4/immigrant-children.html>
- De Fina, A. (2003). *Identity in narrative: A study of immigrant discourse*. Amsterdam, Netherlands: John Benjamins.
- De Fina, A., Schiffrin, D., & Bamberg, M. (Eds.). (2006). *Discourse and identity* (Vol. 23). Cambridge: Cambridge University Press.

- Dennett, D. (1992). The self as the centre of narrative gravity. In F. Kessel, P. Cole & D. Johnson (Eds.), *Self and consciousness: Multiple perspectives*, NEED PAGE NUMBERS. Hillsdale, NJ: Erlbaum.
- Denzin, N. K. (2008). *Handbook of critical and indigenous methodologies*. Thousand Oaks: Sage.
- Derrida, J. (1981) *Dissemination*. Chicago, IL: Chicago University Press.
- Dyson, A. H., & Genishi, C. (1994). *The need for Story: Cultural diversity in classroom and community*. National Council of Teachers of English, 1111 W. Kenyon Rd., Urbana, IL 61801-1096
- Eisner, E. W. (1994). *Cognition and curriculum reconsidered* (2nd ed.). New York: Teachers College Press.
- Eisner, E. W. (2002). *The arts and the creation of mind*. New Haven, CT: Yale University Press.
- Eisner, E. W. (2005). The misunderstood role of the arts in human development. In *Reimagining schools: the selected works of Elliot W. Eisner* (pp. 129-135). London; New York: Routledge. (Original Work published 1992)
- Erikson, E. H. (1959). Identity and the life cycle, *Psychological Issues* (Selected papers), Monograph I.
- Erikson, E. H. (1968). *Identity: Youth and crisis*. New York: Norton.
- Erikson, E. (1980). *Identity and the life cycle*. New York/London: Norton.
- Feng, S., Foo, S. F., Kretschmer, R., Prendeville, J., & Elgas, P. M. (2004). Language and Peer Culture: Mandarin-Speaking Preschoolers in an English Dominant Setting. *Language & Education: An International Journal*, 18(1), 17-34.

- Freeman, M., & Mathison, S. (2009). *Researching children's experiences*. New York and London: The Guilford Press.
- Foucault, M. (1972). *The archaeology of knowledge*. London: Tavistock.
- Gamradt, J. & Staples, C. (1994). My school and me. Children's drawings in postmodern educational research. *Visual Arts Research*, 20(1), 36-49.
- Giddens, A. (1991). *Modernity and self-identity: Self and society in the late modern age*. Stanford: Stanford University Press.
- Gilman, S. (1991). *The Jew's body*. New York: Routledge.
- Glick, J. E., & White, M. J. (2003). The academic trajectories of immigrant youth: Analysis within and across cohorts, *Demography*, 40(4), 759-783.
- González, N. (2005). Beyond culture: The hybridity of funds of knowledge. In González, N., Moll, L. C., & Amanti, C. (Eds.), *Funds of knowledge: Theorizing practices in households, communities, and classrooms* (pp. 29–46). Mahwah, NJ: Lawrence Erlbaum.
- Hall, S. (1990). Cultural identity and diaspora. In J. Rutherford (ed.) *Identity: Community, culture, difference*, pp. 222–37. London: Lawrence & Wishart.
- Hall, S. (1996). Who needs “Identity”? In S. Hall and P. du Gay (eds.), *Questions of cultural identity*, pp. 1–17. London: Sage.
- Hall, S. (2000). Foreward. In D. A. Yon, *Elusive culture: Schooling, race, and indentity in global times* (pp. ix-xii). Albany, NY: State University New York Press.
- Hébert, Y., Wilkinson, L., & Ali, M. (2008). Second generation youth in Canada, their mobilities and identification: Relevance to citizenship education. *Brock Journal of Education*, 17(1), 50-70.

- Holquist, M. (2002). *Dialogism: Bakhtin and his world*. London: Routledge
- Hopperstad, M. H. (2008). Relationships between children's drawing and accompanying peer interaction in teacher-initiated drawings sessions. *International Journal of Early Years Education*, 16(2), 133–150.
- Hopperstad, M. H. (2010). Studying meaning in children's drawings. *Journal of Early Childhood Literacy*, 10(4), 430–452.
- Kaomea, J. (2003). Reading erasures and making the familiar strange: Defamiliarizing methods for research in formerly colonized and historically oppressed communities. *Educational researcher*, 32(2), 14-23.
- Katz, L., & DaSilva Iddings, A. C. (2009). Classroom positionings and children's construction of linguistic and racial identities in English-dominant classrooms. In R. Kubota & A. Lin (Eds.), *Race, culture, and identities in second language education* (pp.138-157). New York: Routledge.
- Kim, J. (2009). Understanding young Korean-American children's peer culture at a Korean heritage language school. (Unpublished doctoral dissertation). University of Georgia, Athens, GA.
- Kirova, A., & Emme, M. (2008). Fotonovela as a research tool in image-based participatory research with immigrant children. *International Journal of Qualitative Methods*, 7(2), 35-57.
- Kuklin, S. (1998). *How my family lives in America*. New York: Aladdin Paperbacks.
- Lacan, J. (1977). *Ecrits*. London: Tavistock.
- Lee, K., & Walsh, D. (2003). Not the united colors of Benetton: Language, culture, and peers. *Journal of Research in Childhood Education*, 17(23), 201-217.

- Lee, S. J. (2006). Additional complexities: Social class, ethnicity, generation, and gender in Asian American student experiences. *Race Ethnicity and Education*, 9(1), 17-28.
- Lee, S. J. (2009). *Unraveling the "model minority" stereotype: Listening to Asian American youth*. New York: Teachers College Press.
- Lei, J. L. (2003). (Un) necessary toughness?: Those "Loud Black Girls" and "Those Quiet Asian Boys.". *Anthropology & Education Quarterly*, 34(2), 158-181.
- Luke, A. & Freebody, P. (1997). The social practices of reading. In S. Muspratt, A. Luke & P. Freebody (eds), *Constructing Critical Literacies*. Creskill, NJ: Hampton Press, pp. 185-225.
- Malaguzzi, L. (1987). The hundred languages of children. *The hundred languages of children (I cento linguaggi dei bambini. Exhibition catalogue)*, 16-21.
- Maguire, M. H. (2005). Identity and agency in primary trilingual children's multiple cultural worlds: Third space and heritage languages. *Proceedings of the 4th International Symposium on Bilingualism*, Somerville, MA, 1423-1445.
- Marcia, J. E. (1966). Development and validation of ego-identity status. *Journal of Personality and Social Psychology*, 3, 551-558.
- Maxwell, J. A. (2013). *Qualitative research design: An interactive approach* (3 ed.). Thousand Oaks, CA: Sage.
- McAdams, D. (2003). Identity and the life story. In R. Fivush and C. Haden (eds.) *Autobiographical memory and the construction of a narrative self*. Mahwah, NJ: Lawrence Erlbaum.

- McAdams, D. (2005). A psychologist without a country or living two lives in the same story. In G. Yancy and S. Hadley (eds.) *Narrative identities*. London: Jessica Kingsley.
- Meyer, C. A., Klein, E. L., & Cenishi, C. (1994). Peer relationships among 4 preschool second language learners in "small-group time." *Early Childhood Research Quarterly*, 9(1), 61- 85.
- Michael-Luna, S. (2009). Narratives in the wild: Unpacking critical race theory methodology for early childhood bilingual education. In R. Kubota & A. Lin (Eds.), *Race, culture, and identities in second language education* (pp. 234-251). New York: Routledge.
- Miller, P. J., & Goodnow, J. J. (1995). Cultural practices: Toward an integration of culture and development. In J. J. Goodnow, P. J. Miller, & F. Kessel (Eds.), *Cultural practices as contexts for development* (pp. 5-16). San Francisco, CA: Jossey-Bass.
- Moore, T., McArthur, M., & Noble-Carr, D. (2008). Little voices and big ideas: Lessons learned from children about research. *International Journal of Qualitative Methods*, 7(2), 77-91.
- Nakagawa, M., Teti, D. M., & Lamb, M. E. (1992). An ecological study of child-mother attachments among Japanese sojourners in the United States. *Developmental Psychology*, 28(4), 584-592.
- Nieto, S. (1992). *Affirming diversity: The sociopolitical context of multicultural education*. White Plains, NY: Longman.

- Oh, J. (2013). Social engagement in peer culture by two Korean children newly enrolled in U.S. preschools: Towards preschools where every voice matters. (Unpublished doctoral dissertation). University of Georgia, Athens, GA.
- Okazaki-Luff, K. (1991). On the adjustment of Japanese sojourners: Beliefs, contentions, and empirical findings. *International Journal of Intercultural Relations*, 15(1), 85-102.
- Pellegrini, A. D., & Bohn, C. M. (2005). The role of recess in children's cognitive performance and school adjustment. *Educational Researcher*, 34(1), 13-19.
- Pak, S. (2003). *Sumi's First Day of School Ever*. New York: Viking.
- Pennycook, A. (2005). Teaching with the flow: Fixity and fluidity in education. *Asia Pacific Journal of Education*, 25(1), 29-43.
- Portes, A. (2003). Conclusion: Theoretical convergencies and empirical evidence in the study of immigrant transnationalism. *International Migration Review*, 37(3), 874-892.
- Portes, A., & Zhou, M. (1993). The new second generation: Segmented assimilation and its variants. *Annals of the American Academy of Political and Social Science*, 530, 74-96.
- Portes, A., & Rumbaut, R. G. (2001). *Legacies: The story of the immigrant second generation* (2nd Ed.). University of California Press.
- Portes, A., & Rumbaut, R. (2006). *Immigrant America: A portrait*. Berkeley, CA: University of California Press.
- Reeves, T. J., & Bennett, C. E. (2004). We the people: Asians in the United States (2000 Census Special Report, censr-17). Washington, DC: U.S. Census Bureau.

- Rogoff, B. (1990). *Apprenticeship in thinking: Cognitive development in social context*. Oxford, England: Oxford University Press.
- Rogoff, B., Matusov, E., & White, C. (1996). Models of teaching and learning: Participation in a community of learners. In D. R. Olson & N. Torrance (Eds.), *The handbook of education and human development: New models of learning, teaching and schooling*. Cambridge, MA: Blackwell.
- Rogoff, B. (2003). *The cultural nature of human development*. New York: Oxford University Press.
- Rosaldo, R. (1993). *Culture & truth: The remaking of social analysis: With a new introduction*. Location: Beacon Press.
- Shweder, R. A., Goodnow, J., Hatano, G., LeVine, R. A., Markus, H., & Miller, P. (1998/2006). The cultural psychology of development: One mind, many mentalities. In W. Damon & R. M. Lerner (Eds.), *Handbook of child psychology: Vol. 1 Theoretical models of human development* (6th ed.), (pp. 716-792). New York: John Wiley & Sons.
- Sleeter, C. E. (2012). Confronting the Marginalization of Culturally Responsive Pedagogy. *Urban Education*, 47(3), 562-584.
- Schiller, N. G., Basch, L., & Cristina Szanton, B. (1995). From immigrant to transmigrant: Theorizing transnational migration. *Anthropological Quarterly*, 68(1), 48-63.
- Schmid, C. (2001). Educational achievement, language minority students and the new second generation. *Sociology of Education*, Extra Issue, 71-87.

- Schwartz, A. E., & Stiefel, L. (2004). Immigrants and the distribution of resources within an urban school district. *Educational Evaluation and Policy Analysis*, 26(4), 303-327.
- Shotter, J. and K. J. Gergen (1989). *Texts of identity*. London: Sage.
- Smith, A.D. (1986). *The ethnic origin of nations*. Oxford: Blackwell.
- Smith, B., & Sparkes, A. C. (2008). Contrasting perspectives on narrating selves and identities: An invitation to dialogue. *Qualitative Research*, 8(1), 5-35.
- Solorzano, D. G., & Yosso, T. J. (2001). Critical race and LatCrit theory and method: Counter-storytelling. *International Journal of Qualitative Studies in Education*, 14(4), 471-495.
- Soundy, C. S. (2012). Searching for deeper meaning in children's drawings, *Childhood Education*, 88(1), 45-51.
- Spencer, M. B. & Markstrom-Adams, C. (1990). Identity processes among racial and ethnic minority children in America. *Child Development*, 61, 290-310.
- Steedman, C. (1987). *The tidy house*. London: Virago Press.
- Suarez-Orozco, M. M. (1998). *Crossings: Mexican immigration in interdisciplinary perspectives*. Cambridge, MA: David Rockefeller Center for Latin American Studies and Harvard University Press.
- Suárez-Orozco, C. & Suárez-Orozco, M. M. (2009). *Children of immigration*. Cambridge, MA: Harvard University Press.
- Sun, Y. C. (2005). Listening to the voices of Chinese immigrant girls. In L. D. Soto and B. B. Swadener (eds.), *Power & voice in research with children* (pp. 89-105). New York: Peter Lang.

- Swadener, B. (2005). Kenyan street children speak through their art. In L. D. Soto & B. B. Swadener (Eds.), *Power & voice in research with children* (pp. 137-150). New York: Peter Lang.
- Tobin, J. (2000) *Good guys don't wear hats*. New York: Teachers College Press.
- Tobin, J. & Kurban, F. (2010). Preschool practitioners' and immigrant parents' beliefs about academics and play in the early childhood educational curriculum in five countries. *Orbis Scholae*, 4(2), 75-87.
- Tobin, J., Wu, D., & Davidson, D. (1989). *Preschool in Three Cultures: Japan, China and the United States*. New Haven, Conn: Yale University Press.
- Townsend, J., & Fu, D. (1998). A Chinese boy's joyful initiation into American literacy. *Language Arts*, 75(3), 193-201.
- Tudge, J. R., Otero, D. A., Hogan, D. M., & Etz, K. E. (2003). Relations between the everyday activities of preschoolers and their teachers' perceptions of their competence in the first years of school. *Early Childhood Research Quarterly*, 18(1), 42-64.
- Tay-Lim, J., & Lim, S. (2013). Privileging younger children's voices in research: Use of drawings and a co-construction process. *International Journal of Qualitative Methods*, 12, 65-83.
- Teichert, D. (2004). Narrative, Identity and the Self. *Journal of Consciousness Studies*, 11, 175-91.
- The Whitehouse. Race to the top. <http://www.whitehouse.gov/issues/education/k-12/race-to-the-top>, Retrieved 2/1/14

- Thompson, C., & Bales, S. (1991). " Michael Doesn't like My Dinosaurs": Conversations in a Preschool Art Class. *Studies in Art Education*, 43-55.
- U.S. Department of Education. (2010, December 6). No child left behind. <http://www2.ed.gov/nclb/landing.jhtml?src=ln>, Retrieved 2/1/14
- van den Hoonaard, W. C. (Ed.) (2008) The Sage encyclopedia of qualitative research methods (Vols. 1). Thousand Oaks, CA: Sage.
- Wan, G. (2000). A Chinese girl's storybook experiences at home. *Language Arts*, 77(5), 398-405.
- Walkerdine, V. (1990). Difference, cognition, and mathematics education. *For the Learning of Mathematics*, 10(3), 51-56.
- White, A., Bushin, N., Carpena-Mendez, F., & Laoire, C. N. (2010). Using visual methodologies to explore contemporary Irish childhoods. *Qualitative Research*, 10(2), 143–158.
- Willis, A. I., Montavon, M., Hall, H., Hunter, C., Burke, L., & Herrera, A. (2008). *On critically conscious research: Approaches to language and literacy research*. New York: Teachers College Press.
- Xie, Y., & Goyette, K. A. (2004). *The American People, Census 2000: A demographic portrait of Asian Americans*. New York: Russell Sage, & Washington D.C.: Population Reference Bureau.
- Zhang, Y. (2013). Exploring multiple literacies and identities of children in a Mandarin-English Bilingual Program. (Unpublished doctoral dissertation). University of Calgary, Calgary, Canada

Zhou, M. (1997). Growing up American: The challenge confronting immigrant children and children of immigrants, *Annual Review of Sociology*, 23, 63-69.

Zhou, M., & Kim, S. S. (2006). Community forces, social capital, and educational Achievement: The case of supplementary education in the Chinese and Korean immigrant communities, *Harvard Educational Review*, 76(1), 1-2.