"EMAGINATION" AND "IMMIGRATION": MULTIMODAL REPRESENTATIONS BY CULTURALLY AND LINGUISTICALLY DIVERSE CHILDREN

by

DEAVOURS ALEXANDRA HALL

(Under the Direction of Silvia Nogueron-Liu and Peter Smagorinsky)

ABSTRACT

This dissertation addresses the use of visual methods with culturally and linguistically diverse children, with whom the arts have been shown to provide a venue for articulation of home identities. The questions that framed this study were these: What themes did culturally and linguistically diverse children represent in a photo-based writing workshop? What modes did they use to represent those themes? What did the aforementioned themes and modes explain about identity? And how were those themes and modes different in a school-based program, and a community-based program in the students' neighborhood? Methods were framed by semiotic and multimodal theories, and the major conceptual frameworks were the expression of identity, and practices involved in collaborative research with children. Photography-based literacy projects were conducted in two settings: one in-school and one out-of-school. Each study site was considered a case, and a case study approach was used in data analysis. Data were first categorized according to content, and subsequently analyzed in connecting narratives about focal

participants. Findings have ramifications for research and teacher training, especially with children from diverse backgrounds.

INDEX WORDS: Photography, Writing, Visual Methods, Multimodality, Semiotics, Identity, Collaborative Methods, Children

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DEDICATION

To Deanne Deavours:

This dissertation is meant to show how so many things,

including words, can tell the stories people need to tell,

stories that say:

Pay Attention!; or

Hallelujah!; or

SOS!

This was written because of you,

and in order to say:

Thank You.

Thank You.

Thank You.

ACKNOWLEDGEMENTS

This didn't take a village; it took an army.

Thank You to the people at the school and library where the study took place, especially the children who shared their stories.

Thank You to my committee: Silvia Nogueron-Liu, who introduced me to the places where I did the study, which enormously enriched my life; Peter Smagorinsky, who taught me how to write in a new and painful way, and always had my back; Larry Nackerud, forever friend, modern philosopher, and most importantly, person who made me laugh; and Melissa Freeman: I will never forget the generosity you showed with the knowledge you possess.

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The subject of beauty, as both a goal and a virtue, would not have been part of my life if not for my grandparents, Olin and Bertha Deavours. Thank you for teaching me that seeing what is lovely in the world is one way of being grateful for all that I have. And to their daughter, my Mom: I was immeasurably lucky to have a parent who usually knew more about creative education than many of my teachers. The research in this dissertation is an effort to find out how to provide just a little of that creativity, a bit of that unorthodox thinking, in settings where people are not lucky enough to have a YOU. It is also about ways to say things that words are not big enough to express, like how proud I am to be your daughter, and how much I love you. Thank You to the moon and back.

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CHAPTER 1

INTRODUCTION

1972: Atlanta, Georgia: A World, with Pictures and Books

There was, fortunately, always a world of books to fall into. Beatrix Potter, Richard Scarry, The Hobans, Marie Hall Ets and Maurice Sendak had equal billing on a blue bookshelf in my bedroom; Madeliene L'Engle, Judy Blume, Gary Paulsen and C.S. Lewis shared a red bookshelf in my sister's. In the kitchen, the cookbooks had a little 18-inch space of their own, and on the cover of the ones from Ladies' Auxiliaries in south Georgia, there was usually a smiling housewife in a calico apron, with a wooden spoon in the air, as if she was having the time of her life. In the den, the doorstop-sized art and antiques books stood in cases vertically, with the ones read most recently piled horizontally on top of them, my Mother in too big a hurry to place them back in their upright position. They were illustrated with black and white photos of corner cupboards and Old Masters paintings, or color pictures of Colonial Williamsburg and Old Salem. The bottom shelves held two things: the first was the Oxford English Dictionary, more than three inches thick, dotted with little illustrations of "obelisk" and "schnauzer" and "snuffers." The other things were bibles – my Mother's, her parents', and her parents' parents'. The pictures in those got progressively darker as they went back in time – Mom's 1953 bible had the benevolent long-haired Jesus on a sun-lit day; my grandfathers' 1909 copy, engraved "G. Olin Deavours" in gold, had blue and pink maps of the "Lands and Nations of the Bible;" my great-grandfather's, copyright date long-

ago-crumbled along with most of the cover pages, had an illustrated "Dictionary of the Bible" in the back with sheep being sacrificed, and men with sackcloths on their heads.

The words, pictures, and eventually the *worlds* in those books took me to places far from my father's chronic illness, and far from my beloved grandparents' recent deaths, which were five weeks apart. The fact that I was an early reader also gave me something to be good at, an identity, an image….I wasn't as naughty as Ramona Quimby, but I wasn't as sweet as Anne of Avonlea, either. Books took me to Busy Town, the Cotswolds, and a slightly scary place called Camazotz. Orange, red, and yellow houses, enormous dogs and talking flowers, laughter, noise, forgiveness, and chubby grandfathers –- they all sprung out of the paper on pages all over the house, creating the illusion that everything would be all right, because it was – for Harriet the Spy, for Jonah who got spit out of the whale, and even for the valium-filled lady on the front of the Anderson Skillet cookbook. The stories told me that everything would be all right, but so did the pictures, with their peaceable animals lying together, their flying monkeys banished by good witches, and their old brown furniture painted by people with enough time on their hands to stencil Pennsylvania Dutch folk art designs onto pine.

How did people survive without those worlds? What did kids do without Oxford Bookstore's E.B. White section, where they even let you *sniff* the new copies of Stuart Little when they came in from Taylor and Francis in New York? (The shiny paper smelled the best). What did you do if the school librarian didn't let you check out D'Aulaire's Greek Myths for the 75th time because you liked to look at the pastel drawings so much? What did you look at when you were falling asleep at night? What

made you feel better? These were things that I never had to find out, and for that I am eternally grateful. Books and their pictures saved me.

Written Words and Visual Images

Literature that incorporated both text and visual images originated in Italy in the fifth century with illuminated manuscripts that usually contained religious content. The hand-made texts included marginalia and illustrations that were nearly always in silver or gilt at the outset of their invention, and later incorporated other colors. Illuminated manuscripts grew in number until the Middle Ages, which was their height of popularity, lasted through Late Antiquity, and ceased to exist after the invention of the printing press in 1439 (Veolkle & L'Engle, 1998). Press - printed editions of books began to be printed in the last quarter of the 15th century, also in Italy; these texts were mostly illustrated by master woodcarvers whose woodcuts usually accompanied religious, or occasionally military, treatises. A milestone in illustrated texts was created in 1479 in Verona, Italy, when Liberale de Verona, a master painter, created the pictures for Aesop's Fables. More than 300 years later in England, William Blake illustrated his own volumes of poetry, *Songs of Innocence and Experience* (1794), still regarded as one of the most important illustrated books in the world.

The relationship of written word to visual image continues to evolve today, as traditional children's books turn into interactive digital tools, graphic novels become part of academic discourse, and the mobility of images themselves means that art is easier to see in places where it was previously only talked or written about. The current centrality of all things visual, along with my longstanding interest in illustrated texts, led me to my dissertation topic: a research study that examined what children expressed about their

lives when their own photographs were used as a starting point. The two participant groups consisted of children from diverse backgrounds, including children living in poverty and children who recently emigrated from other countries.

The Problem

One of my study sites was a Title 1 elementary school, and the other was a library within a mobile home park in which many of the school children live. I was committed to working in those two places because of my experience working with minority cultures and low-income families, *and* because of my deep affection for Athens, Georgia, the town in which the research took place, and in which the poverty rate is reported as 33.3% for adults; 35.6% percent for children under 17 (Georgia Statistics System, 2013). I also initiated this study because of interdisciplinary research that showed that including art, creative writing, and music in the school day and in after-school programs consistently helps to tighten the gap between high- and low-income students' academic achievement (Chicago Arts Partnerships in Education, 2012). Though education programs centered on the arts are of value to all children, they have been shown to hold particular importance for youth who are marginalized, poor, or from "non-mainstream" cultures, as well as for English-language learners, recent immigrants, and/or survivors of conflict or trauma (Marjanovic-Shane et al., 2011). It has also been shown that minority students may benefit from arts based curricula more than mainstream students, "in part because the gap between home and school may be bridged by the arts" (Brown et al., 2010, p. 330). Visual or narrative creations have the potential to make a space for students to express and explain the culture and language of "home" to their teachers and others who may not be from the same culture. Researchers using multiple sign systems (art, photography,

even music) as ways to access personal narratives have found that those systems can give participants a sense of control over their lives, an opportunity to create "second chances" (Hull & Katz, 2006, p. 47).

My study fit into the established scholarly literature in that it addressed identity as a construct, and consisted of non-mainstream children as subjects. There was copious recent research on artifact as place as subjects in literacy learning (Leander 2010; Pahl, 2007), so I factored those in to both my teaching and research methods. Several factors in my study stood to offer new insights to the field: the socioeconomic status of the participants; the fact that many students in the study were recent immigrants, and/or bilingual; the fact that the participants were in elementary and middle school; and the opportunity I had to examine the same program in both an in-school and community-center context.

Rationale

I initiated this study because I was curious about three things: the stories children would tell if given the chance to start their storytelling with images; the ways in which the texts and pictures would affect each other; and the differences in what would be represented in- and out-of-school. Thus, my research questions were:

1. What themes did culturally and linguistically diverse children represent in a photo-based writing workshop? What modes did they use to represent those themes?
2. What did the aforementioned themes and modes explain about these children's identities?

and

3. How were those themes and modes different in a school-based program, and a community-based program in the students' neighborhood?

Research had already been done on the fact that visual methods have the potential to "show" participants to each other and to teachers and administrators with whom they may have little in common (Siegel, 2006); showcase talents that may not have outlets within the mainstream school day (Harman & Varga-Dobai, 2012); and encourage the creation of other texts (Smagorinsky, 2010; Zoss, 2010). One of my intentions in examining this population in this particular way was to widen the field of scholarship using visual methods in the social sciences, in which "there are remarkably few guides to possible methods of interpretation and even fewer explanations of how to do those methods" (Rose, 2007, p.2). Using semiotics and multimodality with visual methods offered insight into the way children view the relationship between text and image that is not afforded by studies that incorporate critical frameworks (Ewald, 2001), feminist approaches (Wissman, 2008), and other qualitative methodologies.

Another key reason to do this research was that increasingly diverse students are often met with teachers and administrators from very different cultural, racial, and economic backgrounds. And often, those teachers' and administrators' concepts of school-based "self-expression," whether through visual, literary, musical, or other arts, have little similarity to what "creativity" might mean in their students' home lives (Gonzalez, Moll, & Amanti, 1992). Thus, a central goal of this research was exploration of culturally and linguistically diverse children's writing process when it started with visual images, particularly in settings (an enrichment cluster and a Summer program) that allowed for thinking outside of the traditional school box. I assumed that examining

themes that the participants represented might offer insight into their daily lives, and that examining the modes children used to express themselves might offer insight into both their particular culture and the ways that culture affected identity.

Additionally, the proposed study stood to contribute to the idea that teachers gain valuable knowledge from both in- and out-of-school contexts in which non-mainstream students advance their own literacy practices through the arts, specifically (Cammarota & Fine, 2008; Noguera, Cammarota, & Ginwright, 2006). The value of students revealing facets of themselves to their teachers is not a particularly widespread pedagogical concept, especially in the current age of highly prescribed in-school curricula necessitated by frequent testing (Chappell & Cahnmann-Taylor, 2013).

Inspiration: Literacy through Photography

It is also important to examine the inspiration for this study, which is the work of Wendy Ewald and the Literacy through Photography (LTP) program. In describing LTP's goals, visual sociologist and LTP facilitator Katie Hyde has written:

> Students play with and disrupt the idea of fixed identities. They learn to look more carefully and beneath the surface to question what is appearance versus reality. Their mindful observation deepens their visual literacy, while engaging them with the meaningful and nuanced practice of communicating their stories with words and images. (Ewald, Hyde, & Lord, 2012, p.100)

Literacy educators, visual sociologists, and scholars in other disciplines have written about the effects of Literacy through Photography as a literacy-learning method. I took part in an LTP workshop in 2011, but my fascination with the pedagogy goes back to 1995, when I taught school on the Laguna Indian reservation in New Mexico, and first

read about Ewald. She began her work in native communities in Canada, and I started to speculate then about how to incorporate photography and writing into the fairly mainstream curriculum at my Bureau of Indian Affairs-funded school. Ewald describes her work as:

> [A] teaching philosophy and methodology that encourages children to explore their world as they photograph scenes from their own lives and to use their images as catalysts for verbal and written expression. LTP provides children and teachers with the expressive and investigative tools of photography and writing for use in the classroom. (Ewald, 2001)

I based my teaching plans for working in both of my dissertation sites on examples from LTP, which uses a basic model of addressing four themes: self, family, community, and dreams. To those ideas, I added culturally relevant writing exercises that I hoped would elicit more unorthodox photographs; and photography exercises that addressed both technical aspects of good image-making, and that might require written elaboration.

Why Photography as Opposed to Other Visual Methods?

Participatory photography has often been implemented in community empowerment projects with "oppressed" populations (Wang & Burris, 1994). In this way, photographs have been used as political statements about politics, prejudice, authority, freedom, gender, and other social justice issues (Kaplan, 2008). The creation of visual narratives through photography is often encouraged as an attempt at re-articulation of identity, or as a challenge to negative or stereotypical positioning of students by teachers, parents, or the outside world (Allen et al., 2002; Vasudevan, 2008).

Photography is widely considered an artistic medium (Barthes, 1982), but studies of photography as a writing impetus for elementary and middle school students have used many methodological and theoretical approaches and addressed various populations: a participatory approach with English language learners (Britsch, 2010); writing process theory with struggling writers (LaBonty & Reksten, 2001); and photo elicitation methods with students at risk of dropping out of high school (Zenkov et al., 2012). I chose to use photography as the visual method in my study because, while research by the aforementioned authors addressed the subject, they used frameworks different from the one I propose, and were concerned with participant populations different from the highly diverse elementary school group with whom I worked.

Summary of the Chapter and the Dissertation

In this Introduction, I have summarized my personal convictions about both the value of illustrated texts, and their importance to particular populations. I then provided a very short history of the illustrated book, and the ways some of its traditions have led to current illustrated story-forms. I described the rationale for this study, which involves the effects of arts-related programs for non-mainstream children. I explained that three questions drove this project, and they involved story content, modes that told the stories, and a comparison of content and mode in two different settings. I then described the model for my teaching methods, a program called Literacy through Photography. Finally, I articulated the ways in which photography has been used in marginalized groups as both a teaching and research method, and asserted that my study was slightly different, and therefore filled a knowledge gap.

Chapter 2 provides the Theoretical and Conceptual Framework of the dissertation. This was a format for describing semiotic theory and multimodal theory, which I used in tandem in both my approach to Methods, and to data analysis. The Conceptual Framework consists of my a description of the ways in which identity and collaboration are defined by literacy scholars and embodied in this research.

Chapter 3 describes the context of the two program sites in detail, and the Methods that I used in both teaching and research. Here I explain the ways that I used Literacy through Photography as a template, and I distinguish between the activities that were purely for photography and writing *instruction* purposes from those activities that were for *research* purposes.

Chapter 4 focuses on findings from Green Elementary School and the way the project unfolded there. In this chapter, I detailed the activities in which the children learned to take pictures and write about them, but also the activities that I took part in, which affected and were affected by my research. I chronicle the events at the school site and assert that what unfolded there were strong articulations of identity, expressed through modes that extended past photography and writing and into the realms of drawing and storytelling.

Chapter 5 focuses on findings from Oak Hills Community Library and the summer photography and writing program there. I argue that the children there seemed to be interested mostly in notions of place and geography. I also chronicle the fact that, similar to the children at Green Elementary, these children made meaning through other modes that included drawing and especially oral storytelling. I state that at this site, it

was especially apparent that storytelling was preferred over both writing *and* photography as a way to narrate an idea, which I had not expected.

Chapter 6 states the importance and implications of the findings in Chapters 4 and 5. In this chapter I address all three of my research questions again. I suggest that the photos and writing samples in the previous chapters represent various themes, including Place, Artifact, Family, Self and even Literacy, and many subthemes, ranging from the Playground to Religion. I argue that the modes the children used to tell their stories were especially revealing. Half of the participants extended their stories past writing and photography by drawing parts of their stories. The real finding, I argue, was in the eagerness of many children to *tell a story* orally. Finally, in Chapter 6, I examine the differences in the programs at Green and Oak Hills in terms of what in- and out-of-school art experiences offered to the participants. The importance of looking at that issue was that it uncovered different literacy practices in the two places, as well as different relationships between the participants and various social mediators in each place.

CHAPTER 2

THEORETICAL AND CONCEPTUAL FRAMEWORK OF THE STUDY

Semiotics and Multimodality as a Frame for Visual Methods

This chapter describes the theoretical and conceptual frameworks I used to gather and analyze data at two study sites, "Green Elementary School" and "Oak Hills Community Library." These names are pseudonyms for the school and community center in which I worked, and throughout the dissertation I informally refer to them as "Green" and "Oak Hills."

In the first section of this chapter, I describe Semiotic Theory and Multimodal Theory, then the "turns" toward the visual and social in literacy studies. A key offshoot of the turn toward the social in educational research was an increased emphasis on identity studies. I discuss that change, and define identity for the purposes of this dissertation. Next, I explain that photography is a visual method used widely in educational research, both as a mediator and a means toward social change. I summarize several studies that used photography with non-mainstream children, and provided both teaching and research inspiration for my work. I acknowledge Literacy through Photography, a program developed at Duke University, as the impetus for the research itself, and describe the ways that program has been facilitated in the past. Next, I explain collaboration as an essential ingredient of the study, and state the reasons that I view collaboration as a conceptual framework of its own, in that it helped to shape both

Methods and Analysis. Finally, I elaborate on the effects of applying theory, collaboration, and the identity concept to analysis.

Each of these theories and concepts was used in an effort to address the questions:

1. What themes did culturally and linguistically diverse children represent in a photo-based writing workshop? What modes did they use to represent those themes?
2. What did the aforementioned themes and modes explain about these children's identities?

and

3. How were those themes and modes different in a school-based program, and a community-based program in the students' neighborhood?

From the beginning of this study, I viewed semiotics and multimodal theories as the most obvious lenses through which to view a study that incorporated visual methods. Semiotics is a large field of study, but for the purposes of this chapter I will describe it as the study of signs (Eco, 1985; Peirce, 1931-1958). Pierce elaborated on that idea by including relationships that a sign is part of: it means something to its maker, and to its interpreter, and those things may not be the same. Concepts of mediation and remixing were incorporated into semiotics; Smagorinsky (2001) wrote that every sign takes place in a cultural context that mediates its meaning, and signs also create texts that can be remixed or repurposed.

Suhor (1984) broke ground on the way signs were viewed within the classroom in particular. In the article, Suhor described a sign simply as "something that stands for something else" (p. 228). According to Suhor's curriculum, all communication is based

on multiple sign systems, from music to writing to dance and beyond. In Suhor's framework, "oral linguistics" (which included stories and simultaneous gestures) should be valued as much as written text. Other modes, from the visual to the physical to the mathematical, deserve equal weight in terms of communicative value. Suhor's framework supports the idea that a spectrum of signs can communicate an experience, and they can communicate alone or in tandem. Suhor placed linguistics higher than the other sign systems, and wrote that "language is the main arbiter as students learn to use and understand all of the other symbol systems" (p. 229). Thus, to Suhor, language was the dominant sign, but sign systems *across* the ancillary modes (drawing, playing music, acting, and more) also produce important understandings.

Before the 1980's, literacy scholars mostly espoused a verbocentric approach to literacy learning, but that view was shifted by theories (including Suhor's) that gave increasing credence to semiotic and sociocultural approaches (Siegel & Panofsky, 2009). The paradigm-shifting work of Harste, Woodward, & Burke (1984) stated that even *one* mode makes up a "multimodal cue complex":

> In written language, [multimodality is shown] through formatting, type size and thickness, bracketing, layouts, charts, graphs, and pictures, all of which in transaction with print are signifying structures with potential to use in sign making. (pp. 207-208)

"Mode" thus became a commonly used term in literacy studies, advanced by Kress, Van Leeuwen and Jewitt (2005, 2009, 2010), who emphasized that the "actions, resources, and artifacts we use for communication purposes" (Jewitt, 2009, p. 16) were semiotic resources, but that the *ways* in which we use those resources could be defined as

modes: thus, language is a semiotic resource, while speech is a mode; a photograph is a semiotic resource; photography is a mode. Combinations of signs and sign systems create multiple modes; those modes suggest meaning (Siegel, 2012); people interpret meanings; interpreted meanings create learning; and "learning requires construction, recognition, and negotiation of identities" (Lee & Anderson, p. 201).

Siegel (2006) elaborated the relationships between two important things: children's pre-literate drawing and their writing; and the ability of various modes to link children's out-of-school social identities and in-school social identities. All of the aforementioned researchers were responsible for a shift from the "centrality of print in literacy" (Siegel, 2006, p. 66), to a wider concept of literacy as a multimodal practice that allowed social identity to be incorporated into the creation of a text. So while applying the concepts of semiotic and multimodal theories might have seemed new to the language and literacy field in the late 20th century, multimodal literacy practices have actually taken place throughout history (Siegel, 2006).

The Visual as a Form of Research

Another paradigm shift came with the acknowledgement of the visual as a form of research. This so-called "pictorial turn" in research (Fischman, 2001, p. 29) came about in part because of "the bombardment and saturation of contemporary societies with images and the growing attention paid by other social scientists to the influences of increasingly sophisticated uses of visual culture" (Fischman, 2001, p. 29). As visual images were more often incorporated into scholarly research, there was a growing understanding that "images are no more suspect than words" (Freeman & Mathison, 2009, p. 128). Pictures were *only* no more suspect than words, though, *as long as* they

contributed to the design of a study, were appropriate to the context in which the study was done, were comprehensible to different populations, and contributed to generation of knowledge (Freeman & Mathison, 2009).

When Fischman mentioned "other social scientists" (2001, p. 29), he was indicating scientists in fields *other than education.* Disciplines as diverse as anthropology and psychology were forerunners in acknowledging the importance of visual culture. Visual ethnography began within the discipline of anthropology, and usually included photography, film, and video (Barone, 2007, p. 462). Cross-cultural investigations into drawing and other visual imagery have been used as a lens through which to view entire cultures; these studies segued into the creation of a field called visual sociology. Psychology and psychiatry began to use visual methods in interviewing in the 20th century (Linesch, 1994; Sullivan, 1953); and most recently, the growing interdisciplinary field of Documentary Studies has developed elaborate visual methods (corresponding with the increase in digital mobility) with which to expand upon traditional research (Agee & Evans, 1941; Coles 1997; Stanczak, 2004).

As studies based in multiple modes were more widely accepted across disciplines, more interest and acceptance of visual studies developed within the literacy field. This acceptance grew exponentially with the advent of the New London Group (1996) and their emphases on a) globalization and its effects on how texts move between people and around the world; (digital media more often incorporate visual and audio elements; also multilingual situations often rely on the visual to explicate concepts that cannot be described in language) and b) the importance and influence of design as an aspect of literacies that are quickly becoming multifaceted and multimodal. Language and literacy

researchers who took up the challenge to approach studies through design and art began to find it necessary to name and define their research.

The New London Group coined the phrase "multiliteracies," (1996) which incorporated several ideas, including pedagogies that would address "the burgeoning variety of *text forms* associated with information and multimedia technologies" (Cope & Kalantzis, 2000, p. 9; emphasis added). "Text forms" in most literacy studies include what is written, visual, and aural; they may even include what can be smelled, tasted or felt. But much of the scholarship that addresses multimodality and multiliteracies focuses on the relationship between what is written and what is pictured, through drawing, painting, film, and photography (Hull & Katz, 2006; Kress, 2010; Unsworth & Cleirigh, 2009).

The Social Turn Leads to Studies of Identity

The New London Group's (1996) interest in how modes were communicated was part of a sharp turn toward the social in literacy studies – not only how texts move between people, but also the ways in which collaboration affected reading and writing. More and more literacy studies began to incorporate the concept that identity is formed, and learning is done, in relationship, and/or in community (Dyson, 2000). In turn, when a child is able to take home and family, or community experiences to school, he or she is positioned to learn holistically, rather than being positioned to learn with feet planted in two worlds (Siegel, 2006).

One result of the social turn was a concentration on identity studies and the idea that individual identity has an effect on all that is social. Research focused on children and youth making meaning through the visual and digital arts began to emphasize

identity formation (Thomson, 2008. p. 3), because identity is "intricately tied to the ways we interact, learn, and teach (Ball & Ellis, 2007; Hall 1996; Nasir, 2002). But identity is a vague concept, so most scholars investigating "self" refocused research questions to have narrower emphases, such as the ways in which artifacts relate to identity (Pahl & Rowsell, 2010); the ways in which the arts may be particularly beneficial to children who are in the process of adjusting to a culture, language, or place new to themselves or their parents (Chappell & Faltis, 2013); or the effects of physical space and geography on identity (Faulstich-Orellana, 2008).

Moje and Luke (2009) coined the term "literacy-and-identity studies" (p. 415). The term relates to ways in which identity is intertwined with reading and writing practices. The authors explain that literacy-and-identity studies stem from the turn, in the last 30 years, to a view of literacy as socially situated. By "socially situated," though, these authors do not just mean that individuals relate to texts (and vice-versa) based on their culture, race, language, or gender (ideas that have been explored in detail as well). What Moje and Luke are also referencing is that identity is intertwined with reading and writing practices because "identity labels can be used to stereotype, privilege, or marginalize readers and writers as 'struggling' or 'proficient,' as 'deviant' or 'creative'" (p. 416). In other words, the things that a person reads and writes, and the ways he or she reads or writes them, are involved in other people's conceptions about the reader/writer, and the reader/writer's conception of self.

The framework of identity in this study. Within my study, identity is conceived of as socially constructed, through local affiliations that become "reified over time through persistent use and appeal to their relevance" (Lee & Anderson, 2009, p.

183). That is to say, experiences, circumstances and relationships cumulatively build layers of identity that "thicken" over time (Holland & Lave, 2001), are ever-changing, and frequently "rescripted" (Lee & Anderson, 2009, p.188).

Holland and Leander (2004) wrote about identity as positionality, by which they meant that a person's relationships, traits, the things he or she does, says, believes, (and more) *position* that person in the world, and therefore contribute to identity development. The positionality concept was a lens through which to view several of the children in this study, who translated for parents at the doctor and the grocery store, wrote stories about being from two different countries, played with peers in the group, and simultaneously acted as protectors and teachers to younger siblings. All of those facets, or layers, seemed to contribute to the children's concepts of their position in the world, and therefore to their identities.

A third tenet of the concept of identity within this study is that it is fluid, and changes over time and space (Bhabha, 1994; McCarthey & Moje, 2002). Within the body of literature in identity and immigrant children, there is a concept of "blended or even blurred" (Lee & Anderson, 2009, p. 198) identities. These authors argue that being defined by two or more cultures creates blended identities; others argue that there are ever-changing sets of intra- and inter-personal negotiations about "self" within this group. Those negotiations involve what will be kept from the "old" culture and what will be brought to the "new" one (Stepick & Stepick, 2008); recognition of skill sets necessary for survival in a potentially hostile second environment (Machado-Casas, 2012); and the navigation of what constitutes "normative" behaviors, including language choices, from two or more places, cultures, and/or discourses (Deaux, 2000).

A fourth tenet of the concept of identity used in this study is that both micro (family, school, friendship) and macro (community, state, legal) affiliations contribute to layers of identity, and that identity, in turn, has the power to affect those people, places, towns, states, nations and laws: "environments impose constraints [on people] whilst they act on those environments, continuously [sic.] altering and recreating them" (Block, 2007, p.866). In other words, people know who they are both from the bottom up (I am a son, brother, classmate), and from the top down (I am a citizen, Georgian, immigrant). Children at both locations in my study revealed selves in formation based on both micro and macro effects. They told stories about being one of the two smartest girls in class; being a part of a family that fought; feeling safer in their own neighborhood than in the rest of the town; and feeling scared of "Immigration" (by which they meant the police).

Smagorinsky (in press) contends that all societies contain forms of oppression, and a by-product of that oppression is "*othering*," (p. 5) in which hegemony creates the idea that one group is superior, and that less-dominant groups must accept, and adapt to, the ideals of the dominant culture in order to succeed, or even survive. In turn, the *othered* experience "interiorization," the manner in which oppressed people internalize the negative constructions to which they are continually exposed.

In summary, my study relied on four affiliated concepts about identity: first, that it is socially created and situated; second, it is reified in layers of positionality, experience, and relationships; third, those layers shift over the course of time and space, and fourth, that those layers emanate from both micro (local) and macro (non-local) sources. Finally, I assert that layers of identity are social, variable, and determined by

numerous relationships – and in ways that create personal narratives that either encourage or discourage feelings of belonging.

Taking Pictures that Lead to Stories—and to Self

Identity formation can be said to be "rooted" in visual imagery Packard, Ellison, & Sequenzia, 2004, p. 3); often when children create something like a self-portrait, then view it as part of a group of portraits of classmates or community members, they conceive of themselves as part of a larger whole, perhaps for the first time (Ewald, 2012). Visual sociologist Doug Harper (2002) goes a step further, saying that "photos can jolt subjects into a new awareness of their social existence" (p. 21) because they cause subjects to rethink unexamined ideas that they may simply have not seen physically embodied before. Photography has been used for educational purposes for a variety of reasons: cameras are relatively easy to access, photos are no longer particularly expensive to take or to print, and most children can learn the basic skills necessary to tell a story with a camera (Allen et al., 2002). Further, it has been shown that letting children take, edit, and discuss photos can promote feelings of positive involvement in the research process (Freeman & Mathison, 2009).

The stories (in various modes) that I examine later in this paper are about children's private worlds; they provided children a space to both express thoughts and feelings *and* a place to be "experts" (Bartolomé, 2009, p. 350). Visual and narrative creations can also create a space for students to express and explain the culture and language of "home" to their teachers and others who may not be from the same culture. It should be noted that throughout this study, I use the terms "story" and "narrative" interchangeably, following Hull and Katz's (2006) conceptual framework, which asserts

that people develop an idea of self through continually "re-authoring" (p. 45) themselves through the stories and narratives they create. The word "narrative" should not be confused with ideas about narrative inquiry or narrative analysis.

The literature review for this study included articles that connected the development of identity with visual media as a mediator, simultaneously looking at the methods and theory that those studies applied. I read studies that examined artifact and place as factors in multimodal narratives by children (and by "multimodal narratives" I simply mean a story that was told with more than one mode – writing, photography, drawing or oral storytelling); that addressed a variety of age groups; and that represented various theoretical lenses and methodological approaches. Some of the studies addressed pedagogies for immigrant children; some of them used photography as a means for children to show one or more of their identities visually; all of them used such images as a catalyst for literacy practices. In this section, I summarize studies that used photography with culturally and linguistically diverse children in an effort to facilitate their expressions of identity. These studies and their frameworks helped guide my teaching, research methods, and analysis.

My Self at Home/My Self at School

Clark-Ibanez (2008) applied a sociocultural lens to a visual study in a fourth grade classroom, in which "Pati" and her male classmate "Dante" collaborated on photographic research with the author. In a chapter titled "Gender and being 'bad': Inner-city students' photographs," the author is concerned with the ways in which the two school outcasts picture their worlds, at school, and at home. Interviews with the two children provided evidence that they could be better understood at school if their home lives—both the

good and bad of them – were seen by their teachers, and perhaps even their administrators. This study inspired me to place some focus of the dissertation on in- and out-of-school identities and practices, and encouraged me to think about the importance of place.

Walks, Talks, and Photographs

In a study of space in relation to children, Faulstich-Orellana (2008) used ethnographic methods to explore the narratives of their lives. Photos were only one visual mediator in the study; she also collected drawings, writing, audiotaped conversations, surveys, and maps from children who were trying to describe what she calls their "aesthetics of place" (p. 88). In a California community with a high population of recent immigrants, Faulstich-Orellana took photos that she thought illustrated the community in which she was working. Next, she asked the children in the study to visually "describe" the same community (their home neighborhood) through photography. After a series of photos had been taken by both researcher and researched, she asked the children open-ended questions about their images, and created photo-essays for them to keep. Faulstich-Orellana's findings were that she and the children did not see the same space. The places and spaces the children saw revealed the deep importance of social relationships that "both filled and gave meaning to the physical landscape of buildings, streets and cars" (p. 84), while she had seen only geography. She states: "in trying to capture the *landscape* of…childhoods, I may miss the *relationships* that give the landscape meaning" (p. 88). Faulstich-Orellana's use of multiple modes encouraged me to pay as much attention to informal conversations in our classroom as I was paying to photos and writing; her description of surveys and maps also reminded me of the

importance of using an ancillary visual mode to photography, with which children could show where they lived.

In- and Out-of-School Identities

In a study of middle school African American boys' literacy practices, Vasudevan (2006) applied multimodal theory to an ethnographic study that encouraged students to take photos that could narrate their experience and that would eventually lead to the development of digital stories. Vasudevan did not dictate the subjects of the photos; she only told participants that she was interested in knowing their thoughts about "who they might become" (2006, p. 208). This study encouraged me to provide some prompts for the content of photos, but to make those prompts non-specific (picture your "self" as opposed to "your school day"; picture "community" as opposed to "the mobile home park"). It reminded me to also give wide latitude to children about where and when they took photos. In Vasudevan's research, the boys' stories focused on things like street trash (seen as a social issue by the student) and neighborhood play among boys –both potentially loaded subjects about how their low-income environment operated, from their own perspective. Vasudevan's findings included information about the boys' out-of-school lives that they said their schoolteachers had never approached (Vasudevan, 2006).

Photos, Identity, and Socially Situated Learning

In a study with young immigrant children using still photography to explicate their experience, photographs served as mediators, shedding light on the experience of culturally and linguistically diverse students that could only be learned in relationship (Keat, Strickland & Marinak, 2009). First, teachers (mostly native English speakers) used a protocol in which their students (mostly English language learners) were given

disposable cameras and asked to visually narrate their lives for a week. The children were then interviewed by their teachers, and data were coded for recurring themes. Teachers reported that when student backgrounds are explored openly, there was increased opportunity for *all* children in the classroom to better understand each other's language and culture. Second, teachers reported that they usually felt as if they were conveying knowledge, but that the dynamic changed when photography was introduced in the classroom. With cameras and the knowledge elicited from photos, knowledge acquisition seemed to become mutual. This study, while not designed as a collaborative learning experience, *became* one when the teachers assumed responsibility for getting to know the students' families, background, and culture. The research pointed out the importance of collaboration as a concept in my own study, and planted a seed in my mind about the possibility that the teachers and classmates of children involved in the arts might stand to learn as much (or more than) the participants themselves.

Identity in Literacy through Photography

My literature review began three years ago, stemming from an interest in visual methods, and particularly photography, as they apply to literacy. My dissertation research began with the goal of examining culturally diverse children's photography and the writing that resulted from it. My interest in conducting the study, and in reading about the ways other educational researchers had used photography, was piqued by the Literacy through Photography program (LTP) created by Wendy Ewald at the Duke University Center for Documentary Studies. Ewald's collaborative project "Black Self/White Self" (1996) required 8- to 14-year-olds to examine themselves – physically and metaphorically – from the point of view of the other race. "Black Self/White Self"

was instituted at Duke when city and county schools were being combined in Durham, North Carolina, which constituted a re-integration of the public schools. Ewald, a professional photographer with work in major museums world-wide, photographed individual children, and then asked them to alter her black-and-white images with visual information and text that explained who and what they would be "like" as a member of another race (Hyde, 2005). The concept was that a dialogue about identity might create understandings between both the children and their teachers; the same ideas were applied when, in 2005, Ewald began to create "American Alphabets." For each alphabet, Ewald chose a group of middle- or high-school students (some of whom were recent immigrants), and asked them to use words that described themselves or their culture. Then she asked the participants to "represent" the word within individual portraits of themselves. There is a Spanish Alphabet, African American Alphabet, Arabic Alphabet, and Girls' Alphabet. Each focused on identity, but led to critical conversations about immigration, race, class, gender, and culture. The goal of both "Black Self/White Self" and "American Alphabets" was to advance a sense of self in the participants, since she believed that literacy was, in addition to traditional reading and writing practices, also a "sense of students' ability to interpret their world" (Stainburn 2001).

I became interested in Ewald's photos and writing long ago, as a social worker. I often worked with children whose preferred methods of expression were visual, and I employed some LTP methods in my work with children, in the hope that difficult stories might become easier to share if a) a child knew more about him or herself within a social context; and b) I encouraged various modes to elicit information. In this dissertation

research, I used LTP methods, collaborating with children in making photos and writing, and focusing on participants' identities as an integral part of their literacy learning.

The Concept of Collaboration

Ewald includes children in the process of creating images and writing; she also gives them power in deciding how and where their work will be shared (Hyde, 2005). That sharing inspired the work in this study. Collaborative research with children is a growing field, underpinned by the U.N. Convention on the Human Rights of the Child (United Nations (UN), 1990), which states that children's opinions should be considered in matters that affect their well-being (Thomson, 2012). Research increasingly acknowledges that a key contributor to childhood learning is not only children's observation of the actions and conversations of adults, but *participation* in those actions and conversations (Cullen, Hedges, & Jordan, 2011). The researchers in my literature review worked alongside their young subjects in order to gain insights that they might not have gained had they not taught, and shared, research methods. Collaboration with children as researchers has been done in limited ways before the 21st century, but it is a field currently growing by leaps and bounds, as more scholarship is grounded in the idea that children offer unique perspectives and possess the skills to share them (Thomson, 2008). Anthropologist Elizabeth Chin has written about children in their home environments as "native anthropologists" (Chin, 2006, p. 269), who "can and do produce knowledge that is worth paying attention to exactly because it is not the sort of knowledge we produce ourselves." The researchers in the studies presented here all facilitate work *with* children as opposed to doing research *on* them; visual and digital stories created *by* youth are the focus. That effort is made easier by ever-more-ubiquitous

tools such as cameras and computers, with which many children exhibit natural curiosity, and which they may know even more about than adults in their communities. In this way, the power of story telling is shifting – often from adult hegemonies to younger populations who were previously portrayed in negative ways, or simply silenced (Lankshear & Knobel, 2011).

Arts- and digitally-based studies of collaborative narrative creation (whether in writing, movie-making, or other art forms) have been done with various populations of children (Ewald, 2001; Harper, 2002). My study examined children living outside the margins of so-called mainstream culture, living in places with limited resources, and/or translating (sometimes literally) between two worlds at home, school, or neighborhood. Many studies have been done in underserved communities; they were also the settings most interesting to me as a former social worker. Fortunately, the studies show that there are social and emotional advantages to introducing visual research programs to such populations, since "artists have [traditionally] raised questions related to social justice….[and have] helped define people's identities, especially those on the margins of power" (Donahue & Stuart, 2010, p. 111). Brown et al. (2010) further say that the "socio-emotional benefits of arts education may be especially high for those from…minority racial and ethnic backgrounds, in part because the gap between home and schools may be bridged by the arts" (2010, p. 330).

This study incorporated an interpretivist epistemological paradigm, which "addresses the relationship between researcher and that being studied as interrelated, not independent….closeness… is manifest through time in the field, collaboration, and the impact that (the) researched has on the researcher" (Creswell, 2007, p. 247). My

research was constructed collaboratively with the students; I formed close bonds with students by doing projects in both their school environment and a summer program that many of them attended. This dissertation addresses the relationship that I had with some of the students, and the effects of being an "outsider" attempting to see into their world.

Theories and Concepts Applied to Data Analysis

Theory, as well as various concepts of identity and collaboration, played a major role in the teaching at each of the study sites, and thus had a role in the analysis of the data. I categorized data first, according to content; then, my "connecting narratives" from both Green Elementary and Oak Hills describe my own use of multiple signs and modes as a teacher. The first exercise I prompted at each place involved drawing; I subsequently moved to the work of professional photographers as inspiration, and finally to children's books and poetry as supposed instigators of writing. Thus, in teaching, I used all four of the modes that the children eventually used: writing, photography, drawing, and storytelling.

At each site, I followed two focal participants' use of multiple modes in order to illustrate the ways in which they extrapolated ideas from one sign system and applied them to another. For instance, at the elementary school, Jade answered my initial questions about "picturing" herself by producing a photo of her braids, but she also independently took photos of her beloved books, and then described them in writing and a crayon illustration. Thus, she showed dexterity in moving from one mode to another in order to "explain" herself, and she also moved with equal fluency between spoken word, photographic vision, written expression, and drawing.

Also at Green Elementary, looking at Mateo and his work through the lens of theory provided crucial information for both of my key findings. Mateo was, simultaneously, the child who produced the least writing and photography within either group, and the child who gave me the most insight to what could work better for some learners *and* the ways in which the adults in his life might help him most. From the beginning of the workshop, Mateo was the rare child who wasn't very interested in photography *or* the writing or drawing that was supposed to ensue from it. Rather, he wanted to tell stories to his classmates and me on a regular basis. The stories and their telling *might* have been evidence of a reticence to write or photograph; they *might* have been cause to believe that Mateo was not skilled at written or visual expression; but what they surely *were* evidence of was an aptitude at performance and an interest in expression that incorporated other human beings. Mateo taught me that written text was not the only valuable mode that could stem from the use of photography. He provided me with a reason to look back at two things: semiotic frameworks such as Suhor's (1984), and studies that examined storytelling in addition to texts and visual modes (Smagorinsky & Coppock, 1994).

Semiotic and multimodal theories also provided scaffolding when my analysis of the data became so complex that words alone were not sufficient to tease out findings, implications, and importance of the study. At a point when the volume of verbal data left me utterly confused, I was steered to the work of Novak and Gowin (1984), who conceived of concept mapping for visual clarity. I explain in each of the chapters on analysis (Chapter 4 and Chapter 5) that it was critical to place categories, subcategories, and eventually emic themes that evolved at each site in visual diagrams or maps. These

drawn representations provided ways to see two important things: the subjects the children wanted to discuss and the ways in which those subjects were or were not related, and the signs and modes with which the children wanted to discuss the subjects.

Another major benefit of viewing the data through the lens of signs and modes was that I kept returning with amazement to the eagerness of children to explain their photos and drawings orally. At Green, Mateo had made an emotional and intellectual impression on me by sharing very personal stories with me when I was alone with him, and sharing revealing constructs such as his narration of "flunking" a grade with the whole group. I do not think that I would have put much stock into the prevalence of the oral narrative mode if I had not been using the framework that I did. In fact, I think that a lens devoid of semiotic and multimodal understandings is what leads some adults to think that children are being lazy when they want to share their experiences orally rather than through written text. The oral narrative mode became so central to the findings in this study that, as analysis of the data progressed, it was necessary to conceptualize speech and storytelling as modes. While Suhor's "oral linguistics" examined the idea of spoken word in relation to written word and other sign systems, I needed to understand conceptualizations of speech and storytelling *content.* Labov's (1972) theory of narrative structure in oral stories provided a framework for analyzing the various stories I heard. Labov wrote that stories told out loud have both a "referential function," through which the storyteller conveys *just what happened*, and an "evaluative function," through which the storyteller conveys how she is involved in what happened, and/or her perspective on the story. In this study, it was the "evaluative" piece that sometimes revealed identity in the content of the children's stories.

Urciuoli (1995) wrote that every sign system has "a different potential for enacting a self " and "allows a different possible way to 'be yourself '" (p. 191). Thus, the stories that any of us tell verbally have different meaning and power than the same stories told textually – not better or worse meaning or greater or less power – just *different* meaning and power. This conceptualization was further support for the idea that traditional school culture puts greatest value on linguistic sign systems (New London Group, 1996; Street, 2005), but that there is room (and maybe necessity) for other modes, including to be increasingly integrated into curricula.

Chapter Summary

In this chapter, I have summarized the ways in which semiotic and multimodal theory, as well as the concepts of identity and collaboration, affected the ways in which I conceived of this study, taught and researched at two sites, and analyzed data. Both the theoretical and conceptual frameworks were used to address three research questions. I stated that theory based in the use and analysis of signs and modes seemed to me a natural lens through which to view a study that used visual methods, even though other scholars had used many other theories and approaches. I explained that both visual and social "turns" in literacy studies have occurred in the past four decades, and that the social turn was part of what spawned identity studies. I then defined identity as a four - pronged concept that is: socially constructed; by life situations and experiences; changing throughout time and space; and created by both local and non-local relationships.

I stated that photography has been used as a vehicle for identity studies by many educational researchers, and summarized four of their studies. Then I elaborated on Ewald's Literacy through Photography program, which was the impetus for this entire

study. Following from Ewald's use of collaborative methods with children, I explained that collaboration with a key factor in my work. In the section of this chapter that explains the way theory and the concept of identity affected my data analysis, I stated that the words and pictures the children made guided my interpretations of categories and themes at each site. I also asserted that my own multimodal process of concept mapping clarified ideas that were becoming far too complex for the world of words alone. Finally, I described the importance of keeping theory, and Suhor's ideas in particular, in mind as I thought about the prominence of oral linguistics at both Green Elementary and Oak Hills Library.

CHAPTER 3

CONTEXT AND METHODS

Introduction

In this chapter, I describe the geographical context of the study and the demographics of the two study sites. I then explain the Design of the Study, which includes approvals required, and differences in procedures at Green and Oak Hills. I discuss the teaching and research methods I used within each setting, including data that were collected at each site. I consider data to be Visual and Written Artifacts, Field Observations, and Field Notes. Finally, I conclude the chapter by explaining the ways in which I will analyze data in Chapters 4 and 5, and the ways in which I checked for authenticity and credibility.

Geographical Background and Demographics of the Two Study Sites

The data included in this dissertation (outlined in Tables 1 through 4) were collected at two sites, both in a town in Georgia with a population of approximately 120,000. As of 2012, 10.7 percent of that population was Latin@ (United States Census Bureau, 2012). Georgia's Latin@ population almost doubled between 2000 and 2011, from 6,436 people to 12,324. An estimated 12% of children in Georgia schools are Latin@ by 2011, which places Georgia 10th in national rankings for number of Latin@ children enrolled in kindergarten through grade 12 (Pew Research Hispanic Trends Project, 2014). These statistics reflect the necessity of research on teaching and learning

of Latin@ children, whose familial and cultural affiliations may contribute to formations of identity based on differences in language and learning style. Those unique characteristics, in turn, have impacts upon both community and school life in the U.S. (Machado-Casas, 2010).

Two Study Sites: Green Elementary and Oak Hills Library

The data in this study were collected over the course of one year, in two separate settings. I did research at Green for a total of eight weeks, and at Oak Hills for a total of 20 weeks. All names are pseudonyms.

Green Elementary. Green was a Title I elementary school that served students in pre-kindergarten through fifth grade. Sixty-seven percent of the student population were Latin@, 24% were African American, 7% were European American, and 2% were multiracial. Green Elementary provided a weekly, one-hour enrichment cluster for children in second through fifth grades. In a cluster, students could choose to be in diverse extracurricular subject areas, from gardening to double-dutch jump-roping to digital storytelling. The media specialist at Green Elementary, "Ms. Hanes," and I developed a photography and writing cluster called "Writing with Light." Any interested child could take part in the cluster, which served as the focal program for this research. Children could be in the enrichment cluster without taking part in the research.

Oak Hills Community Library. The second research site was a community library ("Oak Hills Library") that served many of the children from Green Elementary and their families. The library, which is located in a mobile home community that is home to approximately 2,000 Latin@ residents, was open 30 hours a week, and though it contained books and resources in both English and Spanish, most of its services were

conducted in Spanish. The library website asserts that the library is there to help the community with information about living in the U.S; that the facility offers many services, including English lessons, computer instruction, health seminars, homework assistance, and other programs for children, youth, and adults; that the library provides computers with internet access; that it loans books and videos; and that all services are free.

Oak Hills Library was staffed by a branch manager and one assistant, both of whom were bilingual. They planned numerous afterschool activities for youth, administered tutoring sessions, and oversaw summer activities for children. My research there took place in the context of a summer workshop that met twice a week for nine weeks; each session lasted 90 minutes. Participants were recruited with fliers and posters aimed at both children and their parents; those materials were distributed at the library and within the Oak Hills community. The age range for the workshop was set at eight to fourteen, and the maximum number of students was set at 12, but I attempted to accommodate as many participants as possible.

Method

General Information about Green and Oak Hills

As stated in Chapter 2, the purpose of this study was to examine the narratives created by children from diverse cultures and socioeconomic levels when photography was used as an impetus. Figure 1 shows the progression of the next three chapters of this dissertation, starting with these research questions and ending in overall findings of the study. An interpretivist epistemological paradigm, which this study follows, "addresses the relationship between researcher and that being studied as interrelated, not independent

… closeness… is manifest through time in the field, collaboration, and the impact that (the) researched has on the researcher" (Creswell, 2007, p. 247). This study was informed by the idea that knowledge would be constructed between the participants and me in two ways. First, I tried to get as close as possible to the participants by doing research in both their school environment and an after-school program in which they participated. I started a pilot program at Green in the Fall of 2012, did research at there in Spring of 2013, and did research at Oak Hills in the Summer of 2013.

Approvals

Both the school board in the county where the research took place, and the Institutional Review Board of The University of Georgia had to approve this study before I could begin research.

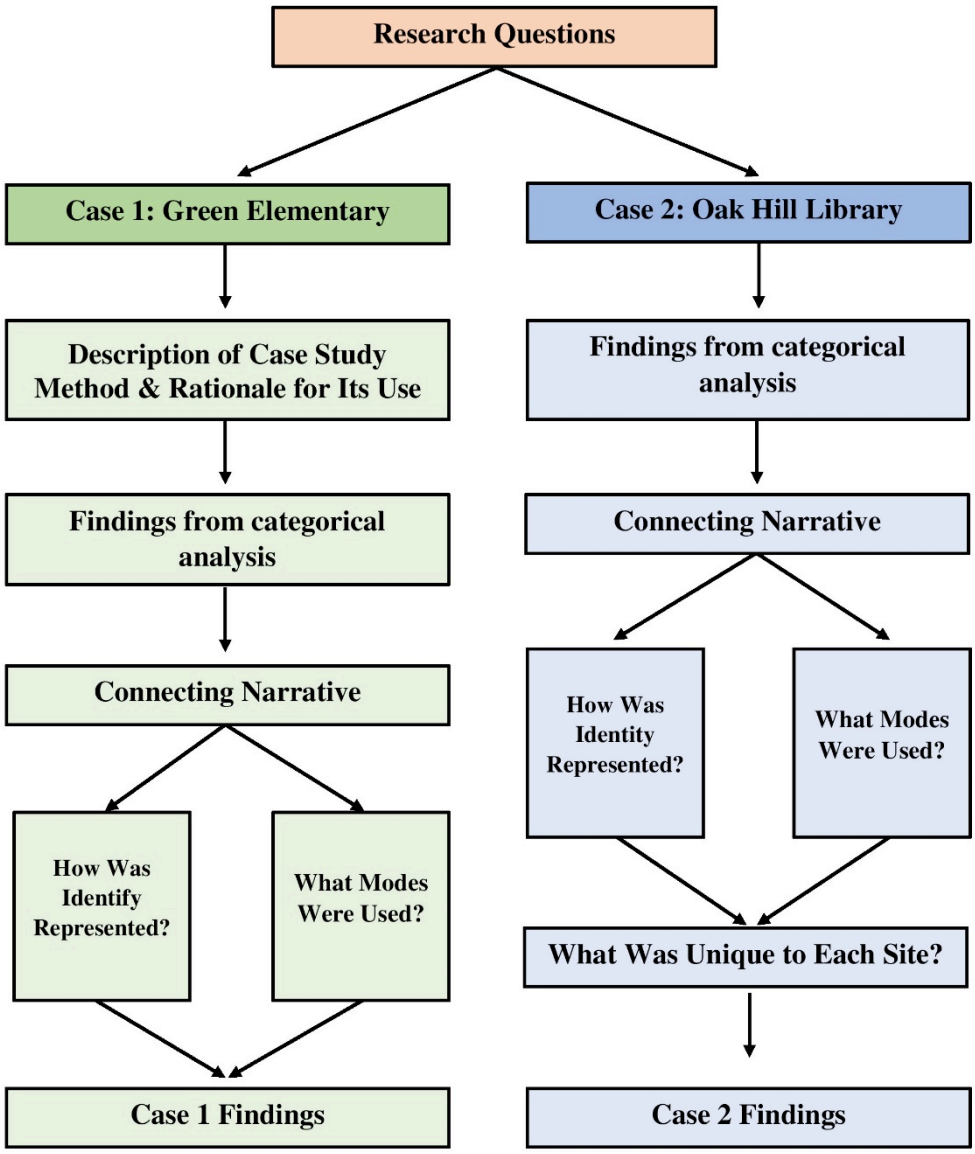

Figure 1. Structure of Chapters Four and Five.

Methods at Green Elementary

Green Elementary students in grades two through five made first and second choices of the enrichment clusters they would like to be part of from about a dozen choices presented in a Power Point slide show by their classroom teachers. The co-teacher ("Mrs. Hanes") and I only recruited students from third through fifth grades for this study. Mrs. Hanes was the school's media specialist, and the location for the

workshop was the media center. Each Thursday afternoon, our cluster students joined us there.

At the first meeting of the cluster, participants were informed that, though research would be done within the cluster, they would only be considered participants in the research if both they and their parents consented, and if both parties informed us of their consent. We distributed and explained student assent forms and parent permission forms on this day, and students were given a short questionnaire that provided us with information about how to guide the content of the group and about what final product (book, slide show, etc.) was most appealing to them. Table 1 is a display of the children who agreed to be part of the research at Green.

Table 1

Demographics of Research Participants Who Signed Research Releases at Green

Participant	Grade Level	Ethnicity	Gender
Arturo	5	Latin@	M
Bianca	4	Latin@	F
Emilio	3	Latin@	M
Helen	5	European American	F
Jade	4	African American	F
Michael	5	African American	M
Mateo	5	Latin@	M
Olivia	4	Latin@	F
Sydney	4	African American	F
Yvonne	4	Latin@	F

Both teaching activities and data collection activities from Green are outlined in Table 2. Though some elements can be clearly distinguished as data collection

opportunities versus teaching events, in a way, all sessions were opportunities for data collection, since they were documented by field notes.

Table 2

"Green Elementary": Data Collection Activities versus Teaching Activities

Event	Data Collection	Teaching Activity
Session One		
• Distribution of consent and permission forms	X	
• Review of cameras and technical procedures.		X
• Informal questionnaire about photography interests of participants	X	X
• PPT slides about composition, framing, and other principles.		X
• Practice photography on artifacts and places in the library.	X	X
• Distribution of digital cameras for four children to take home for the week.		X
• Individual writing time.	X	X
Session Two		
• Discussion of what an artifact is.	X	X
• An exercise about deep attention and noticing detail in a Dulce Pinzon photo.	X	X
• Connected writing exercise.		
• Introduction of topic of artifact.		X
• Distribution of digital cameras for four children to take home for the week.		X
• Production of prints and stories about artifacts.	X	X
• Writing time.	X	X
		X
Session Three		
• In-class printing of second group's photos	X	X
• Distribution of digital cameras to third group of 4 students		X
• Reading and discussion of *Alphabet City*, by Stephen Johnson		X
• 10 minutes of quiet writing time to	X	X

answer handout questions		
Session Four		
• Production of artifact photos; sharing of stories about artifacts.	X	X
• Introduction of a photo-study of place. Students will be asked to take pictures of an important place in their lives and provide a written narrative of that place or places.	X	X
• Distribution of final 3 digital cameras to students; 1 has quit working.		X
• Writing time.	X	X
Session Five		
• Distribution of disposable cameras for home use		X
• Read Lynne Rae Perkins' *Pictures from our Vacation*		X
• Writing time based on artifact photos	X	X
Session Six		
• Slides of "Mestenos" by Flor Garduno		X
• Production of student studies of place (publication or printing).	X	X
• Decision-making about the final product for our cluster: group digital book, group hard-copy book, individual books, or gallery exhibit		X
• Writing time	X	X
Session Seven		
• Folders distributed to each child; beginning of editing writing and photos for final project.		X
• Interviews about student's satisfaction with their projects; what they would do differently next time; what they learned both technically and about each other; how much or how little the photos encouraged them to write.	X	
Session Eight		
• Celebration of accomplishments and creation of final book.		X
• Interviews about student's satisfaction with their projects; what they would do differently next time; what they learned both technically and about each other; how much or how little the photos encouraged them to write.	X	

Cluster Fair	X

Forms of data collected. I took written and typed field notes of workshop activities after each session. I also created files related to the assignments that students were working on, including copious photographs. I made notes about my conversations with students, listing questions they had about photography, the photographers we studied, and the writing process. The largest set of data was the photographs children took; many examples are included in the chapters that follow. The total data collected from the workshop at the school consisted of nine hours of classroom observation, including cluster fair. Table 3 is a display of the forms of data collected in each session at Green.

Table 3

"Green Elementary" Collection of Artifacts

Session	Field Notes	Artifacts
One	X	Instructional PowerPoint presentation; Questionnaire; Writing/Drawings
Two	X	Dulce Pinzon PowerPoint; Returned cameras and memory cards; writing samples; Printed photos kept in individual folders
Three	X	Children's book: *Alphabet City*, Stephen T. Johnson; photos, handout, Returned cameras
Four	X	Photos, writing, 1 broken camera and 3 working cameras.
Five	X	Children's book: *Pictures from our Vacation,* Lynn Perkins; photos, writing, 2 broken cameras and 2 working cameras (one without a memory card)
Six	X	Flor Garduno PowerPoint presentation, writing.
Seven	X	Cameras, Writing, Photos
Eight	X	Photos
Cluster Fair/Capstone Event	X	Photo Journal

Methods at Oak Hills Community Library

In order to do research and collect data at Oak Hills, an amendment to my original University of Georgia IRB application was required. Additionally, because this part of the study was to take place in a branch of the county library, a library approval form had to be submitted as part of the amendment. The Oak Hills project was a drop-in summer workshop in which a child could take part in all 20 sessions, or only come to one. Because of these fluctuations, I received consent from 11 children and their parents, while a total of 29 children took part in the workshop over the course of the summer. The pseudonyms, ages, and genders of all the official participants are listed in Table 5; ethnicity is not included because all of the participants were Latin@.

Table 4

Demographics of Oak Hills Participants

Oak Hills Research Participant	Age	Gender
Andres	8	M
Christopher	8	M
Gabi	8	F
Hugo	14	M
Jazmin	7	F
Joaquin	12	M
Julieta	11	F
Lilia	7	F
Maria Jose	11	F
Martin	7	M
Pablo	13	M

Recruitment for the summer program in the Oak Hills community was done with two methods: word of mouth from the media specialist and her assistant (the children

were accustomed to special offerings in the library in the summers), and distribution of a flier within the library and at mailboxes in the community. The workshop was planned for 10 weeks between May and July; two 90-minute sessions were held each week.

My *plans* for Oak Hills were well-intentioned; what actually happened on most days depended more on the population of the group than on anything else. Even the season – with children free from the constraints of school yet already bored in June – contributed to a feeling of spontaneity ruling each day. Additionally, this population may or may not return to the workshop each session, so for most of the summer, this group's photos were taken during the sessions; I could not assume that children would return with a camera if they took one home. The inconsistencies in attendance also meant that for a "lesson" to be learned, it needed to be about composition, color, and other basic elements of photography that a child could take away as knowledge, since the participants may or may not ever see their printed images. Teaching this way (in one-day mini-lessons) meant that the writing was not always "from" a photo the child had taken; sometimes the writing was about "why I took that picture to describe that thing"; or "how I *hope* that photo might say something about the poem I wrote."

Table 5 outlines my plans for the workshop, which consisted of photography lessons first, followed by writing exercises organized by content such as "favorite places," "favorite things," and "the languages I see and hear in my community." Details of the group are provided in Tables 3 and 4, rather than in paragraph form as at Green, because at this site I conducted 20 sessions, many of which were similar – photography followed by writing time – but all of which were simultaneously highly unpredictable. Because this was a drop-in workshop, the group could consist of ten children one day and

eight completely new and different children the next. It could include twelve effusive, exuberant friends eager to share and help each other in one session, and six withdrawn, shy children who'd never seen each other at the next meeting. These fluctuations in population made progressive projects like the one at Green Elementary impossible, so many workshop days were made up of photography and writing that could be done in one session. The IRB Amendment I wrote for this site did not change the audiotaping status as it applied to children's voices: I could only record them if every participant, and their parents, consented. I changed plans again, and only downloaded the children's favorite music and video game sounds from copyright-free websites. I took field notes after every session, and several of the projects yielded artifacts including artwork, writing and photos.

Table 5

"Oak Hills Library" Data Collection Activities and Teaching Activities

Event	Data Collection	Teaching Activity
Week One: Sessions One and Two		
• Distribution and explanation of student assent forms and parent permission forms; explain that parent permission forms *must* be returned at our next meeting.	X	
• An exercise in connecting drawing, memory, and writing about a place.		X
• An exercise about deep attention and noticing detail in photos. List-making from noticed details.	X	X
• Distribution of individual disposable cameras		X
• A practice photography session of places and objects in the library where lesson is held.	X	X
Week Two: Sessions Three and Four		
• Composition of good photos: mini-		X

lesson		
• Introduction of first literacy-based method for the project: Creating an alphabet where groups of students are responsible for groups of letters. Each letter must be represented in both a photo and a written narrative.	X	X
Week Three: Sessions Five and Six		
• Subjects for good photos: mini-lesson		X
• For returning students: writing about images from letter studies;	X	X
• For new students:		
Introduction to a photo-study of place. Students will be asked to take pictures of an important place in their lives (or something that represents that place) and provide a written narrative of that place or places.	X	X
Week Four: Sessions Seven and Eight		
• Perspective: Mini-lesson/How is perspective in photography like perspective in writing?		X
• Returning students: place-study photos returned; sharing our stories of place.	X	X
• Creation of a "Where I'm From" poem.	X	X
Week Five: Sessions Nine and Ten		
• Use of color and shadow/How do you describe a color and a shadow when you write?: Mini-lesson		X
• Discussion of what an artifact is; photos of artifacts within the workshop space.	X	X
• Introduction of *El Pinatero/ The Pinata Maker,* by George Ancona		X
Week Six: Session 11		
• Getting up close/detail: Mini-lesson in photography and writing with detail		X
• Kenneth Koch bilingual free-verse	X	X
• Returned prints of artifacts; writing stories about our "things".	X	X
Week Seven: Sessions 13 and 14		
• What goes in/What stays out of a picture: Editing and its relationship to editing words: Mini-lesson		X
• Returned prints of artifacts; writing stories about our "things".	X	X

Week Eight: Sessions 15 and 16		
• Why use Spanish/Why use English/What "looks" Spanish/What "looks English: Mini-lesson		X
• Photography based on what looks like it's from one culture versus another	X	X
• Drawings: what's from my parents' culture? What's from my American culture?	X	X
Week Nine: Sessions 17 and 18		
• Pretty/Ugly!: What looks good/What looks bad, and How do I translate that to words?		X
• Production of take-home projects	X	X
Week 10: Sessions 19 and 20		
• Scary/Safe: What looks scary/What looks safe, How do I say it in words?		X
• Production of take-home projects	X	X

Artifacts collected. I took written field notes of workshop activities after each session. My notes were frequently about the feeling of chaos that existed in this setting, which felt very different from Green, where I had a consistent group of participants. Additionally, though I planned to include only eight-to 14-year-olds in this workshop, at least a dozen children under the age of eight dropped in to the workshop. The arrival of so many elementary school students was as an especially challenging situation, because I wanted to let the children take part, but there were days when the din of noise alone could stop the older children's attempts at writing. Certain participants were especially affected by the distractions of younger children, partly because some of the younger kids were siblings, who just wanted to be with their big brothers and sisters. One of my focal participants, Christopher, created visual images far beyond his years, but would not translate pictures to words, and he seemed to take up his writing time to steer the work of his little brother instead:

From day 1, Christopher's drawings have been detailed and specific enough that it

> is clear that if he has teachers who let him tell his stories with pictures, he will not only get better and better at it, but will surely be some sort of artist or architect – he renders simply beautiful proportions and colors and designs to *everything*....and if people can *read what he draws,* this is a kid who may never need to write much. Translating either his photos or his drawings to words is seemingly not as fun or easy to Christopher. After he is finished drawing, he usually finds a reason that his little brother Marco "needs" him. Marco is an ever-smiling 7-year-old who can write by himself, but Christopher usually interjects and convinces me that they need to tell their family stories together. Then the laughing begins and the noise takes over, and any hope of convincing Christopher to go back to his own narration of his intricately drawn world is over for another day….(Field notes, 5-28-13)

This field note is reminiscent of the process of working with Mateo at Site One. At this site, though, there was another "reason" for the children to avoid writing if they wanted to: Christopher and other used their siblings' "needs" to escape the silent writing portion of the day.

Table 6 gives details of the artifacts collected at Site Two, and the order in which the workshop proceeded.

Table 6

Collection of artifacts at Oak Hills Community Library

Week/Sessions	Field Notes	Artifacts
1/s 1&2	X (2)	Drawing samples; Writing samples; Disposable cameras
2/ s 3&4	X (2)	Prints returned from week 1
3/ s 5&6	X (2)	Writing samples; Prints returned from weeks 1 and 2
4/ s7&8	X (2)	Prints returned from previous weeks; "Where I'm From" poems

5/ s9&10	X (2)	*The Pinata Maker,* George Ancona; Prints returned from previous weeks
6/ s11	X (1)	Prints returned from previous weeks; Writing samples about artifact
7/ s13&14	X (2)	Poems from Koch models; prints returned from previous weeks
8/ s15&16	X (2)	Drawings samples; Prints returned from previous weeks
9/ s17&18	X (2)	Take-home projects: collage and framed images; Returned prints
10/ s19&20	X (2)	Take home projects: Photos, writing samples, Collages and Drawing samples

Data Collection and Analysis

Data Collection

The data from this study were collected in seven formats: observations, field notes, interviews, drawing samples, writing samples, and photographs. I describe each of these data collection methods briefly here, as an introduction to how the data were analyzed.

Participant Observations. Adler and Adler (1994) describe observation in qualitative research as information-gathering that involves all five senses, and is usually done in first-person relationship with participants, though "remote observation can be carried out by recording the data with photography, audiotape or videotape and studying it either concurrently or later" (p. 378). At both of my study sites, I spent time in direct contact with participants, but also extensively reviewed their photographs and writing after sessions. Observations allowed me to listen to the children talk to each other; to overhear conversations between the adults at each setting and the children at each setting; and to view the gestures that would eventually become a part of the study. Hearing and seeing these things gave me insight into the ways the children communicated with people who were "normally" in their community, as opposed to hearing and seeing only what

was audible and visible to me when I interacted with them in groups, or interviewed them later. I took note of snippets of conversation during the workshops, since I didn't have time to write field notes while teaching. As soon as possible after each workshop, I wrote field notes about the events of each day in narrative form: observations contributed to the field notes, then, but in the analysis of the study, I made a distinction between the two. Table 7 displays the hours I spent in formal observation at each site, as well as the number of sessions at which I took field notes.

Table 7

Observations, Hours and Field Notes

Site	Hours spent teaching and observing	Number of sessions documented in field notes
1. Green Elementary	8	8
2. Oak Hills Library	38	19

At Green, I spent about a half-hour before and after each workshop setting up the teaching activities and breaking them down, debriefing with my co-teacher, printing photos and books, and gathering documents. In the eight workshop hours, I became familiar with the 10 study participants, five children who did not take part in the research, teachers who came and went throughout the workshop, as well as the school counselor, family engagement specialist, Assistant Principal and Principal. My co-teacher was a classmate and friend, and knowing her personally added an element of insider knowledge to my observations and notes.

At this site, there was also a capstone event called "Cluster Fair," in which the participants showed their final project (a book of photos and stories) to parents, teachers, and administrators. The event lasted an hour, and I volunteered to help at the school for

an hour before hand. During that event, I was able to meet one participant's mother and sister, and I observed dozens of other parents as they participated.

I had run two pilot programs before beginning this study at Green Elementary, so I felt that I had a broad view of things as diverse as student-teacher interactions, administrator-student levels of familiarity, discipline administered in classroom and hallway procedures, student gossip and play, and the overall mood of the school as it changed from hour to hour from month to month.

At Oak Hills, I arrived for the workshop at one o'clock on Tuesdays and Thursdays for a total of 10 weeks. I always stayed at least a half-hour after each session, to clean up art and photo supplies, organize documents, and debrief with the branch manager and her assistant, who knew the participants and most of their parents. Often, the children in my program stayed after the workshop was over, in order to use the library's computers or to play games. The extra time gave me an opportunity to observe many of the research participants both taking part in the teaching activities I had planned, and in casual play, alone or with friends. This setting was less structured than school, and I spent more than twice the amount of time with the regular attendees of this program than I had with the Green Elementary participants. Some of the Oak Hills children could point out the window of the library and show me their homes; many of them walked me past their mobile home lots, and the mobile home lots of their relatives. I saw and heard about what their families grew in their flower and vegetable gardens. I met many of their dogs and saw where the children went fishing. One entire class period was spent on a dirt playground where most of the boys, and a few girls, played soccer. Most importantly, at Oak Hills I met parents and siblings of the children who came, and we talked about

which of the photos, drawings and stories their parents would like the most. Observing the neighborhood as a context for the narratives of the children was invaluable, because it led me to findings that were largely about location.

Field Notes. I took a reporter's notebook to each session at Green so that I could jot down ideas and quotations from the workshop. These notes were the groundwork for both descriptive and reflective field notes that I wrote after each session. The descriptive field notes included which participants were present at each meeting; patterns and shifts in where participants sat, what they were taking pictures of, and which children helped others and which did not; data collected, and teaching procedures and activities. My reflective field notes consisted of more abstract thoughts about hypotheses that were proven right and "hunches" (Bogdan & Biklen, 2003, p.113) that were proven wrong; thoughts about my role as an outsider at the school and in the community, and speculations about what I might be able to learn without seeing the children in their home environments. I kept notes about celebrations and frustrations as the children vacillated between creating meaningful texts and then losing cameras and goofing off; I wrote about plans for what would work better, or follow naturally, as lessons in the upcoming weeks.

At Oak Hills, there was never a moment to take notes after the children arrived for the day. Both descriptive and reflective field notes came later, from things documented during the workshop. Attendance was kept on a piece of poster board on the library wall, and writing samples, drawings, and photos were kept in student folders that I brought back and forth from home, because there was not enough space to leave the folders there. After each session, I took a few minutes to record attendance and see what had been placed in folders, as well as what had been taken home, which was also an important

indicator of what the participants valued most. My descriptive field notes at Oak Hills revealed more personal detail from the children than I had written up at Green: here, there were stories of what scared kids at night in their homes, tales of places that had been burglarized in the community, and what was perceived as ugly in the neighborhood. I also took note of the protective nature of several of the older siblings toward their younger brothers and sisters, which seemed like a cultural norm. My reflective field notes in this setting were also more intimately about my feelings about being back in what felt like a social work setting. What was I doing there? Why was I the only European American woman, yet again, in a setting where I thought I could "help"? Before this study, I had frequently looked back on teaching school on an Indian reservation in my 20's and said, "I was too naïve to even know that I wasn't really wanted there … I honestly thought I was doing good." And yet here I was again, 20 years later, an outsider to these children, coming from a large University setting where many researchers were European American and did not live in the communities they studied. I wondered what that said to the participants. If I stayed in Athens after my academic program, I would probably stay involved in this community forever, but most likely I would not stay in Athens forever…and then the likelihood would be that I was another person who had come to "study" people, and say thank you, and leave. What did that make me? Those uncomfortable wonderings are in the reflective field notes, and the silver lining was that at least as I intruded into strangers' lives again in hopes of making a positive difference, I was more aware of my inability to relate to some aspects of the environment than I had been before, and therefore I think and hope that I was more respectful of the participants and their culture.

Keeping a researcher's journal separate from my field notes contributed two things to the study: the quick impressions jotted in the researcher's journal at the two sites were things that individuals said, write, drew, photographed, or gestured; these were things I thought that I would forget if they were not written down on the spot. In those notes, I did not have time for reflections such as the one above, in which I deeply questioned my own role in the things children said and did. On the other hand, my field notes provided a place to document reflections along with details of the sessions like attendance and activities; they also served as a sort of diary, in which I wrote about concerns about particular children, or funny things they said.

Interviews. In the organized structure of the elementary school, I devised an opening questionnaire that asked participants what subjects they were must interested in depicting in photos and text. I eventually used these questionnaires in constructing final follow-up interviews that were a little different for each child. I was not allowed to interrupt class time to interview participants, so I took about 10 minutes to interview each child who participated in the research, and we did the interview in one of the last two class sessions. In the interviews, I asked questions about why participants took the photos they had taken in response to assignments such as "show us a day in your life," or "show us some of your favorite things." I saw the interviews as a kind of member check, in that they yielded some of the most nuanced storytelling of the project. The stories, and the storytelling mode that they supported, might have been richer because the children were interviewed alone rather than in the larger group; perhaps because after eight weeks of working together, some of them were more comfortable divulging personal details about the photos they had taken.

For example, at Green, Sydney had taken an entire 27-exposure camera's worth of photos of her bedroom. Sydney spoke rarely, so I grew accustomed to paying keen attention to the words that she wrote. On the day I showed her the prints of her photos and asked that she write about them, she wrote, "I have a happy life." Coincidentally, that was the same day that I did a final interview with her. I asked about her room and the things in it, and eventually said "You said you have a happy life!" It was a statement, not a question. But when I said it, Sydney scrunched her face tight, used her right hand to make the gesture for "so-so," and said "Well…." So I waited, and she said, "Sometime."

"What parts are happy?" was all I could think to say.

"My pink purse, my boots, my games…"

The contradiction in what Sydney had written, and what she said and gestured, undergirded the idea that speech and gesture were crucial to my understanding of her story.

Table 8 details the interviews that took place, and the number of participants that were interviewed, at Green.

Table 8

Interviews at Green Elementary

	Number of Participants
Initial Interview	10
Closing Interview	8

I did not do interviews at Oak Hills, because the nature of the summer workshop, in which I was leading groups of children through lessons and practical applications of photography and writing, did not lend itself to sessions of sitting still for inquiry. Instead,

we delved into outdoor projects on the first day of the class, and I learned what the participants were interested in "picturing." In the final two weeks at Oak Hills, informal interviews with Christopher and Pablo, my focal participants, served as member checks in which I asked about the veracity of my interpretations of their work.

Writing Samples. The writing samples in the study are scanned copies of the children's words. In both settings, the writing was guided by prompts that I provided. Those included: reactions to picture books, explanations about the content of photos, and personal narratives about text and signage in the community (at Green); and what is pretty and what is ugly in the neighborhood,, what is scary versus what is safe, and creations of poems about place and language (at Oak Hills).

Photographs. In encouraging photography and writing at each site, I repeatedly thought of Ewald's (2001) concept that identity is reflected in many kinds of photos, not just in photos that are called "self-portraits." I asked the children in both settings to invent ways to show who they were through self-portrait, but suggested that they could show who they were through things as diverse as family, community, dreams, places, things, and ideas. And the children came up with other subjects that they believed said something about them: clothing, weather, varied lighting, pets, and even body parts.

Data Analysis

Researcher Positionality.

A unique feature of this study was that I was both teacher and researcher at each site. I planned and instructed each session at Green Elementary with a co-teacher, but I was the only person using the research data. At Oak Hills, I planned, instructed and researched on my own. I saw the teaching and research as mutually informative.

Smagorinsky (1995) claims that research and teaching have multiple similarities: they have end goals; those end goals are non-specific, but always involve change; and they both involve mediation. Further, Smagorinsky writes, "valid research is instructional…and valid teaching represents inquiry" (p.205). In other words, I wanted to find out what was important to two groups of children, the ways in which those themes were represented, and the ways in which the two groups were or were not alike, so I *taught* them a skill not often taught in schools…and the teaching was the way I mediated my research. Conversely, I wanted to teach a skill in order to find out if the skill itself (photography) or the artifacts it produced (photographs) affected the content, the "what was important." Thus, I *researched* data that resulted from teaching, and that research affected my instruction. The mutual effects of the teaching and research made for a study that gave me the most important asset of all.

Chapter 2 describes collaboration as a conceptual framework for this study: I took pictures, wrote, and drew when the children were taking pictures, writing, and drawing. That interaction affected the data: an outsider was present as they were working, and the outsider was the "teacher." The interaction also affected the research: my perceptions of the data were influenced by the conversations that occurred as texts were created, by knowledge of the other people at the time and place they were created, and by cumulative familiarity with individual children's (and families') stories as time went by. In each case, I also got to know a handful of children better than some others – in some cases because certain children were more outgoing and candid, in other cases because they came to every session. There were children who contributed to the design of the study, in that they spoke up more about their preferences in the opening questionnaire; I do not

think those contributions would have been possible if I was merely researching (and not also teaching) the children. My position as their teacher deeply affected the data analysis, in that I heard them explain their photos, which allowed me to categorize images, and I heard them say the words that contributed to the creation of themes.

Categories and Connections. In this study, each site was a case. Creswell (2007) describes thematic categorization as a common element of the case study; my particular study included several other elements considered common to a case study approach. First, I was studying two discrete programs and study sites with particular starting and ending dates. Within the two cases (Site One, Green Elementary School, and Site Two, Oak Hills Library), there were also various phenomena occurring: at the school, races and ethnicities were co-existing; at the Library, children had multiple realities, as students, English speakers, and translators. These were only a few of the phenomena at the two sites; the photography and writing program itself was another phenomenon. Yin (1994) defines the case study as an empirical study that "investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident" (p.13).

I categorized data *within* (rather than across) my two study sites. Because of my copious written notes, it was helpful to do what Maxwell and Miller (2002) call "integrating categorizing and connecting strategies" (p. 470) in qualitative research. I created a category for any subject that was represented by two or more photos; that approach reflected Maxwell and Miller's tenet of "show[ing] that [a concept] is more than an idiosyncratic occurrence" (2003, p. 467). Connecting strategies, on the other hand, are explained as ways to "identify key relationships that tie the data together into a

narrative or sequence and eliminate information that is not germane to these relationships" (p. 467). My observations and field notes provided so many stories (of the children's conversations and processes) and sequences (of data collection, teaching activities, and the cumulative knowledge of the children) that seemed like a rich addition to the analysis of data through theme.

In my study, there was a sort of guessing game going on: my categorization was speculative, and the connections and narratives provided more information but not definitive answers. My analysis followed a pattern of developing themes from both the writing samples and photographs of the children (categorizing); then creating narrative sequences that explain the chronology of processes at each site (connecting.) I followed this pattern for data analysis separately at Site One and Site Two. The key categories at Green Elementary were (in order of frequency) Self, Family, Literacy, Artifact, and Place. The key categories at Oak Hills Community Center were Place, Artifact, Family and Self. The categories developed at each site are elaborated extensively in Chapters 4 and 5, along with their subthemes.

Authenticity and Credibility

Throughout the research at Green and Oak Hills, multiple modes and resources provided multiple ways to check for the validity about what the children were trying to express in their narratives. For instance, if a scary monster was pictured in a drawing, and a "beast" was written about in a story, I could ask if those creatures were one and the same. In turn, an answer to that question might produce a third mode – a story about the monster/beast. Additionally, I viewed the closing interviews that I did with eight children at Green and two focal participants at Oak Hills as member checks. In those

meetings, I asked questions about whether the participants thought that their photos, writing, drawings, and oral stories could be placed into categories, and if they answered yes to that, I asked whether my placements were appropriate. In other words, did they really view a photo of their dog as a photo of a family member? These questions gave me deeper insight into the ways the children saw the interaction of visual, written, and narrated forms: in some cases, a child created all three modes about one given subject; in other cases, various modes were used to describe various ideas.

My creation of categories, then, was member checked by the children themselves. If they agreed to the categories in which I had placed the photos, I assigned them "themes" that came from the evocative, overarching ideas and emotions that the children expressed about the categories I created. "It says something about me," were Jade's words about an artifact; "I have so much more to tell you," were Mateo's words about identity. These statements made near the end of both programs seemed important in two ways. First, they were indicators of the trust that had developed between both the students and me, and between the students and their classmates. Second, they related thoughts and feelings in these workshops that I did not think I could adequately articulate through something as dry and technical as a "category."

My interpretations about the validity of my findings also came from two concepts from art scholar Eliot Eisner: "structural corroboration" and "consensual validation" (2006, p. 15). Eisner describes structural corroboration as:

> [A]nother way of talking about the circumstantial evidence that enables you to support a conclusion about a state of affairs. What are the markers that allow you to draw conclusions or to make observations about the situations you are studying?

> Put very simply, perhaps too simply, is there sufficient evidence to render your rendering of a situation believable? (p. 15)

Eisner's concept is an element of interpreting all writing and photography: the reader/viewer has to assume that if a child's story is about horses, it is *just* about horses, not any extrapolation the reader/viewer might create about horses living on a farm in Mexico and not in a trailer park in America. "Consensual validation," in Eisner's canon, refers to multiple observers describing, analyzing, and assessing a phenomenon:

> Once one finds...that there is sufficient overlap to breed confidence that what these respective critics say is there and what it means is supported by the other's rendering of the situation. In statistical canons, it is often referred to as "inter judge agreement" (Eisner, 2006, p.16). Consensual validation is present in both the study and the member checks: other adults who affect my interpretations were present in both settings, and siblings and classmates in workshops often contributed other sides of the many stories as they were being told, drawn, or written.

Chapter Summary

I began this chapter by explicating the context and demographics of the study. I included my research questions in order to clarify the methods I used, and discussed approvals that were necessary for the study. Next, I described an average day at each site, then added detail with tables that outlined specifics about the participants, data collection activities versus teaching activities, and forms of data collected.

In the Data Collection and Analysis portion of the chapter, I outlined the five forms of data that I collected, and explained my positionality as researcher and teacher. I stated that I analyzed data by first categorizing content and then connecting it in a

narrative about each site. Finally, I described the methods by which I established authenticity and credibility within the study.

CHAPTER 4

FINDINGS FROM GREEN ELEMENTARY: SITE ONE CASE ANALYSIS

Introduction

This chapter examines data from Green Elementary. Because of the voluminous amount of data from both of my study sites, I divided findings into two chapters. This chapter addresses the elementary school; Chapter 5 addresses Oak Hills Community Library. In this chapter, I argue that "Self" was the theme most prominently revealed at Green Elementary; that children used photography, writing, drawing, and storytelling to represent various themes; and that this setting offered institutional structure and order. In order to analyze data, I categorized photographs according to content, then created themes from overarching categories that came from the children's words. Next, I used narratives about two particular participants in order to illustrate those findings. At the end of this chapter, I address the ways in which themes were represented differently in the school-based workshop at Green Elementary and in the community-based program at Oak Hills.

The following is an excerpt from a field note I took on the second day of the enrichment cluster. I have included it here to offer both a sense of what was unique about this school and the enrichment cluster, and an encapsulated explanation of some of the students' interests.

> After years of exposure to schools in our county, the sensory experience of them still surprises me: Green is sparkling-new and spic-and-span, but I do not

feel warmth there. Warmth, to me, comes from the feeling of children being children, which means that there are noises and messes, colors and paintings, sweaty smells and moving bodies. Here the children are nearly silent in the hallways, and though art is hanging there, it is arranged by classroom, and almost every drawing looks the same. The fluorescent lights bounce off a linoleum floor that smells like Mr. Clean, and a child who recognizes me from a workshop last year is just quickly allowed a grin and a short hug around my waist before his white female teacher, much younger than I, tells him to get back in the silent lunch line.

All fifteen kids came to the group today, arriving from their third, fourth, and fifth grade classrooms, individually or in pairs. They wear uniforms, and there is more variety in the colors of their skin than in their clothing. Within our little group there is a Caucasian girl with strawberry blond hair and freckles who nearly always has on pink shoes and a huge bow in her hair; there are several students with light brown skin and dark brown hair that becomes a subject in their writing, and there are several with dark brown skin and curly hair, some of it decorated with braids that they say represents something about them.

It was too cold for the children to take photos outside, so today as they filed in, we explained that we'd see a few photos first on the SmartBoard, then have time for them all to take pictures in the library and hallways nearby. I showed them photos by Dulce Pinzon, a Mexican photographer, and they seemed to like her images from a series called "Superheroes." In these photos, Pinzon has photographed Mexican workers in New York City who are doing blue-collar jobs

in order to send money "home." When I asked the group where "home" might be, two children said "Mexico." This led one child to tell a story about a grandmother in Mexico who needed financial help, and another to talk about a brother who stayed in Mexico when the family came to Georgia. Both of those topics wound up in writing samples later that day, and I wished we had more time to pursue the children's concepts of place, movement, and mobility, but there is always a sense that we need to hurry.

(Field Note, 1-24-13)

Categories and Their Frequency

I conducted this study within a multimodal framework because the very notion of whether or not photography could prompt writing was a question *about mode.* The study was begun with three questions in mind:

1. What themes do culturally and linguistically diverse children represent in a photo-based writing workshop? What modes do they use to represent those themes?
2. What do the aforementioned themes and modes explain about identity?

and

3. How are those themes and modes different in a school-based program, and a community-based program in the students' neighborhood?

I assumed from the outset that photos would not stand alone in data analysis; after all, the photos were meant to elicit writing. I also introduced drawing as a mode, so I expected that to be part of my analysis. What I did not anticipate was that those three modes (photography, writing and drawing) would be further elaborated on, and enriched

by, storytelling and gesture. Further, the setting of each of the study sites affected the way modes were presented. I brought materials and prompts to Green in order to 1) provide culturally relevant resources for the participants; and 2) introduce themes that, in my previous experiences with elementary school students, had elicited excitement or interest. In this workshop, prompts included:

- "Self-Portrait" (excluding faces, chosen in response to the rich outcomes prompted by this work in the Literacy through Photography workshops I had facilitated in the past);
- "Important Places" and "Objects that I care about" (both viewed as keys to discussions of identity through multimodality in the works of Pahl and Rowsell, 2007/2011);
- "My Pets" (one of the participants' choices from a list of possible subjects on the first day of the cluster);
- "My Family" (another frequent topic within Literacy through Photography workshops);
- "Literacy" – Books and writing (a topic that I created, based on curiosity about relationships between language and identity within this school).

In the first stage of categorizing the 354 photographs from the elementary school, I found 11 subcategories—subjects that were pictured at least twice in the entire group's photos. They included: Artifacts; Self; Pets; Places; Family; Family Photos; Literacy; Technology; the "Immigration Game"; Religion; Friends; Food; and Imagination. Some of those subcategories fit neatly into five bigger, broader categories: Artifact, Self, Place,

Family, and Literacy. In the following section, I will describe the content of the categories, and my rationale for creating each one. Table 9 shows my initial categories and the number of photos that fit into them.

Table 9

Frequency of Categories from Green Elementary Data

CATEGORY		NUMBER OF PHOTOS
Artifact*		70
	Technology	8
	Family Photos*	6
	TOTAL (Artifact)	84
Self*		75
	Religion	4
	"Other": Friendship, Food, Imagination	6
	TOTAL (Self)	85
Places*		59
	The Playground	6
	TOTAL (Place)	65
Family*		38
	Pets*	73
	TOTAL (Family)	111
Literacy*		9
TOTAL		354

*These photos were taken in response to a prompt.

Category 1: Artifact

Photos of artifacts ranked highest overall, and included toys, clothing, jewelry, household items, cribs and beds. I distinguished photos of family from the subject of family itself (a separate category), and included pictures of siblings –even photos without

faces – as artifacts. In narrowing categories further, I placed photos of technological tools—televisions, iPads, smartphones, and video games –within the category of artifact.

Photos of Photos. In the Literacy through Photography method, students often take photos of family albums and other visual documents. In this project, I encouraged children to do that as well, thinking that we would see at least some photos of grandparents or family in other countries that might lead to further conversations about place and geography. Instead, two children brought in photos of immediate family members. Emilio photographed a photograph of his brother and sister in a double frame; other pictures included parents and cousins.

Technology. Video games were by far the most common forms of technology tools that I saw in the pictures, followed by widescreen televisions, iPads, computers, and smartphones.

Category 2: Self

My challenge to this group, on the first day of the workshop, was to make an image that said something about themselves. Arturo wanted to be pictured from the back, reading his favorite book; or with other people. Helen and Bianca had a classmate take their picture from above so they "wouldn't have to be alone" (Figure 2).

Figure 2. Self-portrait by Helen and Bianca.

Religion. Two of Olivia's 23 pictures showed religious imagery in her home: a wall plate of the Virgin of Guadalupe and a rosary. I could have considered those objects "artifacts", but when asked why she classified these as things that were important to her and her family, Olivia's answer was self-referential:, she said, "Church is important. My family confirmed me in the church." This statement helped me create the category "religion."

"Other": Food, Friendship, and Imagination. A small group of photos did not fit neatly into a category. Food on tables in homes was the subject of two photos, neighborhood friends were pictured in two photos, and produced two evocative photos of clouds that she re-interpreted as objects and labeled "My Emigination [*sic*.]" (Figure 3). Upon sorting and categorizing photos, I grouped "self-portraits," photos of religious icons, and representations of imagination into the category called "Self" because they were self-referential and highly personal. The importance and preponderance of those

expressions of identity created an overarching theme discussed later that Helena created as the title of her entire work folder: "*Amazing Me*."

Figure 3. "My Emagination."

Category 3: Place

The most common "home" places pictured included interior and exterior shots of houses, relatives' homes, and bedrooms. Two of the ten children – Mateo and Helen -- mentioned sharing a bedroom with an uncle. Mateo said that he couldn't take pictures of his bedroom because his uncle didn't want him to.

The Playground. More than half of the pictures taken of a place were taken on the school playground, to which we often had access.

Category 4: Family

Photos that I categorized as family-themed included pictures without faces: there were hands, feet, clothing, and hair. This was the one theme in which I have more written data than photographic data, probably because the children could not take pictures of family members' faces, but they could verbally elaborate on how their family members were connected to many of the other categories, including Artifact, Place, and Self.

Dogs and Cats. Even though the children mentioned pets as one of the things they wanted to photograph on the first day of the class, I was very surprised by the enormous number of pet photos taken.

Category 5: Literacy

Books. Though I had introduced the theme of books on the first day, I expected that I would not have many takers on the subject. At first, only Jade said yes to the proposition that she photograph books she liked; she also mentioned in class that she liked to read, and liked how colorful the books in the library were.

In the second session, Emilio asked another child to take his "portrait," and when he did so, he chose his favorite book, *Jumanji*, (van Allsburg, 1982) from a library

bookshelf. As Mateo took Emilio's picture, Emilio flipped through the book, and later wrote, "I took my picture of me with *Jumanji* because it's my favorite book. It came from a movie." Emilio's story was an example of a child talking about a book as an artifact that might even define something about himself, but because I was interested in how many children mentioned reading as an *act,* as opposed to books as objects, I chose to group books with reading, writing, and language in a category called Literacy.

Figure 6 is Sydney's photo and writing about of her books at home. We printed this photo in the fifth week of the workshop, and it was surprising because Sydney had never before revealed any element of her home life, or mentioned that she liked to read. The fact that she shared an element of herself that bridged home and school, and the fact that what she shared had to do with reading, underscored the importance of the Literacy theme at Green.

Figure 4. "I Like to read a Lot."

Writing. Jade did the most photography on subjects of literacy, including Figure 7, which was taken by Olivia, and shows Jade's hands in the act of writing a piece that she was proud of, particularly because the story she was writing was about her favorite photo (Figure 8). Jade wrote about reading and writing, and elaborated on how important the two were to her in our final interview. She embodied the "-----" reader and writer that Moje and Luke (DATE) describe, and thus she embodied the idea that literacy and identity can be intimately interwoven.

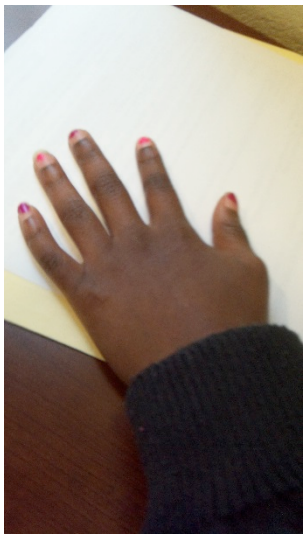

Figure 5. "My left hand is holding down the paper."

Figure 6. Jade's Self-portrait.

Moving from Categories to Themes

From the initial categorization of photos, I moved to creating themes that came directly from the children's words. The framework of multimodality brought to light the fact that photos, and even the writing that came from the photos, were not the basis of my analysis alone. Other modes, including drawing, storytelling and gesture, contributed to the analysis, which created the basis for my findings.

Artifact

When discussing their toys, parents' cars, sports equipment, and other items, several children mentioned how much they "loved" the items. Because of the affection with which the children talked about their things, and because of the preponderance of photos of objects, I considered this category important to reframe thematically as *"It says something about me,"* a phrase that Jade used once when talking about her favorite jacket.

Self

We also asked participants to describe the things that they "thought a lot about." The children brought up things such as family members who lived separately from them (Mateo and Michael); objects that they wanted and did not own yet (Emilio and Helen); and concerns and questions about their friends (Arturo and Helen). While my educated guesses about the importance of place and artifact may have been confirmed, my naïve assumptions that the children would bring up language, or racial or ethnic differences, were unfounded. Rather, this group expressed differences through the objects they treasured and the people they cared about.

Religion. In response to the question, "What is something you'd like to ask a friend?" Arturo wrote: "Do you believe in God? I believe in God because he is my hope and he protects me. I would want to ask someone because I would want to know if they're like me." The importance and preponderance of expressions of identity created an overarching theme that Helena created as the title of her entire work folder: "*Amazing Me*."

Place

I was interested in the concept of Place with this group of children because of recent literacy research based on geography. Our ability to take photos at Green was a unique feature of the school site, and a place in which I assumed the children would feel fewer limitations on what they said and did than in the confines of the library. The transition between library and playground was marked by profound variations in expressiveness, particularly by Michael, who was reserved in class and very playful and expressive on the playground.

The pictures and stories about the children's homes *and* their playground texts communicated the importance of places in their lives, and related the different "selves" they could be in each place (caretaker, reader, family member, jokester, authority). This concept seemed important to name as a theme, which came from Mateo's words about living in two houses: "*I have to go back and forth."*

Family

Sixteen pictures straddled the categories Artifact and Family: for instance, Arturo took a photo of a teddy bear that I assumed was his. When he wrote about it, though, it became a long written narrative based in family stories: "It's a very special teddy bear because my mom gave it to my dad for their anniversary. My dad loves it and doesn't let anyone touch it. This is why it is special to him. If this bear could talk, he would say, 'I would like to wrap my arms around my owner and never let go.'" So even though the photo was of an artifact, Arturo's story told me that the relevance of the picture (to him) was based in family and relationship.

Dogs and Cats. Because so many writing samples referred to pets as part of family life, I included pets in the category of "family." Children not only mentioned owning dogs and cats, but "rescuing" some of them from "dog abuse" and "caring" for them themselves — feeding, walking, and sleeping with them. Seventy-three individual photos were taken of pets; this number was nearly equal to the number of photos taken of beloved things such as toys, and far more than the number taken of human family members. Those details led to a theme from a statement in a final interview: "*My family is always there for me."*

Literacy

The photos of books and writing that emerged were evidence of at least three of the children having interests in reading, journaling, and portraying themselves as users and creators of the written word. Many of the participants multimodally expressed something stated by Mateo: "*I can tell a story."* That idea constitutes a fifth theme.

All five of the categories I created (Place, Self, Artifact, Family, and Literacy) had sub-categories. Writing was most helpful to me when categorizing themes, but drawing was much more helpful in connecting them. Upon drawing concept maps (Novak & Gowin, 1984) in order to sort out possible connections, the themes became less linear than they had appeared in a written narrative, and the possibility opened up to see the sub-themes in space rather than in a straight line (see Figure 7). With all of the categories visible on the flat plane of a page, I could see that "literacy" had seemed unrelated to "home" (a sub-theme of place) when they were just two *words*, but when the concepts were drawn in two bubbles a few inches apart, I remembered that at least two children had photographically portrayed a connection, in pictures they had taken of their bookshelves at home.

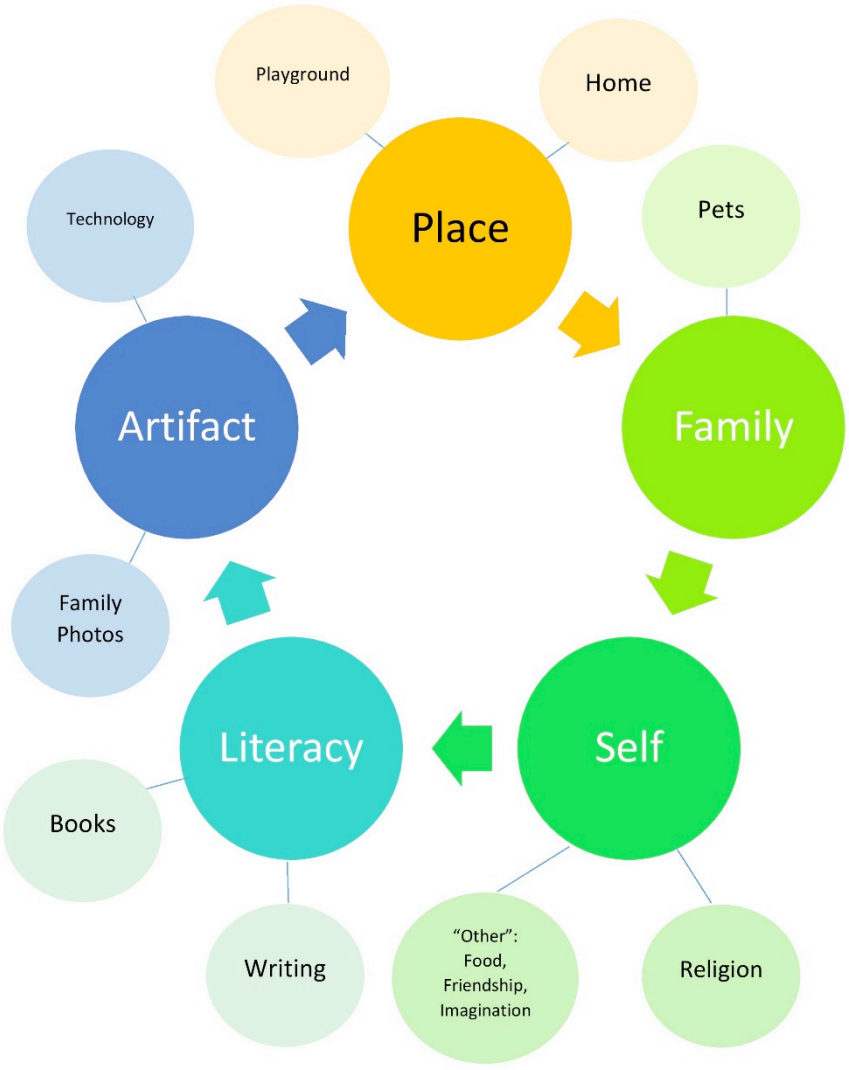

Figure 7. Concept map of categories and sub-categories at Green Elementary.

Concept mapping helped me understand the ways in which my five categories were interrelated; it also illustrated sub-categories that were not related: religion and technology shared no connections in the photos, writing, or interviews, for example; neither did pets and the Immigration Game. Again, the physical act of creating this drawing pointed out a finding that had been obscured in the written text: all of the major categories seemed to be related to each other, but eleven of the sub-themes did not seem related to major themes. This finding made me look for similarities among the photos

overall, and there was only one: each photo could be viewed as an expression of self (Barthes, 1988; Sontag 1977). Figure 10 shows Self as the central point for children's narrations about each of the other categories, *as well as* each of the sub-categories.

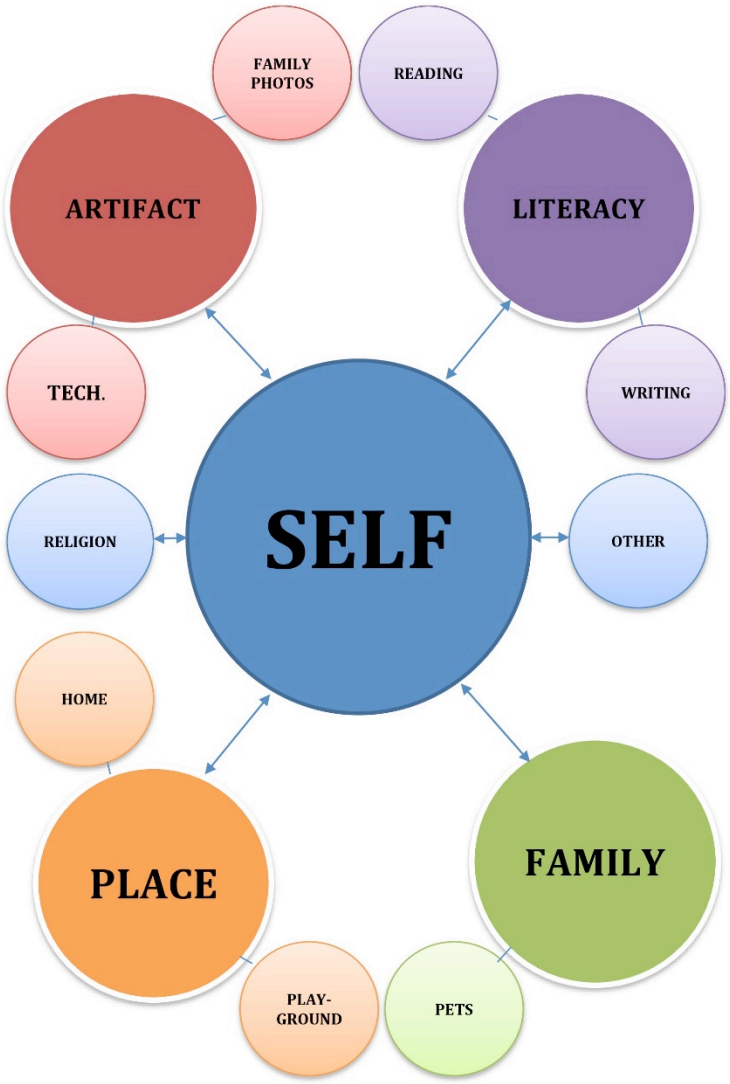

Figure 8. Self as the central category at Green Elementary.

In the narratives about focal participant Jade in the following section, I give an example of the way the data reveal identity (for instance, how Jade's pets could be related to her "self"), and an example of the ancillary modes used to delve into the subject of

identity (exemplified in oral stories, drawing, and writing samples). Stake (1994) states: "Case researchers enter the scene expecting, even knowing, that certain events, problems, relationships will be important, yet discover that some actually are of little consequence" (p.240). Stake goes on to say that case content emerges in the act of analysis. In this case, I "entered the scene" of my research site with various hopes: for instance, I hoped to have participants take pictures of relevant and meaningful objects. Thus, the mentor photographs I showed them portrayed meaningful objects taken by Latina photographers. I thought that children's beloved possessions, and the places in which they lived, worked and played would be the connecting themes in most of their compositions. I found, however, that more often it was exploration of self *in relation to* objects and places – along with self in relation to books, religious life, technology and a host of other things – that was the common concept. I also thought that the content of the photos would reveal valuable information about the concerns and needs of the participants, but the most revealing aspects of the study resulted from the *activities* that took place as a result of the photos being taken. Those activities included oral storytelling and writing as an elaboration of, or explanation about, the photos. I did not plan this study in order to test certain ideas about themes or content – but I naturally had assumptions about what I would find. My expectations led me to develop prompts that surely guided some of the children's work, but I gave them wide latitude in ways to interpret and use the prompts. The result of encouraging that freedom was a body of interpretive findings about the children's concerns, needs, and modes of expression that differed subtly from what I expected. Those findings are elaborated on in the following narratives about Jade and Mateo.

Overarching Narratives of Focal Participants:

Connections to Self, and Self Revealed Through Multiple Modes

Jade: Using Every Mode to Say "I Am"

In this section, I describe the progression of Jade's photos and stories, both through their creation and through their existence as artifacts. In the first workshop session, I asked the group to photograph something that showed who they were, without including faces. Jade took the photo in Figure 11 in response to the prompt, and wrote: "Bianca took the picture of my hair because a lot of people know me by my hair. I wear a lot of barrettes and I get braids. My auntie is going to do my braids again today." This statement was obviously a clear representation of self-perception, but it was also an "enactment of self" (Moje, 2004, p.16), in which Jade used a relationship with Bianca to express something about herself within the media center space.

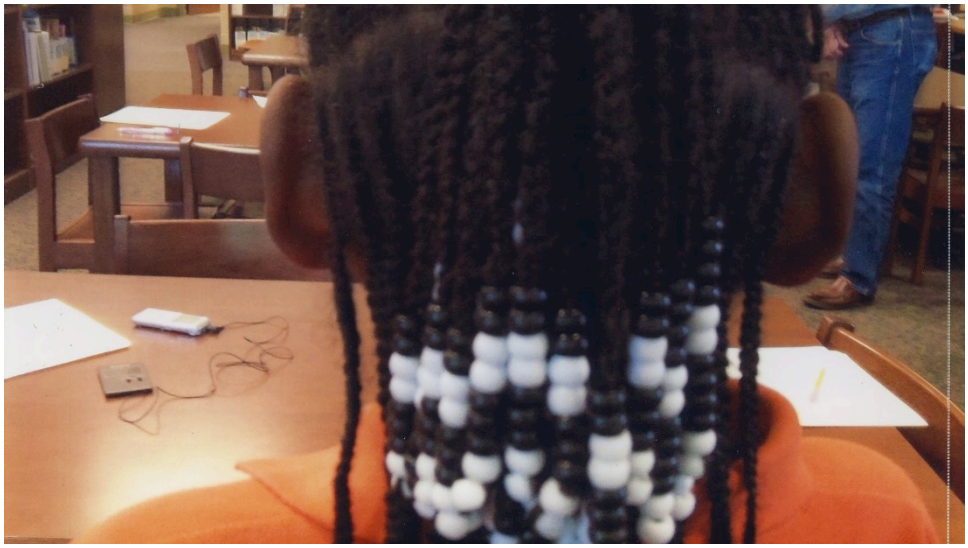

Figure 9. Jade's braids.

In between weeks one and two, I asked the group to take home their disposable cameras in order to depict a day in their lives. Jade produced photos of her dog Bentley, including the one in Figure 12. When asked about him in a private conversation, Jade

described her personal responsibility for Bentley: “Somebody gave him to me and my Mom said okay, as long as I took care of him. I walk him, I feed him twice a day, and I taught him how to play tag.” The telling of this story revealed something about both Jade and her pride in ownership and caretaking of Bentley. Within the construct of litaercy-and-identity studies, a*ctivities* are viewed as frameworks for the construction of identity. In this story, there are two ways of viewing identity as constructed within an activity: first, there is caring for the dog; second, there is relaying the story with pride to a classmate and a teacher.

Figure 10. “Bentley.”

The photo of Jade’s disembodied jacket (Figure 13) came from the week two prompt about things that the children owned that had meaning to them. Jade said that the jacket was one of her favorite possessions; even a week later, when the class wrote poems to accompany photos, Jade returned to the subject of the jacket, writing: (Figure 39) “If

my jaket can talk I think it will say…Hi I'm Jada's Jaken but you can call me warm. Jade is the best person to keep warm and she is the perfect size. Me and Jazz go every wher together….[*sic*.]" This writing sample represented an ancillary mode, and simultaneously represented a *relationship,* in which she saw her jacket as a companion.

Figure 11. "My Jaket."

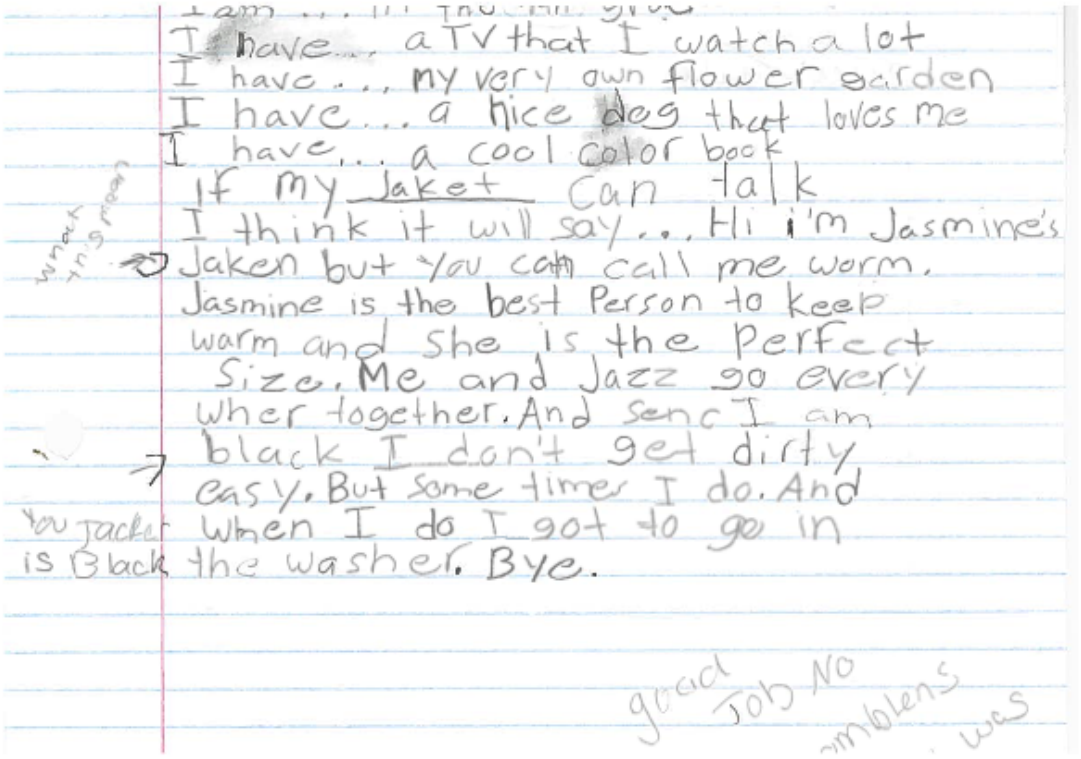

Figure 12. "You can call me warm."

When the class discussed artifacts, Jade was one of three children who talked about things in the category I called literacy. In her case, those things included books and writing. In a collage about reading that Jade created in class, she included the photo in Figure 15, along with the caption: "Lots and lots of colorful books." The following segment of an interview with Jade reveals more about books and writing as she related them to herself, and about the places in which literacy was incorporated into her self-concept.

Deavours: Was there a reason you took pictures of the bookshelf at home and another one at school?

Jada: Um-hmmmm…because, like, one of my favorite books is at home and one's here.

Deavours: What books are they?

Jada: *Chocolate Fever* and *Geronimo.* *Chocolate Fever* is at home; Oh yeah! I wrote about them in my journal.

Deavours: Is what you keep in your journal private?

Jada: Not about those books! Not really – it's about my day, like on my birthday. I write how the day was; I like to keep memories. I got a lot of pictures on my phone. I like to draw pictures; sometimes when I write something, I like to draw a picture to go with it.

(Interview, 4/10/13)

Figure 13. "Lots and Lots of colorful books."

This interview revealed more about things I had already suspected about Jade within the cluster. First, I found out that she was both a home and school reader and writer. She had her favorite books at home and at school, *and* she had writing spaces in both places– journals within her classroom and in the cluster, as well as a journal at home. In this interview, I also learned that Jade seemed very comfortable telling stories to

me when we were alone, even though she was nearly silent within the larger group. Private oral narrations seemed to have much greater potential for her than public sharing. Finally, Jade said that she drew pictures that elaborated on her journal-writing at home, which she had not done at school. I supposed she had the affordance of time at home to draw, while at school we had time constraints that allowed us drawing time only once every few weeks.

At the end of the cluster, I realized that I knew some things about Jade's family and home, but the ways in which I really knew her were in what she revealed about herself through her literacy practices. She mentioned home, church, her mother and siblings in her texts, but she elaborated most on books and writing as parts of herself; these revelations were about her *practices* as reader and writer, but also about books, and her journals, as artifacts. Jade saw herself as being *a reader* and *a writer* as she read and created stories and drawings; second, she documented and communicated herself, thereby establishing identity, through texts as artifacts.

Mateo: Not shooting, not writing: talking

In this section, I describe Mateo's journey with the camera as a progression of discovering modes other than writing and the creation of visual texts to tell his story. Mateo infused the stories that he told his classmates and me with a rambunctious, class-clown persona that made the children laugh. To me, though, that persona insinuated a deep fear and need to pre-empt teasing, as on the first day of the workshop, when I asked all the children their names and grade levels, and Mateo loudly said, "I'm Mateo and I should be in sixth grade but I flunked and I'm still here." That identity seemed already cemented into the text of his life story. The workshop's location – within the school that

had "flunked" him – presumably affected the exposure of that part of his identity, which he might not have had to reveal in a neighborhood or other setting.

In our second meeting, I had given Mateo a disposable camera with instructions to picture a day in his life, and/or objects that were important to him. The next week, he was absent. At our fourth meeting, Mateo helped me with supplies from across the hall while the other children worked in the library. When we were almost back, but still out of earshot of the other children, Mateo said, "Did you know why I wasn't here last week?"

"No."

"Oh. Well, my mom and dad had this big fight, and we had to move in with my grandma, and I have to share a room with my uncle."

"Wow, that was a lot to happen in a week."

"Yeah, but I have the camera in the room with my uncle."

"Oh…cool. What will you do with it this week?"

Mateo shrugged his shoulders for a minute, then said, "Maybe take pictures of our room?"

I said, "Yeah, then you would be doing the part of the workshop about your stuff."

"Yeah, but I left all my *stuff* is at my real house," Mateo said.

"But you have your backpack—I just saw it. And your clothes and school stuff, right?

"Yeah, but not my Black Ops and TV and the things I wanted to take pictures of."

"Well,…"

"And we don't know how long we'll be there because the fight was real bad, and my Mom's real worried and my uncle, he *snores*."

"But you've got the camera for another week, and that's something cool to do."

"Yeah, I can show you my and my uncle's room."

"And a day in your life," I say.

"OK", Mateo said, with a near-smile, and looked like he was ready to keep talking.

This storytelling event told me several things about Mateo: he identified as someone who was a member of a family, even if it may have been a troubled one; he respected or feared his uncle's space enough not to invade it with the camera; he was temporarily separated from some things that he cared about; and he had given some thought to the things he "wanted to take pictures of." At that fourth meeting, Mateo had produced no photos and only a little bit of writing; some of the writing was hard to decipher. When asked to write about himself in the first session, he wrote seemingly silly things: "I have the very best flow; I have the Adidas, not like you." That writing and the lack of a returned camera might have frustrated me if he had not shared his private story.

Before the fifth session, Mateo returned his camera to my co-teacher, and I was able to develop his pictures before we met again. The assignment within that class period was to begin to tell a story with a collage or series of photos. Mateo had plenty of images to choose from, including pictures of his video games and the interior of the home he currently lived in with his grandmother, but he wouldn't write more than a sentence. What he did do was entertain the class, especially the little girls, and he talked. He talked in groups, alone, on the playground, and in the classroom. The day of the collage project,

he was telling several of the girls about how good he was at Black Ops, and that he played it with his uncle. I approached the table and said, "Mateo, you've got a bunch of great photos, but you need a story. What will you write?"

"I don't want to write," he said.

"But that's part of how you make the story."

Mateo had child-size silver scissors in his right hand. He held them an inch from his body and said, "Don't mess with me, Ms. Hall. I'm full-blood Mexican." He had a little-boy grin on his face, and he was old enough to know that the dull round blade would barely cut paper, let alone skin.

I laughed at him, along with a table full of third- and fourth-graders. It was enough to make me realize both that I should not push the issue, and that I was asking Mateo to tell a story in a way he simply could not, or would not. Meanwhile, he was verbally telling me all about how he saw himself: presumably as a clown and storyteller, both more social roles than the role of a creator of texts. Another of the many remarkable things about Mateo was a pedagogical insight that he inspired in his instructors: he was not prompted to tell stories about photos once they were taken; rather, his narratives were prompted by the *process* of taking the pictures himself, which he turned into a social process by talking while taking pictures.

I was also intrigued by what might be represented in a game that Mateo titled "Immigration." A detailed description of the way I learned about the game is provided here because it shed light on the playground as a place where speech could be uninhibited and humor could be freely integrated into discourse. I also felt that the game revealed

consciousness about geography in the children's lives (being *from* Mexico versus being *from* the United States).

Mateo seemed to be the leader of one of the packs who organized the game. One sunny day on the playground, I saw him being chased by other boys, with his hands in the air, screaming "I don't have any papers." Then Michael, who had been chasing Mateo, put him in "handcuffs" and Mateo went to "jail," which was in the jungle gym. I got an idea of what the game was then, but not a full explanation. In my final interview with Mateo, I asked him about how the game operated.

Deavours: Who started the Immigration game?

Mateo: My friends.

Deavours: How do you play it?

Mateo: You have to catch people running around – it's sorta mixed up with tag and zombies. The zombies catch people without papers.

Deavours: What are papers?

Mateo: You know, like your parents have them, about where you're from.

Deavours: Do you always get chased, or do you chase sometimes too?

Mateo: It gets mixed up – but if I get caught, I go to jail.

Figure 14 shows a brief segment of the Immigration Game. The game may or may not have happened without the cameras being on the playground; I have no way of knowing whether Mateo and the other boys wanted the game documented. "Immigration" seemed like a different generation's version of "Cowboys and Indians" or "Cops and Robbers" – and a version that only kids could have dreamed up. In the thematic coding of data, I affiliated the Immigration Game with the category called "Place."

In the next playground iteration of the game, an Australian scholar, "Susie," was visiting the workshop, and the rules of the game played out along the same lines. Susie asked if the game was common here, and I told her that Mrs. Hanes had told me it was, but that I had never seen it before. The whole interaction – with the children, Mrs. Hanes, and Susie – made me aware that the children may have a sense of self that comes from the inside (family, culture, religion) and radiates out, but they also have a sense of who they are that comes from the outside (society, the government, Athens) and reaches in.

Figure 14. The Immigration Game.

Labov (1972) described a "narrative structure" within oral storytelling, and wrote that there are given elements of most oral stories that occur in a given order. Mateo's oral narrations so closely followed Labov's model that I have taken the model and inserted pieces of one of Mateo's stories into it. The table is intended to show how, particularly, the "evaluation" portion of the model reflected Mateo's positioning himself

in the narrative. Table 10 shows the elements of Labov's narrative structure; my interpretations of how those elements related to Mateo's story are in blue.

Table 10

Labov's Narrative Structure, with Mateo's Story Structure Added

Abstract →	What the story is about	Do you know why I wasn't here last week?
Orientation →	Sets out the time, place, and characters for the reader/listener (Who, where and when).	Well, my mom and dad had this big fight, and we had to move in with my grandma, and I have to share a room with my uncle."
Complication →	Events which are unusual, funny, scary, that make the story a story.	And we don't know how long we'll be there because the fight was real bad, and my Mom's real worried and my uncle, he *snores*.
Evaluation→	Comments on the events.	Yeah, I can show you my and my uncle's room."
Resolution →	How the events worked out.	OK.
Coda→	Rounding off the story and bridging back to the present.	

Discussion of Themes and Modes at Site One

Working at Green was literally and figuratively an institutional experience: first, I had a trained teacher as a co-facilitator who worked at the school and knew most of the children; she provided help with the workshop and background information about the children. Second, I was working in a setting in which discipline and order were the norm. Green Elementary seemed almost antiseptic in its cleanliness and order, a

characteristic represented in everything from the uniforms the children wore, to the way they silently filed down the hallway, to the tidy organization of the library.

I propose that the discipline and order inherent to most school settings, and that was present here, also affected the content of the texts, in that there seemed to be teacher-(and researcher-) pleasing occurring within these narratives that did not occur in the unstructured and less academic summer program setting. Teacher-pleasing was apparent in the creation of Literacy as a category here –reading and writing were topics of expression for several of the girls and one boy at Green, and did not come up at all at Oak Hills.

The variety of modes that were used at Green were also affected by the presence of a co-teacher, and by the structure of the school setting. Mrs. Hanes is an accomplished photographer, so in this setting I had both fewer students than at Oak Hills, *and* a skilled helper when we used the cameras. Her involvement meant that even though I had much less time with the group at the school, I ended up with an equal amount of photographic data from the two sites. There were also sessions in which Mrs. Hanes could oversee writing while I oversaw photography, and vice-versa, so the number of writing samples from each site was almost equal as well.

Modes were affected by the structure of the school setting at Green in that, when we enforced a 10-minute silent writing time in each session, this group complied and seemed accustomed to quiet time in the school library. That time resulted in rich written data, but came from approach that would not have worked at Oak Hills because of out-of-school "rules" were far looser.

There were also limitations related to working within the school setting: our work space was small; I had only one hour a week to work with the group; and though the assessments were very loose, I did have to provide the school district with a report about the relevance of the cluster to Common Core standards. The negative attributes of the site affected both the content of the texts and the modes that were used as well.

The photographs at Green were influenced by our constrained space when pictures were taken indoors -- the children could only use the library on cold-weather days, which in turn affected themes they portrayed. The literacy category probably emerged because we were in a school library; family as a category did not emerge as much because some participants only had one week to use a camera at home. My limited time with this group affected themes as well – I could not dwell for topics like artifact and place for long, with only one-hour sessions in which to work. For instance, there was enough time to show the group photography by Pinzon, whose work contrasts Mexico and America. However, there was not enough time to extrapolate on Pinzon's photos with another mode such as "Where I'm From" poems.

Chapter Summary

My first research question inquired about themes represented by the children at the Green Elementary. I examined themes by creating categories first; Artifact, Self, Place, Family and Literacy all appeared as key subjects in their daily lives. Of those themes, Self was the one that could be identified as most prevalent; it also was the theme that related most clearly to each other theme and subtheme. By showing their teachers and peers food that they ate, books that they read, technology practices they used, and other facets of their personal lives, some children seemed to be saying "I *own* this;"

others seemed to say "My family speaks this way;" and still others said "I love someone who lives far away." Whether differentiation from others in the group was an intentional motive in these statements or not, it was present. Class differences were made known through pictures of objects; cultural differences were discussed when children wrote about issues as diverse as belonging to a Baptist church and taking trips to Mexico. Every week of the workshop, there was subtle, cumulative growth in the candor in writing and storytelling, and the private detail in drawings and photos; that seemed indicative of the children's willingness to say "This is who I am….and it may be very different from who you are." Because so many themes revealed personal detail, my second research question, which inquired about identity, was jointly addressed within these revelations.

A second research question asked about modes. At this site, modes used to represent all five themes included photography, writing, storytelling, drawing, and the interview process. What was unexpected at this site was the importance of literacy events as ancillary modes to writing, as opposed to traditional, school-based, text-only writing. These events were mostly social – even some of the writing was collaborative, in that discussions prompted it.

My final research question about the differences and similarities of the two sites was addressed in the discussion section of this chapter, and will be further elaborated upon in Chapter 5.

CHAPTER 5

FINDINGS FROM OAK HILLS COMMUNITY LIBRARY:

SITE TWO CASE ANALYSIS

Introduction

In this chapter, I argue that four major themes (Self, Place, Artifact and Family) were represented by the texts created at Oak Hills Library, and that four modes (photography, writing, drawing, and oral storytelling) were used to represent them. I also explain that of the four themes, Place was represented most in the texts created by children. At the end of this chapter, I address the ways in which issues and themes were represented differently in the school-based workshop at Green Elementary and in the community-based program at Oak Hills. In order to analyze the data at this site, I categorized photographs according to content, then created themes from overarching categories that came from the children's words. Next, I used narratives about two particular participants in order to illustrate those findings. Figure 17 represents the categories at Oak Hills.

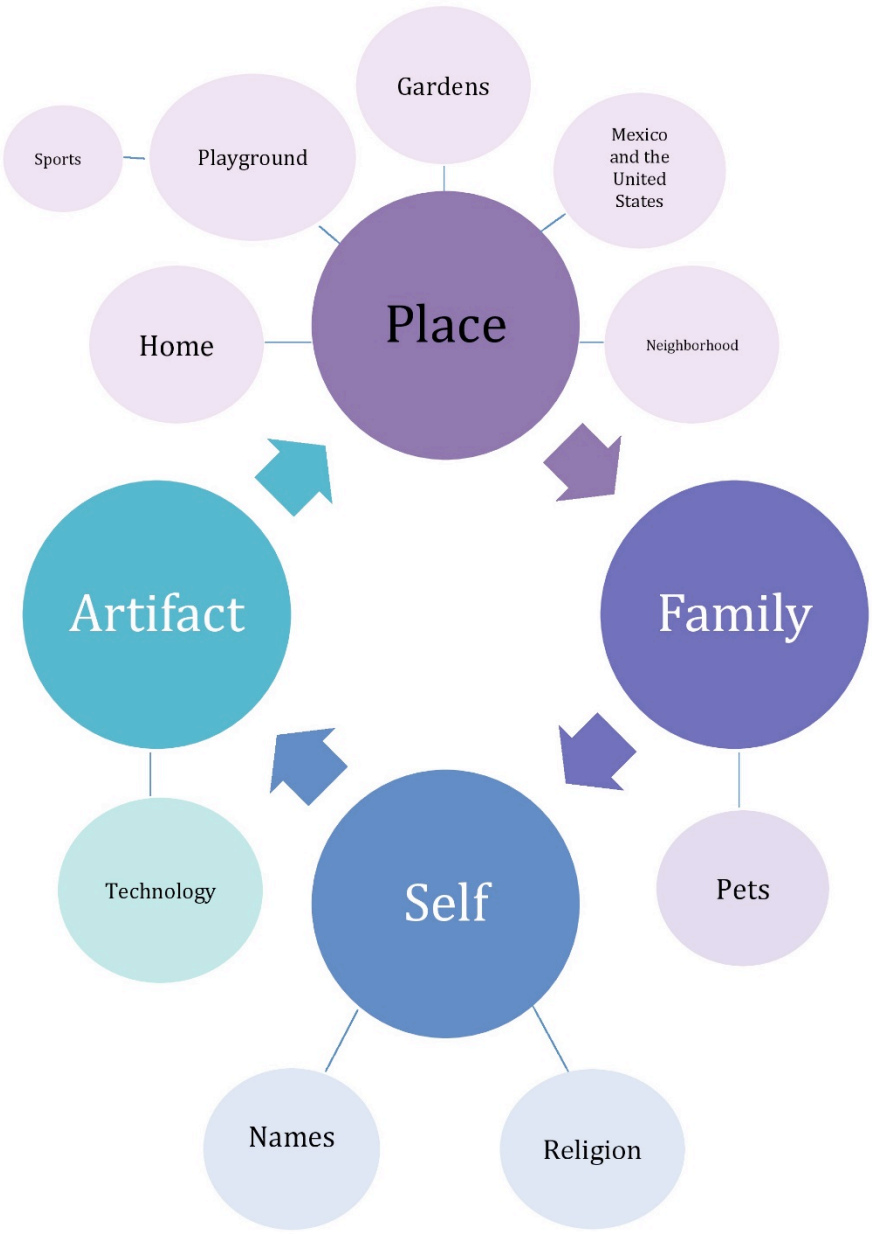

Figure 15. Concept map of categories at site two.

The following field note provides information about the context in which the summer program took place:

> It was 92 degrees today, with 98% humidity. I never think about cars or damage to them (who cares?), but the potholes in the road that leads from the Main highway into Oak Hills have undoubtedly beaten up my suspension (I think that's

the word) this Summer. Bouncing along it today reminded me of the first time I saw this neighborhood, in a torrential rainstorm almost two years ago. Towels were hanging over the sides and roofs of the mobile homes, as if they could keep out the torrents, and parents were waiting at the school bus stops with cheap black umbrellas that turned inside-out when the wind gusted through and banged open the trailer doors. I had never seen anything like this place since I left the Indian reservation where I worked a long time ago. Today it felt different, since the sun was shining and all gradations of red things are growing: roses, tomatoes, and peppers. But the road and the dust remind you of where you are: a place with hardly any infrastructure.

The library trailer is made up of three rooms, and even with the window air conditioning units on, it was too warm when 15 kids crammed into our space today. Pablo and Lilia came running uphill to the workshop from their mobile home on the next street, and were the first to arrive. Christopher and Martin came next, which they usually do. Pablo had finished using all 27 exposures on his disposable camera, and he was excited for me to take it and have the pictures developed.

Nine other children filtered in, and we started to look at photos on my computer. I wanted them to observe their photos and decide which ones they wanted to write about, based on the places they had taken photos of. Pablo and Christopher wanted to see their photos on the CDs I'd developed and brought in, but when they tried to view them on the computers in the classroom, the CD drives were moving so slowly that the boys gave up.

This group does far more outdoor photography than the group at Green, and their images are often of their neighborhood. There are 41 photos of gardens taken at this point in the workshop, and when I asked today about why there were so many, there were two answers. The first answer was simply that so much was in bloom in Oak Hills at this time of year, and the flowers and vegetables were colorful and pretty; the other was that so many of their family members had gardens and grew their own food. This led me to ask them whether they thought people did that in other communities in America. "No! They buy things here!" said Lilia, who was only 7. Julieta, age 11, said, "not as much. People here buy more things in the grocery store instead of growing them like in Mexico." I asked if there were other things in the neighborhood that might be common in Mexico that were not common here. "Yeah—people here buy all kinds of things here that they *make* in Mexico" Christopher said.

"Like what?" I asked, and Christopher said "Like, you know that thing that's shaped like a triangle and you put swings in it?"

I said no, I wasn't sure.

Pablo yelled, "a swing-set!"

"Ohhhh, yes?"

"Well, Jeronimo's dad made one, and here you would just go buy one."

"Can you take a picture of that?"

"Yep."

That same session, Christopher photographed the swing-set, (Figure 40) and Pablo drew it.

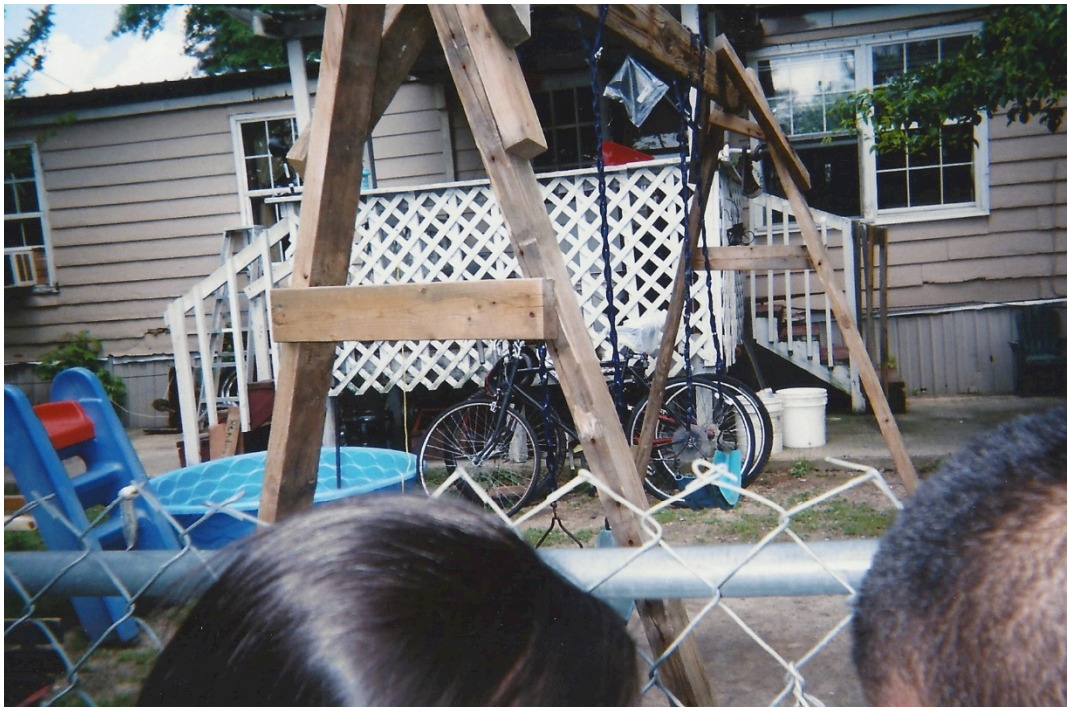

Figure 16. Jeromino's swing-set.

Figure 17. Jeronimo's "built swing."

Categories and their Frequency

In this section of this chapter, I have thematically categorized texts while simultaneously examining the themes that I generated and the themes generated by the participants. Within the category of "Self," I brought up the idea that people are often

identified by their names, and the children talked about where their names came from, how to spell them, and how to photograph the letters they created with materials from the library. On the other hand, I did not initiate the topic of religion, which yielded photos, drawings, and writing samples. I introduced artifact as a subject, and assumed that it would be a very popular topic because of the simplicity of taking pictures of objects. Finally, I introduced the idea of place in various ways, but the children took off with that subject with an intensity that I could not have foreseen. Thus, the prompted topics were similar to, but not exactly like, the prompted topics at Green:

- "Self-Portrait" (excluding faces, chosen in response to the rich outcomes prompted by this work in the Literacy through Photography workshops I had facilitated in the past);

  and

- "Important Places" and "Objects that I care about" (both viewed as keys to discussions of identity through multimodality in the works of Pahl and Rowsell, 2007/2011);

Table 11 shows my initial categories and the number of photos that fit into them, along with their subthemes and the numbers of photos within those groups.

Table 11

Frequency of Categories from Oak Hills Data

Category	Sub-Category	# of Photos
Artifact*		56
	Technology	
Family		21
	Pets	34

	TOTAL (Family)	55
Place*		44
	Gardens	52
	Home	26
	Mexico v. America*	8
	Neighborhood*	8
	Playground*	10
	Sports	9
	TOTAL (Place)	157
Self		82
	Religion	6
	Names*	39
	TOTAL (Self)	127
TOTAL		395

*These were taken in response to a prompt

Category #1: Self

In the first session of the workshop, I asked each child to use between three and five of the exposures on their disposable cameras (they each had 27 exposures) in order to "picture" themselves. The resultant photos are of feet, halves of bodies and faces, and most notably, participants in luchador masks (Figure 18).

Figure 18. Lilia as a Luchador.

Names. The exercise during a session on "self" involved each child photographing their names, letter by letter, in shapes and objects in and around the library. After the names were constructed, we gathered again for the children to explain how they constructed their letters (with broken sticks, from the letters in library books, and much more), and then to say what each of us knew about our names. Gabi's explanation of her name being "both Spanish and English" led her to write that she also "spice" [speaks] both languages (Figure 19). She created the drawing and writing after also spelling her name with photographed letters. Maria Jose's drawing (Figure 20) states: "Maria Jose comes from my Gram. From my Dad's side. That is why my name is special. My brother and sister's names come from the family from Mom's side and dad's side."

Figure 19. "I speak English and Spanish."

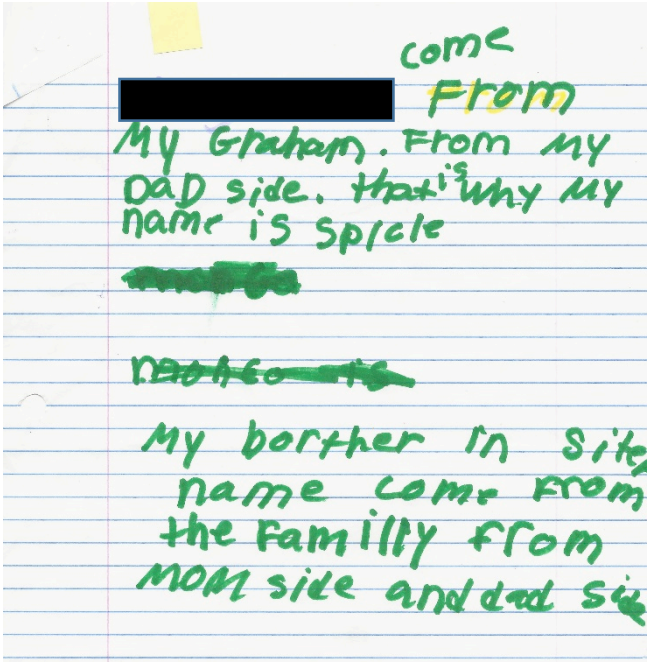

Figure 20. "My name is special."

Religion. I categorized photos of religious symbols as related to the category "Self" (rather than as a subtheme of artifact) because of the ways in which the children wrote about some of the photos they'd taken. Maria Jose took photos including one image of a crucifix on a wall at her home and another of her rosary beads. When asked to

write about the importance of those pictures, she wrote: “When angle live in your heart it fight evil” (When angels live in your heart it fights evil). This statement positioned Maria Jose as a believer – an aspect of identity – as opposed to positioning the crucifix and rosary beads as artifacts.

Category #2: Places

Places, including the subthemes of “gardens,” “home,” “Mexico versus America,” “the neighborhood,” and “the playground” (which had a subtheme of sports) comprised the category with the greatest number of photos. The “general” places pictured included interior and exterior shots of the library, friends’ houses, and the sky.

Gardens. By far the most place photos fell into the category of gardens, which yielded stories about what was grown in Oak Hills, and what it meant for families to grow things they had grown in Mexico. The garden photos (Figures 23 and 24) also prompted dozens of drawings of flowers that grew in the neighborhood.

Figure 21. “Garden at Home.”

Figure 22. “Pretty roses.”

Play Places and Games. Many of the photos of a place were taken on a soccer field down the hill from the library, to which we often had access.

Home. Photos of home – exterior and interior -- were taken after we drew pictures and wrote about the first homes that we all remembered, near the beginning of the workshop. The resulting photos were of living rooms, bedrooms, exteriors of houses, and kitchens.

Figure 23. “That’s what I see every day.”

Category #3: Artifact

Figures 24 and 25 represent three phones; most of the children in the group were aware that the two phones in Figure 24 looked like Smart phones, and the older one in Figure 25 did not. These photos led to a conversation of games that could be played on the two Smart phones, and which phones the children would get when they had money to buy them.

Figure 24. "Smart Phones."

Figure 25. "An Older Phone."

Category #4: Family

There were several narratives about fathers at Oak Hills in particular, because Father's Day fell within our workshop time, and some children created photos that became gifts or greeting cards for the holiday (see Figures 26 and 27). Martin liked Andres and Joaquin's pipe-cleaner creation (in Figure 26) and their photo of it so much that he used colored pencils to draw the same thing for her own father (Figure 27), and included the caption "I like this picture because is nice." Also extrapolating on those images, seven of the ten participants wrote about their fathers, and three mentioned

humor: “My Dad is funny sometimes when you make him laugh” (Gabi); “I love the way you make me laugh and I love you!” (Julieta); “I love my dad because he says yes to everything I say!” (Lilia).

Figure 26. Christopher and Martin’s Father’s Day message.

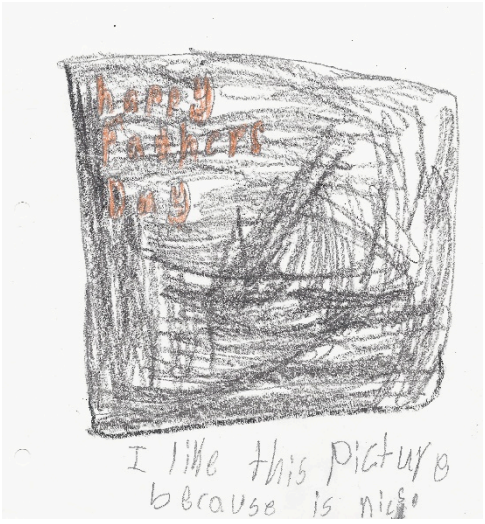

Figure 27. “I like this picture because is nice.”

Pets. The participants at Oak Hills didn't create as many photos of their pets as the participants at Green Elementary, but there were nevertheless 34 images of animals and the children's relationships to them.

Moving from Categories to Themes

From the initial categorization of photos, I moved to creating themes that came directly from the children's words. The framework of multimodality brought to light the fact that photos, and even the writing that came from the photos, were not the basis of my analysis alone. Other modes, including drawing, storytelling and gesture, contributed to the analysis, which created the basis for my findings.

Self

I addressed the subject of "self" immediately with the group at Oak Hills, simply because I thought it would create enthusiasm in this group just as it had at Green Elementary. There was still a rule about not including faces in the part of the project that would go into my research, but when the children were at home or alone with the cameras, they couldn't resist taking photos of their own faces or having others do the same.

Names. Many of the children in the setting had names that were traditionally Latin@. As an icebreaker in the first week of workshops, the group and I all talked about our names and where they originated. I told the group that my first name is French, and that it is my mother's maiden name, so it has a long history and emotional meaning within my family. I explained that I didn't think that my name had an American equivalent, and asked the children if any of them knew what the English or American equivalent of their names would be. Yes, said "Luciana" (a pseudonym): her name in

America might be Lucy. And did she know why her parents named her Luciana? Yes: her Mexican grandmother was named Lucia, and she still lived in Mexico.

Religion

In the previous section, I described Maria Jose's photos of a crucifix and rosary beads, which I placed in the category of "self" because she described them in relation to her heart. Similarly, one of Olivia's 23 pictures showed a wall plate of the Virgin of Guadalupe. When asked why she identified the wall plate as something important to her and her family, she said, "Church is important. I was confirmed in the church." Again, in this example, the wall plate is an object, but in describing the photo, Olivia talked about the Virgin in relation to herself.

Frequent connections between culture and self led me to encapsulate the texts from this category as a theme that from Gabi's statement about her drawing of her room: *"This is about me."*

Place

I asked what parts of Oak Hills "looked" Mexican to the children, and what "looked" American. Gardens entered the conversation then; both Andres and Gabi reported that their relatives in Oak Hills grew food, which they said that people did in Mexico, while their perception was that people in America mostly bought food. Other neighborhood photos involved the theme of what came from the Mexican culture and what came from American culture.

Play Places and Games. On several days, we took cameras to the field, and several children picked up soccer balls at their homes on the way. Some of the children played soccer, while others explored the woods and a stream nearby. The informal

games on the field yielded writing samples about the importance of soccer to both Christopher and Pablo; they both wrote about their fathers' love of soccer, and their favorite Mexican teams.

Home

When describing the photo of his home in Figure 23, Martin said that he liked the roses in it but he didn't like the trash (a barely-visible grocery cart is on the porch above the roses, filled with tin cans). His words led to the theme: *"That's what I see every day."*

Artifact

The content of photos of objects at Oak Hills included toys, clothing, household items, food, and technology. Telephones, iPads, and televisions were among the most common things photographed; many children seemed proud to own them. A common evolution of conversations at Oak Hills included one child mentioning, or photographing, an artifact that was coveted by the others, and the talk and writing that day turned into a theme derived from Lilia's words: *"I want to have that one day."*

Family

The group's photos of family included scenes of meal times, siblings playing at home, and parents using technology. As I had done at Green, I grouped pets into the category of family because of the interrelatedness of animals to family members that the children described. In one case, Pablo described his responsibility for horses when he lived in Mexico; that story was also written and drawn. In this case, as in many others, animals figured in to stories that included other people in the family; Pablo explained after writing his story that not only was his father not angry that the horse got away, but

he thought it was funny when the horse knocked over everything in the barn. This story was a good example of the ways in which writing, not photography, elicited both drawing and oral storytelling. It was also a good example of a narrative that I analyzed through multiple modes, one of which was not even the "primary" one in the study.

The fondness and humor with which the group talked and wrote about their family members led me give the Family category the theme from Julieta's writing on Father's Day: *"I love my family and they love me."*

One hundred fifty-seven photos were taken of places; they represented the largest group of photos taken at Oak Hills. Most of the subjects in this category were not prompted: I inquired about "your first home," and "what looks American and what looks Mexican?" but I did not anticipate so many images of gardens, the playground, sports, homes, or the neighborhood. Figure 30 illustrates the way in which place was at the center of the narratives of most of the children at Green.

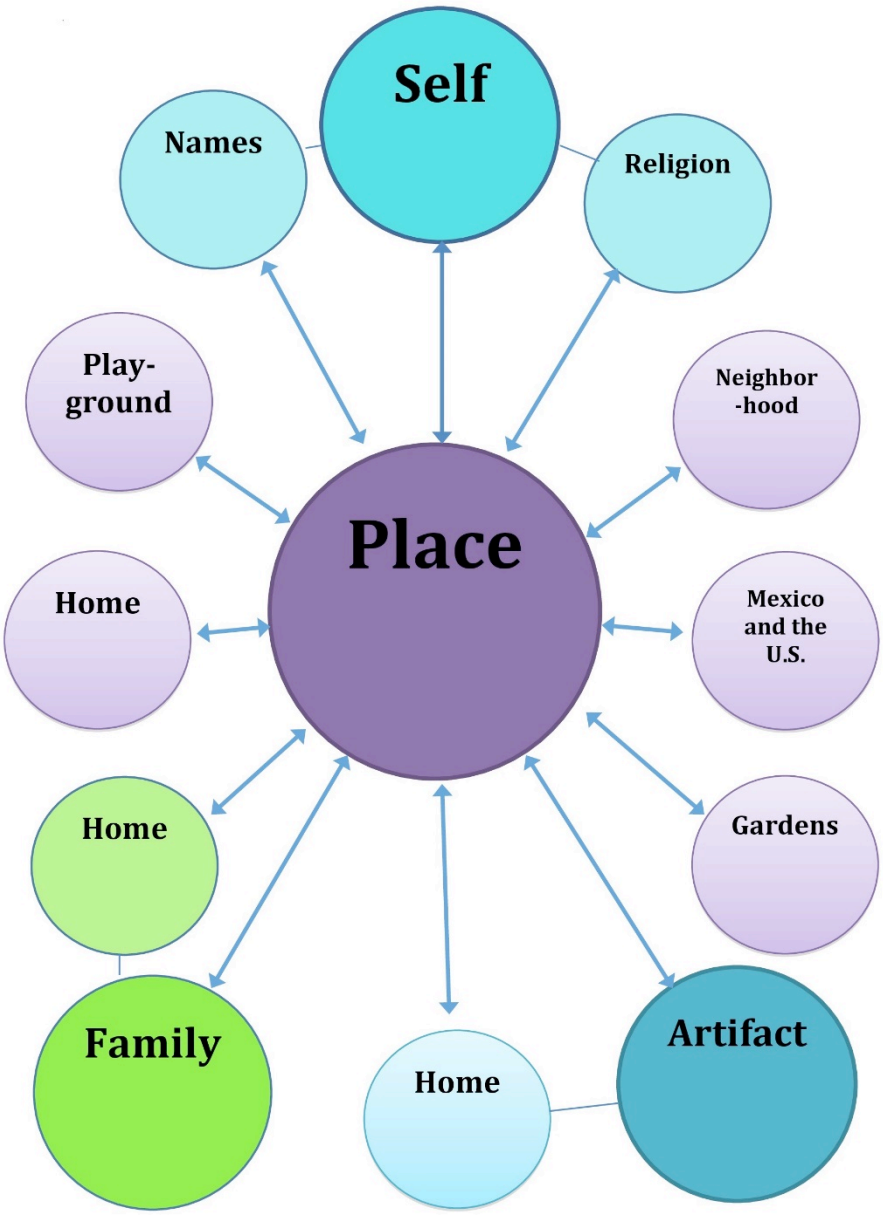

Figure 28. Concept map of the centrality of Place at Oak Hills.

The emphasis on place that was revealed at Oak Hills was different from the common theme of Self at Green Elementary. Christopher and Pablo serve as guides through the journey of narratives about place, in addition to serving as examples of participants who told their stories multimodally.

Overarching Narrative:

Connections to Place, and Place Revealed through Multiple Modes

Christopher

I am from Mexico, from chicken and Dr. Pepper.

I am from J-11.

I am from the pig from J&J and the Christmas tree.

I am from tiny parties and brown eyes, from Evelyn and Miguel and Salome.

I am from soccer and play,

From "Sleep with God" and "Good Night."

I am from Amen y el Espirito Sancto,

From Athens and sandwiches and cocktail of shrimps.

In our seventh workshop session, Christopher created the poem above from a template in which children fill in spaces in a narrative with phrases, customs, foods, and other parts of their lives in order to describe what "home" means to them.

"J & J" is a local Flea Market; "J-11" is his family's lot in the mobile home community; "el Espirito Santo" is "the Holy Spirit," which is what he wrote in the space that asked for a religion tradition. The "Where I'm From" template, though now a common poem form in schools, is valuable because it uses the framework of place to elicit information about family (the "tiny party" comes from what Christopher described as very small birthday parties that his family threw); out-of-school practices (soccer and visiting the Flea Market); local versus transnational identity (he is from *both* Athens and Mexico), and more.

At our very first workshop meeting, I was focused on self, but place entered into the work in a form of mapping. Researchers examining geographies of literacy have described "nodes of salience for learner(s)" (Leander, 2010, p.350), which are explained as places in which literacies may take place that children can draw or photograph in map form. I asked the group to draw the first home they could remember, and then to write something about it. This teaching technique is used in LTP projects, but is also a research technique that can elaborate on: what is left in and what is left out of images, iterations of places in which learning occurs, depictions of spaces that children are "allowed" and those that are "off-limits" (Leander, 2010), drawings and photos in which there is evidence of human relationships, and content that is intentionally foregrounded or backgrounded (Orellana, 2008).

Figures 31 and 32 show Christopher's map of home and the description of himself with his mother, depicted on the left side of the picture. Though the image shows a woman holding him, and Christopher explained in a later interview that she *did* "take care of (me)," the short narrative that accompanies his picture says: "When I was a baby I cried a lot. Each Day I cried about 6 times each day When my Mom did lot take care of me. A little wiyle I cry a lot." The mother and baby are standing on what Christopher said was a soccer field where his father had built the goals (so, in this space, his mother is present but his father is not.) To the right of that there is a basketball court, a foregrounded blue car with three people inside, a house that is small in relation to the car, a "vegetable garden," a large tree and a barn. A large orange sun shines over this very detailed drawing, which Christopher seemed to enjoy telling stories about during our interview. Asking for this drawing of a physical space that Christopher could no longer

photograph elicited a story that was nuanced and deeply personal; I do not think that I would have learned anything about Christopher's relationships with his parents and siblings had he not been asked to situate them in this way. He also made sports – particularly the soccer field – a much larger and more detailed part of his picture than his house. That picture had greater resonance for me later in the summer, because Christopher had so frequently referred to the fact that he and his father shared a love of soccer, and both played on local teams.

Figure 29. Christopher's drawing of the first home he remembered.

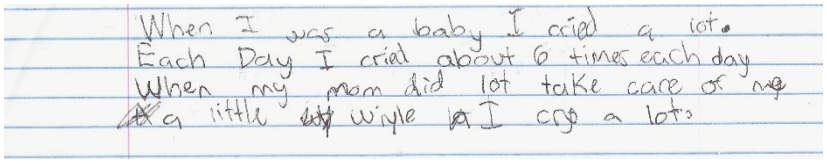

Figure 30. Christopher's baby memories.

Christopher introduced the idea of all of us going to the neighborhood soccer field to take photos. He took eight photos of other people playing soccer that day, and asked Andres to take his camera and shoot him as he played. Christopher was a frequent visitor to the soccer field, which was one of the only play-places in the neighborhood. After taking photos there, he came back to the workshop and drew Figure 31, which reads: "I like my piccher because I am kicing the soccer ball. My other faverit part abowit my piccher is that I youwhile my riht leg to kic hard. [*sic*.]" He read these stories aloud to the other students, who asked questions about both what Christopher was writing, and how he learned to draw so well. All of these texts came from the playground, and the texts informed Christopher's peers and me about both the people in his life, and about his pride in his athletic accomplishments. In turn, the other children praised him for a skill that he seemed to take completely for granted: his artistic ability.

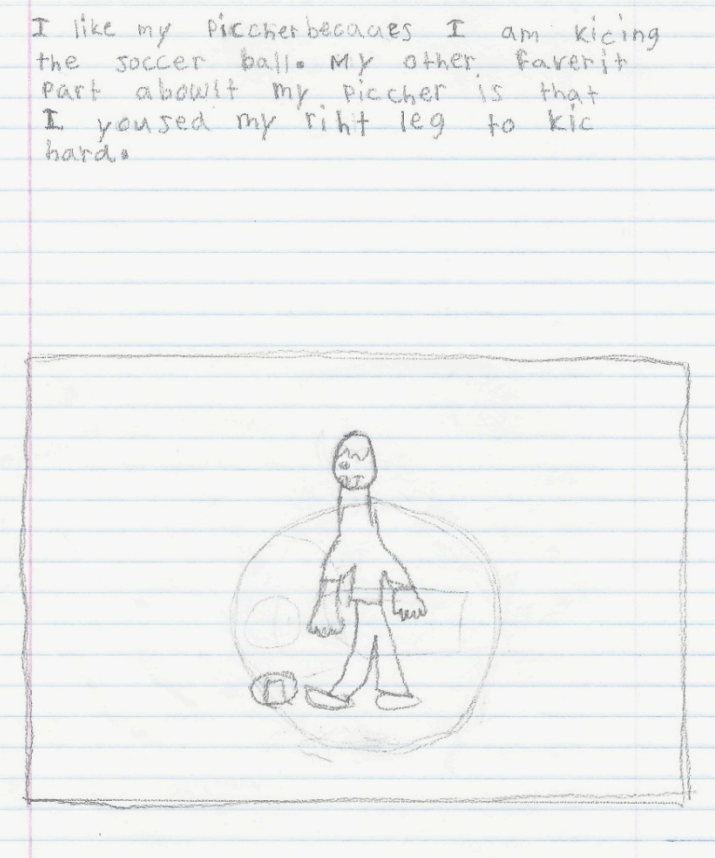

Figure 31. "I like my piccher becaues I am kicing the soccer ball."

Pablo

I am from "you're having a baby brother" and "we go to St. Joseph's".

I'm from Michoacan, chiles, and Let's go to McDonald's.

From we went to the beach when my Mom was pregnant and the iPod4,

From Pedro and Lesly and Jose.

Pablo and his sister were enthusiastic members of the group, and they came to most of the sessions throughout the summer. In the first week, when I asked the children to draw their first home, Pablo illustrated the first place he remembered in a very different way than did Christopher. After telling the group that he was born in Mexico and wanted to draw what he remembered there, Pablo drew the horse paddock, barn, a

person he said was himself wearing a cowboy hat, and a sunny sky in Figure 34. In the white space of this picture, Pablo wrote a story about helping his father with his horses, and a horse that got away. He seemed to delight in telling the whole story after writing it.

In sessions nine and ten, after introducing the idea of artifact, I read *El Pinatero* (Ancona, 2004) to the group. Because the book recounts the story of a Mexican man who makes piñatas, the group and I discussed whether some artifacts were specifically Mexican or American. Several children including Pablo said yes, and Hugo said that his mother made piñatas, and that they were Mexican. I asked what other things within Oak Hills could be defined as from one culture or another. "I'll show you," said Maria Jose.

The entire group filed outside and Maria Jose led me to cacti growing across the street. Her sister Gabi pointed out the clothesline in back of the same home, and said that in America people have washers and dryers but here (in Oak Hills) and in Mexico, people hung their clothes outside to dry.

Hugo and Joaquin mentioned that they had clothes from Mexico that looked different from some clothes that Americans wore. I asked for examples, and they said that, like their Dad, they both wore sandals made from tires, which were made in Mexico. I asked what the American equivalent would be, and they said that their American friends wore Nikes. The next week, I developed their pictures of both the sandals and the Nikes.

Pablo took a photo of his bicycle (Figure 32), then drew it (see Figure 18) and explained that it was an example of something that Americans buy. In contrast, he drew a swing-set that his friend's father had built in the neighborhood. In his explanation of how the bicycle was American and the swing-set was Mexican reads: "I thought off takeing a picture off a bike and a built swing. I tooked it because many americans buy

things and Mexicans build things. [*sic*]" (see figure 18). For Pablo and several others in the group, buying things (including toys and food) was associated with living in the United States, while building and growing things was associated with living in Mexico.

Figure 32. Pablo's red bike.

Discussion of Themes and Modes at Oak Hills

The benefits of working at Oak Hills involved a supportive library staff, access to neighborhood gardens and play areas, and a casual atmosphere in which the participants seemed to be comfortable and curricula could be flexible according to their needs and desires. Most importantly, though, the setting that familiarized me with the personal lives of the children and their families, while simultaneously putting the children at ease, as many of them were accustomed to spending a good part of each summer day there already. Summer added to the sense of anything-goes, noise-infused chaos, and was also an affordance in that these children seemed open to telling private stories that they may not have told in school, and provided us with warm enough weather to leave the confines of the building and take outdoor shots at every session.

The people at Oak Hills -- librarians, parents, community volunteers, and family members – were an affordance of the site, but they offered different kinds of assistance

than a co-teacher would. Instead, I saw these people as influences on the themes the children introduced. Both of the staff librarians were Spanish-speaking, and the children knew them both well. Often, if it was a particularly busy day or if one of the staff members just casually dropped into the workshop, a workshop participant would ask for advice on a photo project. These interactions led to photos of places that I didn't know existed – a stream where children fished with their parents, for instance – and to concepts of showing "self" that I would not have thought of – the luchador masks were one librarian's idea. In a more abstract way, the community of people at Oak Hills affected theme by encouraging the children to represent what was in their community – corn growing in front yards, dogs that ran leash-less in the street, and laundry drying on every conceivable hanging place.

Our access to the outdoors at Oak Hills had practical importance: it afforded the children better light than we often had in the library, and more variety in compositions. Thematically, though, access to the playgrounds, gardens, and streets of Oak Hills was fundamental to this study. Each of those places offered both the participants and me something: the soccer field represented a sports theme, while also giving me a context in which to understand hobbies of both children and their families. The gardens and streets became part of the theme of place, as well as offering me a view of customs that the children viewed as "Mexican" (growing food and making toys) versus American (buying food and toys). Personal situations that both adults and children seemed to take for granted (young children on Big Wheels in the middle of the roads, one mother taking care of another families' three children in addition to her own) represented "family" to them, and represented my outsider status to me: these were things that I previously would have

judged as dangerous, or at least highly inconvenient. Working with this group in their home/neighborhood environment was also more revealing than seeing children in school because most of them were highly familiar with the library – they knew where snacks and water were and when they could have both; they were comfortable using the computers and could find representations of luchadoras online when they wondered how to design their masks; and they had what seemed like a firmly-established sense of just how loud and wild they could get within the building before the librarian reprimanded them.

Summer lent to the theme of gardens, which was important because many participants wrote about what their parents and grandparents grew and ate in Mexico. It was just as important aesthetically, because I thought that the most physically attractive part of Oak Hills was its gardens, and judging from the number of photographs and drawing of flowers, vegetables, and fruit, the children agreed. When we stepped out of the library doors, we were met by cucumbers, marigolds, and roses growing next door and at mobile homes throughout the community; cacti became symbols of Mexico when we talked about what "looked" Mexican.

Siblings and cousins working together in the program led to writing, photos, drawings, and stories on the theme of growing up among relatives who loved each other, fought over toys, took trips together, and reminded each other of stories long forgotten. Many caretakers in Oak Hills, including the librarian at our facility and the nuns who run a different gathering place for children within the community, functioned as extra eyes and ears of authority, which lent to a feeling of multiple caretakers living in a neighborhood that was raising its children together. Thus, in some ways it seemed as if all these children know each other well, even though that was not always the case.

At this site, the children had more time to tell stories. Photography at Oak Hills sometimes evolved into a storytelling competition, with boys (girls were usually not involved) vying for time to describe what their photos were about, why they took them, and where they were when the picture was taken.

The constraints at Oak Hills involved the structure of the sessions. Two hours was a long time for children under about age 12; our room was often too crowded; and I did not have help. The crowded room, and the people in other parts of the library who sometimes interrupted and sometimes joined in, were the main contributors to themes….a story that Maria Jose started about her dog became a story about her brother Angelo when he wandered in to our room; a story about a grandfather turned into a story about the things the grandfather built when Andres got overwhelmed in our hot, crowded space and went outside near a woodshed. Crowding affected the creation of alternative modes, as well, in that there were days when a child who might have written a story didn't have room to do so, or too many boys were loudly describing their pictures at once.

Chapter Summary

In this chapter, I have stated that the texts created by children at Oak Hills Library represented categories that I defined as Self, Place, Family, and Artifact. Each of the categories contained subcategories, and after articulating those, I was able to develop themes based on words from the participants. The modes used to represent the four themes included photography, writing, drawing, and storytelling, and I took my data from those sources. The most common text category was place, and I argue that spaces and geography were of particular interest and importance to these children for two reasons. First, immigration and mobility in both their lives and the lives of their parents may have

produced particular interest in the locales in which they live and learn. Second, rootedness in a neighborhood in which they do not have to explain themselves, their customs, or their language seems to be a source of stability for these children, who are often literally or metaphorically related to many people they see in Oak Hills on a summer day.

It seemed very clear that the children at Oak Hills did not have to explain who they were to each other. Because of both the level of seeming comfort the children had with each other *and* the way that Latin@ identities and customs were taken for granted here, picturing self may not have seemed as important as it did in a place (the Elementary school) that encompassed multiple races and cultures. Instead, what were pictured most at Oak Hills were the *locations* in which the children were *establishing* identity. These locations ran the spectrum from notions of transnational locales (what looks Mexican versus what looks American), to local sites (Oak Hills versus the rest of Athens, including places like church), and from concepts of "fun" places (the beach and the pool) to identifications of place based on activities that took place there (the playground, the library, grandparents' houses). The photos of homes, gardens, the library, keep-out zones, relatives' trailers, and the street all seemed to carry the implicit message that children were both literally and figuratively finding themselves in the Oak Hills neighborhood.

CHAPTER 6

IMPORTANCE AND IMPLICATIONS

Chapter Summary

I approached this study with the intention of finding out what culturally and linguistically diverse children revealed when given various choices about ways to tell a story. I examined the content of photographs, writing samples, drawings, and oral narratives; the modes children used to communicate that content; the ways in which identity was revealed in the data; and the distinctions in data collected at the elementary school and at the out-of-school program. My positionality evolved throughout the research; I began as both teacher and researcher and that did not change, but my involvement with children and families, particularly at Oak Hills, deepened over time and enriched my own knowledge of the ways in which the data evolved, and the ways in which it might stand to affect others. One contribution of this study is that it demonstrates the advantages of methods in which a researcher can simultaneously be a designer of the study, a teacher, and an observer. I entered the communities at both sites with the idea that teaching and research mutually inform each other, and that proved to be true. For instance, initial research on the implications of using multiple modes in the classroom led me to use drawing and storytelling, in addition to writing and photography, as adjunct teaching methods. Conversely, teaching multiple, eager storytellers necessitated my researching speech and voice in a deeper way, including theories that coined terms, such as “oral narrative” (Labov, 1972).

This chapter addresses the ways in which this study mattered. My research questions were answered by applying theories and concepts elaborated in Chapter 2 to the research gaps described in Chapter 1. Thus, in order to address the importance and implications of the research, I have framed this chapter around the original questions, and within an examination of those questions, I have stated the ways in which theory helped to address gaps and develop findings. Next, I restate the main findings of the study in more detail, and describe the contributions of the study. Finally, I provide a synopsis of the entire dissertation.

My research questions were:

1. What themes did culturally and linguistically diverse children represent in a photo-based writing workshop? What modes did they use to represent those themes?
2. What did the aforementioned themes and modes explain about these children's identities?

and

3. How were those themes and modes different in a school-based program, and a community-based program in the students' neighborhood?

Themes Represented

Children at Green and Oak Hills represented many of the same themes with their photography, writing, drawing, and storytelling. But at Green, the prominent emergent theme was Self; at Oak Hills, the participants' focus was on Place. Each of these main themes had sub-themes. The children and I worked within a framework of literacy-and-identity studies (Moje & Luke, 2009), in which literacy practices are said to help define

Self and potentially delineate students who perceive of themselves as "good students" from those who perceive of themselves as "challenged." That framework addressed two needs, or gaps, described in Chapter 1. First, the representations of Self at Green were important because they had the potential to reveal home and community resources, skills and knowledge to teachers and classmates. Second, viewing the project through Moje and Luke's framework led to the finding that several children took on reading and writing as key themes through which to define themselves, which was unexpected.

I also viewed theme through a semiotic lens at Oak Hills, where there were ubiquitous representations of Place. Considering multiple sign systems helped me to recognize just how many pictures in this setting were about location, and asking children to draw or photograph those places provided a research method. Encouraging Pablo to create a map of a *whole* farm in Mexico (after he created a drawing of a corral), and asking Christopher to describe *entire* room in which the wallpaper was peeled off (after he showed the group a photo of a wall near his sister's bed) added information: the things that were foregrounded, as well as the positioning of the photographer, offered insights into the initial image.

Modes Used to Represent Themes

In Chapter One, I stated that, while the arts have been shown to have particular resonance and relevance for minoritized children (Marjanovich-Shane, et al., 2011; Brown et al., 2010; Cahnmann-Taylor & Chappell, 2013), there are gaps in the research regarding certain groups, including elementary age children. At Green and Oak Hills, viewing those gaps with multimodality in mind helped me tease out the fact that some extremely rich data came from modes *other than* photography and writing.

The same four modes were used to express narratives at each site: photography, writing, drawing, and oral storytelling. The stated purpose of the study was to encourage writing through photography, so it was no surprise that the content of some photographs and writing samples complemented each other: photos of a basketball inspired a written narrative about "My Hobbie [sic.];" photos of rosary beads evolved into a description of a Catholic confirmation. What were more surprising were the data from some complementary drawings (Christopher's intricate illustration of the first home he remembered, for instance), and the eagerness of some children to draw rather than take photos. The main finding regarding mode, however, was that "oral linguistics" and simultaneous "gestures" (Suhor, 1984) played a large part in the projects.

Of all of the children at the two sites, Mateo had the most profound effect on me, and the effect was from things he told me, rather than from either his photos or his writing. In our first meeting, Mateo announced to class and me that he had flunked, and in our second meeting, Mateo told me privately about the fight his parents had, which caused him to leave home with his Mother. Eventually, his narration of the Immigration Game was the single story, from both sites, that struck me as having the most potential to illustrate the children's perceptions of where power resides, and their awareness of race. Mateo's stories, along with some told by Christopher and Pablo at Oak Hills, allowed me to see two very important things that I had not seen before. First, in order to use his main skill, Mateo did not need various modes. Rather, he needed *all modes to be valued* – including his main skill, telling a story. Mateo labeled himself as he *told* the class that he was a failure, and he outlined some of his life as he *explained* his home to me. So, while

the use of multiple modes might not have help Mateo, *one teacher* who valued oral linguistics might make all the difference.

Identity as Revealed at Green and Oak Hills

Collaborating with the children at both sites helped reveal important facets of their identities: they put objects they loved, special places, family members, and reading and writing habits on view to me and to their classmates. The modes they used to exhibit these things further explicated identity in a way that would not have been as transparent had they not viewed me as a collaborator. Helena, for instance, used all the film on two disposable cameras and seemed to enjoy taking pictures, but her focus was on writing (a theme): she took several photos of her hand-written journal at home, and she had a friend take pictures of her hands as they wrote a paper in her classroom. In one meeting, she said, "I want to be as good a writer as you," and she wrote about how much she enjoyed chronicling her life. Thus, the modes of photography and writing became a vehicle for her to display her identity as a writer. Christopher, on the other hand, was one of the participants who surprised me with a greater interest in creating drawings (a mode) than creating photographs, and showed pleasure and pride in the fact that other children, as well as his I, had told him that he was a "great artist." In more than one instance, when one of the younger children asked me to draw an animal or person to add to their writing, I said that I did not draw well, Christopher collaborated with both me and his classmates by drawing a tiger (in one case) and a "Dad" in another.

Differences in Themes and Modes in a School-Based Program and a Community-Based Program

There were several major differences in the contexts of Green and Oak Hills, and collaborating with the participants – taking photos as they did, planning what to shoot, and walking the neighborhood alongside them – allowed me to see and hear specifics of each site that I don't think I would have been privy to otherwise.

There was a prevalence of stories about Place at Oak Hills; the workshop was literally down the street from the homes of many of the children, so they could run home and take a picture of the "peeling wallpaper" (mentioned in the previous section) when we took a break, or show me their uncle's garden when we left the library. Proximity to known and loved things, and to the basis of stories like Lilia peeling the wallpaper, resulted in writing about those places, as well. At Green, children had to take cameras away from school in order to picture some of their favorite places, and that meant that writing about Place happen with less frequency.

My theoretical framework caused me to examine oral narratives at both sites, and to examine the idea that Oak Hills had provided a context in which there was extended time for storytelling to emerge. While this idea may not stand as a finding on its own, it is yet another factor that supports Hull and Schultz (2002) and Smagorinsky's (2009) assertion that out-of-school programs have enormous importance for children who are "different" or who learn differently, like Mateo. Heath (1998) has written that there is particular importance in arts-based programs that take place out of school:

> Within the organizations that host these arts programs, opportunities for young people to learn derive primarily from an ethos that actively considers them to be

> resources for themselves, their peers, families and communities. These programs thus engage the young in learning, both for themselves and for others, through highly participatory projects that encompass listening, writing and reading, as well as mathematical, scientific and social skills and strategies. (Heath, 1998, p.2)

Heath seems to be saying that the arts hold particular sway in learning, and her use of the word "participatory" is particularly relevant: the value of many of these images, stories, words and pictures was in their collaborative creation by children, teachers, librarians, community members, and researchers.

Storytelling may also have been more popular in this setting than in the school setting because I did not "enforce" narratives being written at Oak Hills in the way that I had with the school-based group at Green. I viewed summer as a less traditionally academic time, so I took notes on the boys' stories in lieu of "making" them write. In retrospect, and with a little more assistance, I could have loosened up a little to allow more storytelling at Green, and reigned in the chaos and requested a bit more concentration on traditional text-making at Oak Hills.

Reiteration of Findings

One main finding of the study was related to mode, and the other was related to theme. The most important finding regarding mode was that "oral linguistics" (which for the purposes of this study includes "narratives" and "stories," and simultaneous "gestures" (Suhor, 1984) played a part in the projects that would have been hard to quantify but that felt constant in frequency and profound in content. The powerful and candid verbal narratives of children at both sites felt even more powerful because they were all unprompted. Smagorinsky (2010) and Zoss, Siegesmund & Patisaul (2010) have

elaborated on the abilities of one mode to build on another; in my study, the photography and writing repeatedly elicited oral modes as adjuncts to stories. A finding related to the *mode* of oral narrative was that the *theme* of literacy was popular at Green. Even though I listed "books I like" as one of the possible topics of photographic narratives in the first week at Green, I did not expect anyone to take me up on the offer of creating a story about literacy; I would not have expected it in any upper-elementary setting where other offerings were fun things such as "hula-hooping" and "pie-baking." I was merely hopeful that introducing the topic of reading might prompt some discussion about language; I was particularly hopeful that the prompt would create a discussion (or photos or writing samples) about bilingualism. Four of the ten participants at Green surprised me by discussing their affection for certain books, their affinity for keeping a journal at home, and/or their desire to improve their writing skills. All three of those desires were expressed orally, either in the stories they told classmates about the photos they had taken (of bookshelves at home, or locked diaries), or in interviews near the end of the term. None of the discussions involved being bilingual. The category I called "Literacy" did not emerge at Oak Hills.

The main finding of the study related to theme was the prevalence of texts about Place at Oak Hills. "Home," "Mexico," and other physical places have been used as themes in LTP and other teaching methods, but what has been photographed or written about those themes –the products of the prompts – was not always about place. Sometimes what resulted were stories about siblings in other countries; sometimes what resulted were photos of a beloved pet at home (which both happened at Green). However, at Oak Hills, the products of the prompts were frequently very specific places,

like “my grandfather’s garden” or “the place where Lilia was born.” I concluded that the theme of place was so apparent at Oak Hills for two reasons. First, in the *out-of-school* setting, where the children mostly knew each other and were mostly from the same culture, they seemed comfortable revealing more about where their parents and grandparents lived before they were born, what they ate, and what their work had been like in those places. Second, because the workshop was taking place literally down the street from the homes of many of the children, it was easier for them to run home and take a picture of the “peeling wallpaper” (mentioned in the previous section) when we took a juice break, which meant that the writing about it often came faster as well. The pictures, words, and stories of place created by participants at Oak Hills also related ideas about migration, immigration, and mobility (“there was a river near my grandparents’ house in Mexico that I was afraid of, but it isn’t here”; “I wish we lived in a place without any trash”). The potential importance of sharing the children’s texts about place was that they have the potential to create resistance to “othering” and “interiorization” (Smagorinsky, in press) in this minoritized group; the photos, writing, drawing and oral narratives from Oak Hills could be used to demonstrate unique assets and capabilities of a group from whom some adults expect very little.

Contributions of the Study

My study makes several contributions to the examination of diverse children’s multimodal narratives. First, it articulates some of the ingenuity and strength of a population of children that is often silenced. The study also frames various modes and signs as means of communication that can be mixed and remixed to create other means of communication. Third, it represents collaboration, and multiple researcher roles, as

strengths. The study underscores the concept of literacy-and-identity studies (Moje & Luke, 2009), which assert that identity and literacy practices are related. The research also uses visual methods in both process and analysis, which contributes to a dearth of studies that do both (Rose, 2007); it also uses photography with elementary- and middle school-age children, which is less common than studies that have used photography with high school students. The pedagogical contributions of the research are based on expanded awareness of the importance of Place as a topic, especially with immigrant children, and increased understanding of the value of verbal storytelling.

Theoretical and Conceptual Contributions

My study contributes to the literature on multimodal and semiotic theory in two ways. First, I connect theory to identity, by asserting that signs create multiple modes; modes suggest meaning (Siegel, 2012); people interpret meanings; meanings create knowledge; and knowledge is related to the development of identity (Lee & Anderson, 2009, p. 201). The connection between multimodal/semiotic theory and identity has been made before, but my study presents a specific mode (speech) as an important and under-researched area; I also present specific children's oral narrations as examples of identities in formation.

This research contributes to both identity and collaboration frameworks. I stated that identity is socially created and situated, and gave examples of Helena relating to me as a writer and photographer, and Pablo and Christopher creating who they were through relationships with their younger siblings. Second, I asserted that identity is reified in layers of positionality, experience, and relationships; a specific instance was in Jade's explanation of herself as a pet owner, an avid reader, and a girl with hair she was "known

by." Third, I wrote that layers of identity shift over the course of time and space, and related Mateo's vision of himself as someone who failed at school, but someone who had a playful uncle and family at home. Fourth, I stated that layers of identity emanate from both micro (local) and macro (non-local) sources; the Immigration Game was a good illustration of this concept. When they were playing the game, the children saw themselves as members of the fourth grade, and/or members of a group of friends, but they were simultaneously positioning themselves as "legal" or "illegal." Finally, I suggested that layers of identity are perceptions that can be both positive and negative: Helena, Jade and Emilio positioned themselves as an eager readers, while Christopher and others said that they "didn't like" to read or write.

Methodological Contributions

The work contributes to research about using visual methods with children, with creation of visual images as part of both the research process and product. That is to say, observing the process of children taking photographs was part of the research, in that ancillary forms of data (drawings and stories) emerged during photography sessions. But observing the products the children created (asking them about their photos both in class and in interviews, and hearing them explain the images to their classmates) contributed to my understandings as well; these processes were guided by models from Butler-Kisber, (2013).

My study offers insights into cross-case analyses of in- and out-of-school projects. The great fortune to work in a school, and then in one of the communities that feeds that school, led to insights about: themes that emerged in one setting and not in the other; common themes that just occurred in different degrees in the two settings; the value of

extra time afforded in the after-school program vs. the value of quiet and order in the in-school group; the emphasis on place when the children were in a more local setting (Oak Hills); and differences in relationships that I had with participants in the two settings.

Pedagogical Implications

Finally, this study has important implications for teaching. First, it demonstrates that all methods of narrating a life should be valued equally: from the visual, to the verbal, to the drawn, and in any combination of modes. It might behoove teachers to acknowledge that traditional schooling has placed greatest emphasis and highest value on written texts (Suhor, 1984), but various modes (in various combinations) have the potential to communicate. The power of the recognition of multimodal texts is especially important in an era that has been called "the visual age." Additionally, encouraging multimodal composition within classrooms allows those compositions to *become teachers themselves,* as other children and adults in the room see and hear differences in cultures, families, beliefs and backgrounds rather than merely reading about them.

A second implication for teaching is related to Place as a highly valued as a topic at both sites (it was just represented with more frequency at Oak Hills). The children's apparent interest in locations suggests that schools might do well to examine place – at levels from backyards to nations – as a topic to address across the curriculum. Children's literature could have a hand in addressing this issue: Immigration, transnationality, and mobility are, increasingly, more common topics in children's books (Nilsson, 2005). Quality fiction and non-fiction texts about place, movement, migration, and space could be used in classrooms across the disciplines.

Summary of the Dissertation

I began this dissertation with an Introduction that gave a broad overview of the study. Chapter Two provided the theoretical and conceptual frameworks within which the study was built. The third chapter elaborated both teaching and research methods used in the study, and the findings that resulted from those methodologies were described in Chapters Four and Five. Chapter Five articulated the importance and implications of my findings.

Major findings of the dissertation – regarding oral storytelling and the importance of place – incorporated concepts of the social nature of both learning and identity formation. Storytelling involves a formulation of ideas about who is listening, why, and how; the data that involved place often incorporated people in those places, and sometimes the people who were missing from them. Thus, the similarities among children at the individual sites, and among children across the two sites, were grounded in ideas about each other, about the adults in their lives, and about the people in the places where they lived, visited, and played. A summation of this study necessarily includes the idea that identity is formed in community, and that Oak Hills, where many of the children from both sites lived, was a uniquely inclusive community. On one of the last days of the project at Oak Hills, an adult in the community told me that when her friends and neighbors moved out of Oak Hills, it was considered by many people to be a good thing, because usually it meant moving from a mobile home into a house in a "better" place.. This person said that she saw it as a sad thing, because the community supported each other so much in good times and bad, knew each other's children, and understood each other's stories, cultures and customs. When they went away, she said, who would be

there for them? The longer I knew the children in both of these places, the more it seemed to me that they were finding themselves in the very structure that this woman valued. "My grandfather told that story;" "I said a funny joke;" "I go to my cousin's every day after school;" and "They call me CeCe there" were all ways in which layers of identity were building as the children grew. Layers would have developed anywhere, but here they developed with "support" and "knowledge" and "understanding."

Finally**,** there are implications of the study, of meeting these 20 children, and of participating in some of the community life at Oak Hills, for me. The children's stories, and the important documents that they created, should be shared. Just as I encourage students to integrate creativity into their learning using multiple modes, I should use multiple modes, and advance them in multiple venues, if I believe that social justice is a goal of research (which I do). Albers and Harste (2007) have written about the capability of multiple modes to help adults understand young people's experience clearly; Barone and Eisner (2012) wrote that artistic inquiry rocks the traditional boat (both in schools and academe) by "undercutting a prevailing worldview [which] may also mean a useful sort of emancipation of readers and viewers" (p. 16). Tsao (2011) asserts that researchers concerned with equity should represent their research in ways that are "legible and intelligible to the authors on the front lines of [social justice] movements" (p. 184). That means that my job is to write about children at places like Green and Oak Hills; to promote the writing and pictures of my collaborators, who happened to be between 8 and 12 years old; and to take those things into the world in a "legible and intelligible" way.

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