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(RE)presenting Research:
On the Social, Cultural, and Historical Practice of Genre in Participatory Action Research (PAR)

By

Exequiel Sabino Ganding

A dissertation submitted in partial satisfaction of the

requirements for the degree of

Doctor of Philosophy

in

Education

in the

Graduate Division

of the

University of California, Berkeley

Committee in charge:

Professor Glynda Hull, Chair
Professor Regina Langhout
Professor Emily Ozer
Professor Laura Sterponi

Summer 2018

(RE)presenting Research:
On the Social, Cultural, and Historical Practice of Genre in Participatory Action Research (PAR)

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Abstract

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Exequiel Sabino Ganding

Doctor of Philosophy in Education

University of California, Berkeley

Professor Glynda Hull, Chair

Designing pedagogy that cultivates the critical consciousness of marginalized youth is an ongoing project for educators committed to social justice. Critical consciousness refers to the ability of marginalized people to critically analyze their social conditions and act to change them (Freire, 1973; Duncan-Andrade & Morell, 2008; Watts et. al., 2011).

Participatory Action Research (PAR) implemented with young people, referred to as yPAR, in after-school or summer institute settings, is one popular approach to developing critical consciousness (Ozer, 2008; Cammarota & Fine, 2010). PAR is a research orientation that blurs boundaries between research, pedagogy, and action (Gaventa and Cornwall, 2006). As opposed to being the objects of academic inquiry, participants are positioned as knowledge producing subjects who learn to conduct research in collaboration with researchers on a topic of their collective choosing (Maguire, 1987; Fals Borda, 1991). Knowledge produced from research then serves as the rationale to determine and take action that makes change in participants' living conditions. Scholarship includes descriptions of PAR projects in a variety of contexts that yield different forms of knowledge and action, including theatrical plays (Dominguez et. al. 2009; Francisco, 2014; Nisker, 2008; Saldana, 2008), collaborative murals (Langhout and Fernandez, 2014), and art exhibits (Clover, 2011).

However, despite this excellent work, little research closely examines the series of literacy practices that are central in generating these knowledge/action products. Literacy practices refer to the consumption, production, and dissemination of texts. As a result, scholarship ignores a significant aspect of research activity - data documentation and analysis, research findings preparation and presentation, etc.- that participants engage in. This dissertation remedies this gap by analyzing literacy practices in a youth PAR (yPAR) afterschool program for 4th and 5th grade Latinx students at an elementary school in an unincorporated area in the California Central Coast.

Drawing on a sociocultural perspective on literacy, I collected and analyzed qualitative data – ethnographic fieldnotes, interviews, artifacts generated- from the program to study the social interactions with the different types of texts - genres - that are utilized to facilitate PAR processes of pedagogy and research (Street, 1984; Scribner and Cole, 1981;Lankshear and Knobel, 2006).

I draw on academic literature that conceptualizes genre as a social, cultural, and historical practice (Bakhtin, 1986; Bazerman, 2004; Briggs and Bauman, 1992; Kramsch and Thorne, 2002; Kress, 1993; Swales, 1990). From this perspective, genres are not only defined by characteristics internal to text – structure, content, and style. Rather, genres are in dialectical relationship with contextual conditions. Thus, as genres are influenced by contextual conditions, genres are also influential in actively construing and shaping contexts (Fairclough, 2003; Hanks, 2001).

After chapters introducing relevant PAR literature, the theoretical framework, and research design, findings chapters focus on two stages of the PAR process in the afterschool program: a) Lesson planning b) Literacy events (Heath, 1983). Analyzing program lesson plans, I demonstrate the ways in which the lesson plan genre has been adapted to PAR methodology in this specific context, identifying three primary activity purposes in the content: 1) Composing and Disseminating Information 2) Teaching and Learning Research and 3) Doing Research. Along with being adapted to this specific context, the writing and reading of the lesson plan genre guides activity in the program, organizing social relations among participants, scripting lines for program facilitators, and coordinating the use of texts in activities. For literacy events, I describe and analyze the interactions among participants when program facilitators attempt to implement written lesson plan activities with youth. Focused on several interactions in which the writing or reading of a text is involved, I demonstrate the key role that texts play in shaping PAR processes of pedagogy, research, and knowledge production. In the collaborative writing of scripts for presentations, youth are positioned as knowledge producers, making decisions on content, negotiating meaning, and communicating information. To teach research, program facilitators appropriate familiar literary and artistic genres, repurposing texts to familiarize youth with research concepts and practice. Doing research, participants use two genres – shot lists and poster narratives- to help scaffold the collection and analysis of data for a photovoice project at the problem definition stage of the PAR cycle. Shot lists and poster narratives mediate youth's process of making sense of and changing their worlds.

Across the study, I demonstrate the essential role that texts play in PAR to help empower participant-researchers to become critical knowledge producers capable of making change in their communities. Furthermore, along with the possibilities, literacy events are locations in which the challenges and contradictions of PAR emerge. Although invited to participate in the collective construction of knowledge, youth have to gradually become familiar with practices of participation. Although empowering youth as responsible decision makers in the knowledge production, program facilitators must also decide when to contribute their own expertise and exert authority. Finally, although posited as experts of their lived experiences and conditions, youth must gradually learn ways to communicate that expertise to others.

This project contributes to the small but growing research literature on PAR conducted with youth in afterschool programs and summer institutes (Ozer, 2008). By focusing on literacy practices, this study aims to improve processes of pedagogy and research in PAR with youth, examining important microprocesses that are enacted to induct participants into practices of making change rooted in research.

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CHAPTER 1: INTRODUCTION

Designing pedagogy that cultivates the critical consciousness of marginalized youth and initiates social transformation is an ongoing project for educators committed to social justice. Critical consciousness refers to the ability of marginalized people to critically analyze their social conditions and act to change them (Freire, 1973; Duncan-Andrade & Morell, 2008; Watts et. al., 2011). Developing this ability is especially urgent in the current political climate in which democratic values are being threatened. Educators have used a variety of approaches to develop youth critical consciousness including "Resistance Literature" (Acosta, 2007), youth activist programs (Nguyen & Quinn, 2016), and peer health education (Campbell & MacPhail, 2002). Participatory Action Research (PAR) implemented with young people, referred to as yPAR[1], in after-school or summer institute settings is another approach that is the subject of a small but growing research literature (Ozer, 2012; Cammarota & Fine, 2010).

PAR is an orientation that blurs boundaries between research, pedagogy, and action (Gaventa and Cornwall, 2006). Research in PAR is done "for and with" people and not "on" them (Maguire, 1987). As opposed to being the objects of academic inquiry, participants are positioned as knowledge producing subjects who learn to conduct research in collaboration with researchers on a topic of their collective choosing (Fals Borda, 1991). Knowledge produced from research then serves as the rationale to determine and take action that makes change in participants' living conditions. Scholarship includes descriptions of PAR projects in a variety of contexts that yield different forms of knowledge and action, including theatrical plays (Dominguez et. al., 2009; Francisco, 2014; Nisker, 2008; Saldana, 2008), collaborative murals (Langhout & Fernandez, 2014), and art exhibits (Clover, 2011). However, despite this excellent work, few studies have closely examined the literacy practices that are influential in generating these knowledge/action products. Literacy practices refer to the microprocesses of consumption, production, and dissemination/circulation of texts. In the existing literature, few studies closely analyze the content of texts produced in PAR projects. Additionally, few studies focus on the social interactions with and processes of producing texts. As a result, a significant aspect of research activity that participants engage in - data documentation and analysis, research findings preparation and presentation – is ignored in scholarship. Research has demonstrated the ways that literacy practice mediates identity construction, which can include the development of critical consciousness (Ivanic, 1998; Hull and Katz, 2006; Dyson, 1997). Without an adequate analysis of literacy practices, we undervalue a component that plays a central role in achieving PAR's objectives of social change and the development of the critical consciousness of participants.

The Present Study

In the following chapters, I remedy this gap in academic literature in PAR by describing and analyzing literacy practices in the Research 4 Change (R4C) yPAR afterschool program for 4th and 5th grade Latinx students at an elementary school in an unincorporated area in the

[1] Although the site of research was a yPAR afterschool program, I have drawn from literature on PAR projects with a variety of participant populations in designing and conducting this study. Thus, I refer to PAR as opposed to yPAR throughout this report. In this study, I aim to contribute to academic literature on PAR in general along with yPAR.

California Central Coast. R4C is a University-Community collaboration between Maplewood Elementary School and faculty in the Psychology Department at Mountain University[3]. Drawing on a sociocultural perspective on literacy, I use qualitative methods to study social interactions with the different types of texts - genres - that are utilized to facilitate PAR processes of pedagogy and research. I draw on academic literature that conceptualizes genre as a social, cultural, and historical practice (Bakhtin, 1986; Bazerman, 2004; Briggs and Bauman, 1992; Kramsch and Thorne, 2002; Kress, 1993; Swales, 1990). From this perspective, genres are not only defined by characteristics internal to text – structure, content, and style. Rather, genres are in dialectical relationship with contextual conditions. In other words, as genres are influenced by contextual conditions, genres are also influential in actively construing and shaping contexts (Fairclough, 2003; Hanks, 2001). Along with behaviors exhibited by and interactions among participants present, texts play a significant and active role in defining the social and cultural characteristics of an event. Furthermore, genres are "ideological containers for discourse" and are habitual means for doing specific kinds of social work, encoding particular social relations (Machin and Van Leeuwen, 2014, p. 173). As I will demonstrate in the following chapters, program facilitators had to adapt genres of research in distinct ways within a PAR orientation and given the participant population. Also, by engaging with specific genres of research, project participants gained access to forms of discourse and identities (i.e. experts, researchers, community activists) that were not as readily accessible in their regular school curriculum.

The questions that guided my research were:

1. What genres are utilized in PAR?
2. How do the social relations, cultural conditions and political purposes of PAR influence literacy practices? Alternatively, how do literacy practices influence the social relations and cultural conditions of the context that PAR projects take place in?
3. What are the affordances, limitations, and consequences of utilizing specific genres in PAR?

By asking these questions, I emphasize that the texts used in PAR processes are not passive entities that simply document and reflect the lived experiences of research participants. Based on this perspective, literacy practices make active contributions to the production of knowledge and action in PAR.

In the next two chapters, I lay the theoretical and methodological groundwork for studying literacy practices in R4C. In Chapter Two, my two main objectives are: 1) to discuss the active function that literacy practices perform in the pedagogical, research, and knowledge production processes of PAR and 2) to outline a theoretical framework for studying literacy practice in PAR focused on genre as a social, historical, and cultural practice. I begin Chapter 2 with a review of literature in which I emphasize that texts perform important social work in PAR. I draw on the theory of Paulo Freire (1970) and empirical literature that describes different PAR projects. In this review, I note that few scholars have focused on studying the practices of text production, consumption, and dissemination/circulation in PAR. At the end of Chapter 2, I outline how literacy practices in PAR can be analyzed by using the concept of genre as a social, cultural, and historical practice. Because texts play an active role in knowledge production processes of PAR, I argue that an in-depth examination of literacy practices using this

[3]All names are pseudonyms

framework may help in more fully realizing PAR's objectives of social transformation. In Chapter Three, I describe the qualitative methods that I used for this case study and the data sources I analyzed during data collection from November 2016 to December 2017.

In the following four findings chapters, I focus on specific literacy practices and the corresponding genres that program facilitators (referred to as research assistants (RAs)) and youth (referred to as participant-researchers) engaged in during R4C program sessions. In Chapter 4, I analyze lesson plans that Mountain University undergraduate and graduate students collaboratively write. In my analysis, I describe three primary pedagogical and research activity purposes included in the lesson plans reviewed for this study:1) Composing and Disseminating Information 2) Teaching and Learning Research and 3) Doing Research. Although each activity purpose has specific characteristics of style and content, all are structured by step-by-step sequencing of events. Lesson plan content can also be broken down into three major interrelated actions: 1) organizing social relations 2) scripting facilitator lines and 3) coordinating action with other texts. In the final section of Chapter 3, I define the three actions and illustrate how these actions are used in each activity purpose.

In the next three chapters, I focus on literacy practices and genres used in the three primary pedagogical and research activity purposes described in Chapter 4. In other words, I closely examine "coordinating actions with other texts" under these activity purposes when lesson plans were facilitated with youth in the program. In Chapter 5, I focus on the acts and products of collaborative writing that participant-researchers and RAs engaged in. Specifically, I examine scripts written and presented by participant-researchers themselves. Building on my analysis of program lesson plans in Chapter 4, collaborative writing of scripts falls under the activity purpose of "Composing and Disseminating Information." I describe and analyze the process of writing three scripts during data collection. In the first section, I summarize and explain my rationale for focusing on the three scripts: 1) Recruiting new 4th grade participant-researchers 2) Introducing new 4th grade participant-researchers to the program and 3) the Summer Camp 2017 review script. In the second section, I illustrate and analyze interactions in producing and presenting the scripts- specifically the dialogue that emerges and the resulting texts that are generated and disseminated. In my analysis, I describe the challenges RAs face in discussions with participant-researchers during program sessions to frame language that accords with their growing understanding of the social and cultural conditions of PAR epistemology. In order to position participant-researchers as expert knowledge producers, RAs occupy different roles during the collaborative writing process.

In Chapter 6, I describe and analyze activities with the primary purpose of teaching research practice to participant-researchers. Prior to collecting their own data, participant-researchers took part in several lessons in which they were introduced to and practiced research. As detailed in chapter 4, RAs write scripted lines into lesson plans to articulate complex ideas to youth in the program. RAs also create and incorporate different texts into activities to help mediate the teaching and learning of research. With texts, participant-researchers get experience not only practicing the nuts and bolts of research methodology, but also developing familiarity with concepts such as symbolism and research ethics. For activities aimed to teach and learn research, RAs often appropriated literary or artistic genres. In the chapter's first section, I describe and analyze two activities RAs used to discuss the relationship between researcher and making change with youth. RAs employ two literary genres – a short fictional story and poetry- to focus the discussion. In the final section of the chapter, I focus on activities the RAs designed and conducted to prepare participant-researchers to begin collecting photo data for their

photovoice project. As photographic images would be the primary source of data, RAs appropriated artistic tools, using images from different places and times to introduce concepts and practices. While helping to advance the learning of research practice and concepts, the use of artistic and literary genres and tools also present limitations and challenges. Artistic and literary texts do not always necessarily make the teaching and learning of research easier or more difficult, but influence dialogue nonetheless. Reading and discussing these texts, participant-researchers show RAs how they make sense of their world. Similar to collaborative writing practices discussed in Chapter 5, RAs must strategically position themselves during dialogue in relation to participant-researchers and content accordingly to not only meet activity objectives but also help develop their critical consciousness. By examining these lessons, I explore the affordances, limitations, and consequences of incorporating different texts to meet the purpose of teaching and learning research.

In Chapter 7, I examine program activities categorized under the activity purpose of "Doing Research." As part of developing a problem definition at the beginning of a new PAR cycle, participant-researchers conducted a photovoice project. In general, photovoice combines photography with written and spoken narrative to collect and analyze data. Research participants are given cameras to take photos in response to a prompt (Nowell et. al., 2006; Lykes, 2006; McIntyre, 2008). Per Wang and Burris (1997), the process allows individuals the opportunity to "identify, represent, and enhance their community…It uses the immediacy of the visual image to furnish evidence and to promote an effective, participatory means of sharing expertise and knowledge" (p. 369). By putting cameras into the hands of participants, data are collected from their perspectives, acknowledging that they are experts of their conditions. Chapter 7 is divided into two major sections, each centered on two genres – 1) The Shot List 2) The Poster Narrative – that Mountain University RAs designed to aid the photovoice project. Both genres were critical in the collection and analysis of photo data, serving as important utterances in the development of a collectively agreed upon problem definition. With guidance from the RAs, participant-researchers first composed these texts, then read and analyzed them together. In their application, these texts were not merely neutral representations of the participant-researchers' world. Through careful questioning and structure, these texts actively helped to shape and refine participant-researchers' naming and understanding of their world. Furthermore, these texts were essential in helping to collectively compose the problem definition that participant-researchers would work on for the next year.

In the final chapter, I discuss the findings and implications of the study, including the finding that practitioners of PAR play a critical role in scaffolding processes of dialogue and knowledge production in PAR. I argue that practitioners must develop the capacity to fluidly occupy numerous and sometimes contradictory positions in relation to participant-researchers. In making this argument, I emphasize that this scaffolding can be realized through literacy practices engaged in as a central part of PAR. I also note that practitioners can develop the capacity to occupy numerous positions through careful design of literacy practices. I then discuss a number of theoretical and practical implications of the study. For theoretical implications, I discuss the ways that genres not normally associated with research have been appropriated and repurposed in order to teach and conduct research with youth. I also argue that the challenges and contradictions that emerge in PAR practice can be addressed at the level of text. For practical implications, I argue that PAR practitioners engage in practices of scaffolding while simultaneously questioning participation. As engagement with text was critical to learning, conducting, and disseminating of research in yPAR at R4C, I also recommend that

practitioners of PAR experiment with and develop different participant structures and forms of engagement.

Chapter 2 – REVIEW OF LITERATURE AND THEORETICAL FRAMEWORK

Introduction

The objectives of this chapter are: 1) to discuss the active function that literacy practices perform in the pedagogical, research, and knowledge production processes of Participatory Action Research (PAR) and 2) to outline a theoretical framework for studying literacy practice in PAR focused on genre as a social, historical, and cultural practice. In the review of literature that follows, I emphasize that texts perform important social work in PAR, using a close re-reading of Paulo Freire's *Pedagogy of the Oppressed* and reviewing empirical literature that describes different PAR projects. Few scholars have focused on studying the practices of text production, consumption, and dissemination in PAR. In the theoretical framework, I outline how literacy practices in PAR can be analyzed by using the concept of genre as a social, cultural, and historical practice. Because texts play an active role in knowledge production processes of PAR, I argue that an in-depth examination of literacy practices using this framework may help in more fully realizing PAR's objectives of social transformation.

Review of Literature

In this review, I emphasize the important social work that texts perform in the PAR process. In the first section, I summarize the epistemology of PAR to describe the social and cultural conditions of knowledge production processes called for. These conditions guide literacy practice in PAR. After introducing PAR's epistemology, I analyze Freire's concept of dialogical problem posing education which PAR draws from, highlighting Freire's recommendations to compose and use texts to help sustain dialogue. In the final section, I describe several PAR projects with an emphasis on the use and production of various texts by research participants at different stages in the PAR cycle. PAR projects generate different types of texts to report the findings of research; PAR is not confined to the empirical research report genre. Instead, PAR projects yield hybrid genres in an effort to communicate the findings of research to numerous audiences.

PAR: A Pedagogy of Dialogical and Collaborative Knowledge Production through Research and Action

PAR is a research orientation that blurs the boundaries between research, pedagogy, and action (Gaventa and Cornwall, 2006). Research is done "for and with" participants instead of "on" them (Maguire, 1987). As opposed to being the objects of academic inquiry, participants are positioned as knowledge producing subjects who learn to conduct research in collaboration with academic researchers on a topic of their collective choosing (Fals Borda, 1991). Knowledge produced then serves as the basis for determining and taking action that makes change in participants' living conditions.

In PAR, research is not a naturalized, mechanical, and unquestioned process. Instead, PAR is conceptualized as a situated "Revolutionary Science" in which academic researchers and participants collaborate to creatively combine rigorous scientific method with participants'

knowledge repertoires (Fals-Borda, 1991). One objective of this egalitarian approach is for researchers to cultivate and sustain the autonomy of participants rather than controlling them. Fals-Borda notes that this attention to participant autonomy contrasts with conventional academic training in research in which future researchers are taught to mistrust participants. Because participants are not trained in rigorous scientific method and are often not competent in dominant discourses, their knowledge repertoires are perceived as lacking "objectivity" or not acknowledged at all (Yosso, 2005). Participants from non-academic communities are perceived as cognitively, culturally, and socially deficient, and programs of research and education are most often facilitated using deficiency models (Valenzuela, 1999; Ladson-Billings, 1995; Moll et. al., 1992) Given this perception of inferiority and lack, participants are understood as incapable of making decisions in research processes, lacking the capacity to identify problems and analyze collected data to draw conclusions that expert researchers trained in methodology are capable of. Furthermore, participants are rarely considered to take on such responsibilities during research. However, in PAR, participants are instructed to conduct "critical scientific inquiry that includes establishing key research questions and methods to answer them, such as participant observation, qualitative interviews and questionnaires, film, and speak outs" (Fine & Cammarota, p. 5, 2010). Additionally, the knowledge repertoires of the participants are not perceived as inferior, but are leveraged as resources that potentially extend the boundaries of what counts as knowledge (Gaventa and Cornwall, 2006; Rappaport, 1990). In this project, elementary school children are the participants, representing a special case of the deficit orientation. In Freire's critical projects, adults were the participants. Under more conventional approaches to development, children are even less capable of conducting research.

With the combination of pedagogy in research practice, autonomy of participants, and respect for participant knowledge repertoires, PAR is rationalized as an "empowering" intervention in the field of community psychology, and empirical studies confirm this potential (Foster-Fishman et al. 2005; Nelson et al. 1998). Dworski-Riggs and Langhout (2010) note that despite the prominence of empowerment as a framework for and objective of intervention in community psychology, most discussion on empowerment is not grounded in a theory of power. The authors draw on Hayward (2000) to more adequately situate power in theories of empowerment:

> Her theory defines power as ''a network of social boundaries that constrain and enable action for all actors'' (Hayward 2000, p. 11). Boundaries, or political mechanisms, ''include laws, norms, standards, and personal and social group identities [that] demarcate fields of action'' (Hayward 2000, p. 8). Power asymmetries exist when one person or group has more control over the boundaries to their action than others (p. 215).

In Hayward's definition, power is not only relational and dynamic, but is also mutable; social boundaries can be changed. Hayward's theory of power draws on Foucault (1979) who articulates power as productive and relational. Foucault emphasizes that power is enacted through discourses, institutions, and practices. This understanding of power is appropriate for PAR as researchers consciously work to reconstruct the social boundaries of the knowledge production process so that participants have more control over them. Researchers choose to engage in specific discourses and practices with participants to accomplish this objective. It is at the level of discourses and practices- specifically literacy practices- that is the focus of this study.

Also drawing on Hayward, Gaventa and Cornwall (2006) articulate the relationship between power and knowledge in PAR, situating knowledge as one resource in the power field. They emphasize the importance of providing access to knowledge and participating in knowledge production:

> Through access to knowledge and participation in its production, use, and dissemination, actors can affect the boundaries and conceptualization of what is possible. In some situations, the asymmetrical control of knowledge productions of others can severely limit the possibilities of which can either be imagined or acted upon; in other situations, agency in the process of knowledge production or co-production with others, can broaden these boundaries enormously (p. 74)

As researchers actively work to equalize power asymmetries with participants in the knowledge production process, Gaventa and Cornwall note that knowledge produced may also contribute in reimagining and reconstructing larger networks of social boundaries beyond the research/participant relationship. In other words, the production of knowledge in the PAR process has the potential to initiate larger social transformation.

Given these purposes of knowledge production, specific social relations and cultural conditions outlined, dialogue is identified as a central practice in which all stakeholders are invited to participate in the exchange of ideas, enabling them to name and transform their living conditions. Freire's (1970) notion of "problem-posing education"- an instructional approach rooted in dialogue between teachers and students- is significantly relevant, and has "purchase in several PAR and YPAR [Youth Participatory Action Research] projects" (Grace and Langhout, 2014, p. 705). Drawing on Freire, PAR projects are usually facilitated with marginalized communities who are exploited by structures of power with the purpose of helping them to analyze their material, cultural, and social conditions as part of the effort to transform power inequities. These activities help work toward Freire's objectives of liberation and humanization, emphasizing human capacities of creation and reflection.

Freire's problem-posing approach to education involves a rigorous ongoing cycle of data collection, analysis, and collaborative dialogue that identifies projects, themes to be further investigated, and plans for dissemination of the findings and action – all activities associated with research and inquiry. However, when implemented specifically in educational contexts, educators primarily emphasize the pedagogical and educational quality of Freire's program instead of its research, knowledge generation, and action components. As a result, *The Pedagogy of the Oppressed* has primarily been utilized as a methodology for teaching- not a research epistemology. When used in this fashion, Freire's emphasis on larger social transformation often becomes masked, and problem-posing education serves as a tool that helps students to navigate existing social and cultural conditions - not change them (Luke, 1996; Tarlau, 2012). Although this more limited approach may help to facilitate the development of individual student critical consciousness to a degree, this adaptation of Freirian theory diminishes the collective processes of action and transformation that Freire emphasizes in his educational model.

For PAR scholars who draw on Freire, action and transformation are grounded in an educational program of knowledge production through research. A close reading of *Pedagogy* illustrates the ways in which Freire envisioned a close relationship between research and education:

> [W]e must go to find to the program content of education. The investigation of what I have termed the people's "thematic universe" – the complex of their "generative themes" – inaugurates the dialogue of education as the practice of freedom. The methodology of that investigation must likewise be dialogical, affording the opportunity both to discover generative themes and to stimulate people's awareness in regard to these themes. Consistent with the liberating purpose of dialogical education, the object of investigation is not men…but rather the thought-language with which men refer to reality, the levels at which they perceive that reality, and their view of the world, in which generative themes are found. (p. 86)

Freire's educational program involves a cyclical process of "finding" and "investigating" the ways that communities collectively perceive the world. These perceptions are gathered through dialogue, which serves as a point of access to a community's "thematic universe," which Freire calls "the complex of ideas, hopes, doubts, values, and challenges" that characterize an epoch (p. 91). Thus, a blurring of the boundaries of practices of investigation and education occurs as part of the program of dialogue, inquiry, and understanding of people's thematic universe.

PAR scholars' use of Freirian theory reconciles the seemingly separate practices of education and research, both of which implicate practices of knowledge production, dissemination, and consumption. Although research may be implemented into school curriculum, research – specifically research investigating one's own material, social and cultural conditions to transform them- it is not central to fulfilling the purposes of education (Apple 2004). Further, the knowledge constructed in such research is not aimed towards action for second-order change that modifies existing networks of social boundaries (Dworski-Riggs & Langhout, 2010). By contrast, in the epistemology of PAR, the purposes and practices of knowledge construction more explicitly attempt to synthesize the purposes of education and research. In PAR, research is an educational project, and education is rooted in research practices geared toward producing knowledge that directly benefits the participants.

Given the importance of knowledge production in PAR, it is equally important to consider the way that knowledge is structured, packaged, represented, and disseminated if knowledge produced is intended to initiate social transformation. In the following sections, I discuss the important role that texts play in pedagogy and research in PAR practice, arguing that texts are active components of knowledge production processes at all stages in PAR.

Codification/text production in PAR

In dialogue and the exploration of their thematic universe, participants use language to label, or more generally symbolize, the experiences of their reality. Vygotsky (1980) alludes to the distinct human capacity to use language as a primary mediating tool to perform higher psychological functions, such as memorization and problem solving. In addition to oral language, he broadens his discussion to include all symbolic work that humans engage in – "drawing pictures, writing, reading, using numbers and so on" (p. 49). Along with identification of generative themes in dialogue, Freire also notes the importance of other symbolic work in terms of "codification":

> Once the breakdown of the thematics is completed, there follows the stage of its "codification": choosing the best channel of communication for each theme and its representation. A codification may be simple or compound. The former utilizes either the visual (pictorial or graphic), the tactile, or auditive channel; the latter utilizes various channels. The selection of the pictorial or graphic channel depends not only the material to be codified, but also on whether or not individuals with whom one wishes to communicate are literate. (p. 114-115)

Here, "codification" refers to processes of text production, dissemination, and consumption at select stages in the PAR process. In this study, texts refer to "any instance of communication in any mode or any combination of modes" (Kress, 2003, p. 48). Texts are not just written, but may include videos, photographs, diagrams, etc. Texts consolidate and organize knowledge into accessible forms for consumption. Texts also help facilitate the dialogical process of knowledge production. Throughout chapter 3 of *Pedagogy of the Oppressed*, Freire uses the terms "codify" and "codification" in a variety of ways. For the purposes of this project, I am interested in the creation and use of "didactic materials" used to teach participants research concepts and practice. I am also interested in other texts that are generated at any stage of the PAR process. From problem identification to the evaluation of the action (or inaction), the use of texts is a significant element in the process.

As noted earlier, the purpose of research in PAR differs in comparison to conventional forms of research and education. Similarly, the purposes and functions of "didactic materials" differ as well. For example, Freire describes the way in which the theme of "development" might be "codified":

> The team approaches two or more economists of varying schools of thought, tells them about the program, and invites them to contribute an interview on [development] in a language comprehensible to the audience. If the specialists accept, an interview of fifteen to twenty minutes is taped. A photograph may be taken of each specialist while he is speaking. (p. 115)

Freire then goes on to describe the ways in which the taped interview and photograph might be used in a pedagogical situation. "[T]he recorded interview will be followed by a discussion of its contents…the team subsequently reports to the specialist the reaction of the participants during the discussion" (p. 115) Thus, the codification of the theme of "development" in the form of audio taped interviews serves as a prompt for dialogue among participants. Freire also offers the possibility of dramatizations for presentation of thematics:

> Some themes or nuclei may be presented by means of brief dramatizations, containing theme only- no 'solutions'! The dramatization acts as a codification, as a problem-posing situation to be discussed. (p. 116)

Freire emphasizes that materials be created for the purpose of generating discussion for problem solving, not for the purpose of depositing knowledge. As opposed to a neutral technology, texts establish relations between consumers and producers. The audio-taped interview and dramatization are two examples of texts produced at a specific stage in the problem posing model of education. Other texts are produced at different stages – all of which play a role in the

process of dialogue.

Thus, the dialogical process described in Freire's program involves more than verbal exchanges between participants. Instead, a broad range of symbolic work is used to perform this work. "Didactic" materials and "codifications" are used and/or designed for the purpose of helping facilitate dialogue and can be considered as part of the dialogue. Additionally, Freire demonstrates that such texts need not only be in conventional and alphabetic print formats. Rather, these texts can engage several combinations of modalities – images, sound, gestures. Most importantly, Freire notes that the choice and design of such texts be determined by the audience the text will be oriented towards.

Participant-researchers as codifier

In Freire's description of "codifications", his examples are exclusively texts composed by the outside researchers or educational facilitators during the intial pedagogical stages of the PAR process where texts are used to help participants identify and analyze themes. However, as collaborators in every phase of the process, participants in PAR also take on the responsibility of producing and disseminating texts as well. PAR projects involve not only a more conscious attempt to accurately represent the voices of a particular community, but also explicitly include the voices and shape the construction of texts generated from the participatory process (Fine and Torre, 2006; Lykes, 2010). In addition to material that is published for larger audiences, this section describes other texts produced at other stages of the PAR process that fulfill different purposes.

PAR projects have generated a variety of text types at different phases of the research process. Many projects utilize several commonly used social science research methods for data collection and analysis, such as surveys and interviews and the texts associated with those methods. In practice, these methods are shaped by the epistemology of PAR as discussed in an earlier section. For the final product of the research endeavor, PAR projects have generated theatrical plays (Dominguez et. al., 2009; Francisco, 2014; Nisker, 2008; Saldana, 2008), collaborative murals (Langhout and Fernandez, 2014), and art exhibits (Clover, 2011). These examples blur the boundaries between popular knowledge, art, and science, demonstrating the ways that the rigorous collection and analysis of data can be reinterpreted and (RE)presented in different media and genres.

Photovoice is a popular methodology employed by PAR researchers at all phases of the research process from the problem identification to the ultimate product of dissemination (Wang and Burris, 1997; Nowell et. al., 2006; Lykes, 2006; McIntyre, 2008). During data collection for this study, participants engaged in a photovoice project. In photovoice, a combination of photography and written and spoken narrative is used as a form of data collection and analysis in which participants are given cameras to take photos in response to a prompt. Per Wang and Burris (1997), the process allows individuals the opportunity to "identify, represent, and enhance their community…It uses the immediacy of the visual image to furnish evidence and to promote an effective, participatory means of sharing expertise and knowledge" (p. 369). By putting cameras into the hands of participants, data are collected from their perspectives, acknowledging that they are experts of their conditions. Wang and Burris advocate for the visual image due its perceived accessibility and immediacy. Further, participants are provided with the responsibility to make, compose narratives alongside, and analyze the images.

In Freire's text, "didactic materials" are prepared primarily by an outside team of

educators and researchers, not by the participants. Indeed, participants respond – through silence, actions that indicate their understanding, or appropriate actions- to such codifications. Participants are also recognized as co-constructors of knowledge in a problem-posing process. However, in Freire's examples, the outside researchers appear to be in control of or take on much of the responsibility in the preparation of the didactic material. Participants are provided little responsibility in the creation of texts for dialogue. In contrast, Wang and Burris note that photovoice helps to establish participants as active contributors to that process. However, although participants compose written narratives in this process, images and oral narratives are emphasized in empirical research describing the photovoice. This emphasis undervalues acts of writing in photovoice, ignoring central processes and texts that emerges when the methodology is employed.

Through the use of the image as "empirical evidence", photovoice puts into question and challenges the type of data privileged in research. Per Fals-Borda, qualitative data should be privileged over quantitative data as important "sentiments and emotions" are more accessible in qualitative data in comparison to quantitative data. However, the validity of qualitative data is difficult to justify – from a positivist perspective- given the acknowledgement of subjectivity as well as the multiple interpretations possible with image or artistic text. Lykes (2006) describes the way in which photovoice narratives took on different meanings than originally intended by her project participants when presented to and interpreted by an international academic audience. Yet, in advocating for "openly ideological research", Lather (1986) notes that no knowledge, whether emerging from qualitative or quantitative methods, is interest-free. Other challenges arise when expanding the types of text used to (RE)present research. Discussing her work with homeless/street-involved women in Victoria, Clover (2011) notes the tensions associated with arts-based participatory research and inquiry. The women in Clover's project use art as part of a process of healing and the exploration of personal and political realities – a form of developing critical consciousness. They also create works of art to convey those realities to a larger audience. In collaboration with her participants, Clover helped to develop a program in which participants were afforded the opportunity to learn and work in a variety of visual mediums including "masks, poetry, collages, paintings, bead work, miniature mosaics, and a dress designed from old plastic bags" (p. 16). In addition to multiple mediums, participants complete individual and collective works. Clover discusses the ways in which workshops helped participants recultivate the capacity to trust. "Streetlife can be characterized by 'flight-life' fleeing from a violent or potentially violent situation, the police or even an angry shopkeeper who finds a woman sleeping in a doorway." (p. 17) Such conditions discourage individuals from trusting others or one another, and the therapeutic quality of arts-based practice helped heal the psychological wounds of these experiences.

Arts-based inquiry is not entirely free of problems, however. Drawing on Eisner (2008), Clover describes the three challenges or tensions of arts in research:

> The first is the desire to work so imaginatively one simply produces 'material that does not communicate' (p. 19). A well crafted but ambiguous poem may be a work of art, but it runs the risk of not only being opaque but also exclusionary of its audience. A second, linked tension is when aesthetic considerations 'trump the need for an epistemic orientation' (p. 21). Finally, Eisner argues that if arts-based research or inquiry culminate 'in little more than a delightful poetic passage...that does little educational work it is not serving a function' (p. 23).

All of Eisner's challenges help to reiterate the purpose of knowledge creation in PAR. In what ways does the knowledge created educate and/or inform? More importantly, how does the knowledge created help in the objective of transforming the current systemic circumstances of the respective participants for whom the knowledge is supposed to serve? Clover emphasizes that an arts-based methodology alone does not necessarily comply with the tenets of PAR. Furthermore, art and aesthetic considerations need not be the ultimate and only object. Rather, through art practice, possibilities for healing, growth, and cultivation of critical consciousness become available. Clover also notes other feminist researchers' advocacy to move "beyond the therapeutic, psychological, and/or artist-driven approach to work in collaborative, participatory and social-change oriented ways whose explicit aim is to better the lives of women" (p. 14). In other words, arts-based research can be more than a personal self-improvement practice. And while emphasis on processes are important in helping to empower participants, texts generated from these processes do not need to be subordinated.

Art, images, narrative, and other forms of qualitative data have the potential to challenge popular notions of empirical evidence and data purely through engagement of modalities not typically associated with rational scientific method. Alternative forms of qualitative data can also be used to more explicitly challenge and disrupt the validity and privileging of quantitative and more acknowledged forms of empirical evidence. Participatory Mapping (PM) is one example of a participatory method that directly challenges ideas of objective science. Primarily practiced in Latin America with non-text-based societies, Herlihy and Knapp (2003) state that PM:

> recognizes the cognitive spatial knowledge and environmental knowledge of local people and transforms this into more conventional forms…It is a new sort of community-based cartography that challenges the long-standing positivistic institutional ideals about producing geographic information. (p. 303)

Also known as "counter-mapping", "social mapping", and "remapping", PM challenges the ways in which space is depicted in conventional geographic maps. PM also questions who has the power to represent and control those spaces. Geography as a neutral discipline is put into question. Herlihy and Knapp note that over the five centuries since European conquest, most indigenous spatial knowledge has gone unrecorded, and that "indigenous leaders learned some decades ago that national maps were symbols of state identity and not their own, seeing how maps helped outsiders formalize control over their lands and resources" (p. 304). From this perspective, geography is far from a neutral discipline that objectively describes space.

PM combines conventions of traditional map-making with local people's spatial knowledge. This local knowledge is typically not translated onto textual artifacts like maps.

> Without literary traditions, rural folk share elaborate cognitive maps with others through the use of toponyms that give geographic orientations. While these place names permeate daily discourse, only sometimes are mental maps transformed into more permanent sketch maps for use in their daily lives. (p. 305-306)

Besides allowing local people more agency in depicting the space they live on, maps produced by PM have also been used to create more detailed maps of indigenous areas. The lack of

detailed maps of indigenous areas prompted a surge of PM projects in the 1990s. The proliferation in detailed maps might be perceived as increasing potential for control of land by non-locals. However, Herlihy and Knapp note that participants lead the map-making process as a way to help them manage and gain control of their land and resources.

In this section, I discussed examples of texts produced, consumed and disseminated by project participants at various stages of the PAR process. All examples are products of the cultural conditions and social relations specified in PAR. Photovoice, art practice, and participatory mapping are examined as examples of different genres used to (RE)present the work of research, all providing content and information and doing work that conventional academic texts cannot. Additionally, the process of producing each type of text affords different ways to participants to cultivate critical consciousness. These texts provide audiences access to participants' voices, knowledge repertoires, and ways of knowing that are difficult, and possibly impossible, to convey and disseminate in conventional research genres. Most importantly, the consideration of different texts to present the work of research calls into question what counts as data in research. The objectivity and neutrality of conventional scientific inquiry are subject to challenge. The thoughtful incorporation of qualitative data such as images, narrative, and art helps in developing more rigorous inquiry. It also complicates issues of expertise and who is allowed to generate the texts that report the findings of research. In other words, one or a few types of text for research reporting do(es) not exist and texts do not autonomously function. It is important to understand that different genres have different affordances, limitations, and consequences within given circumstances.

Theoretical Framework

In the above review of literature, I discussed the active social work that texts perform in the pedagogy and knowledge production processes of PAR. However, little research to date examines processes of text production, consumption, and dissemination in PAR. In the sections that follow, I provide a framework for examining literacy practices, using genre as social, cultural, and historical practice. In the first section, I describe the social nature of texts, drawing on Bakhtin's notion of the utterance. The social nature of texts is expanded by using Bakhtin's concept of "speech genres," which refers to the relatively stable types of utterances associated with different human activity. For this project, the activity is the pedagogy and the research conducted with a PAR orientation. I then refer to scholarship in various academic fields that have drawn on Bakhtin's ideas on speech genre. Generally, genres are often perceived as rigid categorizations based on inherent characteristics of text – structure, style, and content. However, when understood as a social, cultural, and historical practice, genres are in dialectical relationship with contextual conditions. Furthermore, genres are not only influenced by contextual conditions but they also have the potential to shape them. Genres' potential to shape contexts has significant implications for PAR practice. If the objective of PAR is social transformation, the production, consumption, and dissemination of text may be helping- or hindering- the possibility of achieving that goal. Thus, an in-depth examination of literacy practices is warranted.

Dialogue as a chain of generic utterances

The boundaries of a concrete utterance as a unit of speech communication are

determined by the change in speaking subjects, that is, a change of speakers. Any utterance – from a short (single-word) rejoinder in everyday dialogue to the large novel or scientific treatise – has, so to speak, an absolute beginning and an absolute end; its beginning is preceded by the utterance of others, and its end is followed by the responsive utterance of others (or, although it may be silent, others' active responsive understanding, or, finally, a responsive action based on this understanding). The speaker ends his utterance in order to relinquish the floor to the other or to make room for the other's active responsive understanding. (Bakhtin, 1986, p. 76)

Freire's notion of 'dialogue' is often reduced to conversation among participants, while the role that written texts and other symbolizations play in dialogue is undervalued. However, as described in the previous section, these texts are active elements of dialogue that help to sustain the exchange of ideas. To help understand the ways that texts can act in dialogue, Bakhtin's (1986) notion of the "utterance" becomes useful. While Bakhtin specifically refers to "speech communication", utterances include the "large novel or scientific treatise". In other words, utterances include oral and written discourse. As Bakhtin notes, the end of an utterance provides others the opportunities to respond in a number of ways – silence, "active responsive understanding", or "responsive action". As noted in the literature review, Freire's codifications were used to generate discussion, and the knowledge products of PAR projects can provoke audiences to participate in efforts to take action that initiate social change (Fine & Torre, 2007).

Bakhtin describes the utterance as the fundamental unit of language to emphasize the social function of language to communicate. Bakhtin extends his discussion on the social nature of utterance, noting the relationship between utterances and human activity. While every individual utterance may be unique when used in a specific context, every area of human activity is comprised of its own set or types of relatively stable categories of utterances – speech genres. From this perspective, an utterance is not totally original in style, content, and structure. Rather, given the activity, specific types of utterances have developed and continue to develop that are appropriate to that activity. Again, Bakhtin's notions of "utterance" and "speech genre" include written texts. In this project, I also consider other artifacts such as art, photographic images, and multimodal texts as utterances. Bakhtin notes that speech genres are "relatively stable", acknowledging that these "types" are fluid. Bakhtin states that "the possibility of human activity is inexhaustible, and because each sphere of activity contains a repertoire of speech genres that differentiate and grow as the particular sphere develops and becomes more complex". (p. 74) Bakhtin emphasizes that speech genres are appropriated from other times, places and activities; he also understands that they are modified and adapted to specific social, cultural, and political circumstances.

Following Bakhtin's logic, the activity of research is comprised of a repertoire of speech genres – questionaires, surveys, ethnographic fieldnotes, research reports and artifacts, etc.- that all serve the purpose of conducting and reporting the results of scientific inquiry. However, speech genres are only "relatively stable." Speech genres are adapted to the purposes, contexts, and conditions of specific projects. Researchers may modify these basic speech genres in innovative ways for the purpose of their inquiry. As described in the review of literature, the epistemology of PAR specifies particular cultural and social conditions for knowledge production. These specifications influence the way the speech genres of research are modified. Thus, although drawing on activities and speech genres of more conventional research practice,

research with a PAR orientation is distinguished by particular epistemological stances. Furthermore, speech genres vary between PAR projects based on location, time, and the participant knowledge repertoires. This is evident in the different knowledge/action products of PAR described above.

Bakhtin's treatment of speech genre has been extended in numerous academic fields, including applied linguistics, rhetoric, writing studies, and education (Bazerman, 2004; Briggs and Bauman, 1992; Kramsch and Thorne, 2002; Kress, 1993; Swales, 1990). All refer to the concept of "genre" more generally (removing Bakhtin's descriptor of "speech"). All recognize genre as a social, cultural, and historical practice, not neutral and rigid categorizations based on inherent text characteristics. Genre is in dialectical relationship with contextual conditions. In an analysis of a set of written texts produced by native officials in early colonial society in Mexico, Hanks (2001) writes:

> [T]he texts reflect a process of local innovation, blending Maya and Spanish discourse forms into novel types. They document the rapid emergence of new genres of language use, new types of actions in colonial society. In describing such discourse, one is led to treat genres as historically specific elements of social practice, whose defining features link them to situated communicative acts. (p.133)

Although genres of text were introduced to Mayan society as part of the colonizing process, Hanks emphasizes that such genres were not simply imposed by Spanish colonists and seamlessly assimilated by natives. Rather, a blending of discursive conventions occurs, whether intentional or not.

As genres are shaped by contextual conditions, genres also have the potential to construe and shape contexts actively. Hanks argues that "genres have the inherent potential to transform the world as represented. Genres familiarize and naturalize reality, and different ones entail different views." (p. 143) As opposed to being passive vessels that document reality, Genres are argued to actively construe reality (Fairclough, 2003). Similarly, Machin and van Leeuwen (2014) state that "genres, while appearing as neutral containers for discourse, are ideological", arguing "that it is their precisely neutral appearance that allows them to carry out their ideological work so effectively" (p. 173). Machin and van Leeuwen argue that it is "the deeper structure that can carry its core ideas about agency, roles, and social organization"(p. 191). Thus, the consumption and production of texts are not passive, neutral or technical practices. Rather, these practices "are embedded in an ideology and cannot be isolated" (Street, 1984, p. 1). Additionally, texts actively perform important social work, and type of texts used both enable and limit that work by the ideologies that genres carry and social relations that they encode. Given this understanding of genre, if the objectives of PAR are to develop critical consciousness in participants and initiate social change, a focused examination on genres utilized in practice may help in realizing these goals.

To build on the importance of text production in PAR that I describe in the review of literature, I utilize Bakhtin's concept of the "utterance" to situate texts consumed and produced in PAR as contributions to dialogue and production of knowledge. This reinforces the idea that dialogue consists of more than oral verbal exchanges. Bakhtin's concept of speech genre -with the help of contributors who examine genre in general- provides a way to understand how the different types of texts may contribute in achieving the objectives of PAR. When approached as

a social, cultural, and historical practice, genres are influenced by the contexts in which they are produced and disseminated. Simultaneously, genres can work to actively shape contexts.

Text and Genre as Tools for Assessing Research Praxis

As demonstrated by the above examples, PAR epistemology helps to illustrate the social, historical, and cultural practice of genre. From this perspective, genres are influenced by contextual conditions. Simultaneously, texts produced in PAR have the potential to actively construct these conditions, helping to facilitate PAR's transformative potential. While still maintaining activities and genres of conventional research – data collection, analysis, and dissemination of findings - the modified purposes and social relations of PAR can consequently influence and change those activities. PAR provides possibilities to question, reinterpret and (RE)present research. In Participatory Mapping (PM), the seemingly "neutral" science of geography comes under scrutiny when privileging local people's cognitive knowledge of space. To return to Bakhtin, a map is a "relatively stable" genre, graphically depicting space. However, the unlimited potential of human activity has been drawn upon to demonstrate the fluidity and open-ended nature of map-making:

> PM focuses on the dialectic between the community members, their representatives, and the researchers to transform cognitive spatial knowledge into cartographic and descriptive information. The approach relies on the spatial abilities of local people who, while not accustomed to interpreting standard cartographic data, use ephemeral sketch maps and specific place names to describe the lands and resources they use in their daily lives. The way they transform these cognitive images into hand-drawn lines in sketch maps is central to the approach…Trained surveyors negotiate and harmonize with the communities to agree on place names, natural landmarks, zoning limits, boundary lines, land use regulations, and more. PM revolves around the exchange between the researcher-facilitator and the community representatives, which develops more easily when there is a mutual understanding and trust. (Herlihy and Knapp, 2003, p. 307)

The intentional, non-hierarchical, and collaborative relationship between locals and outside professionals influence the map-making process and final artifact produced in the process. By noting that conventional maps were composed by outsiders to help control land, Herlihy and Knapp note the ways in which maps are infused with ideology. Similarly, PM is infused with its own ideology. As noted in the previous section, all genres are infused with ideology (Machin & van Leeuwen, 2014). This understanding of genre helps PAR practitioners become more aware of the possibilities and consequences for engaging in specific literacy practices and associated genres.

It is with this perspective that I argue that a closer analysis of the texts generated from PAR could help to better understand the ideological work that these texts perform. Drawing on Labov's (1972) and associated analysis of communication, Machin and Leeuwen's discussion on genre analysis provides a framework for such analysis:

> Genre analysis involves describing the stages or moves texts use to carry out

> specific communicative acts. Through this we can point to kinds of social relations that they build and the discourses they carry. Most importantly this allows us to point to the ideological work that they do. (p. 191)

Machin and Leewen's division of texts into functional stages includes analysis of multimodal texts to account for visual spatial elements. An analysis of all texts used and produced could help answer important questions: In what ways do literacy practices reproduce dominant ideologies? In what ways can literacy practices be designed to help to counter dominant ideologies? PAR's potential to reproduce dominant ideology has been critiqued by many scholars (Hickey and Mohan, 2004; Kothari, 2001). Genre analysis could serve as one entry point to addressing this critique further.

An in-depth analysis of literacy practices in collaboration with participants could help PAR in practice. Texts are constitutive of the collaborative and the participatory process. They also provide added insight into the ideological work that participants engage in during the PAR process. PAR scholars and researchers advocate for the privileging of participants' knowledge repertoires, voices, and agency. A closer examination of semiotic practices, including language practice, language use and discourse, in PAR could help in meeting this objective. In formulating this study, I suggest that the analysis of literacy practices – specifically examining genre as a social, cultural, and historical practice- serves as a point of entry.

Few case studies on PAR carry out this type of analysis. Grace and Langhout (2014) examine question-asking practices in YPAR projects, using Fink's (2003) taxonomy. They look specifically at the types of questions posed from adults to youth in a YPAR program and determine whether such questions align with Freire's banking model of education or the problem posing model. This examination of the genre of questions helped to determine if question asking practices helped to facilitate a disruption of conventional notions of power and status. Thus, the ideological work that certain types of questions perform was investigated. An examination of question asking practices helps PAR practitioners to be more conscious of their pedagogical practices when facilitating YPAR.

Similarly, Kohfelt and Langhout (2012) note that minimal research addresses the process by which young people develop a problem a definition for analysis and intervention. Kohfelt and Langhout examine the potential of the "Five whys" method developed by Sakichi Toyoda (Ohno, 1978):

> It involves transforming a problem into a 'why' question. Participants brainstorm five answers on the basis of their knowledge and experience. The most plausible answer is selected and turned into another 'why'. This cycle repeats five times. Participants are encouraged to theorise the cause of problems in a way that avoids unsubstantiated assumptions, maintaining linkages to their lived experiences. (p. 318)

The Five Whys method poses certain types of questions that will elicit specific types or genres of responses, while eliminating other genres. Grace and Langhout and Kohfelt and Langhout provide exemplars for closely examining the semiotic practices in PAR. In both of these cases, only oral exchanges are examined. In addition to looking at oral exchanges, such examination could be extended to the written texts and artifacts produced in the process. Further, Grace and Langhout note in their article that questions examined were only those posed by adults to youth:

> Future work could examine how students respond to the questions posed to them, as well as the questions they ask of adults and each other. These latter two foci would begin to assess if role relationships have been altered in the PAR setting. Also, examining student responses and questions would provide an important venue for assessing if and how students are co-constructing knowledge. Indeed, investigating only adult-generated questions provides little data regarding student knowledge co-construction, which is another essential way to inspect the embodiment of power. (p. 721)

The examination of student responses – regardless of modality – provides a means of understanding the ideological work that participants engage in.

Genre as social, cultural, and historical practice provides a framework through which the study of literacy practices in PAR can be examined. However, although this framework helps in understanding the importance that literacy practices play in the pedagogical and knowledge producing processes of PAR, a study focused on literacy practices is necessary to determine ways that knowledge production in PAR practice can be more fully understood and improved upon in order to help achieve objectives of social transformation. This includes an investigation of the literacy practices that both researchers and participants engage in. Therefore, in this study, I aim to develop a deeper theorization of knowledge production processes with a focus on literacy practices.

Chapter 3 – METHODS

Introduction

This dissertation is a qualitative study, focused on literacy practices in Participatory Action Research (PAR). As detailed in Chapter 2, I utilize a sociocultural approach to research on literacy with a focus on genre as a social, cultural, and historical practice. From this perspective, literacy is not a neutral and universal technology, but comprised of situated practices influenced by contextual conditions (Street, 1984; Scribner and Cole, 1981; Lankshear and Knobel, 2006). Furthermore, the functions, purposes, and meanings of texts- and associated genres- are subject to the social, cultural, historical, and political conditions in which they are consumed and produced. Genres are not neutral containers of discourse categorized by similar characteristics inherent to texts. Rather, genres are in dialectical relationship with contextual conditions. Thus, as genres are influenced by contextual conditions, genres are also influential in actively construing and shaping contexts (Fairclough, 2003; Hanks, 2001). Understanding the importance of activities with text in PAR, the questions that guided this project were:

1. What genres are utilized in PAR?

2. How do the social relations, cultural conditions and political purposes of PAR influence literacy practices? Alternatively, how do literacy practices influence the social relations and cultural conditions of the context that PAR projects take place in?

3. What are the affordances, limitations, and consequences of utilizing specific genres in PAR?

Study Methodology

As the goal of this study is to understand literacy practices in PAR, I employed a qualitative research design (Bogden & Bilken, 2007; Shram, 2006). Lincoln and Guba (1986) provide a general framework for naturalistic observation of educational settings, based on the following assumptions:

> There are multiple and constructed realities; human behavior is time- and context-bound, to the extent that context-free generalization is impossible; application of findings from one setting to another requires a detailed comparison only when possible when the setting (context) is "thickly described"; causality is multifactored and multidirectional; the researcher cannot be objective; the relationship between the researcher and the persons of concern is one of "respectful negotiation, joint control, and reciprocal learning." (p. 76)

It is with this understanding that I have chosen a qualitative approach for this study. Thick description of and attention to context are critical in understanding both literacy practices and PAR processes. I discussed the situated nature of literacy practice in the previous chapter. Similarly, PAR is not a universal and rigid methodology that is simply implemented, but an epistemology that must flexibly adapt and adjust to the context in which it is facilitated. Dworski-Riggs and Langhout (2010) discuss the difficulties of conducting PAR in settings in which existing hierarchical social relations pose a challenge to the egalitarian ideal promoted in

PAR. Although challenging, the authors note that such difficulties provide opportunities for innovative implementation and new understandings of PAR processes. Based on this understanding, this study draws on case study methodology. Dyson and Genishi (2005) note the ways in which a case is a research-driven theoretical decision about the relationship between the context and the phenomenon under investigation:

> Any detailed 'case' (e.g., a studied teacher's pedagogy, a child's learning history) is just that – a case. It is not the phenomenon itself (e.g., effective teaching, writing development). That phenomenon may look and sound different in different social and cultural circumstances that is, in different cases. This relationship between a grand phenomenon and mundane particulars suggests key theoretical assumptions of qualitative case studies, particularly those involving the production of *meaning* and its dependence on *context.* (p. 4)

In this study, I investigate the phenomenon of Participatory Action Research, focusing on the texts and literacy events- the social interactions involved in the consumption, production, and dissemination of texts in teaching, learning and practicing research (Heath, 1983)—in an afterschool program. Per Bakhtin (1986), texts comprise of both oral and written utterances that communicate meaning. In this study, I also include other artifacts such as photographic images and art as utterances. I primarily focused on interactions in which participants engaged with written texts or artifacts. Choosing this site, I had to decide "how to angle [my] vision on [this place], depending on the interplay of [my] own interests and the grounded particularities of the site" (Dyson & Genishi, p. 12). I chose the Research 4 Change (R4C) yPAR afterschool program for case study analysis for three primary reasons, as described below: 1) age/grade level of the participants, 2) R4C's commitment to the PAR cycle, and 3) variety of texts used in the program.

Dyson's (1989, 1993, 1997) methods of analyzing and interpreting literacy events, particularly her work with dialogic interactions around texts in primary classrooms (1997), provide a starting point for examining literacy practice in PAR. In a close examination of 2nd and 3rd graders' participation in the "Author's Theater", Dyson (1997) demonstrates the ways in which the storytelling genre has been adapted to the context and by those participating. She also illustrates how this literacy practice is crucial in constructing identities of and relations among participants. Subject to critique and praise of their peers, young writers engage in forms of symbolic play through writing, storytelling, and appropriation of characters and ideas from popular culture. Through a close examination of these processes and texts produced, Dyson demonstrates the ways in which students make sense of issues of race, class, and gender as developing writers. Dyson's research is an exemplar reflective of Lincoln and Guba's naturalistic research, acknowledging that "causality is multifactored and multidirectional" (p. 76). Dyson incorporates elements of discourse analysis and thick description as she shows how students in primary classrooms use written texts to mediate social experiences, "situate[ing] children center stage in the world as they see it (1997, p. 9). Per Fairclough (1989), discourse analysis provides a means for understanding "the connections between language, power, and ideology" (p. 5). Fairclough implicates discourse analysis in social change, arguing that without a clear understanding of how ideologies do their work and exert their power through language, there can be no social change. Luke (1995) extends Fairclough's discourse analysis to the classroom, which he views as "a local site of discourse, one site of social relations of power and access to material and symbolic resources" (p. 40). As Luke notes, "it is extremely difficult, if

not altogether impossible, to talk about or write about mind and behavior, belief and value, policy and practice without a social analysis of language" (1995, pp. 40-41). If the goal of PAR interventions is to initiate social change, then an examination of language practice is necessary per Fairclough and Luke's arguments. In this project, I examine language used in dialogue during literacy events.

As this study is focused on genres, Machin & van Leeuwen (2014) provide a framework for analyzing texts consumed and produced by study participants. In addition to posing genres as "ideological containers for discourse", Machin and van Leeuwen note that genres are habitual means for doing specific kinds of social work, and they encode particular social relations. They also describe genres as "a series of stages, each fulfilling a particular communicative function" (p. 173). Through analysis of texts from international versions of *Cosmopolitan* magazine, Machin and van Leeuwen account for potential non-linearity of texts that incorporate spatial organization of images along with conventional alphabetic print. As described in the literature review, texts consumed and produced in PAR projects include conventional print and multimodal artifacts. Machin and van Leewen's framework provides a model for analyzing the "series of stages" and "deep structure" of these texts and the "ideological work" that they do (p. 173). Machin and van Leewen carry out their analysis primarily at the level of the text, not taking into the account the social processes that occur when the text is consumed and produced. Kress (1993) and Luke (1996) argue that textual analysis alone does not adequately address power relations in textual practices. Thus, Guba and Lincoln's concept of naturalistic research and discourse analysis as described and used by Fairclough, Luke and Dyson will be combined with Machin and van Leeuwen's framework for textual analysis.

Setting

R4C is an yPAR afterschool program set in Maplewood Elementary school, which is located in an unincorporated area of California's Central Coast. The public school's students are predominantly Latina/o (75%). Other students are white (15%), African American (2%), and Asian American (0.5%). More than three-fourths of students qualify for reduced-price lunch. R4C is a collaboration between Maplewood Elementary and the Action Research Team (ART) at Mountain University (MU) which is located within 10 miles of the school in a city adjacent to Maplewood.

The program meets weekly during the school year for 1.25 hours. The program also meets for 2-5 weeks for 3 hours daily as a summer camp. The program typically consists of 15-20 attendees who become participant-researchers as members of the program. A majority of participant-researchers are Latinx, live in low-income neighborhoods, and are categorized as English Language Learners. Participant-researchers enter the program in the fourth grade and graduate and matriculate from elementary school at the completion of the fifth grade. Members of ART who assist the program typically consist of a MU professor, 1-2 graduate students, and 4-5 undergraduate students who serve as Research Assistants (RAs) to fulfill a research requirement. ART also meets weekly for approximately 2 hours for training, program planning, and designing weekly lessons at MU. In addition to planning and facilitating weekly lessons, ART conducts research activities on the program.

In weekly lessons, fourth and fifth grade participant-researchers learn social science

research methods that serve as the foundation for initiating and creating change in their school and community. In collaboration with ART, participant-researchers identify problems, conduct research, develop an intervention, and evaluate that intervention- all characteristic of the yPAR processes. Lessons include the consumption and production of a variety of texts by both 4th and 5th grade participant-researchers and ART members.

I chose R4C as the site for this study for three major reasons:

1. **Age/Grade Level of Participant-researchers:** As Ozer notes, "there is a small but growing field of research on PAR projects implemented with young people in after-school or summer institute settings, some of which explicitly involve youth in research and advocacy to improve their schools" (Ozer et. al., 2008, p. 154). While many of these studies document yPAR projects with middle school and high school students (see Ozer et. al., 2010; Ozer et. al., 2012), few examine adapting practices for elementary school participants. At R4C, ART demonstrates that yPAR is not constrained by conventional development models, recognizing that this research orientation and pedagogical approach can be adapted to this age group and population with thoughtful scaffolding. I am interested in the ways that texts are used to assist in and facilitate this process.

2. **Commitment to the PAR Cycle** – ART is currently in its 11th year of R4C, continuing its presence as community members at the school site. Additionally, youth can participate in the program for up to two years through attendance in the fourth and fifth grades. Although each academic year introduces a new cohort of youth, each cohort includes members from the previous year's cohort (i.e. 5th graders entering their second year in the program). The presence of returning attendees helps in maintaining continuation of the PAR cycle. As opposed to beginning with problem identification each new school year, R4C participant-researchers pick up the project from where they left off after an extended break. For example, during the 2016 Summer camp, participants completed an "evaluation of action" phase, and began a new problem identification phase during the Fall 2016 term. Ozer et. al (2008 & 2010) note that because of school culture constraints, yPAR projects in schools rarely result in change. Because of time limitations and changing of cohorts, follow-up activities established by previous cohorts are typically abandoned. In other words, participants rarely get to an "evaluation of action" phase or even an "action" phase. ART commits to maintaining the cycle through changes of school year and transition between respective cohorts.

3. **Variety of Texts at all Phases** – A variety of texts is utilized to maintain the PAR cycle - products of research, texts to scaffold instruction, texts associated with social science research. These texts draw on a variety of modalities- alphabetic print in English and Spanish, images from photographs or artwork, etc.- in different media – print materials, murals on walls on school property, screen-based technologies. In addition to items noted above, I was initially drawn to the most public products of the project. Three murals now exist on school property as a result of the participants engaging in the yPAR cycle. I was interested in examining how all these texts work together and in context as part of the knowledge construction process at R4C.

Context

With approximately 450 students from preschool to 5th grade, Maplewood Elementary is the second largest of three public elementary schools serving Maplewood. Located in an unincorporated area on California's central coast, Maplewood is the third largest populated area in the county with a population exceeding 17,000, and is home to a growing Latina/o and immigrant population (Schilling and Hearon 2008; U.S Census 2015). Although geographically located along California's coast with beautiful beaches and having significant social capital among its diverse local residents, Maplewood faces unique challenges as an unincorporated area such as a dearth of public resources, community services, and representative local governance. Additionally, many residents face economic hardship. Maplewood has a large amount of low income housing, and in 2000, 14.4% of children lived below the poverty line (Schilling and Hearon, 2008). Yet Maplewood is unique in that affordable low income housing and high concentrations of mobile home parks are juxtaposed with pockets of great wealth (Langhout et. al. 2010).

Initiated in 2006, the Research 4 Change yPAR afterschool program was initially conceptualized as a University-school collaboration addressing a) inclusion b) capacity building, evidence-based strategies and improvement and c) social justice. In 2007, ART began to pilot a school-based action research curriculum in which the members of student council met biweekly during lunch to learn about and undertake a research project. The following year the program was modified to ensure the inclusion of a more diverse group of students and meet more frequently for longer periods of time. This curriculum was revised based on feedback from the pilot year and was implemented in Winter of 2008. Since the program's beginning, participants along with MU staff have completed all steps of the PAR cycle three times. In R4C, the PAR cycle is taught, using the following eight-step sequence:

- Define the problem
- Come up with a research question (related to problem)
- Pick a method that best fits the question (decide how we will explore the problem)
- Collect data
- Make meaning of your data
- Determine an action (now that we know more about the problem what can we do to address it?)
- Make change (act)
- Reflect on the change

(Lesson Plan – 3/09/17)

In each of the three cycles, youth in the program chose to a paint a mural as the "make change" step. ART collaborated with staff at Maplewood Elementary to designate wall space at the school for R4C to paint murals. When I began to work as a volunteer in the program, program youth were completing the final step – Reflect on the change – of the third PAR cycle. As I began to collect data for this project, youth in the program began a new "Define the Problem" for the next PAR cycle.

As will be detailed in the following chapters, the national political climate played an influential role in program activity and on participants' lives during my data collection for this

project. Along with the election of President Donald Trump in November 2016, an Immigration and Customs Enforcement (ICE) raid in Maplewood in early 2017 left many program participants and other community members feeling vulnerable and anxious as members of immigrant families. ART RAs intentionally worked to make R4C a program where youth could express their concerns with regard to the new U.S. presidential administration and within the current political climate in general. Additionally, the Maplewood School District facilitated several townhall meetings and workshops to support students and their families after the raid. The ICE raid would become a central theme throughout the problem definition stage of the project.

Participants

4th and 5th Grade Attendees. I observed program attendees' behavior and interactions during activities involving the consumption, production, or dissemination of text during program sessions. I collected artifacts that they engaged with and produced individually or in collaboration with others. I recognized that attendees experienced the program in different ways, engaging in different levels of participation in different activities. Additionally, participation was not always equal as a collaborative process. Thus, I aimed to document and analyze a wide range of experiences and participation from the attendees during different activities- individual work, small group work, and whole group discussion. From January 2017 through July 17, I observed 5th grade participant-researchers during the program, examining how they positioned themselves and experienced the program as "senior members" of the group. For members who joined the program as 4th graders in February 2017, I observed their participation in the program for the remaining period of data collection ending in December 2017. Table 3.1 includes a list of 17 4th and 5th grade participant-researchers that attended R4C during my data collection and are included in my observation and artefactual data. During observations, all participant-researchers were not always in attendance at the same time. As noted in Table 3.1, participant-researchers also attended program over different periods of time for a variety of reasons (specifically grade level). Finally, in my observation data, participant-researchers worked in many small groups with different attendees and RAs, and their participation varied depending on the activity. For example, a participant-researcher could be very vocal in a small group activity, making several contributions to the discussion, but the same participant-researcher could sit silently in a whole-group discussion.

Table 3.1 – 4th and 5th Grade Participant-Researchers

Name	Gender	Grade (beginning 1/17)	Race	Language(s) Spoken	Dates observed
Alana	girl	5	Latinx	English; Spanish	1/17-6/17
Alejandro	boy	5	Latinx	English;Spanish	1/17-6/17
Carol	girl	4	Latinx	English; Spanish	7/17
Devin	boy	4	Latinx	English; Spanish	1/17-12/17
Edith	girl	5	Latinx	English; Spanish	1/17-7/17
Eduardo	boy	5	Latinx	English; Spanish	1/17-7/17
Emilia	girl	5	Latinx	English; Spanish	1/17-7/17
Jose	boy	4	Latinx	English; Spanish	1/17-12/17
Kate	girl	4	Latinx	English; Spanish	2/17-12/17
Kirk	boy	4	African-American	English	2/17-6/17
Maria	girl	5	Latinx	English; Spanish	1/17-7/17
Mario	boy	4	Latinx	English; Spanish	2/17-12/17
Melissa	girl	5	Latinx	English; Spanish	1/17-6/17
Nick	boy	4	Latinx	English; Spanish	2/17-12/17
Oscar	boy	5	Latinx	English; Spanish	1/17-6/16
Raymond	boy	4	Latinx	English; Spanish	2/17-12/17
Sonia	girl	4	Latinx	English; Spanish	2/17-12/17

ART Research Assistants (RAs). As collaborators with 4th and 5th grade attendees, ART Research Assistants (RAs) were crucial participants in the yPAR process at R4C. RAs planned program sessions and prepared texts for activities; they also helped facilitate the weekly lessons. Thus, their actions and behavior were documented in observations of literacy practices. Additionally, their insight was valuable in explaining and reflecting on activities involving text.

Table 3.2 includes a list of 13 RAs that worked in R4C during data collection. Similar to 4th and 5th grade participant-researchers, all RAs did not attend program together over the entire duration of my data collection. In Table 3.2, I've included the academic quarters in which each RA worked. During program sessions, the number of RAs would range from 4-9 in attendance. Additionally, RAs participated in program activities in a variety of ways, depending on the activity and designated roles for activities. In program, RAs could be designated to facilitate small group or whole-class discussions. They were also responsible for taking jottings for field notes at assigned times during program. At other times, RAs would sit among participant-researchers as participants, while another RA would lead discussion. The graduate student RAs had significant experience with PAR, having studied academic literature and working in R4C in the previous two years. All undergraduates had no previous experience with PAR prior to joining the program as RAs.

Table 3.2 – Mountain University Action Research Team Research Assistants

Name	Gender	Major	Year [1]	Quarters as RA[2]	Interview
Abby	Female	Psychology	4th	Sp17, Su17	Yes
Adrianna	Female	Psychology	Graduated	F16,W17	Yes
Allie	Female	Psychology	Graduated	Sp17	No
Angelica	Female	Psychology	Graduated	Sp17, Su17	No
Anita	Female	Pschology	4th	Sp17, F17	Yes
Chance	Female	Psychology	Graduated	F16,W17	No
Dan	Male	Psychology(graduate)	4th	F16, W17, Sp17, Su17	No
Danica	Female	Psychology	Graduated	F16,W17, Sp17	No
Derek	Male	Latin American and Latin Studies (graduate)	2nd	Su17, F17	No
Gale	Female	Psychology (Professor/Principal Investigator)	NA	F16, W17, Su17, F17	No
Jeannette	Female	Psychology	Graduated	W17, Sp17	Yes
Julio	Male	Pschology	Graduated	W17	No
Reese	Female	Psychology	Graduated	F16,W17, Sp17	Yes
Sara	Female	Psychology (graduate)	3rd	F16,W17, Sp17, Su17, F17	No
Serena	Female	Psychology	Graduated	W17	No
Scott	Male	Psychology (graduate)	1st	Su17, F17	Yes

Notes:

1) As of December 2017
2) Quarters served only includes those during data collection. W17=Winter 2017; Sp17=Spring 2017; Su17=Summer 2017;F17=Fall17

Researcher Role

I joined the ART team as a graduate student volunteer in March of 2016, assisting the team in weekly lessons and research activities. As my role shifted into more intensive research, I designated certain periods of program sessions as "volunteer periods" and others as "observation periods." Based on program agendas, needs, and my research interests, I worked with other members of ART to determine appropriate times to serve as primarily activity facilitator, volunteer, and observer. Admittedly, at times, I found it difficult to assume one role while ignoring the others. Some observational data includes my own interactions with youth during program. Although participation as a facilitator and volunteer meant that I affected the learning that took place in the program, I have taken this into account in the collection and analysis of my data. In documenting these interactions, I made efforts to note my own thought process and rationale for behaving and acting in those moments. In analyzing observational data, I've evaluated my responses to project participants, considering ways that alternative responses may have changed the outcome of the interaction. Additionally, the increased rapport that I developed with participants as a result of my participation was worth the corresponding loss of distance and "objectivity." Gale, R4C's principal investigator, reminds all RAs that the youth's well-being takes priority over any research being conducted on the program. Regardless of the role I assumed during program session, I always put the well-being of program youth above my own research agenda, intervening in program activity when I felt appropriate. I often participated in discussions and activities to help youth in the program understand research concepts and practice. I also helped ART design and revise program lessons when I felt it was appropriate in meeting the program's larger objectives.

Although I identify as a practitioner of PAR, I took a standard research role as a participant observer for data collection and analysis procedures for this project. In addition to comments noted above, I chose R4C as a well-established yPAR afterschool program. I initially joined ART as a volunteer to deepen my understanding of PAR processes in a program that had developed over a substantial period of time. During data collection, analysis, and drafting my research findings, I continued to work to develop this understanding. Instead of organizing a PAR project based on my research questions, I opted to conduct research on an existing PAR project to examine a very specific phenomenon – literacy practices – in PAR that I noticed was lacking from academic literature. Having studied theory and empirical studies employing sociocultural approaches to literacy as a graduate student, I used this framework to interrogate and to continue improve my understanding of PAR practice, hoping to more fully realize the methodology's transformative objectives. Upon joining R4C, my research agenda was very different from topics of interest of both youth in the program as well as members of ART. While assisting youth and ART in conducting their own inquiries, I collected data based on my own research questions and knowledge expertise. Additionally, as I had no previous experience working in a yPAR program prior to R4C, I chose a standard qualitative research approach as part of an effort to begin imagining and designing future PAR projects informed by what I've learned from this project.

As much as other members of ART and program participants were interested, I shared what I was doing with them. I remained open to feedback and other kinds of participation in my research, but not demanding it. I shared my questions, my methodological assumptions, and my results as much as the participants seemed interested. Although ART graduate students were not specifically interested in the fine details of my research, they inquired about the general status of my project as they were beginning to formulate practical plans for their own dissertation research. Graduate student RAs helped me collect artifacts from program, knowing that I was interested in literacy practices. Similarly, undergraduate RAs who were considering graduate school often talked to me about life as a graduate student. Finally, youth in the program would sometimes sit next to me while I jotted notes during observation periods, asking what I was doing. After explaining that I was documenting the day's interaction, some participants would begin to take notes themselves. Youth were also curious when I took photos of artifacts produced during program sessions. I never discussed my research in depth with R4C youth, but always explained why I documented this information.

Data Collection

Overview of R4C Program Activity During Data Collection

During November and December 2016, program attendees prepared, practiced, and presented research findings evaluating the cycle's action – a mural painted on school property. At the end of the 2015-2016 school year, participant-researchers composed and administered surveys, asking community members their opinions about the most recently painted mural. After presenting findings during a school assembly, participant-researchers prepared and disseminated a report of the survey findings to community members in January 2017 to complete the PAR cycle. Along with inviting new fourth grade participant-researchers in February 2017, R4C moved into a new problem definition stage of the PAR cycle.

The problem definition phase consisted of participant-researchers conducting a photovoice project. I will discuss the implementation of photovoice in R4C in detail in Chapters 6 and 7. From February through mid-April 2017, RAs designed and facilitated activities that introduced participant-researchers to research concepts and practice. From May through June 2017-the end of the school year, participant-researchers collected photo data, taking pictures of their school and community in response to the following prompt written by the RAs and agreed upon by the participant-researchers:

> 1. What strengths/positive things do you, your family, and friends bring to Maplewood?
> - What makes it hard to bring those strengths/positive things?
>
> 2. What makes you and your family/community strong?
> - What gets in the way?
>
> (Lesson Plan 5/04/17)

Participant-researchers analyzed photo data throughout the 2-week summer camp in July 2017. Photo analysis culminated in participant-researchers drafting a problem definition for the next PAR cycle. The problem definition as written by participant-researchers was:

> La Migra (ICE) and the police are not held responsible for their actions. They don't want to get in trouble, but they should say the truth. If they don't want to get in trouble, then they should not do the wrong things or the bad things that they do. Then they would not have to lie. (Summer Camp 2017 Script – 7/14/17)

When program recommenced in October 2017, RAs planned lessons to review the proposed problem definition to transition into the next stage of the project –Come up with a research question. RAs reviewed the problem definition with those participant-researchers who were unable to attend summer camp, making sure they agreed with the new problem-definition. Although all participant-researchers eventually agreed on the problem definition as written, RAs experienced resistance from school staff and administration who asked that language in the problem definition be modified. I will describe the exchanges that occurred between ART and Maplewood Elementary staff in detail in Chapter 5. When I completed data collection in December 2017, ART and Maplewood Elementary staff were negotiating the language of problem definition, trying to come to agreement on ways to proceed with the project.

Data Sources

Data includes observational data and artifacts generated over a 14-month period, beginning November 2016 and ending December 2017. Data from November 2016 to December 2016 primarily consists of program lesson plans written by MU ART members. The most intense period of data collection occurred between January 2017 and December 2017 when I collected observational data and artifacts from program sessions. I conducted interviews with R4C RAs in October 2017. Primary sources of data are summarized in Table 3.3. I provide detailed descriptions of the primary sources of data in the following sections.

Table 3.3 – Data Sources

Data Source	**Description**
Observations	36 field notes
Artifacts	43 lesson plans 5 powerpoint presentations 75 Photos taken during program activity 35 Photos and notes from Photovoice activity 4 Poster Narratives 3 Scripts instructional handouts and worksheets
Interviews	6 interviews with MU undergraduate RAs generally lasted 30-60 minutes each (total video: approximately 4 hours)

Observation and Field Notes: The main method of data collection was participant observation of literacy events in sessions of the C4G. Participant observation resulted in detailed field notes. I observed and made observation notes on whole class, small group, and individual activities, documenting behavior, conversation, actions, and participant structures.

Artifacts: Given the focus on literacy practices, several artifacts were collected for this project. ART RAs collaboratively write a lesson plan for each program session. Lessons incorporate texts and other materials to help aid learning. Data includes all handouts, worksheets, and slide presentations used during program lessons. Lesson activities also include participant-researcher production of texts. For example, in Chapter 5, I focus on the composition and dissemination of collaboratively written “scripts”. I collected pieces of writing that participant-researchers drafted individually in the effort to complete these collaborative texts. Additionally, in Chapter 7, I describe the process of constructing “poster narratives” with individual photos from the photovoice project. Prior to including these artifacts in my corpus of data, I asked all participants for their permission to make copies of these artifacts to use as data for my study.

Interviews: Individual semi-structured interviews were conducted with 5 undergraduate RAs and 1 graduate student RA (who had also served as an RA as an undergraduate a year prior to this study). The interview protocol is included in Appendix X. Focused on texts and literacy practices, interview questions consisted of three major themes: 1) Lesson plan writing, 2) Facilitating program activities using texts, and 3) Field note writing. All interviews with RAs were conducted via video conference, video-taped, and transcribed immediately. Informal

interviews with fourth and fifth grade participant-researchers occurred during program sessions. These informal conversations were not audio-taped or transcribed. I included summaries of these conversations in fieldnotes.

Data Analysis

I triangulated multiple data sources in order to study literacy practices in the R4C yPAR program. Data analysis was ongoing during data collection, allowing for iterative refinement of the data being collected (Bogdan & Biklen, 2007; Merriam, 1998). This concurrent data collection and analysis was facilitated by the writing of frequent analytic memos. I initially began organizing my data by type (field notes, interview transcripts, artifacts, etc.) in an electronic file management system which allowed for iterative, flexible, and open-ended preliminary thematic coding through several initial readings and viewings (Dyson & Genishi, 2005). From this initial analysis, I developed an analytic plan to examine both the interactions involving texts during program and the texts themselves. Fairclough (2003) argues for understanding texts as part of social events which are shaped by causal structures (including languages) and social practices (including orders of discourse). Thus, a text can be analyzed at multiple levels. First, per Fairclough, text analysis involves ascertaining the relationship of a text to the social conditions in which that text is consumed, disseminated, or produced. Second, as demonstrated by Machin and van Leeuwen (2014), text analysis also includes an examination of the relationships on components internal to a text – the ways in which different print languages work together, the coordination of colors and images along with print, spatial arrangement of text components. Finally, a text can be analyzed intertextually, demonstrating the ways in which a text as an utterance responds to and/or draws on the features of texts and genres from other times and places (Bakhtin 1986; Briggs & Bauman, 1992). In order to capture these multiple levels at which texts function, I developed two primary levels of analysis: 1) genre analysis 2) literacy events. In genre analysis, I focused on the internal characteristics of text. In literacy events, I focused on microprocesses and social interactions of text consumption, production and dissemination among participants involved. At these two levels, I considered the intertextual nature of texts, noting the ways in which more well-known genres (i.e. lists, posters, stories, etc.) were adapted for the purposes of the specific activity under observation. I discuss these levels of analysis in the following sections. A summary of the relationship between the proposed research questions, data collection sources and methods, and analysis is provided in Table 3.4.

Table 3.4 – Research Questions, Data Sources, and Analysis

Research Questions	Data Sources	Methods of Analysis
1)What text genres are utilized in PAR?	--participant-researcher and RA-generated artifacts --formal interviews with undergraduate RAs	--thematic analysis of artifacts --text analysis of artifacts --recursive, thematic analysis of all formal interviews with undergraduate RAs
2)How do the social relations, cultural conditions and political purposes outlined in PAR influence literacy practices, specifically text genres? Alternatively, how do literacy practices and the associated text genres utilized influence the social relations and cultural conditions of the context that PAR projects take place in ?	--fieldnotes of program literacy events --participant-researcher and RA-generated artifacts --formal interviews with undergraduate RAs --informal interviews with $4^{th}/5^{th}$ grade participant researchers	--analysis of participation structures and interactions during program literacy events and activities involving text as documented in fieldnotes --thematic analysis of artifacts --text analysis of artifacts --recursive, thematic analysis of all interviews
3)What are the affordances, limitations, and consequences of utilizing specific text genres in PAR?	--fieldnotes of program literacy events --participant-researcher and RA-generated artifacts --formal interviews with undergraduate RAs --informal interviews with $4^{th}/5^{th}$ grade participant researchers	--analysis of participation structures and interactions during program literacy events and activities involving text as documented in fieldnotes --thematic analysis of artifacts --text analysis of artifacts --recursive, thematic analysis of all interviews

Genre Analysis

As I collected written texts and artifacts, I labeled and named these items as named by program participants. For example, research assistants called documents that detailed the day's program activity as the "lesson plan". I maintained the participants' classifications of specific texts used and produced for and during program. Analyzing these texts, I examined the "series of

stages" and "deep structure" of these texts in order to discern the "ideological work" that they do (Machin and Van Leeuwen, 2014, p. 173).

As program lesson plans comprise a significant portion of the artifacts collected, I have dedicated an entire chapter (4) to this genre. I analyzed lesson plans as a corpus, using open-ended and focused thematic codings (Bogdan & Biklen, 2007; Dyson & Genishi, 2005). As I read through program lesson plans, I refined and tested thematic codings, broadening themes and looking for evidence in the lesson plans disconfirming initial codes. Among other findings that will be detailed in Chapter 4, I discerned three major program activity purposes from the lesson plans: 1) the composing and dissemination of information 2) the teaching and learning of research and 3) doing research. Upon completing analysis of program lesson plans, I organized all field note data and artifacts collected during the program according to activity purpose, using lesson plans as a guide. I proceeded to examine literacy events and the individual texts used and/or produced under each activity purpose category. Findings from analysis of literacy events from each of the three activity purposes are detailed in Chapters 5, 6, and 7. Table 3.4 lists the different genres of text described and analyzed in this report.

Table 3.5 – R4C Genres

Genre	Chapter	Description
Lesson Plans	4	a detailed description and breakdown of planned activities collaboratively written by Mountain University Research Assistants that includes schedule and assigned roles of participants
Scripts	5	Documents collaboratively written by participant-researchers and RAs that will eventually be presented orally to an audience
Poem	6	In the "I am Researcher" poem activity, participant-researchers wrote responses to four prompts, asking them about their goals for research in the program. The prompts were structured as lines in a poem
Short Story	6	In "The Adventures of Lupe and Ariel", the protagonists carry out their own participatory action research project. RAs used this short story to help participant-researchers learn the eight-step participatory action research cycle.
Photos	6, 7	• In Chapter 6, I describe the ways that RAs used sample photos to teach participant-researchers to both take and analyze photos • In Chapter 7, I describe the ways that participant-researchers collected and analyzed their own photo data for a photovoice project
Art	6	To learn symbolism prior to their photovoice project, participant-researchers analyzed murals and other pieces of digital art.
Shot Lists	7	To help generate ideas of photos to take during the photovoice project, RAs created this handout for participant-researchers to fill out
Poster Narratives	7	These texts were used to organize photos into common themes

Literacy Events

Using the classification scheme of activity purposes developed from analyzing program lesson plans, I organized data collected by activity purpose. In other words, for lesson plans labeled with an activity of "doing research," I found the corresponding observational data and

artifacts from that day in the program, grouped these sources of data together, and analyzed them together. Again, I used open-ended and focused thematic coding to analyze the data. Specifically, I examined literacy events documented in field notes. As a unit of analysis, Heath (1983) defines a literacy event as "any occasion in which a piece of writing is integral to the nature of the participants' interactions and their interpretative processes" (p. 93). In this study, I have broadened literacy events to include occasions that involved all kinds of texts (not just written) in the sense that Kress (2003) defines texts, as "any instance of communication in any mode or any combination of modes" (p. 48). Thus, literacy events in this study involve photographic and artistic images in both print and digital media. In examining literacy events, I used critical discourse analysis to develop a detailed understanding of how participants positioned themselves in relation to their others during interactions with text, focusing on language use among participants as they engaged text (Fairclough, 1989).

Multi-Level Analysis

I analyzed the data recursively across these different analytic scales and a variety of data sources. Along with observational and artifactual data, collection and analysis of interview data with R4C undergraduate research assistants further helped in confirming, refining, and disconfirming codes that emerged from other data sources. By pursuing multiple perspectives, combining different methods, triangulating different data sources and attending to a careful description of the project site over an extended period of time, I address the concerns about validity in ethnographic research (Merriam, 1998). In regard to generalizability, I draw on the work of qualitative researchers (e.g., Dyson & Genishi, 2005; Yin, 2003) who argue that the logic of looking at "concrete instantiations of a theorized phenomenon" (Dyson & Genishi, p. 116) derives from "analytical generalization" (Yin, p. 37), or the generalization of results to broader theories.

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CHAPTER 4: LESSON PLANS – IMAGINING ACTION IN WRITING

Some genres have fairly well-established names within the social practices in which they are used, others do not. Even where there are well-established names, we should treat them with caution, because the classification schemes upon which they are based may give a misleading picture of what actually goes on. (Fairclough, 2003, p. 66-67)

The lesson plan is a well-known genre among educators. In general, lesson plans articulate learning objectives and organize time for activities that will help meet those objectives. Lesson plans guide teaching and learning. However, despite such common criteria, high variability exists among written lesson plans. For example, an experienced teacher may jot a few notes on a napkin to facilitate a two-hour class whereas new teachers may prepare detailed type-written documents that include minute-to-minute steps of the planned pedagogic interaction. Furthermore, even lesson plan details are highly variable. Some may include scripted lines for the teacher to recite to their students. Others may coordinate action with other texts such as a slide show or a worksheet. Lindemann (2001) states that "[u]nlike a syllabus, which follows certain conventions because it is a public document, lesson plans can have whatever format works best for us." (p. 266) By "us", Lindemann refers to the individual teacher or teachers who bring their unique identities and experiences to the classroom. Thus, as Fairclough notes in his general discussion of genres, we should treat the lesson plan, a genre with a well-established name, with caution given the potential variability in content, structure, and style along with the personal preferences of the writer(s) who will facilitate the plan.

In this chapter, I analyze written lesson plans for the Research 4 Change (R4C) yPAR afterschool program. The lesson plan serves as a weekly guide for interaction among participants in R4C. ART collaboratively scripts the schedule of each program session, including detailed instructions for facilitating individual activities. After introducing the template for a typical program session lesson plan, I focus primarily on research activity descriptions - activities that involve the teaching, learning, and conducting of research. Activity descriptions in R4C lesson plans share characteristics with lesson plans written in different contexts. However, in R4C, the lesson plan genre is complicated by several factors. Thus, although a relatively stable genre, the lesson plan has been adapted to specific context of R4C (Bakhtin, 1986). For example, lesson plans are not written individually by a person who acts alone in the role of "teacher". Instead, in consultation with the project's principal investigator, undergraduate and graduate students who facilitate the program write lesson plans collaboratively. For most undergraduates participating in the program, R4C is their first experience with lesson plans. Simultaneously, they are in the process of learning Participatory Action Research (PAR) methodology. Through writing and reading of the lesson plan, this genre serves as a location where less experienced RAs can articulate their growing understanding of PAR methodology, attempting to implement ideas within the specific context of R4C. Additionally, although documents analyzed for this chapter are all labeled as "Lesson Plans" with "Activities", activities can be further subdivided by purpose based on specific discourse characteristics. In the analysis that follows, I also demonstrate that details in research activity descriptions can be further subdivided in different actions types. Thus, following on Fairclough's argument above, I consider the term "activity" as used in these documents with caution as well.

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Hanks (2001) states that “genres have the inherent potential to transform the world as represented. Genres familiarize and naturalize reality, and different ones entail different views." (p. 143) The lesson plan is an explicit example of Hanks’ argument. Teachers write lesson plans as a way of first imagining then facilitating social activity. Through an analysis of the R4C lesson plans, I demonstrate how the content of lesson plans “entail” the egalitarian worldview of PAR, noting activity purposes that were discerned from the content (Gaventa & Cornwall, 2006; Dworski-Riggs & Langhout, 2010). The lesson plan serves as an “ideological container of discourse” in the way it organizes social relations and articulates purposes for program activities that align with a PAR orientation. (Machin & van Leeuwen, 2014, p. 173). In Chapters 5-7, I follow this discussion by analyzing research activities in the lesson plan being executed with 4th and 5th grade participant-researchers.

I focus on the lesson plan to emphasize that action in the program is initiated and coordinated by acts of writing and reading. As noted in Chapter 2, most literature on PAR reviewed for this study describe the final products that result from research conducted (eg. Clover, 2011; Francisco 2014; Lykes 2006). Few, if any literature, examine texts that are used by practitioners to facilitate processes of pedagogy and research practice. Lesson planning is an essential activity in R4C. This literacy practice grounds the weekly interactions between ART and the youth participant-researchers. Throughout the school year, the project’s principal investigator meets regularly with the graduate student RAs to discuss the overall objectives and schedule the sequence of major activities of the afterschool program. As I detail in the following sections, research activities written in the lesson plans draw heavily from empirical research and theoretical literature on PAR. For example, the principal investigator and graduate student RAs have adapted photovoice methodology from the existing literature as appropriate for the R4C context. Langhout (2014) describes the ways that photovoice methodology has been adapted from academic literature specifically for the context of R4C. Although RAs are able to use the content from Langhout’s chapter in drafting the lesson plans for photovoice, they also add details and adapt ideas as necessary given the current circumstances of the program. For practical purposes of facilitating the program, text from the lesson plans understandably do not cite sources of ideas. In the descriptions and analysis below, I’ve cited the sources of concepts as written in lesson plan activity description as much as possible.

Each week during the school year, one research assistant (RA) is responsible for drafting the R4C lesson plan with the guidance of the graduate research assistants. Lesson plans include step-by-step details of the imagined interaction. Details include materials needed, descriptions of participant structure, lines to be recited during the lesson, etc. Once they complete an initial draft, the RA distributes it to the rest of the Action Research Team (ART) via google docs where team members can make suggestions or ask questions about the content using the application’s marginal comment function. The principal investigator also receives a draft of the week’s lesson plan, checking and making edits (sometimes minor, sometimes substantial) as she determines is necessary.

ART members review and practice the latest version of the lesson plan during a program planning session held just for RAs at the beginning of week. The lesson plan may be revised again as a result of this rehearsal. As a final step, the principal investigator approves the lesson plan. Because of this element of collaboration, the R4C lesson plan is more of a “public” document that is shared among ART members. On program session days, each member of ART

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receives a hard copy of the final version of the lesson plan. Throughout sessions, RAs refer to their hard copy, reading scripted lines out loud to the group, trying to figure out which participant-researchers are in their small group, or determining what their role is for the current activity. The lesson plan helps ART members to stay on the same page both figuratively and literally. ART members must share a collective understanding of the way the contents on their lesson plan will be translated into social interaction. Therefore, an act of writing and the resulting text generated scripts real-life activity, "transforming the world" and shaping reality.

In the first section of this chapter, I provide details of the basic structure of the entire lesson plan, drawing on a template that RAs use to fill-out. The template incorporates a detailed system that establishes activity schedules and roles through formatting and text fonts. I introduce the template to provide an overview of a typical program session. I then narrow my focus to research activity descriptions in the section that follows. I describe the three pedagogical and research activity purposes included in the lesson plans reviewed for this study:1) Composing and Disseminating Information 2) Teaching and Learning Research and 3) Doing Research. Although each activity purpose as written has specific characteristics of style and content, all activities follow a step-by-step sequencing of events. I then break research activity description content down further into three major interrelated actions: 1) organizing of social relations 2) Scripting facilitator lines and 3) coordinating action with other texts. In the final section of this chapter, I define the three actions and illustrate how these actions are used in each activity purpose.

The Basic Structure of R4C Lesson Plan

At the beginning of the academic term, graduate student RAs give undergraduate RAs a template for writing lesson plans (Figure 4.1). RAs eventually revise lesson plans from the previous week for the next session, but the template in Figure 4.1 shows the basic structure of the lesson plan.

Figure 4.1 Lesson Plan Template

Research 4 Change After-School Program

Month #, 2016 MES Rm 6 (Mr. O's Room)

R4C Team: Adrianna, Chance, Danica, Dan, Jeanette, Reese, Rex, Serena, Sara
Carpool on the way there: **Chance** (Adrianna)
Carpool on the way back: **Chance** (Adrianna)
Goal:
Fieldnotes: Team A/B (names) (Reader: Dan, Sara or Rex)
Supplies:

Reminders

- **Student** - Got your back leadership role

2:30- 2:35 Setup

- **Name** - Drinks / Snacks
- **Name** -Name tags (w/ researcher co-leads)

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- Supplies needed: snacks, drinks, name tags

2:30- 2:45 Icebreaker – Name of icebreaker
- JOTTING (2:30 – 2:48)
- **Name** – lead icebreaker (w/ researcher co-leads)
- **Name -** time tracker (w/ researcher co-lead)
- Icebreaker will take place on the blacktop
- Supplies needed:
- Describe icebreaker

2:45 - 2:55 Snacks & Focus Challenge
- JOTTING (2:49 – 3:07)
- **Name** will ask students for a "password" (w/ researcher co-lead) (just a general question) as they enter the classroom so they can enter one-by-one
- **Name** will help researchers find their leadership role
- **Name** will help researchers wash hands & pass out drinks (w/ researcher co-lead)
- **Name** will pass out snacks (w/ researcher co-lead)
- **Name** will announce that they are the timetracker
- **Name** will lead 15 seconds of focus after splitting the table down the middle

2:55 – 3:20 Activity Name
- JOTTING (3:08 – 3:26)
- Supplies needed: butcher paper, markers
- **Name** will lead the large group discussion
- RAs will help participate to create a balance among kid and RA voices, and to encourage and suggest ideas

3:20 – 3:30 Discussion
- JOTTING (3:27 – 3:45)
- **Name** will lead large group discussion to reflect on last year/outline for this coming year

3:30-3:45 Journals
- Supplies needed: binder paper, construction paper
- **Name** will pass out journals (w/ researcher co-leads)

When you have completed writing the lesson plan, remember to **delete these instructions** and email this document to the ART members

File > Email Collaborators > click "Send"

"Research 4 Change" Questions

1. What did you do today in the program?
2. How could we make the activity better?
3. What did you like about it?

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4. What did you teach today?
5. What did you want to say or do but didn't get a chance to?
6. Any thoughts or questions you want to share with us?
7. What would you like to do next time we meet?

As shown in the template, content is organized with a system of formatting and fonts. General information, including ART members present, date and classroom location at Maplewood, the overall goal for the session, field note responsibilities, and materials needed for the day is at the top of document. The general header is followed by the schedule of activities for the session. Individual activities are identified with time blocks followed by a brief activity description title that are left aligned and written in bold-face type. For example, when they arrive at Maplewood and prepare the classroom for program, RAs "setup" during the time "2:30-2:35". With occasional exceptions, program sessions generally follow the same schedule weekly. Graduate student RAs have mentioned that following this general schedule is intentional. Graduate student RAs want to help participant-researchers become familiar with the program by facilitating a structured process that is repeated weekly. After "setup" participants engage in an ice-breaker activity for 15 minutes when the regular school day ends and they arrive in program. The RAs use a variety of ice-breaker games during this time block. An RA is often designated the responsibility of facilitating the ice-breaker. The RA often chooses a participant-researcher to help lead this activity. The ice-breaker is followed by the "Snacks and Focus Challenge". During the time slot from 2:55-3:20, participant-researchers engage in research activities which is the focus of this project. To complete a day's session, participant-researchers write for 10-15 minutes in personal journals that they have created specifically to write and reflect on the day's program session activities. The questions that participant-researchers respond to each week are listed at the bottom of Figure 4.1. These questions are also listed on the inside cover of their journals for participant-researchers to refer to.

Below the time block and activity description title, RAs include step-by-step instructions and other details for the activity. These instructions and details are usually indented below the activity description title. Details and content vary depending on the activity. Some instructions use bullet points, while other may include numbered steps. Additionally, individuals responsible for different parts of the activity are identified in bold-face font. When the responsible RAs draft the lesson plan, they are free to assign RAs different roles as they choose. Roles are sometimes modified by ART when they meet early in the week for the program training session. RAs play a variety of roles in activities throughout the academic term. They can lead whole discussions, facilitate small group work, take jottings for fieldnotes during an activity, or serve as a scribe by writing ideas from the discussion on the dry-erase board. Along with RA responsibilities, participant-researcher responsibilities are often listed in activity descriptions. Like the RAs, participant-researchers can take on a variety of roles throughout an academic term.

The primary focus of this project is on program research activities from 2:55pm to 3:30pm as activity during this time block is devoted to research pedagogy and practice. Figure 4.1 shows time blocks for a "2:55-3:20 Activity" and a "3:20-3:30 Discussion". Although some lesson plans follow this general sequence, content varies depending on goals and the types of activities conducted that week. For example, one or multiple activities may be scheduled for the 2:55-3:30 time block. Also, "Teaching and Learning of Research" activities (described in the following section) often begin with a whole group discussion from 2:55 to 3:55 followed by work in small groups applying ideas from the whole group discussion. Criteria for "activity" and

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"discussion" are understandably minimal in the template. RAs responsible for writing field notes are identified with orange font, supplies needed for the activity in blue font, and RAs who will facilitate the activity are identified in bold-face type. Other than these characteristics, the range of detail included in lesson plans varies depending on activities described. It is important to note that RAs do not always design original activities in the lesson plans. Rather, RAs often adapt activity content from past lesson plans or academic literature to fit the context of the current R4C program session. Reviewing the corpus of lesson plans collected for this study, I noticed that details for research activities during this time block varied depending on the purpose of activity conducted. I identified three main purposes of activities: 1) Composing and Disseminating Information 2) Teaching and Learning Research and 3) Doing Research. I describe each type of activity in the next section.

2:55-3:20 Research Activity Purposes: Disseminating Information, Learning, and Doing

PAR is a research orientation that blurs the boundaries between research, pedagogy, and action (Gaventa and Cornwall, 2006). My review of research activity descriptions in the lesson plans in R4C exemplify this description. In analyzing research activity description details, I discerned these blurred boundaries, identifying three activity purposes-1) Composing and Disseminating Information 2) Teaching and Learning Research and 3) Doing Research. These three activity purposes are unique to the R4C yPAR afterschool program. Thus, while sharing characteristics of lesson plans written in other contexts, the lesson plan genre has been adapted, demonstrating that genres are not rigid types of texts, but practices influenced by context (Briggs and Bauman, 1992; Hanks, 2001) I describe each purpose in the next three subsections. Using sample activity descriptions, I describe and analyze these different activity purposes, noting the similar characteristics of style, structure, and content. I also highlight variations in level of detail included in the activity descriptions.

The ART team does not explicitly label or categorize activities in the lesson plans the way I describe. Rather, I have categorized activities based on my analysis. Although I identify the three activity purposes as distinct, they are not mutually exclusive but interrelated. In other words, "Composing and Disseminating Information" is part of the process of "Doing Research". For example, participant-researchers create and publish information that details the findings of their research. Similarly, "Doing Research" involves teaching and learning. In collecting and analyzing their own data, participant-researchers not only learn new skills, but also begin to understand their living conditions in new ways. Most importantly, all three purposes are achieved through "activity," meaning that disseminating information, learning concepts and practices, and doing research are all forms of action. In other words, in disseminating information, participant-researchers communicate ideas to others. In learning research practice, participant-researchers do more than the passively consume information; they apply ideas in activity. In doing research, youth interact with each other and the world. Finally, to conclude the section, I discuss my rationale for presenting these three activity purposes in the order noted to emphasize the PAR cycle and set the stage for the following three findings chapters.

Composing and Disseminating Information

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Several lesson plans include activities where facilitators guide 4th and 5th grade participant researchers in the composition and dissemination of a text(s). I include the word "disseminating" in this category because program participants produce these texts to distribute them to a real audience outside of program participants. For example, in lesson plans dated from 11/3/16 to 12/8/16, the main activity during the 2:55-3:30 time slot consists of composing and practicing a presentation script for a school assembly. For this presentation, participant-researchers summarize the findings of a survey designed and administered by participant-researchers to school and community members. In other words, as guided by the lesson plan, participant-researchers are designated as the "codifiers" in these activities, responsible for producing and communicating information to others (Freire, 1970). I include the activity description from a the 11/3/16 lesson plan in figure 4.2.

Figure 4.2 – Composing and Disseminating Information – 11/03/17 Lesson Plan

3:08 – 3:17 Create script for sharing survey results at school assembly

- JOTTING (3:08 – 3:17) All
- Supplies needed: report papers, pens/pencils/markers, paper
- **Reese** will lead
  1) Have the students break up into the same 4 groups as last week (see groups below)
  2) Based on what the students decided on last week, have them create a script for what they are going to present at the assembly (see below for what groups have said so far)

Page 1: (Dan, Chance **-** Melissa, Oscar, Jesus)
"Hello we are from MU Research 4 Change program and we are here to tell you the survey results for the mural at Maplewood Elementary.

We wanted to know if the people who saw the mural liked it, and if it followed their hopes and dreams.

We made this survey because we wanted to know if you like the mural and if it represented your hopes and dreams.

The students in the MU Research 4 Change program passed out the survey to students, teachers, parents, and people in the community."
Page 2: (Reese, Danica - Emilia, Alejandro)
Page 3: (Serena, Adrianna - Edith, Collin, Orwell)
Page 4: (Jeanette, Sara - Maria, Eduard, Alana)
"To our surprise, our result is that students in this school did not like the soccer image better than the "be active" image."
(students said they wanted to share the last 2 results on the page but we did not come up with language around this)

Like other research activities, the activity entitled "Create script for sharing survey results at school assembly" in Figure 4.2 is scheduled right after the "Snack and Focus Challenge." Below the description of Reese's responsibilities as facilitator, the small group work to be completed is described. For this activity, small groups are assigned a specific page of the script to work on. "Page 1" is identified in bold-face type. Individuals who will work on page 1 are included in

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parentheses. Two RAs – Dan and Chance- will be joined by participant-researchers Melissa, Oscar and Jesus. RA Dan is designated as the facilitator in bold-face type, while Chance is responsible for taking jottings and writing fieldnotes of this group's interaction. Some of the text for page 1 has been drafted in a previous session by participant-researchers and is included in the activity description in quotations. Each sentence in the drafted script are composed in separate lines. After page 1 of the script draft, small teams that will work on other pages of the script are identified similar to page 1. At this point, lines for pages 2 and 3 have not been drafted. Thus, no lines for this portion of the presentation are not included in the activity description. For page 4, one line in the script has been written by participant-researchers in a previous session and is included in the activity description in quotations. In addition to this line, RAs have included a note in parentheses. The note describes the progress of the work to date that the designated team consider as they proceed to draft this portion of the script.

Although lesson plan activity descriptions follow similar structure and formatting, variations arise. Depending on the activity, content and level of details vary. After describing activity purposes in this section, I will describe three major themes as types of action that I discerned as a result of analyzing the lesson plan content. As I will demonstrate in the following sub-sections and remainder of chapter, details included in activity descriptions are not always the same. In other words, elements of structure, content, and style are not rigid but only "relatively stable" (Bakhtin, 1986, p. 74) For example, in Figure 4.2, the indented number lines under "**Reese** will lead", are relatively general in comparison to other activity descriptions. Some activity descriptions in the data set break instructions further into smaller steps, including scripted lines for RAs to recite. Additionally, more detailed instructions for work in small groups are outlined in other lesson plan descriptions. In Figure 4.2, work is described in one line: "have them create a script." Although written into the lesson plans, RAs may or may not have discussed and developed a common understanding of what will occur in their small groups. Thus while some general principles of content, structure, and style of the lesson plan genre exist, some variation emerges based on the specific activity and in response to the circumstances in which the lesson plan is being written and read. Additionally, similar to Hanks (2001), a well-known genre – in this case the lesson plan – has been modified and adapted to the context of the R4C university-community collaboration. The R4C lesson plan shares characteristics typical of the lesson genre – schedule of activities, objectives, etc. However, instances of innovation and nuance are evident in this particular manifestation of the lesson plan. In the remainder of this chapter, I demonstrate the ways in which lesson plans in R4C are "ideological containers of discourse" of PAR (Machin and van Leeuwen, 2014) in the ways that activity descriptions entail social relations among participants, blur lines between research and pedagogy, and position participants as knowledge producers.

In addition to this presentation, lesson plans in January 2017 and February 2017 included activities in which ART worked with participant-researchers to produce other artifacts that summarized the survey findings. Such artifacts included posters, an email to school and community members, and an Instagram page. This activity purpose also includes activities where ART and participant-researchers collaboratively write scripts to welcome new 4th grade participants to the program. Every January or February, 5th grade participant-researchers prepare a presentation script to welcome and introduce new 4th grade participants to the program. Although this activity may arguably not technically qualify as research pedagogy or practice, it does help current participant-researchers to review and understand the purposes and content of the program- to learn to conduct research to make change in the school and community. Finally,

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although composing and disseminating of information is arguably part of "Doing Research", I've designated it as a separate category because the content and details for such activity in the lesson plans differ from "Doing Research." I will elaborate on these differences in the following sub-sections.

Teaching and Learning Research

Several lesson plans include activities where ART familiarizes the participant-researchers with research concepts and practice. As Cammarota and Fine (2010) note, research is pedagogy in PAR. In R4C, pedagogy is grounded in carefully composing lesson plans and the research activity descriptions. For example, shortly after new 4th graders begin attending program in early February, RAs introduce all participants-researchers to examples of the type research that they will engage in while attending the program- research aimed at taking action to make change in their community. Shortly after that lesson, another lesson includes an activity in which ART teaches participant-researchers the action research method. After introducing participant-researchers to the type of research that they will engage in, RAs introduce action research as one method. I provide the activity description as written in the lesson plan in Figure 4.3.

Figure 4.3 Teaching and Learning Research – from 3/09/17

3:15 – 3:40 Action Research Method

- In small groups
- Supplies needed: index cards, each card with a scientific method step written on it (4 sets), pencils, Lupe & Ariel story (copy for each student)
- **Rex and Juan** will lead the large group discussion
- Explain: "In Research 4 Change, we use the Action Research Method to do research that helps the community."
- Hold up the poster with the Action Research Method written on it. Explain some of the steps and ask students to help define the rest of the steps.
    - Define the problem
    - Come up with a research question (related to problem)
    - Pick a method that best fits the question (decide how we will explore the problem)
    - Collect data
    - Make meaning of your data (what to do with the findings)
    - Determine an action (now that we know more about the problem what can we do to address it?)
    - Make change (act)
    - Reflect on the change

- "Just a reminder, we just finished reflecting on the change we made, and now we're about to define a new problem to work on."

  ****Take the poster down****
- Break into smaller table groups. leading small groups **Adrianna**, **Chance** (Reese), **Danica**, **Juan** (Sara)

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The primary objective of the activity is to introduce participant-researchers to the action research method. Similar to lesson plans written in other contexts, this activity is intended to begin familiarizing participant-researchers with specific concepts. Additionally, "The Action Research Method" activity description contains similar characteristics to "Create a script for sharing survey results at school assembly" in Figure 4.2. Jotting responsibilities and materials needed are first identified under the activity title in different color fonts. RAs responsible for facilitating parts of the activity are written in bold-face type. Individual steps are outlined on separate lines. In this case, bullet points are used. Some details differ in comparison to the activity in Figure 4.2. For example, two scripted lines in quotation marks have been included as individual steps in the description. Also, while names of all members of groups are included in the activity in Figure 4.3, this activity description only includes the names of RAs that will facilitate each small group. Like "Create a Script", "The Action Research Method" includes a text that has been imbedded into the activity description. However, the texts differ, demonstrating again that this genre is not rigid. Instead, RAs include specific content and details in the text for particular activities, while leaving other details out. Whereas the text in Figure 4.2 (the presentation script) has been drafted and will continue to be developed, the text in 4.3 will not change. Additionally, for this activity, steps of the action research method are presented on a large poster for the group to view during the discussion.

Variations also exist within this activity description itself. For example, scripted lines are provided for some steps, but other steps do not include lines for RAs to recite. The activity calls for RAs to "Explain some of the steps" of the Action Research Method, but does not include scripted content for doing so. Finally, an instruction for RAs to "Take the poster down" has been written before breaking into smaller groups as a reminder for RAs. In order to help participant-researchers memorize the action research method, RAs have purposely included instructions to remove the poster from the group's view. In the activity that follows, participant-researchers read a story in which they are required to match a step of the action research method to the appropriate excerpt in the story. (I describe this activity in detail later in the chapter). The action research method is one of many concepts that participant-researchers learn and gain practice with during the program.

Other lesson plans contain activities specifically aimed to teach and learn research. From March 2017 through the beginning of May 2017, RAs include activities in the lesson plans intended to help prepare participant-researchers for a photovoice project as part of the next "Define the Problem" stage. Research activity descriptions in the lesson plan include "Picture Reading Practice" (3/16/17), "Practice Reading Symbols" (4/20/17), and "Ethics and Safety in Picture Taking" (5/11/17). All these activities took place prior to participant-researchers collecting their own photovoice data. "Candy Sorting" (7/6/17) is also used to help scaffold analysis and organization of photos taken (Foster Fishman et. al 2010). In all Teaching and Learning Research activities, ART introduces participant-researchers to research concepts. Participants-researchers also apply the concepts through interaction with text and each other.

Doing Research - Data collection and Analysis

One primary difference exists between this activity purpose and "Teaching and Learning Research." In this activity purpose, participant-researchers generate and work with their own data. From May 2017 through July 2017, activities in the lesson plan include the collecting and analyzing photo data. Activity descriptions in the category include "Picture Practice" (5/11/17),

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"Small Group Picture Discussion" (5/25/17; 6/1/17; 6/8/17), and "Start Sorting Photos into Themes" (7/6/17). I've included the Picture Discussion activity description from 6/1 in Figure 4.4.

Figure 4.4 Doing Research- Data Collection and Analysis – 6/01/17

2:55 – 3:15 Picture Discussion in Pairs

- Angelica (2:55 – 3:20)
- Allie (2:55 – 3:15)
- Supplies needed: pictures from students, shot lists, blank shot lists
- Everyone get into pairs (with a few groups of 3 → 1 RA to 2 student researchers)
- **Danica** will hand out shot lists
- Discuss photos in pairs groups (either that they brought or we have on site already):
    - What do you think this photo is about?
    - What is important for people to understand about this photo?
    - What does this tell you about your school/ neighborhood/ community/ family?
        - Tie in prompt questions
        1. What strengths/positive things do you, your family, and friends bring to Maplewood?
            - What makes it hard to bring those strengths/positive things?
        2. What makes you and your family/community strong?
            - What gets in the way?
    - Keep asking "why" questions to get to more foundational themes/structural issues
    - Additional clarifying questions include:
        - What did it mean to you to experience that?
        - What is important for others to understand about your experience?
        - What do you think could be done to change the problem you identified?
        - Ask others in the group: how could this picture be changed to more clearly represent the idea the photographer was trying to present?

Like the activity descriptions in Figures 4.2 and 4.3, "Picture Discussion in Pairs" follows general guidelines of formatting, structure, and content. One major difference is the list of discussion questions under the instruction "Discuss photos in pair groups." Although not explicitly cited within the text of the lesson plan, the questions draw on a combination of sources on photovoice and photography with children (Langhout, 2014; Ewald and Lightfoot (2001), Wilson et. al. (2007), Wang (1999), and Wang and Burris (1994, 1997)). Drawing on Bakhtin (1986), each question is a unique utterance, but this collection of questions draws on utterances communicated in other times and places. In other words, these questions are not completely original when written by the RAs, but have been adapted to the context of R4C. In this case, the lesson plan works as location in which utterances from different contexts can be appropriated and repurposed to meet the objective of the task.

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The questions aim to position participant-researchers as meaning makers and knowledge producers (Gaventa and Cornwall, 2006). The questions help stimulate dialogue among the RAs and participant-researchers (Freire, 1970; Fals-Borda, 1991). Thus, the collection of questions in the activity serve as an "ideological container of discourse," encoding relations between participant-researchers and the RAs (Machin and van Leeuwen 2014). As written, the questions position youth as experts of the content under review with the capacity to make meaning in dialogue with the RAs. Grace and Langhout (2014) note the importance of framing questions to participant-researchers in ways that stimulate dialogue in a problem-posing fashion. In general, the R4C lesson plan synthesizes ideas (i.e. from academic literature on PAR and previous lesson plans) and works as an utterance in moving forward the PAR process.

Again, "Doing Research" is not mutually exclusive from "Teaching and Learning Research" or "Composing and Disseminating Information." Again, boundaries are blurred as described in the theoretical literature on PAR. Rather, ART and participant-researchers learn about their communities through analysis of their data. Photos may reveal aspects about their communities that are not discernible to youth by other means. Additionally, these activities involve the composition of texts in order to make sense of them.

Ordering Purposes – Demonstrating the PAR Cycle

I have presented the information in the order above -1. Composing and Disseminating Information 2. Teaching and Learning Research 3. Doing Research – Data Collection and Analysis - for two reasons. First, my data collection for this project began towards the end of one PAR cycle and the beginning of a new one. In my description and analysis of literacy events in R4C in the remaining findings chapters, I follow the same sequence (i.e. Chapter 5 - Composing and Disseminating Information; Chapter 6 – Teaching and Learning research; Chapter 7- Doing Research). Thus, the following discussion sets the stage for the next three chapters. As shown in Figure 4.3, the PAR cycle is taught as follows in R4C:

- Define the problem
- Come up with a research question (related to problem)
- Pick a method that best fits the question (decide how we will explore the problem)
- Collect data
- Make meaning of your data (what to do with the findings)
- Determine an action (now that we know more about the problem what can we do to address it?)
- Make change (act)
- Reflect on the change

Thus, after completing the "Reflect on the Change" stage, the cycle starts again with the "Define the Problem" stage. My data collection started at the end of "Reflect on the Change" and followed through to the next "Define the Problem" stage. At the end of the "Reflect on the Change" stage, R4C participant-researchers generated different information products for distribution to the community. Along with chronology, the second reason I start with "Composing and Disseminating Information" stage in this chapter is to illustrate the cyclical

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process of PAR. Most PAR literature describes a PAR process similar to eight-step sequence above (See Maguire, 1987; McIntyre, 2007). However, Ozer et. al (2012) note that because of school culture, yPAR projects in school settings rarely get to a "Reflect on Change" or even a "Determine action" stage. yPAR projects in school settings are often facilitated under the time constraint of a school semester or year. Because of this time limitation and changing of participant cohorts, follow-up activities established by previous cohorts are typically abandoned. As a result, these projects rarely result in real change. ART commits to maintaining the PAR cycle by building in structures to alleviate problems that result from school time constraints and the transition of cohorts. In other words, R4C does not always start with the "Define the Problem" at the beginning of each academic year or term. Instead, ART helps R4C participant-researchers pick up where the project was last left off before an academic recess. As few yPAR projects complete all stages of the cycle, I thought it was a valuable opportunity to document the rare transition from the completion of one cycle to the next one.

Because of ART's commitment to the PAR cycle, ART dedicates a significant amount of time to each individual stage of the PAR cycle. For example, the "Reflect on the Change" stage spanned from January 2016 to February 2017. Similarly, the "Define the Problem" stage of the following cycle was conducted from February 2017 through December 2017. The long periods of time for each stage can be attributed to a variety issues – program meeting once a week, the transition of cohorts, the specific needs of the participant-researcher population and age group, etc. However, another important reason for the long durations is that each stage is comprised of a mini-research project. In the "Reflect on the Change" stage at the beginning of my data collection, participant-researchers designed and administered surveys to the school and community. Participant-researchers then analyzed and organized the data, creating texts for publication. Thus, R4C did not rush through the reflection stage or keep information internal to only R4C group members. Instead, it was a collective research endeavor that R4C participants shared with the school and community. For the next "Define the Problem" stage, participant-researchers engaged in a photovoice project, collecting and analyzing photo data to identify a problem to work on. Again, R4C participants did not hastily define a problem to work on. Instead, the group employed a rigorous process based on the collection and analysis of empirical evidence to make this decision.

Completing these PAR stages/mini-research projects was rooted in a deliberate process of imagining activity in writing on lesson plans. Within time and resource constraints, ART uses writing as a practice to guide themselves and the participant-researchers though each stage of the PAR process. In the next section I describe three major actions included in the details of the activity descriptions. RAs employ these actions in each of the three activity purposes described in this section.

Lesson Plan Actions: Discerning Research Activity Description Details

In the previous section, I described the three purposes under which research activities in the lesson plan can be classified. The categorizations identify the purposes – to compose and inform, to teach and learn, to do research- of activities written in the lesson plan. In this section, I continue my analysis on discourse of the content of research activity descriptions. In the following analysis, I will refer to examples included in the previous section (Figures 4.2, 4.3, and 4.4) but will also refer to excerpts from other research activity descriptions from my data set.

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In analyzing these activity descriptions, I noticed three major types of actions under which the details of activity descriptions could be classified. These actions are: 1) Organizing Social Relations 2) Scripting lines and 3) Coordinating action with other text(s). In lesson plans written for different contexts, educators may very well include similar actions in activity descriptions. However, in the R4C, these actions are detailed in ways that are very specific to conducting PAR with youth. In the discussion that follows, I will describe each action and how each action is unique to each activity purpose.

Organizing Social Relations

Each activity description includes the organization of individuals in relation to one another, a topic, or a text. RAs are assigned specific roles. Some RAs are responsible for leading small groups, while others carry out logistical duties like handing out worksheets or writing notes on the board from a whole group discussion. RAs also position participant-researchers in a variety of ways- as an active audience during a power point presentation, researching by collecting and analyzing data, or collectively composing a text. Each activity purpose organizes social relations in unique ways.

Equal Distribution of Labor in Collaborative Compositions. Figure 4.2 shows the activity description for creating the presentation script for the school assembly. In this activity, pairs of RAs are grouped with 2-3 participant-researchers. Each group is responsible for collectively writing one page of the presentation script. Thus, all individuals involved in this activity are intended to share equal responsibility in collectively constructing knowledge in this particular case- drafting the script. In her nine-point outline for conducting feminist participatory research, Maguire (1987) emphasizes the importance that all members- participants and researchers- involved equally share responsibility for all phases and elements in projects. Maguire explains that all tasks from conceptual planning to data entry and transcription should be shared by all involved. This activity attempts to comply with Maguire's point. Writing this activity, RAs clearly designate a significant amount of responsibility to the participant-researchers. In step 2, the directions say to "have [participant-researchers] create a script for what *they* are going to present at the assembly." (my emphasis) From the line, participant-researchers have control over the content of the script, and they will be individuals to present the information. RAs serve as facilitators of the activity, providing direction to participant-researchers.

Many "Composing and Disseminating Information" activities follow the same social organization. For example, Lesson Plan 1/12/17 includes an activity entitled "Work on Email & Parent Signature Page (Small Groups)". This activity is part of the "Reflect on Change" stage of the PAR cycle where participants-researchers continue to distribute information on the survey conducted at the end of the previous school year. In this activity, the lesson plan splits participant-researchers in two groups. One group works on collectively composing an email to "MU RAs, teachers, & school board members with the results of the survey" while the other group is "writing a parent signature form that will accompany reports" that summarize the findings of the survey. Here is an excerpt of from the activity description for composing the email:

- **Group 1 - Email** (Classroom) PASS OUT OLD ASSEMBLY SCRIPTS

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- ○ **Sara**, Adrianna**,** Jeanette (2:55-3:10), and Reese (3:10-3:25) will lead the researchers in designing an email to MU RAs, teachers, & school board members with the results of the survey.
  - ■ Adrianna will write draft on her computer.
  - ■ Use assembly scripts for reminder of content
  - ■ Before regrouping in large group, select 1-2 researchers to report back

Again, RAs aim to position participant-researchers as responsible for creating content of the text and RAs intend to divide labor equally among those participating. RAs are responsible for helping to guide the discussion. The plan as written designates one RA the role of drafting ideas contributed by participant-researchers on the computer. Participant-researchers are designated further responsibility by having to report content of the small group work to the participant-researchers who worked on the parent-signature form.

As a final example, Lesson Plan 2/16/17 includes an activity description entitled, "Choosing Roles and Practice." In this activity, 5th grade participant-researchers are preparing a presentation to welcome and introduce new 4th grade participants to the program. Below is an excerpt from the lesson plan:

- Have [participant-researchers] choose who will be saying what: [Graduate stuent RA] Dan "Raise your hand if you would like to present to the fourth graders." Assigning roles to 5th graders, if they want to lead an activity.
  - ○ Who wants to lead this activity? [Go item by item]
  - ○ Who feels comfortable going over the research process?
- Have the [participant-]researchers practice their parts including what they will say: "Let's practice our parts. Whoever is presenting something can come to the front of the room to practice. Do you need a few minutes to write down what you would like to say?" (RAs pair up with researchers)

Prior to this lesson, participant-researchers brainstormed and listed the sequence of items to be included in the presentation to the fourth graders. Participant-researchers are making key decisions in the activity. Again, the relation between researcher and participants as explained in theoretical literature on PAR is embodied in this activity (Fals Borda, 1991; Rappaport, 1990). In this activity, the 5th graders choose parts of the presentation to lead and are responsible for writing the scripts for their chosen portion. Thus, all participants- including the RAs- share the labor of creating the script. Later in the activity, 5th graders present initial draft scripts to the group and receive feedback from the group in the effort to improve their portion of the presentation. As a result, the welcome and introduction presentation is a collective effort by the group.

Presentation of Concepts to Small Group Application of Concepts. Many "Teaching and Learning Research" activities include a large group presentation and discussion of concepts lead by an RA(s), a small group activity that applies the concepts, or a combination of these two

participant structures. Following a dialogical practice of education, participant-researchers are frequently invited to participate in discussion with their peers as a way to learn concepts (Freire, 1970). In drafting these activity descriptions, RAs attempt to apply concepts of problem-posing education, by first articulating proposed activities in writing. Figure 4.3 includes an activity description from Lesson Plan 3/09/17 that is entitled, "Action Research Method." In the activity description, two RAs lead a large group discussion that introduces researchers to the eight-step action research process. The activity calls for the RAs to "Explain some of the steps and ask students to help define the rest of the steps." New 4th graders have joined the program at this time. Since 5th graders have participated in the program for the past year, the activity description asks that they, as more experienced participant-researchers, make contributions to discussion. The RAs help to clarify items or fill in any areas where the 5th graders have not provided explanations. At the conclusion of this whole group discussion, RAs and participant researchers "break into smaller table groups" to review and become more familiar with the action research method. In both whole group and small group structures, participant-researchers are invited to engage in dialogue as opposed to passively consume information from the RAs.

A similar process is described when introducing participant-researchers to Photovoice in Lesson Plan 3/16/17. As participant-researchers are scheduled to conduct their own Photovoice project for the "Define the Problem" stage of the process, RAs introduce participant-researchers to photovoice in the form of a ten-minute presentation and large group discussion. This presentation is followed by 25 minutes of small group work entitled, "Picture Reading Practice." Drawing on Ewald and Lightfoot's (2001) book that teaches children photography, RA's included the following excerpt in the activity description to help guide the small group work:

8. Ask these questions to focus the conversation:
    - List all the things that you see in the photo.
    - Where did the goal posts come from?
    - Whose soccer ball is it?
    - Why might some be wearing shoes and others not?
    - How did it come to be made?
    - What is happening outside of the frame of the photograph?
    - Who are the people in the street?
    - Who is watching the boys?
    - What does this tell you about the community?
    - What are the girls doing?
    - How are the people in the photograph different from one another?
    - Where was the picture taken?
    - When was the picture taken?
    - Have things changed since then?
    - Who is the photographer?

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- Is she or he an insider or outsider? (explain that this means part of the community or not part of the community)
- Where is the camera?
- What happened just before the picture was taken?
- What do you think happened just after the picture was taken?
- Why was this picture taken?

Photovoice has been "codified" with a combination of a photo and the set of questions above (Freire 1970). As written, the questions position participant-researchers as interpreters of the photos. In other words, these questions help to prevent RAs from telling the participant researchers what to see as a "banking approach" to education would entail (Freire 1970; Grace and Langhout, 2014). Instead, participant-researchers are asked to engage in small group dialogue in response to viewing the photos. Also, as written, the objective of the task is for participants-researchers to gain experiences making and communicating meaning. By engaging in a small group participant structure, participant-researchers are afforded a better opportunity to actively make contributions to a discussion in comparison to a whole group structure.

As one final example, RAs included an activity entitled, "Ethics and Safety in Picture Taking" in Lesson Plan 5/11/17 which is described in Langhout (2014). Again, while Langout's chapter serves as a basis for the activity, RAs have supplemented and modified the activity in a few ways. In this case, RAs use the lesson plan genre to further imagine Langhout's ideas in practice for this particular instance. Some new ideas are added and some ideas are modified. For example, in Langhout's chapter, the activity description includes two RAs leading a large group discussion which includes RAs acting out skits to demonstrate unethical behavior. RAs have also included a powerpoint presentation. The content of the powerpoint is explanatory and also works to generate interactive responses from the participant researchers. (A closer examination of texts used to facilitate activities is included in the next section, "Coordinating Action with Text(s)".) Although a large group discussion is not followed by small group work in this instance, the discussion concludes with a brief quiz for participant-researchers to demonstrate their understanding of concepts.

Changing Social Relations in Data Collection and Analysis. Organizing social relations for "Doing Research" activities is similar to that characterized in "Composing and Disseminating Information" activities described earlier. That is, ART includes plans for collaborative production of knowledge with an equal distribution of labor. However, for activities observed in which youth collected and analyzed data for the photovoice project, participant-researchers do not produce a text for distribution to an audience outside of the program immediately. During the photovoice project, participant-researchers created texts to share with one another. Figure 4.4 shows the content of an activity entitled, "Picture Discussion in Pairs" from Lesson Plan 6/01/17. RAs planned for participant-researchers to engage in this activity over multiple sessions. At the same time, several iterations of this activity appear in four

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lesson plans from early May 2017 to early June 2017. The activity shown in Figure 4.4 is a later iteration. RAs scheduled this activity immediately after participant-researchers individually took photos. For this activity, participant-researchers chose five of their photos to discuss with the rest of the group. In all iterations of the activity, the discussion questions remain the same, but RAs make modifications to the group participant structure in different lesson plans. In the first Lesson Plan that this activity appears on 5/18, the activity calls for the following small groups:

Group 1 (front left): **Dan**, Danica, Gale, Kent, Nick, Devin, Oscar, Mario
Group 2 (front right): **Reese**, Anita, Allie, Edith, Maria, Marilynn, Kate, Sonia
Group 3 (back left): **Angelica**, Sara, Abby, Jose, Emilia, Kate, Raymond, Alejandro
Group 4 (back right): **Jeanette,** Rex, Eduardo, Ariana, Meredith, Melissa

The location in the classroom where each group will work in the room is designated in parentheses. 2-3 ART RAs work with 4-5 participant-researchers to discuss their collection of photos. In comparison to the activity described in figure 4.4, groups for picture discussion are larger in the excerpt above. In Chapters 7, I will discuss the ways that plans were modified when activities were conducted with participant researchers. However, because the "Picture discussion" activity was conducted over multiple sessions, ART members made revisions to this activity in the lesson plan based on experiences attempting to facilitate it in program. The lesson plan was more than a document that passively documented the intended interaction. Instead, in writing lesson plans, ART members actively imagined and constructed the proposed interaction (Fairclough 2003). In this sense, the Lesson Plan serves as a medium to figure out the best social organization for the activity. While the basic objectives and content of activity remain the same as guided by Langhout (2014), the groups get smaller in size over the time span that this activity is implemented. Modifications to this activity also reflect the "messiness" of social science research in which methods are constantly adjusted with ongoing data collection and analysis. (Merriam, 1998; Bogden & Bilken, 2004)

In addition to the nature of social science research, another reason for the move to smaller groups was the large volume of data collected for the photovoice project. Again, for the "picture discussion" activity, participant-researchers were to choose five photos from their individual collection (Lesson Plan 5/11/17). As a result, each participant-researcher generated their own individual data during the photovoice project. Although this may be consistent with the "collaborative" and "equal distribution of labor" themes described earlier, participant-researchers are making individual contributions to the collective production of knowledge in a way very different to the "Composing and Disseminating Information" activities. After initial attempts to conduct the "picture discussion" activity, ART determined that the time allotted for activity (20-30 minutes) was not adequate to get through each participant-researchers' collection of photos.

In summary, for "Doing Research", RAs design collaborative small group work into lesson plan activity. The "Picture Discussion" activity design exemplifies adjustments that ART RAs make to social relations to improve the activity design based on experiences, data generated, and the particular needs of the participant-researchers. For "Doing Research", social relations of activities are fluid and changing, and rewriting of particular elements of the activity helps ART determine the best ways for organizing social relations to conduct the activity.

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Scripting Lines

Steps in Lesson Plan Activities often include scripted lines for RAs to recite to participant-researchers while facilitating activities. These lines appear as separate bullet-pointed or numbered steps in the activity descriptions. RAs include scripted lines with or without quotation marks. In general, these steps in the activity sequence include important information that RAs remind themselves of and that participant-researchers should know. Like other actions introduced in this section, "scripting lines" may be included in lesson plans written for other learning contexts. However, the scripted lines described are unique and specific to the R4C yPAR afterschool program. Again, scripted lines are individual utterances, but they also attempt synthesize ideas from the academic literature on PAR. In the discussion that follows, I emphasize the importance of language use in PAR processes. I note the ways that RAs frame their utterances to position participant-researchers as knowledge producers. I also allude to acts of translation that RAs must engage in to communicate complex concepts to youth that they need to learn to become researchers.

***We* need to communicate with others. What do *you* think *we* should say?** The activity description in Figure 4.2 does not include any scripted lines, but other Lesson Plan activities categorized under the "Composing and Disseminating Information" activity purpose do. Scripted lines in these activities allude to social relations- equal distribution of labor in collaborative compositions-described in the previous section. For example, the first instruction of the "Work on Email and Parent Signature" activity in the 1/12 Lesson Plan is a scripted line. To introduce the activity, the RA explains to the participant-researchers:

> "One group will be working on writing the email that will go out. The other group will work on the signature form we'll use when we pass the results reports out to each class." (1/12/17)

The inclusion of scripted lines exemplifies the important function of language use in PAR processes. Discussing classroom learning environments in general, Luke (1995) notes that "it is extremely difficult, if not altogether impossible, to talk about or write about mind and behavior, belief and value, policy and practice without a social analysis of language" (pp. 40-41). By writing scripted lines into the lesson plan, ART understands the importance of carefully crafting statements when addressing youth in R4C. These utterances are crucial in establishing the relations between the RAs and participant-researchers. These utterances vocalize the responsibility that participant-researchers are expected to take on in the program. "Groups" are designated the task of collectively preparing the products. Based on previous program sessions with the participant-researchers, RAs -in collaboration with Maplewood Elementary School personnel- have determined the products- an email and a signature form - to be composed prior to this particular activity. In this instance, the ART RAs report on what products have been decided upon, and the participant researchers are to decide on the content.

Types of products to be composed are chosen in different ways. For example, in an activity preparing for the school assembly presentation, ART RAs ask the participant-researchers if they would like to include a powerpoint slide show in their presentation. Step 5 in the activity "Present the script for Sharing results at the school assembly" reads as follows:

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5) Ppt idea:

- "Would you like to use a ppt during your presentation that has the images and words from the result report? It might help people in the audience to better understand the results you're sharing with them if they can see the graphs and the mural images." Vote
- If yes: "Ok, we'll just in case you were interested in having a ppt, we started to put one together. As we read through each page of the script, notice if there are any changes you would like to make to the ppt and we'll take some time to talk about that."

RAs present the "Ppt idea" (powerpoint) as a suggested option for participant-researchers to use to help aid their presentation. Hence, RAs intend for participant-researchers to make the decisions on the forms of communication. In this instance, RAs have incorporated a ready-made answer – and product. Whenever appropriate, RAs make suggestions, but final decisions are ultimately left to the participant-researchers.

In other situations, RAs have already determined products to be composed and disseminated. For example, while preparing the school assembly presentation, RAs and participant-researchers collectively wrote a letter to the principal. In an activity entitled, "Discuss ideas for sharing the survey results and start talking about writing a letter to the principal, " the final instruction of the activity includes the following scripted line:

> "Now that we know **how** we want to share the survey results and **who** we want to share them with, let's work on communicating this in a letter to the principal." (bold in the original document) (11/17/16)

In designing this lesson, RAs knew that they needed to seek the permission from the school principal for time to present at the school assembly. RAs also believed that it was important to include details of the presentation in the form of a letter. As Maplewood's principal was unable to attend program sessions due to other commitments, ART along with participant-researchers chose to communicate ideas to him in a letter on the recommendation of Maplewood Elementary's Liason to the R4C afterschool progam. In the comparison to products like the email, parent signature form, and powerpoint presentation, participant-researchers did not have decision-making power in determining the type of text that would be composed for distribution. Although PAR epistemology emphasizes that participant-researchers collectively make all decisions, this example demonstrates that this is not always feasible. In this example, the R4C program had to communicate with the school principal in a timely fashion to secure time during the school assembly to present. Thus, RAs made the decision to write a letter.

The letter to school principal is one example of the ART deciding in collaboration with Maplewood Elementary School staff on a product to be collectively composed and distributed. Another example is the script to recruit new fourth graders to the program. Below are scripted lines from Lesson plan 2/02/17:

> **Juan** (quick recap): Before we begin how we are going to recruit the 4th graders, there are a couple things that we need to review. Let's think about why you joined R4C. (2/02/17)

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> **Serena:** In previous years, researchers have recruited by giving class presentations. How would you like to recruit the new 4th graders this year? (2/02/17)

RAs have decided that the current cohort of 5th grade participant researchers should recruit the new fourth graders to the program. In these scripted lines, the RAs ask the participant-researchers to decide on what to say to new fourth graders. In the session preparing to welcome new 4th graders, scripted lines contain similar content:

> **Adrianna** (quick recap): "The 4th graders should be here in a few weeks. This week you talked to them about the program, next week they need to turn in their applications, and the following week they will be joining us on February 23rd. We should figure out what we would like to do to welcome them. We could do things to make them feel welcome, and we should also tell them about how our program works.(2/09/17)

Like the letter to the principal, recruiting and welcoming new participants to the program are new and unfamiliar forms of social interaction and decorum for the young participant-researchers. Youth in the program are positioned as expert knowledge producers. As a form of the empowering characteristic of PAR, they have been provided access to constructing knowledge (Gaventa and Cornwall, 2006). As their designated roles entail, RAs work as resources for participant-researchers to help communicate work completed in program to the school and community. Depending on circumstances, participant-researchers actively contribute in decision-making for what types of products are disseminated. However, there are some situations in which ART must use their own experiences, knowledge of the context, and understanding of the situation to make these decisions. Regardless of the manner in which the decision is made, participant-researchers must collectively decide on the content. RAs use scripted lines to articulate this responsibility to the group.

Teaching and Learning- Explaining and Relating. In "Teaching and Learning Research" activities, RAs introduce and explain new concepts and practices to participant-researchers. In most cases, an introduction and explanation in whole group discussion is followed by application of the concepts and practices. In Lesson Plan Activities, concepts and practices appear in brief lists or bullet points with concise statements. For example, in Figure 4.3, the first step of the activity includes the following scripted line: "In R4C, we use the Action Research Method to do research that helps the community." Scripted lines are often the first step of an activity that RAs use to get the attention of participant-researchers. In this example, "research" in R4C is articulated as distinct in that it is "research that helps the community." In Lesson Plan 3/16/17, RAs introduce photovoice to participant-researchers. Again, although not written in quotations, the first step of the activity includes scripted lines:

1. Tell students what photovoice is: taking a picture that expresses an idea or concern in order to create change.
    a. Photo - physically captured moment
    b. Reflexive documentation - look at things with new eyes/specific questions in mind

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c. Group reflection - get multiple perspectives
d. Dissemination - Makes it easier to share what you see with others

With these short descriptions, RAs have the difficult task of consolidating complex processes and ideas into 5-10 minute presentations. Per Freire (1970), RAs must "codify" concepts through communicative channels that they feel are most appropriate for the youth. "Codification" does not only include the creation and intentional use of text to help facilitating learning. It also involves the careful crafting and use of oral utterances. Using the lesson plan as a medium, RAs write these utterances in lesson plan activities. These scripted lines keep the presentations brief and digestible for participant-researchers who are likely unfamiliar with the concepts. Again, the lesson plan serves as location to craft language and shape interactions in the program.

In the activity description Figure 4.3, although lines are not scripted for every step in the action research method, RAs have written some brief notes in parentheses to paraphrase particular steps. For example, for the step, "(decide how we will explore the problem) is written directly after the step, "Pick a method that best fits the question." Again, RAs write these notes to include what RAs understand to be essential information that should be communicated to participant-researchers. This is evident in a Lesson Plan 5/11/17 when RAs drafted the activity on ethics of collecting photo data:

- **Reese** will lead the large group discussion
  - "Does anyone know what ethics are or what it means to be ethical?"
    - How you're affecting others; taking pictures respectfully; not causing harm to others through pictures.
- Review ethics of picture taking:

Reese is responsible for first posing a question to participant-researchers, asking them about their knowledge of "ethics." This question is followed by a very concise statement that provides a concrete example of ethics or "what it means to be ethical." By posing a question first, the activity counters a deficit approach to the participant-researchers which would assume that they have no or minimal knowledge of ethics. Additionally, with this first step, RAs initially attempt to engage in dialogue with the group. In the bullet point below the question, RAs have a ready-made response should participant-researchers not respond to the initial prompt for dialogue. RAs may also draw on this line for reference while in dialogue with the group. The sequence of steps as written encodes the intended relations between ART and youth. The activity description goes on to list six ethical considerations for participant-researchers when they take photos for the photovoice project. The introduction and explanations of photovoice, the action research method, and ethics have been composed concisely as real learning and understanding of the concepts that occur in participant interaction with ideas through applied activity.

Scripted lines for small group work often appear in the form of guiding questions to help facilitate discussion. In the previous section, I included an excerpt from Lesson Plan 3/16/17 that included a list of 20 questions that RAs use to "read a picture". RAs have included similar content into activities for "Doing Research". These scripted questions provide flexibility for RAs in interactive discussions with participant-researchers. Thus, although lesson plan activity descriptions script and organize activity, they also account for the open-ended aspect of the approach of dialogue, leaving room for the different responses from participant researchers.

Scripted questions encourage contributions from participant-researchers with an intent to facilitate dialogue. They also require that RAs respond to participant-researchers in the moment.

Finally, scripted lines tell participant-researchers *why* they are learning a particular concept. For example, at the end of an activity entitled "Practice Reading Symbols", RAs wrote the following scripted line into the lesson plan:

- Say: "The people who made these murals used symbols to represent something that was important to them. During our photovoice project, we'll also be using symbols to represent ideas, thoughts, or feelings through our pictures."(4/20/17)

This line is preceded by a powerpoint presentation which provides examples of individuals or creating artifacts to communicate meaningful ideas to others using symbols. In addition to rationalizing the learning of concepts, the scripted lines communicate next steps for the participant-researchers. By including this information, RAs make the effort to communicate to participant-researchers the rationale for engaging in such activity. As part of equalizing power relations between RAs and participant-researchers, RAs have included this information to be fully transparent with the participant-researchers. Instructors may sequence activities in a lesson in particular ways, and may have developed solid rationale for doing so. However, they are not obligated to explain the rationale to their students. By including rationale in the scripted lines, RAs again encode a relationship to participant-researchers in which they attempt to fully disclose information with youth in the program.

As another example, participant-researchers learn the process of analyzing and organizing data through the "candy sorting activity" (Foster Fishman et. al, 2010). RAs facilitate the activity in small groups and include a series of guiding questions similar to "Practice Reading Symbols". RAs included the following in the middle of the activity description:

3. To help youth see the connections between the game and qualitative data analysis, facilitators connect the language youth used to describe their sorting process with the language used to describe qualitative data analysis and the task ahead

- Say something like: *"Type of candy and 'brand of candy' are things candy pieces might have in common with each other. In this project, you are going to be sorting sentences into piles, just like you did the candy. You will find words and sentences that mean the same thing and put them into piles. Another word for these piles is categories."* (7/6/17)

In this case, a scripted line is important in helping participant-researchers transfer ideas of one activity to a complex process of research activity. RAs also included these scripted lines in the middle of the activity for participant-researchers to understand how the activity relates to the larger research project that they are involved in. RAs carefully and concisely word these ideas. Again, the lesson plan serves as a medium for determining the best wording to communicate these ideas. In the lesson plans, oral utterances of dialogue are pre-scripted in writing. These utterances embody the ideology of PAR, and are further influenced by the context and the audience that they are addressed to.

Doing Research. Explicit Directions and Questions. Scripted lines for "Doing Research" activities include a combination of explicit directions with questions. In Figure 4.4, the activity description mostly consists of guiding questions that RAs are to use to facilitate the small group

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discussion. Like small group work in "Teaching and Learning", scripted lines encourage interaction with responses from participant researchers. The main difference here is that content of discussion is the participant-researchers' own data. In addition to the open-ended nature of responses, the activity descriptions factor in an added element of unpredictability as the content of data being analyzed is unknown. In "Practice Reading Symbols," the activity descriptions include example symbols to be discussed. In the activity described in Figure 4.4, participant researchers provide images that will be interpreted.

Prior to analyzing their own pictures, participants-researchers took photos. Below is an excerpt from an activity in which RAs lead participant-researchers in photo-taking practice to learn the importance of framing:

- Say: "When you use your cameras, try to stick to your shot list as best as you can and remember that this project is about your school and your community. Your pictures should be about the prompt questions we discussed."

…

- In each group, discuss:
  - Practice holding frame close to face, far away from face, and moving it right/left/up/down.
  - Talk about what you include and what you don't include in your picture depending on the frame.
  - When they have a frame, ask them what the symbol is in the frame and what it means to them or what they are trying to tell.
  - Why did they put/locate the symbol where they did in the frame?
  - What is inside your frame?
  - What is outside of your frame?
  - What did you intentionally leave out?
  - What did you intentionally leave in?

  (Lesson 5/04/17)

In addition to questions posed to researchers, activity descriptions also include explicit directions to give participant-researchers. RAs understandably include explicit directions in these activities as participant-researchers are learning specific practices. As noted by Cammarota and Fine (2010), research is the pedagogy of yPAR. Research involves practices that must be taught explicitly. RAs include questions for learners to maintain a reflective approach to the practice. For example, in the description above, a note reminds RAs to "ask [participant-researchers] what the symbol is in the frame and what it means to them or what they are trying to tell." Although not a direct scripted line, the step in the activity refers to content that RAs should communicate in the activity. The line reminds RAs to connect picture-taking to previous lesson activity and to take photos intentionally.

"Sort Photos and Start Posters" from Lesson Plan 7/07/17 similarly includes a combination of explicit direction and questions. This activity was written into the lesson plan after participant-researchers had taken and chosen photos for further analysis. Prior to "Sort photos", participant-researchers engaged in another activity in which they reviewed the chosen photos and labeled each with 1-2 word themes. Participant-researchers wrote these themes on sticky notes. In this activity, RAs have split photo data among small groups for analysis. After small group work, RAs include a whole group discussion into the activity:

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- After clusters for both groups have been explained:
  - Are any of these clusters [of photos] the same or similar?
  - Could any of these clusters be combined under a broader theme?
  - Were any messages not included in any cluster for either group? Do they match a cluster from the other group?
- Look at all of your sticky notes and start to organize messages into categories
- Label each of the new thematic groups with a title that best defines the linked messages
- Write the themes on paper and place in different parts of the large table
  - Decide what themes the pictures fit with (or what to do if multiple themes in one picture)

(Lesson Plan 7/07/17)

Again, RAs ask a set of pre-determined scripted questions to invite contributions from participant-researchers. These questions make participant-researchers primarily responsible for the meaning-making process. Participant-researchers not only label individual photos with 1-2 word themes, but also name groups of pictures with similar themes. The scripted questions in this activity scaffolds participant-researchers in articulating their "thematic universe" (Freire, 1970, p. 86). Similar to other activities described in this chapter, these questions also stimulate dialogue among the RAs and participant-researchers.

In summary, the scripted lines of "Doing Research" illustrate the balancing act between explicit direction and open-ended participant interaction and meaning-making in PAR. Although some processes of data analysis are compliance with Freire's notion of problem posing education, some practices – in this case the collection of photo data – are taught explicitly in arguably a banking approach. Simultaneously, participant-researchers are asked to be reflective of these practices. In scripted lines for "doing research," a practical challenge for facilitating PAR processes arises. In conducting research with participant-researchers, RAs must continue to position youth as knowledge producers and interpreters of their living conditions. Simultaneously, RAs must explicitly teach the knowledge producing processes (i.e. research methods). This balancing act is evident in the research activity descriptions.

Coordinating Action with Text(s). Almost all activities reviewed in the lesson plans involve some coordination with text. Hence, the use of text is key in facilitating dialogue in these activities. They are utterances – or work as a part of utterances- moving forward PAR processes of research and pedagogy (Bakhtin, 1986). In other words, beyond products that are generated as a result of conducting research, texts play other important roles in other phases – teaching and learning research, doing research, and composing and disseminating information- of the R4C afterschool program. In literature on PAR reviewed for this project, this role of texts in PAR process is rarely emphasized. In this finding, I demonstrate the ways that the use of texts are first articulated in activity descriptions in Lesson Plans. In other words, texts are crucial in helping to initiate and maintain dialogue for all the activity purposes identified earlier in this chapter. Thus, they are designed into program sessions accordingly. RAs hyperlink some activity descriptions to powerpoint presentations. Other activities refer to actions to be facilitated with the aid of handouts or worksheets. In "Composition and Disseminating Information" activities, participant-researchers produce texts. Participant-researchers are the "codifiers". In some lesson plans, RAs

paste the content of such texts at the bottom below activity descriptions. In others, ideas from the academic literature on PAR and photography with children are adapted and modified. Although many activities involve discussion or conversation, RAs mediate these activities with the consumption and production of texts.

The Collaborative Production of Text Using Other Texts. In "Composing and Disseminating Information" activities, the most obvious coordination with text involves the production of a text. In Figure 4.2, the script for the school assembly is the objective of the activity. RAs include drafted portions of the script in the activity description. Upon further examination, the drafting of the script also includes references to other texts. The first line in the drafted script refers to "survey results" and the "mural" on which the survey was based on. In another lesson plan activity, a revision of the school assembly script is based on responses from the school principal. Similarly, in "Work on Email & Parent Signature Page (Small Groups)" from Lesson plan 1/12/17, the activity description refers to the same survey results and mural. The activity also utilizes the script that was created in the activity in 4.2 to craft these new products. Thus, in addition to the text to be produced, "Composing and Disseminating Information" activities also include content and references to other texts that have been produced. This demonstrates the central role that texts play in the knowledge production processes of PAR.

Mediating the Teaching and Learning of Research with Text. In Figure 4.3, "supplies needed" include "index cards, each card with a scientific method step written on it (4 sets), pencils, Lupe & Ariel story (copy for each student)" After a whole group discussion introducing the action-research method, participant-researchers read a story to understand the steps better. Figure 4.5a is a copy of the story handed out to participant-researchers. A copy of the story along with the story "key" is included at the bottom of Lesson Plan 3/09/17 for RAs to refer to. In small groups, participant-researchers must identify eight stages of the action research method in the story. Participant-researchers must also place index cards with each stage in the correct order. The "Adventures of Lupe and Ariel" provide participant-researchers with alternative representation of Action Research Method in a familiar genre- a story with characters. RAs have "codified" the action research method in a communicative channel that have determined most appropriate for the group (Freire, 1970). Additionally, stages of the method are concretized with characters and real practices such as example research questions, forms of data collection, and action (organizing the carne asada).

Figure 4.5

(Figure 4.5a) The Adventures of Lupe and Ariel: Action Researchers

Lupe and Ariel hung out in their community every day after school, sometimes in the park, sometimes at the corner store, and sometimes they just walked around. One day, they decided

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that they wanted to do something really nice for their community but they couldn't figure out what their community members would like.

They asked each other: What do you think people in our community would like to see happen to make our community a nicer place? They were not sure how to go about finding out what their community would like. Lucky for them, Lupe's older cousin had a suggestion; maybe they could ask the community members what they would like to see happen to make the community a nicer place.

With the help of Lupe's cousin, Lupe and Ariel decided they would go to every person's house on their block and ask them what they would like. They spent the next week collecting people's answers. After they had all their neighbor's answers, they figured out which answer had the most votes. The most popular answer was that the community members wanted a community carne asada so that they could get to know each other better.

Lupe and Ariel then decided to help organize a carne asada for their community. They asked each community member to bring some food or drinks. Lupe and Ariel made decorations and picked out music. The carne asada happened with many community members attending.

Lupe and Ariel thought that everyone had a really good time, but they did not know for sure. Lupe and Ariel decided to ask their neighbors if they had a good time, if they met anyone new, if they got to know anyone better, if they wanted to have another carne asada, and what food they would like next time. Lupe and Ariel found out that most of the community members had a really good time, had made some new friends, and had great ideas for the next carne asada. Lupe and Ariel also decided that it felt rewarding to do something positive for their community.

(4.5b-Key)The Adventures of Lupe and Ariel: Action Researchers

Lupe and Ariel hung out in their community every day after school, sometimes in the park, sometimes at the corner store, and sometimes they just walked around. One day, they decided that they wanted to do something really nice for their community but they couldn't figure out what their community members would like [DEFINE THE PROBLEM].

They asked each other: What do you think people in our community would like to see happen to make our community a nicer place [RESEARCH QUESTION]? They were not sure how to go about finding out what their community would like. Lucky for them, Lupe's older cousin had a suggestion; maybe they could ask the community members what they would like to see happen to make the community a nicer place.

With the help of Lupe's cousin, Lupe and Ariel decided they would go to every person's house on their block and ask them what they would like [PICK A METHOD]. They spent the next week collecting people's answers [COLLECT DATA]. After they had all their neighbor's answers, they figured out which answer had the most votes. The most popular answer was that the community members wanted a community carne asada so that they could get to know each other better [MAKE MEANING].

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Lupe and Ariel then decided to help organize a carne asada for their community [DETERMINE AN ACTION]. They asked each community member to bring some food or drinks. Lupe and Ariel made decorations and picked out music. The carne asada happened with many community members attending [MAKE A CHANGE].

Lupe and Ariel thought that everyone had a really good time, but they did not know for sure. Lupe and Ariel decided to ask their neighbors if they had a good time, if they met anyone new, if they got to know anyone better, if they wanted to have another carne asada, and what food they would like next time. Lupe and Ariel found out that most of the community members had a really good time, had made some new friends, and had great ideas for the next carne asada [REFLECT ON THE CHANGE]. Lupe and Ariel also decided that it felt rewarding to do something positive for their community.

Other activities in lesson plans use texts to translate unfamiliar research concepts and practices into more recognizable forms. As noted in the previous chapter, PAR epistemology consists of explicit principles of empowerment and social change. In the "I am a Researcher Activity" (Figure 4.6) in Lesson Plan 3/09/17, participant-researchers write responses to prompts on a worksheet. Like the "Adventures of Lupe and Ariel", RAs present content in a familiar genre- a poem. Further, by each of the prompts' opening words, participant-researchers are asked to identify themselves as researchers. Responding to the prompts is followed by reading and discussion of participant-researchers' completed poem. Participant-researchers are able to voice what they care about, what they want to learn, and how they would like to make change. This activity was facilitated at the beginning of the "Define the Problem" stage. Responses to the prompts helped RAs determine what participant-researchers might be interested in working on for the next PAR cycle.

Figure 4.6 – I am a Researcher

I AM A RESEARCHER

I am a researcher who knows a lot about…

I am a researcher who cares about…

I am a researcher who wants to learn about…

I am a researcher who would like to help make a change by…

In addition to translation activities like "The Adventures of Lupe and Ariel" and "I am a Researcher", Lesson Plans include hyperlinks to powerpoint presentations. The content of presentations helps to concretize abstract concepts and help participant-researchers apply the concepts. In Lesson Plan 4/20/17, a "Pictures and Symbols Presentation" is included in the "Practice Reading Symbols" activity. Figure 4.7 shows one slide from the slideshow.

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Figure 4.7 – Pictures and Symbols Presentation Slide 3

The slide provides concrete examples of symbols with a question – "What does this picture tell us?"- asking for participant-researchers to make interpretations. The "Ethics and Safety in Picture-Taking" slide show which is hyperlinked in Lesson Plan 5/11/17 is used in a similar fashion. An example slide is shown in Figure 4.8.

Figure 4.8 – Ethics and Safety in Picture-Taking Slide

Again, with the Photo and question, RAs position participant-researchers as meaning makers. Thus, in addition to content in lesson plans that explicitly organize social relations in activities, texts used to mediate interaction also imply social relations. As these examples show, texts used

do not position participant-researchers as passive consumers of information, but explicitly call on them to make and negotiate meaning.

Generating and Making Sense of Data. In "Doing Research", action with texts primarily consists of data collected and methods used to interpret that data. Again, participant-researchers generate these texts. In Figure 4.4, texts involved in the activity description are photos taken by participant-researchers. Scripted questions written into the activity guide the interpretation of these texts. In the activity in Figure 4.4, photos serve as individual texts, but in later activities, photos are used to create new texts that organize information. In Lesson Plan 7/6/17, "Start Sorting Photos into Themes" is an activity in which participant-researchers organize photos into thematic categories:

- Organize messages into categories
- Write the themes on paper and place in different parts of the large table
  - Decide what themes the pictures fit with (or what to do if multiple themes in one picture)
    (Lesson Plan 7/6/17)

RAs make sense of the photo data by creating a text with different themes and pictures under those themes on the space of the "large table". Like the "Composing and Disseminating Information", participant-researchers use other texts – in this case photos- to create a new text. And similar to the lesson plan, participant-researchers use a text as a medium to negotiate meaning.

For activities designed with the purpose of "Composing and Disseminating Information", "Teaching and Learning Research," and "Doing Research," texts play a central role in facilitating the activity. By composing texts, participant-researchers become knowledge producers. In "Teaching and Learning" and "Doing Research", texts are crucial in initiating and sustaining dialogue. In some cases, a text is part of a combination of elements that comprise an utterance. In other examples, a text is the utterance. For example, in "I am a Researcher," the activity consists of individual prompts that participant-researchers are to provide responses to. Finally, R4C lesson plans can be understood as an "intertextual" document (Bakhtin, 1986). Each lesson plan is not created anew for each program session. R4C lesson plans draw on the lesson plan genre, but they are unique in particular ways. Furthermore, elements in the lesson plan draw on texts from different times and places. RAs appropriate ice-breaker activities for the program. For research activities, they adapt and ideas from academic literature on PAR. RAs may also recycle activity descriptions from previous years, modifying content as necessary for present use.

Conclusion

In R4C, undergraduate and graduate RAs have adapted the lesson plan genre to the context of a yPAR afterschool program. The lesson plan serves as a genre in which principles of

knowledge construction and democratic practice in PAR can be imagined in writing. Because of the program's PAR orientation, the primary purposes of research activities include the teaching and learning, the doing, and composing and disseminating of information of research. ART RAs achieve these purposes by sequencing actions in the lesson plan that include organizing of social relations, scripting of lines, and coordinating of actions with texts. Although I have identified each of these actions separately in my analysis, I consider these three types of interactions as positioned in relation to one another and coordinated in an effort to meet PAR objectives of social transformation.

The goal of this project is to understand the role of literacy practices in PAR. In the case of lesson plans, objectives of PAR begin with an act of writing by program facilitators. Writing serves as the means for first imagining PAR practice. The document that results serves as the text that guides that practice. Through writing, RAs appropriate the concepts and principles of PAR and adapt them to R4C context. Lesson planning serves as one practice in which RAs develop critical consciousness as PAR facilitators.

As evident in the "Picture Discussion in Pairs" Activity described in this section, RAs need to revise activities drafted in the lesson plan based on experiences attempting to facilitate them with participant-researchers. Although lesson plans establish detailed steps for each activity, RAs often modify activities when implemented in program. Activities rarely follow the lesson plan script verbatim. In the next three chapters, I will analyze these activities as conducted during program sessions, focusing on literacy events where a text is involved in the interaction (Heath, 1983).

CHAPTER 5- COLLABORATIVE WRITING TO FLIP THE SCRIPT

> *[PI and Research Assistant] Gale asks the (participant-)researchers what we did the past couple of weeks. Jose raises his hand and talks about how "We put sticky notes on the pictures that we took." Carol follows Jose and says that after putting sticky notes on the pictures, "We put photos in groups that were similar." [Carol is describing the photovoice sorting activity that we did towards the end of the first week of the summer camp.] Carol also says, "We talked political." As the researchers provide contributions, Gale types on the laptop into an empty word document. The word document is projected on the overhead screen for the whole group to see. From these initial contributions, Gale is able to draft the first paragraph of the script.* (Field note 7/13/17)

"Scripts" are frequently written by participant-researchers collaboratively with research assistants (RAs) in the Research 4 Change (R4C) yPAR afterschool program. These are different from the "scripted lines" included by RAs in lesson plans that were described in Chapter 4. With guidance from RAs, R4C participant-researchers prepare scripts for presentations to report research findings to school and community members outside of the program. Additionally, RAs guide participant-researchers in writing scripts that help to maintain continuity during the transitions between participant-research cohorts and extended breaks in the program. In the field note excerpt above, the participant-researchers work together to compose a script that summarizes work completed during the annual two-week R4C summer camp. Because all participant-researchers who attend R4C during the regular school year are not present at summer camp, participant-researchers compose a script that will be presented to other participant-researchers when the afterschool program starts again in the Fall.

The interaction above is similar to other acts of collaborative writing in the program. An RA- in this case Gale who is also the professor from Mountain University (MU) who leads the program- prompts the participant-researchers for ideas. Participant-researchers provide responses and the RA types on a laptop into a text document that is projected onto a large whitescreen in the front of the room for all present to review and suggest edits. As a result, collaborative writing is one literacy practice in which the social and cultural principles of Participatory Action Research (PAR) are realized. The RAs frame language to elicit contributions that position participant-researchers as experts who have control over knowledge that is produced and disseminated. At the same time, the challenges of practicing PAR emerge in these interactions. As she types their contributions into the draft document, Gale and the other RAs work to maintain the authentic voices of participant-researchers in written form, while also preparing the script appropriately for the intended audience. Committed to a democratic practice, Gale and the RAs also must attempt to ensure that the final script is representative of the group as a whole, not only those willing to provide verbal contributions in this whole group discussion.

In the following three chapters, I closely examine "literacy events" in the R4C afterschool program. Heath (1983) describes "literacy events" as social activity structured around ways of using (and talking about) text. As noted in chapter 4, program lesson plans often involve "Coordinating Actions with Text," demonstrating the key role that texts play in facilitating PAR processes of pedagogy and research. I use "literacy events" as a framework to analyze these activities from data collected during program sessions. In this chapter, I focus on the acts and products of collaborative writing similar to the interaction above. Thus, the texts being "used

(and talked about)" are scripts written and presented by participant-researchers themselves. As noted in the previous chapters, academic literature on PAR describes texts that emerge from research – products that report findings. However, few examine the processes and products of other literacy practices that participant-researchers engage in. By examining the collaborative writing of scripts, I illustrate one way in which participant-researchers are given access to the collective production of knowledge as outlined in the PAR literature (Gaventa and Cornwall, 2006). In writing and presenting scripts, participant-researchers are afforded opportunities to negotiate meaning, make important decisions, and imagine an audience – all characteristics of the knowledge production process. Participant-researchers engaged in processes of collaboratively writing a variety of scripts for numerous reasons. By participating in this process, participant-researchers are the "codifiers" (Freire, 1970). Building on my analysis of program lesson plans in Chapter 4, collaborative writing of scripts falls under the activity purpose of "Composing and Disseminating Information." In Chapters 6 and 7, I will focus on literacy events that fall under the other two activity purposes identified in Chapter 4: "Teaching and Learning Research" and "Doing Research."

While drawing on academic literature on PAR, program lesson plans are also reflective of the less experienced RAs' growing understanding and appropriation of PAR principles through plans of organizing social relations, carefully framing language using scripted lines, and coordinating interactions with texts. In literacy events, RAs continue to learn and confront challenges in conducting PAR methodology as they interact with the young participant-researchers during program sessions. With all good intentions RAs have in preparing lesson plans, RAs are unable to prepare for every scenario and contribution given by participant-researchers, however. "Literacy events" illustrate what happens when these plans are put into practice, when participant-researchers respond to RAs' initial prompts for dialogue and action, and RAs work with those responses. I also examine what happens when the product of collaborative writing is disseminated for consumption by members in the community other than participant-researchers.

In this chapter, I describe and analyze the process of writing of three scripts during data collection. In the first section, I explain my rationale for focusing on the collaborative writing of scripts, emphasizing that this practice positions youth as expert knowledge producers and decision-makers (Gaventa and Cornwall, 2006; Minkler, 2004; Rappaport, 1990). I also note that collaborative writing helps to maintain continuity in the program. I then provide summaries of the three scripts that will be the focus of this chapter: 1) Recruiting New 4th grade participant-researchers 2) Introducing New 4th grade participant-researchers to the program and 3) The Summer Camp 2017 Review script. In discussing each script, I explain how the writing and presenting of each help to maintain program continuity. In the second section, I illustrate and analyze interactions in producing and presenting the scripts- specifically the dialogue that emerges and the resulting texts that are generated and disseminated. In my analysis, I describe the challenges RAs face in dialogue to frame language that is in accordance with their growing understanding of the social and cultural conditions of PAR epistemology. In order to position participant-researchers as expert knowledge producers, RAs occupy different roles during the process. Similar to Gale in the above excerpt, RAs must negotiate the sometimes conflicting desires to empower participant-researchers to make their voices heard yet also provide structure and their own expertise in order to develop a knowledge product for dissemination. When discussing participant-researchers presenting and disseminating this information, I focus exclusively on the Summer Camp 2017 Review Script to demonstrate what happens when

knowledge produced by participant-researchers during the PAR process is not perceived as acceptable by other members of the community. I highlight the ways that the information in these utterances is subject to different interpretations by audiences. When resistance occurs, PAR practitioners assume roles as advocates for participant-researchers.

Scripts to Transfer Knowledge and Maintain Program Continuity

Collaborative writing in R4C results in many different products. For example, at the start of the program in the Fall and Summer, RAs always lead participant-researchers in the drafting of community agreements. Additionally, during data collection for this project, I observed the drafting of an email to community members that summarized recent research findings. Participant-researchers also worked on choosing content for the program's Instagram page. All these activities are practical applications of the collective construction of knowledge of PAR discussed in Chapter 2. I focus on scripts in this chapter because practice with this genre is representative of PAR principles from writing to dissemination. Participant-researchers are not only tasked with writing scripts together but also share the responsibility of presenting them. Thus, participant-researchers possess a relatively high amount of ownership over the knowledge contained in these scripts. R4C RAs could write and present the information in the scripts themselves. In fact, scripts could be written and presented faster. However, as a way of equalizing power relations and "flipping the script" between MU and participant-researchers at Maplewood Elementary, the script is a genre that provides opportunities for participant-researchers to assume roles of leadership and expertise in the program as knowledge producers (Gaventa and Cornwall, 2006). In other words, in the context of R4C, scripts encode and help to reinforce relations between participant-researchers and RAs (Machin and van Leeuwen, 2014). Three scripts are introduced in the following subsections. I also explain how each script helps maintain continuity in the program. As will be illustrated below, these examples offer a lens into a "textualized" process of inducting participants into the PAR paradigm, a process that both provides scaffolding and allows agency (eg Langhout, 2014; Lykes, 2006) One challenge of PAR has long been how to both allow participants to lead and simultaneously to show them how. One answer to this problem in R4C came through the writing of scripts.

Script 1: Recruiting New 4th Grade Participant-Researchers

Participant-researcher cohorts are comprised of 4th and 5th grade students from Maplewood Elementary. When the program starts in the Fall of each new school year, many of the 5th graders are already signed up. Most, if not all, of them joined the program as 4th graders during the Winter of the previous school year. When entering the program in the Fall as 5th graders, participant-researchers have participated in R4C for 3-4 months during the school year and possibly the annual summer camp. They have been introduced to and become familiar with the structure and purpose of the program, participating in several R4C afterschool sessions. Before joining the program as 4th graders, they were invited to join R4C during a presentation conducted by 5th graders who were already in the program. During each winter of the school year, 5th grade participant-researchers are responsible for creating and conducting a presentation to recruit new 4th graders to join the program. The final script for recruiting the new 4th graders to the program during the data collection phase is presented in Figure 5.1. The script provides a

very brief description of the program. At the end, applications for R4C are handed out to 4th graders to take home.

Although RAs or Maplewood school officials could go into 4th grade classrooms for recruiting, ART incorporates the recruiting presentation as a practice that illustrates the intended social relations of the program in which 5th graders share responsibility with RAs in making important decisions and helping to facilitate the program (Maguire, 1984; Minkler, 2004). These objectives are accomplished through the composing and presenting of this text. For one, 5th grade participant-researchers collectively decide what they want to say to new attendees. When writing the script, RAs use the previous year's recruitment script as a model, and the group modifies that script as appropriate. To further help the participant-researchers, RAs emphasize to the 5th graders the importance of incorporating their own experiences in the program into the script in order to attract new 4th graders to the program. Secondly, participant-researchers share the responsibility of presenting the information. After the script is collaboratively written and finalized, each participant-researcher who wants to present is designated a few lines. As shown in Figure 5.1, lines of the script are assigned to individuals by placing their name in brackets to the left of their lines.

Recruiting new 4th grade participant-researchers is essential to maintaining continuity of work accomplished in the program. As noted in previous chapters, R4C does not begin each school year at the problem definition stage of PAR cycle with a brand new cohort of participant-researchers. Instead, RAs plan a program that is committed to maintaining the PAR cycle through transitions in participant-researcher cohorts and breaks during the academic year. The writing and presenting of this script prevents the R4C program from leaving follow up tasks incomplete when an academic recess occurs. Ozer et. al. (2012) notes that completing all stages of the PAR cycle in school settings is difficult due to changing participant-researcher cohorts and schedule constraints. The Recruiting Script is one text that helps to remedy this problem. When current 5th graders graduate at the end of the school year, 4th graders will continue the project at the beginning of the following year when they are 5th graders. Thus, drawing on Bakhtin (1986) the Recruiting Script functions as a key utterance in maintaining program continuity in R4C. The script invites new participant-researchers into the R4C program to continue processes of initiating change through research.

Figure 5.1-Winter 2017 Recruitment Script

[All]: Hello!

[Alejandro]: Our names are [Each student says their name]. We want to tell you about the MU after-school program called "Research 4 Change."

[Alana]: The after-school program gives snacks to students and we also do fun ice-breakers. Icebreakers are games that we play to bring the group closer together. We don't play the same ice breaker every time.

[Eduardo]: We also talk about ideas to help the community and make the world a better place by making murals that show that students at Maplewood Elementary can make a difference.

[Maria]: We are not going to do a mural this year because we are in a different stage in the program. Instead we will be figuring out problems in the community to research. You will learn a lot about research with your RAs (who are your research assistants).

[Edith]: We learn how to communicate better with people.
Sometimes, we make announcements and presentations to the school.
We meet every Thursday from 2:30pm to 3:45pm in Room 6.

[Melissa]: If you want to be a part of "Research 4 Change" please fill out an application and return it to Mrs. Kindler in Room 19 by ________. We have 11 spots open. If you want an application, please raise your hand. [*HAND OUT FORMS*]

[Oscar]: Does anyone have any questions? You will get a call if you got into the program. We hope to see you there!

Script 2: Introducing New 4th Grade Participant-Researchers to the Program

After 4th graders have been recruited and signed up for the program, a program session is designed to introduce the new participant-researchers to the program. With the guidance of RAs, 5th grade participant-researchers collaboratively design and practice this session. This script is an extended version of the Recruitment script, borrowing and modifying ideas as necessary. Hence, the Introduction script is not totally an original utterance. Data collected during this process occurred over four program sessions – one session to discuss the importance of using clear language, two sessions for writing and practicing the introductory presentation, and the session when 4th graders attended the program for the first time. The process of designing and scripting this presentation differed slightly from the other two scripts in this chapter. Although the overall agenda was collectively written in a large group discussion, participant-researchers chose items on the agenda to present and individually drafted scripts for their respective agenda item. The session agenda is presented in Figure 5.2. The name of each presenter was written below each agenda item. (Names have been blacked out in the figure.) A combination of RAs and participant-researchers help to facilitate the presentation. In the script, Dan, Sara, and Juan are RAs; all others are participant-researchers. After drafting their script and practicing, participant-researchers received feedback from the group and revised their parts appropriately. Some participant-researchers again revised their scripts when presenting to the new 4th graders, making subtle adjustments in response to their audience.

Similar to the recruitment script, 5th grade participant-researchers share responsibility with RAs in presenting the script to demonstrate to new 4th graders the intended social relations that characterize the program. Although individuals were assigned to lead specific items on the agenda, notes on the agenda were included to inform that others may help the designated leader of that part of the discussion. The RAs wanted new 4th grade participant-researchers to know from the outset the types of responsibilities that they will take on as attendees in the program. The structure of the introductory presentation in which 5th graders lead the presentation helped to reinforce this understanding.

Figure 5.2- Introducing New 4th Grade Participant-Researchers to the Program Script (From Lesson Plan 2/23/17)

- **[RAs] Sara and Juan** will assist the researchers with their discussions
  - Have the students who are going to present go to the front of the classroom and get in order of who is going to present first. The person who is going to present can stand in the middle while the rest of the students stand towards the side. After they are done with their part they can move to stand to the side or go sit down if they are not going to be presenting another part.
  - **Eduardo** will lead the name tags discussion. He will discuss what the purpose of the name tags are.
  - **Emilia** will lead the discussion on icebreakers and door question. She will inform the fourth graders about when and where icebreakers are played. She will also explain what is the door question and who gets to ask it.
  - **Alejandro** will lead the discussion on snacks. He will inform them that they get snacks after they come in from the icebreaker and have washed their hands (**Dan** - Explain snack policy [one snack/drinks, only during snack time])
  - **Maria** will lead the discussion on the agreements [t*he poster with the agreements will be up on the whiteboard*]. She will read them agreements off the poster to the group.
  - **Alejandro** will lead the discussion on the leadership roles and focus challenge. He will explain what the leadership roles are and point to where they can look to see what their leadership role is for that week.
  - **Maria** will lead a discussion on the Chill Out Zone. She will inform them about the purpose of the COZ and how long they can stay back there.
  - **[Graduate Student RA] Sara** will lead the discussion on the roles as researchers (after asking if any 5th graders would like to try to explain)
    - Explain that they are researchers
    - The research process
    - What we have done this year and what we will do
  - **Emilia** will lead the discussion to inform the fourth graders that they are part of the program for two years.
  - **Juan** will answer questions from the new researchers
    - Before starting the party, ask new 4th graders to sign the agreements to officially join the program.

Script 3: The Summer Camp 2017 Review

When the PI and lead graduate student RAs drafted the schedule and goals for the 2017 Summer Camp, a review script was not initially included. The primary objective for the two-week camp was for participant-researchers to determine a project problem definition by the end of camp. To determine a problem definition, lessons were designed to analyze and organize photo data from the photovoice project conducted at the end of the previous school year. Taking less time to complete than initially anticipated, the program attendees completed this process with two sessions remaining in the camp. As all participant-researchers who attend program could not attend summer camp, the RAs decided to use the remaining sessions to collaboratively

draft a script to present to the rest of the participant researchers when the program restarted in the fall. Like the other two scripts, this script helped to maintain continuity in the program between the end of the summer and beginning of the new school year. In addition to updating those not present, the writing of the script also served as a helpful review for those who did attend the summer camp. Also, RAs reasoned that presenting the script would help transition the project into the next stage: Come up with the research question.

The final draft of this script is presented in Figure 5.3. The script provides a detailed narrative of activities that occurred over the course of the two-week summer camp. I will describe and analyze some of the literacy events described in the script in detail in Chapter 7. In this chapter I focus on interactions drafting, presenting, and disseminating the Summer Camp 2017 Review script. In this analysis, I discuss some of the practical challenges of PAR that manifest as a result of disseminating this script. Specifically, I describe the different responses that the Summer 2017 script elicited from community members outside of the R4C program. While literature on PAR often describes the products generated from the research process, a small amount of literature (eg Lykes, 2010; Clover, 2011) describes the ways in which individuals other than participant-researchers respond to those products. In this case, I focus on a text – a script – that is intended to help facilitate the ongoing process of establishing a problem definition. Additionally, in discussion that follows, I highlight the process of negotiating meaning of the text between R4C participants and Maplewood Elementary staff, a process rarely focused on in the existing literature. As a participant-researcher, Carol states in the field note excerpt that opened the chapter, "We talked political." Indeed, the problem definition that participant-researchers decided to work on is written in the script in a paragraph as follows:

> La Migra and the police are not held responsible for their actions. They don't want to get in trouble, but they should say the truth. If they don't want to get in trouble, then they should not do the wrong things or the bad things that they do. Then they would not have to lie. (Summer Camp 2017 Script – 7/14/17)

Members of the Maplewood community refer to U.S. Immigration Customs and Enforcement (ICE) as "La Migra." Later in the chapter, I will describe the context in which this problem definition was determined. I will also discuss what happened when this script was shared with school administrators. Upon reading the script content, school administrators who sponsor and support R4C voiced concern over the "political" tone and message of the script and asked that the script be revised slightly to present a more balanced and "positive" message (Comments on Lesson Plans 10/12/17 and 11/16/17). Focusing on these interactions with school administrators that was rooted in the script, I illustrate some of the challenges that emerge when PAR methodology is used to initiate structural change.

Figure 5.3 - Summer Camp 2017 Review Script

This summer, we sorted the pictures that we all took [for the photovoioce project; the prompt was 'what are the strengths of your community and what gets in the way from bringing those strengths? and talked about them. We took the pictures and we made sticky notes with a few words to describe what was happening in the picture. We then put the pictures in groups when they represented the same thing or almost the same thing. For example, if two pictures were about friendship, they would go together. Our themes were: (1) Help nature, help us; (2)

friendship; (3) change unfair treatment: Trump is misusing his power over the US, our home; (4) help people with their problems, and (5) working hard together at school builds knowledge. We made these into posters, where we wrote sentences to describe all the pictures, and then we showed them to each other, talking about the pictures.

We decided to focus on the friendship poster next. We then did something called "the 5 whys." We started with the question, "what makes it hard to have or be friends?" We had to think of 5 things that happened to us or someone we know to answer the question. We then picked one of those reasons and turned it into a question. The new question was, "Why don't you know who your family is?" We picked this question because [student] told a story. He didn't know he had family because his brothers were here but he was in El Salvador and he didn't know them. He only knew his mom and dad until he and his dad flew to the United States and he didn't know if they were his brothers or cousins or family members. He asked his dad and mom if he was related to them and his mom told him that they were his brothers and he ran and hugged them and said that, "you guys are my brothers and I didn't know I had big brothers. Now we are friends."

The next answer we turned into a question was, "Why does La Migra put people in detention?" We don't mean school detention. Detention is like jail but for people who are from another country who might get deported. We picked this because someone told a story about having a sister who lived in El Salvador. We then talked about how sometimes, family members get deported.

The next answer we turned into a question was, "Why does racial profiling happen?" This means that people like the police judge others based on their skin color. For example, when police think people who are brown do not belong in the U.S. We picked this question because someone told us a story where the police asked in a harsh way if his driver's license was real or fake. The police officer was disrespectful because he was yelling at the driver, who was Salvadorian. As another example, a police officer was dehumanizing to someone's dad, or treating him like he was less than human, or like an animal. They were doing this by putting him in a cage, as if he were a wild animal.

Even though the police and La Migra are mean, yell at people, and break windows, they are not held responsible. Even when they break windows, they do not have to fix them. Instead, the person who lives in the house has to pay to have it fixed. They also lie. For example, we heard a story [from another student who witnessed this] that La Migra threw a man [her uncle] down on the ground. The man's head got cut and he had to get stitches, but La Migra said that he fell down by himself.

La Migra and the police are not held responsible for their actions. They don't want to get in trouble, but they should say the truth. If they don't want to get in trouble, then they should not do the wrong things or the bad things that they do. Then they would not have to lie.

We think La Migra and the police should be held responsible for their actions, so that's why we picked this topic. We want them to be respectful.

Constructing Scripts in Dialogue

In the previous section, I introduced and presented the final versions of three scripts composed collaboratively by R4C RAs and youth participant-researchers. In this section, I will describe and analyze moments of dialogue that occurred during the process of each script's writing. In these moments, dialogue among participants is shaped by the objective to collaboratively produce a written artifact. With a few exceptions (eg. Fine and Torre, 2007; Lykes, 2006) examined in academic literature on PAR, literacy events are rarely the phenomenon of focus. By focusing on these literacy events, I demonstrate one way in which Freire's (1970) practice of dialogical pedagogy can be realized. Along with articulating and understanding topics in their "thematic" universe, participant-researchers also learn to construct and present information through a process of dialogue. These moments also exemplify the type of positioning required by RAs in attempting to facilitate PAR practice. Working to facilitate pedagogy rooted in dialogue, RAs must fluidly position themselves in relation to participant-researchers. RAs fluidly positioned themselves in the collective writing of scripts. They also engaged in such work in other attempts to participate in dialogue with youth. Reflecting on her experience as an undergraduate RA in R4C, Adriana discusses ways that would have helped RAs better prepare for this:

> I feel like a lot of the classroom management would have helped. Like if things come up that you weren't expecting…knowing how to deal with that. And then also…Sentence frames...I know that sounds bad because you don't want to be looking at the sentence frames while you're up there teaching but just having that before hand would have been a little nicer [laugh]. I feel like that it would have gone smoother…We had to like prompt the kids to, I don't know like 'if you want to do a power point' maybe you should say it like 'oh hey we have this idea but we were just running it through with you guys. you don't have to agree. you don't have to disagree.' (Adriana, 10/10/17 Interview)

Adriana explains that adding more content to deal with unexpected situations during the program would have helped. She specifically alludes to what she calls "sentence frames", and provides a concrete example. Adriana acknowledges the awkwardness of such a practice "because you don't want to be looking at sentence frames while you're up their teaching." At the same time, Adriana recognizes the importance of carefully shaping language when responding to participant-researchers during program activity. As described in Chapter 4, scripted lines are a major part of the lesson plan. Adriana argues for even more content in the lesson plans that help RAs frame language in response to participant-researchers in moments of dialogue. Other RAs interviewed for this project discussed the importance of language use when in conversation with participant-researchers:

> It just takes a lot of thinking, I guess, because you have to make sure that, I don't know, we're just presenting the information right and that the kids have control of what we get to do too. So it's the balance of us telling them what to do, or not telling them but kind of giving them advice and then them deciding too. (Jeanette, 10/3/17 Interview)

Unlike Adriana, Jeanette does not suggest adding content to lesson plans, but she does recognize that responding to participant-researchers "takes a lot of thinking." Additionally, Jeanette elaborates on why shaping language this way is necessary: "that the kids have control of what we get to do, too." In other words, language use is critical in helping to equalize power relations between participant-researchers and RAs. Jeanette's comments reflect the ideological nature of language (Bakhtin, 1986; Luke, 1995). In other words, language does not simply describe reality, but construes it (Fairclough, 2003). In R4C, language played a critical role in shaping and establishing the social and cultural conditions of the program. Although both Adriana and Jeanette recognize the importance of shaping language in program, both express the challenges they faced as RAs practicing such language use. Adriana and Jeanette's responses are reflective of their own unfamiliarity with and lack of experience organizing and practicing the social relations advocated in PAR and ways that RAs were required to position themselves in relation to participant-researchers during the program. Although most literature on PAR emphasizes the importance of dialogue in PAR, few empirical studies closely focus on the fine details of dialogue that ensues among participants in different activities (Freire, 1970; Fals Borda, 1991). In this and other findings chapters, I use literacy events to closely examine such interactions, noting the difficulties that can arise when RAs attempt to engage in dialogue with participant-researchers. In taking on their roles as facilitators of the R4C program, RAs felt that they needed to do "a lot of thinking" to align their utterances with PAR principles, to position participant-researchers as equal partners in the knowledge making process.

In the following sections, I discuss the three positions that RAs often take up while working with participant-researchers to compose scripts: 1) Co-Scribes 2) Critical Audience and 3) Advocates. While empowering youth as equals in the knowledge producing process, RAs must simultaneously work as more knowledgeable other in relation to youth. RAs must also speak on behalf of youth when addressing authority figures. By identifying these three positions that RAs assume in this literacy practice, I highlight the numerous and conflicting roles that practitioners must take up when attempting to facilitate PAR processes, specifically literacy practices. While most literature on PAR rightfully focuses on the role of participant-researchers as knowledge producers, few detail the roles that practitioners are required to assume in the process. This section focuses on the positions practitioners take on in their efforts to assist participant-researchers as they become knowledge producers in literacy events in which they engage with a specific genre – a script. In focusing on these interactions, I highlight the important role that practitioners-in this case RAs- play in guiding participant-researchers in this process.

Research Assistants as Co-Scribes: From Oral to Written Discourse

Collaborative writing often occurred smoothly as planned. Per the agenda outlined on the lesson plan, RAs provide a prompt and participant-researchers respond accordingly with relatively expected responses. In the following exchange, RA Juan is helping facilitate the writing of the Recruitment of the 4th graders' script:

> "Let's think about why you joined MU Research4Change. What is main purpose of the program?" Maria, Oscar, and Edith say individually one right after the other, "To do research!" Oscar has now moved to the chill-out zone in the back corner of the room by the classroom door. "What else?" Julio responds. Oscar

> states that, "we are here to learn from each other and the RAs." After few other responses, Dan asks the group who we have worked and interacted with during the program. Different students shout out their answers [I can't remember exactly who], "Teachers!", "Students", "Workers". Dan responds, "Ok. So we worked with people in the community." (Field note 2/02/17)

To begin the discussion, Juan used a variation of the scripted line from the lesson plan that asks participant-researchers for what they understand to be main purpose of the program. After the participant-researchers provide a few responses, another RA, Dan, asked an off-script question regarding who participant-researchers interact and work with. Indeed, participant-researchers "do research" and "learn from each other and the RAs." These initial responses are acceptable and consistent with the program purpose. However, another "main purpose" of the program is to "work with" and take action in "the community". Dan posed this follow-up question as a way to help clarify to participant-researchers why they do research. As opposed to providing his own response, Dan worked to draw the information out of participant-researchers through careful questioning. He clarifies the response participant-researchers provide by equating "teachers", "students", and "workers" generally as "the community." Dan used the word "community" to paraphrase the students' contributions into a concise term that encompasses all stakeholders who potentially benefit from work accomplished in R4C. Additionally, the term "community" is more consistent with the purposes of the program as presented by the MU team. RAs frequently reminded participant-researchers that they are conducting research for the "community" during program sessions. Dan uses the writing of the script as an opportunity to clarify that objective.

While composing the Summer Camp 2017 review, Gale did something similar with responses from participant-researchers Carol and Jose:

> Gale continues to ask the group, "What did we do then?" Carol walks from her seat to a poster with theme "friendship" in the back of the room. Carol says, "We worked on this poster." Gale then says, "This is when we started the 'Five whys'". Gale points to the strip of computer printer paper taped on the dry erase board at the front of the room (which includes notes from the Five whys process). Jose then goes into the story about how he "didn't know that he had family here." Jose tries to explain the 5 whys process. As Jose's explanation is a little unclear [at least to me as I listen], Gale spends a little bit of time supplementing Jose's description of the 'Five whys' process, and also types in a summary of it into the draft script. (Field Note 7/13/17)

Similar to Dan, Gale paraphrased contributions made by participant-researchers Carol and Jose, eventually writing different words into the draft of the script. Although all agree that Jose and Carol's accounts were consistent with what happened, Gale rephrased their responses into a written form appropriate for the script. Hence, Carol's offering of "we worked on this poster" is translated into "the Five Whys" in the script. Also, Jose demonstrated that he appeared to have understood "the Five Whys". Like Dan, Gale acknowledged the responses provided by the participant-researchers, but rearticulated those responses in different terms. In order to make sense for a future audience, Gale modified Jose's response into written discourse. Gale drew on her understanding of audience to determine how to best formulate Carol and Jose's responses in writing.

As demonstrated in the first data excerpt above, RAs often need to pose follow-up unscripted questions. When participants-researchers provide responses, RAs may need to paraphrase or rearticulate responses because oral offerings provided by participant-researchers may not be appropriate in written form. RAs often need to pose unscripted follow-up questions for other reasons. As scripted prompts for dialogue are relatively open-ended, participant-researchers may not provide responses initially. This could be due to not understanding the question as phrased, being intimidated by the large group discussion structure to offer a response, or simply not knowing how to answer the question. As opposed to simply providing a response, RAs rephrase questions. While composing the Summer Camp 2017 Review script, participant-researchers sometimes forgot or had difficulty putting into words the work that transpired over the past two weeks. On one day during program, the group discussed the question, "Why does La Migra put people in detention?" As none of the participant-researchers offered to recount the contents of the discussion, RA Angelica posed a follow-up question to help participant-researchers:

> Angelica says, "Do you remember when we talked about 'Transmigration'?" Carol, who was not present yesterday, raises her hand, saying that she knows what it means. Carol talks about the way the "word 'trans' means to move. So it's about moving." Carol explains that she learned this in the 4th grade. Angelica follows up Carol's comment, explaining that "members of families move at different times so you will have some members here in the U.S. and other members back [in the families' country of origin.]" Angelica also explains that some family members can move back and forth between the U.S. and their country of origin, and those who cannot are at risk of being put in detention. Gale notes that "We picked this question because of a story that Edith told the group." (Field Notes 7/13/17)

To help the discussion move forward, Angelica directed the participant-researchers' attention to a particular moment in a previous lesson to help jog the participant-researchers' memories. Recognizing the complexity of question and the participant-researchers' struggle with it, Angelica posed another question. The question that Angelica posed is similar to the original question asked. Rather, Angelica posed a smaller question or subquestion. The answer to this smaller question helps to answer the larger question initially posed. By providing a definition to the term "transmigration," Carol was able to provide a partial response to Angelica's question. Angelica supplemented Carol's response to help articulate a more complete response to the initial inquiry.

In data excerpts analyzed above, participant-researchers eventually provided responses to RAs' prompts whether scripted or rephrased in the moment. However, moments also exist when participant-researchers do not respond no matter how many follow-up question RAs pose. At particular moments like these, RAs find it necessary to provide answers for the participant-researchers. In the following exchange, RAs Juan and Sara are helping participant-researchers compose the script to recruit the 4th graders:

> Juan then asks, "Ok. Why is it important that we do this work?" After some silence and some individual contributions and a few "I don't knows," Sara, "Well,

> why do we do all this?" Again after periods of silence and some side conversations, Sara notes, "We want to make your voices heard and show that your opinion counts. And we also do research to help make change in the community." (Field note 2/02/17)

Juan's initial question, "Why is it important that we do this work?" was a scripted line in the lesson plan. After no members of the group volunteer to respond to Juan's question, Sara decided to restate Juan's original question in different words as a follow-up question. After again receiving no response, Sara provides a concise statement describing one of the program's purposes. Although Juan and Sara could have continued to rephrase the question, they both recognized that this strategy has limitations. For one, the participant-researchers may not respond to any of the follow-up questions no matter how they are rephrased. Again, this could be due to several reasons. Secondly, 5th graders were scheduled to visit 4th grade classrooms during the following week. Sara possibly made the decision to provide the response for the participant-researchers to complete the script so that it would be ready for the presentation on time. This example illustrates that RAs must strategically make decisions to offer their expertise in particular situations. Should Sara rephrase the question? Should she provide them the with the answer? If she does provide a response, how shall she word the answer? Although participant-researchers should ideally be the experts and in "control of the program"- as Jeanette noted in her interview reflection, this is not always practical or in the best interest of meeting program objectives. In this literacy practice of collaborative writing and dialogue in general, RAs constantly weigh these options. As demonstrated in the data excerpts above, literacy events help to illuminate the some of the challenges of facilitating the dialogical process PAR. Although invited to dialogue and the knowledge making process, participant-researchers may not always voluntarily participate. Additionally, facilitators must carefully frame language that enables participant-researchers to engage. Facilitators must also make difficult decisions to move the dialogue along.

Because of the time constraints to prepare the recruitment script, Sara possibly decided to respond to Juan's initial question and her own follow-up question. As a graduate student in her second-year helping to facilitate the R4C program, Sara is well-versed in the academic literature on PAR, the terminology associated with the methodology, the social relations that are advocated. As illustrated in chapter 4, RAs carefully craft scripted lines into lesson plans to translate complex ideas. In moments of dialogue, RAs may also be working with the same principle in mind. Thus, rather than saying, "your life experience and knowledge repertoires should be valued", Sara said, "We want to make your voices heard and show that your opinion counts." Sara and the other RAs engaged in these acts of code-switching often. Whereas Dan and Gale code-switched from participant-researchers' oral discourse to written discourse, Sara code-switched from abstract academic language to language that she perceives the participant-researchers can understand. In the following excerpt, RA Chance is facilitating a portion of the discussion for the Recruiting of the 4th graders script. Sara- who is acting as the scribe in the activity- stepped in to help move the discussion forward:

> "So what are we going to do this year?" Chance points to a chart posted on a wall in the back of the classroom that represents the PAR cycle – Assess the problem, Collect Data, Implement Action, Reflection. Chance asks, "What stage are we at in the process?" After a moment of receiving no responses, Sara says that we are now at the assess the problem

> stage. "What does that mean to 'Assess a problem'?" Again, the students and RAs remain silent, but many display looks of engagement. I personally am trying to think of a way to rephrase the question or give an example [to] help the group out. I simply do not want to provide an answer. "I don't know. It doesn't make any sense," Maria responds. Stephanie replies, "Ok. Well, when we assess a problem, we are trying to figure out what the problems are, and which problems are most important for the community to address." Sara returns to the laptop and revises the paragraph 4 as follows:
>
> Revision of script for paragraph 4: We are not going to do a mural this year because we are in a different stage in the program. Instead we will be figuring out problems in the community to research. You will learn a lot about research with your RAs (who are your research assistants). (Field Note 2/02/17)

To help participant-researchers, Sara paraphrased "Assess the problem" to "trying to figure out the problem." Sara also used the same terminology- "trying to figure out"- in the draft script. As the script is meant for a fourth grade audience, Sara makes the decision to write out this stage in the process as she rephrased it to Maria rather than using terminology of the PAR cycle. Potential 4th grade attendees have likely never engaged in yPAR curriculum. Thus, Sara rephrased this stage of PAR research cycle.

As illustrated in the examples above, audience awareness is a crucial consideration in collaborative writing of scripts. Although participant-researchers develop and display an increasingly growing understanding of audience, many follow-up questions, clarifications, and translations that RAs posed were arguably motivated by a consideration of audience. Thus, scripts serve as a genre in which participant-researchers can imagine an audience. Fine and Torre (2007) note the importance of theorizing audience in processes of generating products that result from the PAR process, asking practitioners to consider the ways that they wish to provoke others. In writing and presenting scripts, participant-researchers are afforded the opportunity to imagine audiences, learning and experimenting with different ways to approach an audience. Often during these activities, audience awareness was openly discussed between participant-researchers and the RAs. For example, in the following excerpt, RA Sara discusses the problem of including a student's name in the Summer 2017 script:

> Sara has reentered the room with Eduardo, and is looking on as the discussion takes place. Sara raises her hand to ask a question about a paragraph. She asks if it might be better not to include the name, "Adrian", in the paragraph. She says that other [participant-]researchers might get focused on who "Adrian" is as opposed to the story. Mario is standing up, shuffling back and forth. [RA] Scott asks Mario if he is "Ok" with that. The story that was referred to in the paragraph is Mario. [While drafting the script yesterday, Mario requested to use his middle name so that nobody knew it was him.] After Scott asks Mario this, Mario suggests, "Maybe we can just say 'someone.'" (Field Note 7/14/17)

Sara argued that using a specific name – Adrian- could be distracting for the intended audience. Rather than focusing on the content of the story and its function in the script as whole, Sara was concerned that those reading the script will spend time wondering who "Adrian" is. She suggested that the name be deleted from the script. Mario agreed and suggested to replace the

name with "someone". When initially drafting the script, Mario wanted to protect his identity by using his middle name. He was aware that using his first name would draw attention to him. Mario offered his suggestion in response to both Sara's concern and his own desire to maintain his privacy.

In the previous example, Mario, with the suggestion of others, agreed to remove a name from the story based on an understanding of audience presented by Sara. As demonstrated by this and other examples presented in this section, all participant-researchers' contributions do not all make it into the final drafts of the script. Some contributions are modified by RAs and some are left out entirely. When participant-researchers first began offering ideas for the Summer Camp 2017 Review script, Carol responded with the sentence, "we talked political." Throughout the process of drafting and revising the script, this sentence sat at the bottom of the screen as the rest of the content was written into the narrative. After completing a draft of the narrative, Gale and the RAs asked Carol if she could figure out where to put the sentence. The RAs also asked Carol if the sentence needed to be revised to fit with the other content in the script. Sitting next to Carol, I pointed out a couple places in the current script to add the sentence:

> Carol looks over the two sentences where we might add the sentence. She says to me, "I know what I mean, but it's really hard to put into words." Sensing that Carol is struggling to come up with the right words, I say, "I know…this is really hard..even we [the RAs] have a hard time trying to find the right words to explain something." Scott follows up my comment, saying "Yes. It's part of the writing process." Gale then returns to the two locations she suggested. Carol eventually says, "We can just leave it out." Gale responds, "Ok. Are you sure about that?" Carol responds, "Yes." (Field Note 7/14/17)

After completing the first draft of the script, "we talked political" could not simply fit into the current draft of the script. In fact, "we talked political" arguably summarized the script and didn't need to be included. However, "we talked political" was a major element of Carol's experience but was left out. In this interaction, Carol tries her best to rearticulate the statement, "but it's really hard to put into words." Although she eventually agreed to leave the statement out, the collaborative writing process has afforded Carol the opportunity think of how to practice articulating and expressing her experience in words. Additionally, this moment and other examples presented in this section illustrate the ever-changing positions that RAs or those facilitating PAR processes must take in relation to participant-researchers and the decisions that RAs must make in the knowledge construction process. All participant-researchers' responses cannot realistically make it into the final script. RAs have a responsibility to shape the final text based on their knowledge of the genre and the audience to be engaged.

Research Assistants as Critical Audience: Preparing for Tough Questions

For the 4th Grade Recruitment and 4th Grade Welcome scripts, RAs built in time for participant-researchers to practice delivering their presentations. To help prepare participant-researchers, RAs act as a critical audience, providing feedback and asking clarifying questions. In acting as co-scribes, RAs ask unscripted questions in dialogue in consideration of audience. During presentation practice, RAs are the audience. As Machin and van Leeuwen (2014), genres encode relations among writers and readers of texts. In this case, scripts position RAs in relation

to participant-researchers in different ways, all with the objective to help participant-researchers become knowledge producers. The following interaction occurred after the participant-researchers first practiced presenting the recruitment script. Participant-researchers lined up side-by-side facing the classroom's whitescreen which had the script projected on it. RAs took a seat on the floor between participant-researchers and the screen:

> Dan states, "Wait. I have a question." Oscar calls on Dan to ask his question. Dan asks, "So why did you join the program?" Oscar responds "Because we get to learn from each other and be together." I (Rex) raise my hand. "Who are the RAs?" Edith responds, "they are you." After a moment, Edith changes her response. "They are the research assistants I mean." Maria follows by calling the names of all of the research assistants. Oscar says, "No. Let's just say that they are students from MU that help us." (Field Note 2/02/17)

Dan and I strategically asked the participant-researchers clarification questions about the presentation content. Dan asks Oscar why he personally joined the program. As noted in the previous section, the RAs emphasized the importance of incorporating the participant-researchers' personal experiences in the program in the content of the presentation. The RAs believed that including these experiences could help make the program attractive in the recruiting effort. I followed Dan's question with a similar concern for the intended audience. In the draft of the script, research assistants from MU are referred to as "RAs". For the 5th grade participant-researchers who have attended the program for a year, students from MU are collectively known as "RAs". In Edith's initial response, she momentarily forgot that the RAs were acting as an audience in the exercise and says to me, "they are you." Remembering that RAs were playing the role of 4th graders, she quickly changes her response to "the research assistants" and begins to name each of them. Understanding that 4th graders may not understand the term "research assistants," Oscar suggests that they refer to RAs as "students from MU that help us."

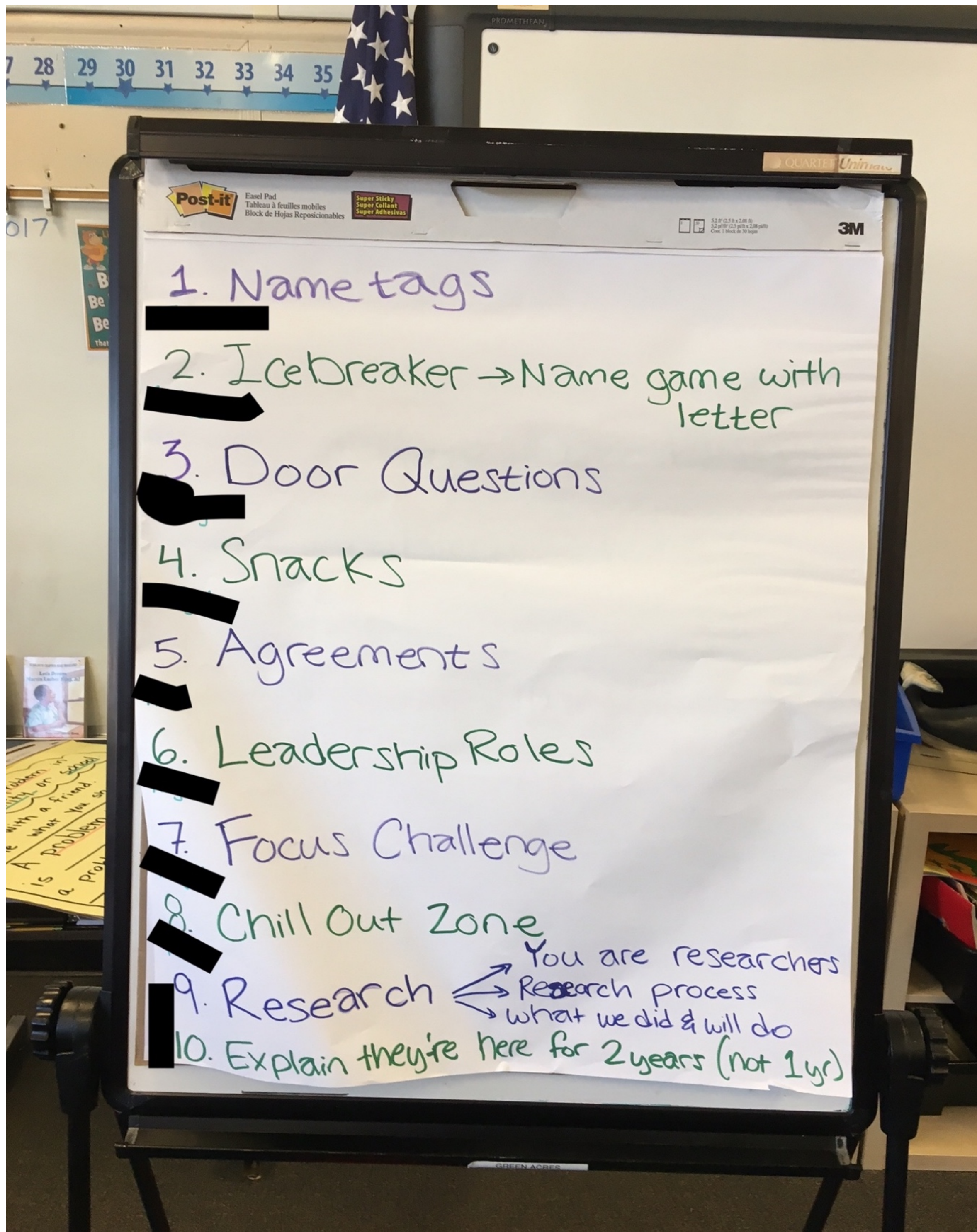
For 5th grade participant-researchers, the program structure has become second-nature after attending sessions over the past year. Terms like "RA" to refer to MU students were understood and didn't need to be explained. 5th graders had become relatively accustomed to the discourse of the R4C community. They also knew the general schedule of daily activities in R4C. Thus, in practicing their presentations for 4th graders, they left some details out. Acting as an audience, the RAs pose critical questions to help to fill in important details. Additionally, by practicing the presentation of their script, participant-researchers prepared for audiences unfamiliar with the program. This genre has afforded youth the opportunity to develop this capacity. Participant-researchers' understanding of the general program schedule was evident while they practiced the introductory presentation for the new 4th grade participant-researchers. To practice, each participant-researcher individually walked to the front of the classroom to present their part. When at the front presenting, the participant-researcher stood next to a large piece of butcher paper on an easel with the presentation agenda posted to it (See Figure 5.4). Eduardo began practicing the presentation with the first agenda item, name tags:

> Eduardo began his part of the nametags. He mentioned how nametags were important because RAs forget names. Once Eduardo was done, Dan asked the group if there were any suggestions. Emilia suggested that it should be said that it

> is important at the beginning of the program so that they can remember each other's names. Emilia then went up to the front to talk about the Icebreaker part. She mentioned the Name game with the letter game. She explained that a person comes up with a word that goes with the first letter of their name. She then continued on to explain the door question part. She explained how a researcher makes up a question and asks the rest of the researchers that question before coming in from the icebreaker. Once Emilia was done, Dan asked why we play icebreakers. Emilia answered, to warm up. Then Dan said that it's also to get to know each other. (Field Note 2/16/17)

Before providing his own feedback, Graduate Student RA Dan invited the group to offer feedback to Eduardo on his presentation. As in other discussions, RAs give the opportunity to participant-researchers to respond to follow-up questions. In this case, participant-researcher Emilia provided Eduardo with a suggestion, also acting in the role of a critical audience member who provides assistance to her fellow participant-researcher. The activity and the genre utilized have afforded participant-researchers to play many roles – critical audience member, collaborator, and presenter. Emilia, coincidentally, chose to present the second part of the presentation, the ice-breaker, and can draw on her own understanding of audience to present her part. After Emilia finished practicing her part of the presentation, Dan asks Emilia to explain "why we play icebreakers." Again, Dan posed this question as a consideration of audience. Some 4th graders may question why they engage in certain activities. Some 4th graders may not be concerned. However, Dan posed the question to help participant-researchers understand the importance of explaining the purpose of specific activities in the program. For all program activities, RAs make a point to convey the purpose of activities to participant-researchers. As an objective of PAR is to develop the critical consciousness of participant-researchers, RAs want participant-researchers to be aware of why they are engaging in specific activities. If participant-researchers aren't aware of the purpose, RAs want to help participant-researchers develop the capacity to find out or question the purpose. Dan's follow-up questions served many objectives. First, he modeled the type of critical questioning that he hopes participant-researchers can cultivate. Second, Dan wanted Emilia to be able to explain the purpose for engaging in certain activities. Again, this literacy event and the associated text are central in helping participant-researchers become knowledge producers.

Figure 5.4 4th Grade Welcome Session Presentation Agenda



Similar to composing scripts, both field note excerpts in this section exemplify the collective construction of knowledge as defined by the literature on PAR that occurs when practicing scripts. Although participant-researchers have prepared and present their assigned parts

individually, the practice session allowed for the group to provide feedback for each individual to refine their parts. Presenting to a new group was intimidating for some researchers. Emilia, who was initially assigned two parts of the presentation, expressed her concern:

> [Emilia] responds by asking if she could explain one and a half of the topics since she might have trouble explaining the one she wants to explain. Dan suggests that if she has trouble explaining one of the topics that one of the RAs can help her. She still seems hesitant since she says "What if I say something wrong?" to which Dan responds that one of the RAs can step in and help her explain or support her if she doesn't know what to say for something. (Field Note 2/16/17)

Although RAs want participant-researchers to take ownership of the presentation, they also understand how some participant-researchers may find public speaking difficult. Hence, throughout the lesson plan and activity, RAs remind participant-researchers that they and their peers will be available to assist with presenting topics as necessary. For the 4th grader introduction presentation, participant-researchers voluntarily chose which parts they wanted to present. Emilia, one of the more vocal participant-researchers of this cohort, asked if she could cut back her assignment to "one and a half of the topics" because she was uncertain that she would be able explain the topic correctly. Emilia was imagining her audience's needs and was afraid that she would not be able to meet them. Although RAs have served as a critical audience in this activity, the RAs have reassured participant-researchers that members of the group will be available to support and help them with their presentations as needed. RAs let participant-researchers know that they were not alone in this or any other effort to disseminate information that was generated from the program. In this activity, RAs played the role of a critical audience, but are also prepared to draw on the resources of the collective group to address the concerns of a real critical audience that participant-researchers may encounter.

While Emilia expressed her concern of being unable to meet her audience's needs, Alejandro clearly demonstrated his confidence in presenting his part:

> Alejandro then went up next to explain the Snacks. Alejandro read from his paper notes that he worked on when we were in small groups. He explained how they get a snack every Thursday after they wash their hands. Sara asked him who passes out the snacks. Alejandro answered that the RAs do. Emilia commented that the RAs don't pass out the snacks but the researchers do. Sara then asked Alejandro how they know which researcher passes them out. Alejandro answered by saying that he would talk about that in the leadership roles. Everyone (mainly the RAs) laughed at his comment. (Field Note 2/16/17)

With "paper notes" in hand, Alejandro was well-prepared for his part of the presentation. Although Alejandro answered Sara's initial question incorrectly, Emilia was able to provide him with assistance, helping her fellow participant-researcher in the presentation. When Sara asked Alejandro "how they know which researcher passes [the snacks] out," Alejandro tells Sara that he would address that question in another part of the presentation that he is responsible for. Rather than provide a direct response to Sara's question, Alejandro decided that he would address that inquiry later in script that he has prepared. After the completion of the program session during the RA debrief, the RAs discussed Alejandro's poise and confidence while

practicing his parts of the presentation. By telling Sara that he will "talk about that" later, Alejandro demonstrated a capacity to field unexpected questions as a presenter. I laughed along with other RAs in the moment because I found Alejandro's savvy and confidence humorous and surprising. Humor aside, Alejandro took on a role as expert, knowledge producer, and leader while practicing his presentation. Again, as a genre, the script has enabled Alejandro to take on this role. He will further develop the ability to play these roles when 4th graders join the program for the first time. Although the knowledge being disseminated in this case has not been generated from research, Alejandro is developing proficiency in the types of practices that participant-researchers engage in PAR. A literacy practice-the writing and presenting of a script- has helped him in developing this proficiency.

Research Assistants as Advocates: Negotiating the "Controversial" Problem Definition

In this section, I focus on the dissemination of the Summer Camp 2017 Review Script, when the R4C afterschool program restarted in Fall of the new school year. I have chosen to focus on this script primarily due to the critical response it generated from school administrators who sponsor and support the program. Specifically, school staff were concerned with the wording of the problem definition as written in the script – "La Migra (Immigration Customs and Enforcement) and the police should be held responsible for their actions." So far in this chapter, I've described the fluid positioning that RAs take in relation to participant-researchers. By focusing on the dissemination of the Summer Camp 2017 Review, I discuss the ways that RAs also work to position themselves in relation to other stakeholders in the community – in this case school staff and administration – while also maintaining positions as advocates of the participant-researchers. Although academic literature on PAR understandably focuses on participant-researchers' development of critical consciousness, PAR practitioners also must navigate the existing social hierarchy in order to accomplish their objectives for social change (Dworski-Riggs and Langhout, 2010). As Gaventa and Cornwall (2006) state, PAR practitioners must work both horizontally (with participant-researchers) and vertically (with existing authority figures in the social hierarchy) to initiate larger structural transformation. In other words, relationships need to be developed and maintained with participant-researchers, other community members, *and* figures of authority. In the case of the Summer Camp 2017 review script, a text was at the center of these interactions, again illuminating the important and active roles that texts can play in PAR processes. By articulating a problem definition, the Summer Camp 2017 review script was key in initiating the next step in the PAR cycle. However, as Maplewood Elementary school staff had concerns with the problem definition as written, the project was temporarily delayed as the problem definition wording was being negotiated.

Throughout the 10-year period that R4C has been at Maplewood Elementary, Gale, MU's principal investigator, has maintained a strong relationship with school staff and administration, understanding that their support is critical to accomplishing work in the program. The MU team makes extra effort to be as open and candid as possible with school staff and administration regarding program curriculum. School staff and administration have reciprocally responded to MU's presence at the school. In the three previous PAR cycles of R4C, participant-researcher cohorts chose to paint murals as the chosen form of action. In order to go forth with these actions, Gale worked with school officials who helped to procure space at Maplewood Elementary to paint the murals. Additionally, Gale shared sketches of the murals with the school

administration, going through agreed upon revisions before beginning painting on designated walls.

With the intent to maintain transparency and garnering support from school officials, Gale initiated a similar discussion with school officials regarding the problem definition. In the process, the Summer Camp 2017 Review script eventually created tension between the MU team and Maplewood Elementary administration. Upon disseminating the Summer Camp 2017 Review, the MU team was confronted by the some of the challenges of conducting PAR in a school setting. This included how to respond to comments made by the Maplewood Elementary's liason to R4C, Mrs. Kindler, on the script during a program session. Mrs. Kindler helps MU to recruit new participants to R4C, makes sure students signed up for R4C attend program, and communicates with the MU team regularly to coordinate with the school as necessary. Mrs. Kindler is welcome to join R4C afterschool sessions whenever she would like to.

For the third program session of the new school year, the RAs decided to recap work that took place over the summer with the participant-researchers to transition into the next phase of the project. The Summer Camp 2017 Review Script was the central text in the lesson and focus of dialogue among participants. Mrs. Kindler was in attendance. A participant-researcher, Jose, sat in the front of the classroom and read the script out loud to the rest of the group. As Jose was present during the summer, he was asked to read the script. Other participant-researchers who attended summer camp were not present. To help participant-researchers who did not attend summer camp understand the script, the RAs decided to create a powerpoint slideshow that includes photos from the summer, using yet another text to help facilitate the session. The RAs also included images in the slideshow found in google images that supplement the text of the script. As Jose read, an RA proceeded through each slide, which is projected on the large whitescreen in the front of the room. The rest of the RAs and participant-researchers sat at desks which were configured in a horseshoe in the classroom. Each participant-researcher had a paper copy of the script, reading along silently.

> After Jose finishes reading the [Summer Camp 2017 Review script] out loud, [RA] Scott (who is leading the activity) asks the group if anybody "connected to any of these stories."… Sitting at a desk in the back of the room, Mrs. Kindler raises her hand. Scott calls on her, and Mrs. Kindler says, "I can relate to the story about the broken windows." Mrs. Kindler continues, "When we had a big wildfire a few years ago, some firemen came into my house and damaged some of my things. Luckily, my home insurance was able to cover it, and the firemen were able to do their job so it was Ok. Sometimes that's just way things go." (Field Note 10/19/17)

RAs regularly meet to reflect and debrief on the day's lesson when program ends. After this session, the RA's, including myself, expressed our anger and disappointment in Mrs. Kindler's response to Scott's discussion prompt. Although they said that they understood Mrs. Kindler's good intentions, RAs felt that her comments invalidated some of the stories and sentiments included in the script. Scott, the graduate student RA facilitating the Summer Camp 2017 Review discussion, stated that he was "finding this really difficult. I don't know how to leave my political views out of this." (Field Note 10/19/17). This was not the first time Scott had been criticized by Mrs. Kindler. When working as an undergraduate RA two years prior, Scott

led a discussion on youth activism during the program, and Mrs. Kindler mentioned to the graduate student RAs at the time that Scott was encouraging participant-researchers to "rebel or protest or just walk out." (Interview 10/11/17) Anita, an undergraduate RA, also voiced her disappointment: "I was doing my best not to look back there…[Mrs. Kindler] talked about her home insurance taking care of the damage. That's nice, but some of these kids don't even know what home insurance is." (Field Note 10/19/17) Derek, another graduate student RA, stated, "She compared firefighters going into her house during a fire to an ICE raid." (Field Note 10/19/17)

The agreed upon problem definition – to hold "La Migra and the Police…responsible for their actions"- was a sensitive topic for all community stakeholders in Maplewood. Earlier in the year, ICE (referred to participant-researchers as "La Migra") conducted a raid in Maplewood, holding several community members in detention. With the community members feeling anxious and vulnerable, the school district worked to provide support, hosting several townhall meetings and workshops that were lead by different community organizations from Maplewood. Shortly after the raid, the Maplewood District school superintendent sent the following note to all district staff:

> Safety is not political. It's educational. And since students cannot learn if they don't feel safe at school, we need to commit to working together to ensure students feel safe and supported. To this end, our district aims to provide resources to students and families who may be anxious, or have questions about a changing landscape of Immigration policies and practices in our country.
>
> In response to [the other day's] events, the [Maplewood] School Board unanimously passed a resolution in support of immigrant students & families. (Email 2/15/17)

In line with the superintendent's message, the MU team developed lessons and created a space in the R4C afterschool sessions that would allow participant-researchers to voice their fears and anxiety that developed as a result of the raid if they chose. In the process of developing the problem definition during the summer, Edith, a 5th grade participant-researcher, shared what happened to her uncle during the raid. Her story was written in the script as follows:

> Even though the police and La Migra are mean, yell at people, and break windows, they are not held responsible. Even when they break windows, they do not have to fix them. Instead, the person who lives in the house has to pay to have it fixed. They also lie. For example, we heard a story [from another student who witnessed this] that La Migra threw a man [her uncle] down on the ground. The man's head got cut and he had to get stitches, but La Migra said that he fell down by himself. (Summer Camp 2017 Review Script)

It was this portion of the script that Mrs. Kindler stated she specifically connected to and consequently responded to. Despite the support voiced by the superintendent in the email shortly after the raid, the MU team faced resistance from school administration regarding the agreed upon problem definition as written in the script.

Mrs. Kindler and the Maplewood principal reviewed the script prior to this program session. The MU team includes Mrs. Kindler on the list of collaborators on the lesson plan google doc. After reviewing the lesson plan for the session, Mrs. Kindler sent the following note to the MU RAs a day before the scheduled lesson:

> [Principal] George is going to write you about his ideas/concerns, but the main thing he wants to stress is that the school wants to work with the Police/Sheriff Department and we want students to respect them. We also want our families to stay together; so a focus on families might be a good place to center discussion after sharing what happened in the summer. (Email 10/18/17)

Upon further discussion with the program's principal investigator, Gale and graduate student RAs, Sara and Scott, the undergraduate RAs learned that the principal and Mrs. Kindler also expressed concerns regarding the developmental appropriateness and the unbalanced political tone of the script. Whereas the MU team presented the document as the problem definition of the participant-researchers "in their own words" (Email 11/22/17), the principal and Mrs. Kindler felt that the document told a one-sided story, and offered the suggestions in the email noted above to account for that perceived problem. The MU team acknowledged that maintaining a good relationship with Police/Sheriff was important. However, in program planning sessions, the MU team discussed their concern that the suggestion "to focus on families" drastically shifted the problem definition's focus – La Migra and Police accountability, potentially compromising the participant-researchers' collective voice in the process. Additionally, the suggested modification was arguably not less "political" than the original. Given the note of concern Mrs. Kindler sent to them the day before the session, RAs were not surprised that Mrs. Kindler joined the group for the Summer Camp 2017 Review activity. At the same time, RAs were not sure how to immediately address her comments during the discussion. During the program session, RAs remained silent following Mrs. Kindler's comments. As facilitators of PAR methodology, the RAs take on responsibility to act in collaboration and/or on behalf of the participant-researchers. Simultaneously, the RAs must negotiate and collaborate with school officials who are also part of the community that they aim to empower.

The Summer Camp 2017 Review script would continue to be a text that caused disagreement between the MU team and Maplewood Elementary administration for the remainder of the Fall 2017 term. When the problem definition appeared again in the lesson plan, Mrs. Kindler again raised her concerns with the MU team, asking that RAs emphasize a "positive focus" on the issue (see Figure 5.5).

Figure 5.5 – Lesson Plan 11/16/17 Comment from Mrs. Kindler

ii. "Can anybody connect to these stories?"

b. Reiterate pd: "So the student researchers in the summer program identified that La Migra and the police have not been held responsible for their actions at times. They thought that this issue was important enough to be the main focus of our research work this school year (and more years)."

i. "Do you think that we should focus on this issue for our research work?"

ii. "Does anyone have any questions about this issue? Or did anyone not understand our problem definition?"

iii. "Does anyone have any concerns?"

Ask them to write down on an index card how much they like they problem definition. 5 means they really like it, 1 means they don't like it at all.

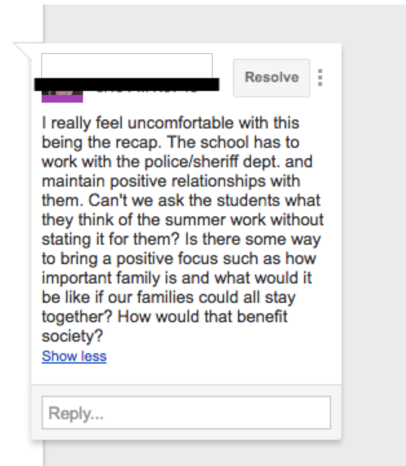
a. Make sure to discuss afterward.

Thank them for sharing their thoughts/ideas and then close.

3:45 Journals

Supplies needed: Journals, markers

[redacted] ill pass out journals (w/ researcher co-leads)



Graduate Student RA, Sara, responded to Mrs. Kindler's comment in an email. Part of Sara's response is provided below:

> In an effort to help our students develop better relationships with the police, we will probably need to address their real concerns. I can completely understand how this feels controversial, *and* I personally see it as a positive; there is such an opportunity here to begin a dialogue about how our students are experiencing the police in their community. Better relationships have to be authentic and I've heard our students wanting to be good critical friends to the police and express their concerns in an effort to develop these relationships. I have made a few alterations to how we introduce this topic in hopes to make this more clear to the students too. What are your thoughts on this? (Email from Sara to Mrs. Kindler 11/14/17)

In her third year helping to coordinate R4C, Sara is one of the more experienced of the current team of RAs. She has also worked in Maplewood during this time, considering herself as a member of the community. While other RAs expressed their frustration during debriefing after the program session, Sara remained silent, listening to the others and withholding her opinions. Perhaps, this is because she understands that such comments are part of the challenge of conducting PAR. Sara may have also used the debriefing to allow other RAs the space to express themselves. In her email response, Sara demonstrated the delicate and difficult role she plays as a PAR practitioner. While acknowledging Mrs. Kindler's concerns by making a "few alterations", Sara speaks as an advocate on behalf of the participant-researchers "who want to be critical friends to the police and express their concerns." As opposed to disrespect, Sara posed that participant-researchers being "critical-friends" will foster a stronger relationship with the police. Sara also communicated to Mrs. Kindler the type of relationship that she wishes to maintain with the participant-researchers, wanting "to begin a dialogue with the students" in which they will be able to express their concerns. Further, Sara problematized Mrs. Kindler's use of the word "positive," explaining that the topic as written provides an "opportunity" for further contemplation and deeper understanding. In previous sections, I've illustrated the importance of RA's use of language when responding to the participant-researchers. In her

exchange with Mrs. Kindler, Sara demonstrated that similar principles apply when interacting with other members in the community. Through sharing the Summer Camp 2017 Review Script with school administrators and dealing with the disagreement that transpired as a result, the MU team of RAs confronted one of the major challenges in conducting PAR practice. Although PAR practitioners aim to engender values of democracy and egalitarianism, these values may not necessarily exist in the contexts where PAR projects take place (Dworksi-Riggs and Langhout, 2010), or community members may have different understandings of how such values are enacted. As opposed to focusing on the script as the authentic concerns of their own students, in their correspondence with the MU team, Mrs. Kindler and Maplewood's principal appeared to be more concerned the content of document was potentially disrespectful to the Police and Sheriff's department. Sara's response to Mrs. Kindler functions as one utterance in an ongoing dialogue to help the school administrators better understand and buy in to the social and cultural relations of knowledge construction in PAR.

When I completed data collection for this project, Gale and the rest of the MU team continued to negotiate with school administration with regard to moving forward with the problem definition. At the end of the Fall term, a few lessons had to be modified at the last minute because of concerns from Mrs. Kindler, the school principal, or the District Superintendent. Rather than proceeding with work around the problem definition, alternate activities were facilitated. Although the MU team found the situation frustrating, RAs also expressed in planning meetings and informal conversation during program that they understood that the disagreement with school administration was part of the challenging work of practicing PAR. The tension that emerged as a result of sharing the Summer Camp 2017 Review Script afforded the MU team the opportunity to reflect on their own individual values and the values of the program. School administration may have not agreed with the problem definition as written, but, in program planning sessions, the MU team expressed that they knew this did not mean that they were not concerned with the participant-researchers' well-being. Although RAs initially reacted to school administration's resistance with anger, they remembered that they did this work for and with the participant-researchers to help foster their critical consciousness and agency, and devoted their energy to the well-being of program participants instead of their frustration. During program planning sessions, the RA team made a collective commitment to not make the program about the RAs or the school administration. Contrary to Mrs. Kindler's comment that "Sometimes that's just the way things go," RAs wanted participant-researchers to learn to question and interrogate why things happen and why they are the way they are. However, in order to change any of those conditions, RAs knew that they would need the support of school administration.

Concluding Reflections – Understanding Democracy as an Agentive Process

Throughout this chapter, I've discussed the ways in which collective construction of knowledge in PAR is realized through practices such as collaborative acts of writing and disseminating of "scripts" in the R4C yPAR afterschool program. Most literature on PAR projects describe the final products developed by participants as a result of research. In the context of R4C, "scripts" are unique "didactic materials" and "utterances" that perform important ideological work in the program (Freire, 1970; Bakhtin, 1986). "Scripts" encode and help reinforce relations in the program (Machin and van Leeuwen, 2014) In writing and disseminating "scripts", participant-researchers are empowered as knowledge producers

(Gaventa and Cornwall, 2006). As facilitators of the process, RAs play an important role in the process. Helping participant-researchers become expert knowledge producers, RAs who facilitate the program must actively position and reposition themselves in relation to participant-researchers in order to develop their critical-consciousness. For RAs, carefully constructing language in dialogue is crucial in these acts of positioning. Similarly, by engaging in the writing and presenting of scripts, participant-researchers take on roles as leaders, collaborators, and youth activists who engage critical audiences.

In addition to these affordances, the production and the dissemination of scripts discussed in this chapter highlight the challenges of practicing PAR. In this chapter, I highlight "scripts" as a literacy practice in which the epistemology of PAR is embodied. In the previous section that focuses on RAs acting as advocates for participant-researchers, I specifically emphasize the importance of PAR practitioners developing and maintaining relationships with community members other than participant-researchers in the program. At Maplewood, RAs must continuously communicate and negotiate with school staff and administration and other community members if research conducted by youth in R4C will be used as the basis for action and structural change. Moments emerge when RAs need to act on behalf of the participant-researchers to address their concerns. As demonstrated in the case of the Summer Camp 2017 Review, the problem definition agreed upon in dialogue during camp was not acceptable to school officials. Although empowering and democratic, dialogue is also difficult. Action and change does not immediately occur after the democratic process of knowledge construction with participant-researchers. Rather, for real social change to be initiated, the knowledge produced must presented to other stakeholders- often those with more authority than participant-researchers- in a school context where democratic processes are likely not the norm, and more dialogue and negotiation must occur.

Although practices of collaborative writing and presenting as described in this chapter might be perceived "democratic," I acknowledge the problematic nature of this label. For one, in the drafting of scripts, participant-researchers are not always making decisions equally with RAs regarding script content. As demonstrated by Carol's contribution of "we talked political", not all contributions made by participant-researchers make it into the final draft of the knowledge product. Also, some contributions from participant-researchers need to be modified by RAs to be put into a written from. Understandably, as participant-researchers develop their capacities as knowledge producers, RAs must decide when to appropriately offer their expertise, make decisions, and exert authority. Additionally, the structure of activities described in this chapter does not always ensure that all voices are expressed and heard equally. In a large group discussion, all participant-researchers do not contribute equally. Some individuals may not be called on, while others may not have the courage to make a contribution. Practitioners of PAR methodology must continuously interrogate the structure of social relations in activities in knowledge construction practices, discerning ways that inequities of power may manifest. Although the complete elimination of power inequity is unrealistic, PAR practitioners can better evaluate the consequences for structuring social relations in particular ways. Further, an interrogation of practices may assist in the developing and practicing of different forms of engagement in dialogue and the construction of knowledge.

Finally, participant-researchers may not always agree with or like attempts to make practices democratic. At times, participant-researchers were not enthusiastic when invited to contribute to the knowledge production process. As another example, to choose lines for the 4th

Grade Recruitment Script, RAs decided to put numbers in a hat and had participant-researchers pick them:

> As she hears numbers, Serena types in the pseudonyms of each of the students into the document next to the text that they are assigned to read. Alejandro is assigned #1 [meaning the first block of text on doc.] As Serena writes [Alejandro's pseudonym] next to the portion of text, Alejandro says to me, "those aren't my initials." I tell Alejandro that it is okay and that the first block of text is his part. Alejandro looks at the text on the screen and says "That's the shortest part, I want a refund!" In response, I tell Alejandro that he has the first part of the presentation. "That's a very important part!", I say. "You will be the first student that the fourth graders hear from." Alejandro responds, "It's still short. Can I get a refund?" I continue to talk with Alejandro, letting him know that he picked one of the most important parts of the presentation. Oscar picks next. He picks number 7. "That's exactly the part I wanted!" (Field Note 2/02/17)

One participant-researcher – Oscar- has benefitted from this process, while the other-Alejandro-feels short changed and wants "a refund." As developing practitioners of PAR, RAs in R4C are continually challenged to find ways to equalize power relations both in relation to and between participant-researchers. In addition to interrogating the structure of activities and consequences for the social relations that manifest, RAs and practitioners of PAR must understand that implementing democratic practices such as the collaborative construction of knowledge is an ongoing fluid process that RAs can modify as participant-researchers develop their critical consciousness and their capacities as knowledge producers. Although academic literature on PAR posits participant-researchers as experts of their living conditions, being knowledge producers, specifically within the context of PAR project, is new and unfamiliar to participant-researchers. This proved especially true for youth participating the R4C afterschool program. Through practices such as the collaborative writing of scripts, PAR practitioners can help participant-researchers to develop identities as knowledge producers, working with them to gradually take on new responsibilities in the process. In other words, Carol's offering of "We talked political" may not be left out in a future script. Instead, through ongoing and intentional practice, Carol may find the right words to express her thoughts. Ideally, Carol will be the person writing those thoughts and presenting them to the school administration to negotiate. Thus, "flipping the script" does not happen instantaneously in an activity in PAR simply by structuring activity in a certain way. Instead, "flipping the script" is a larger gradual process that will develop cumulatively through micro-processes. The collaborative writing and presenting of a script is one such micro-process where modifying the social relations is realized.

CHAPTER 6 – TEACHING AND LEARNING SOCIAL SCIENCE RESEARCH WITH LITERARY AND ARTISTIC GENRES

> *Melissa is sitting next to me and she lifts my left sleeve to expose a tattoo on my arm. Melissa says, "This tattoo is a symbol." Embarrassed, I notice that the tattoo was partially showing; my short sleeve shirt exposed it. Melissa asks, "What is that supposed to mean?" I respond, "These are my initials." Melissa looks at the sign which includes the letters "E" "G" and "3" and says, "Rex"; she is confused how the letters are part of my name. Devin, sitting on my right side, lifts up my right sleeve and says, "There's another one here!" The researchers ask me what the tattoo means. I show them by lifting up my sleeve and tell them, "It's a roman numeral three because I am a third [referring to my name]." At the same time that I say this, [Graduate Student RA] Dan is walking around the room, checking on the groups.* (Field note 4/27/17)

During a lesson on symbolism, Jeannette -an undergraduate research assistant (RA)- and I lead a small group of participant-researchers in discussion. The lesson plan included relevant details for the activity: members of each small group, locations in the classroom where small groups sit, and scripted lines for the RAs to refer to (Lesson Plan 4/27/17). The scripted lines included a series of open-ended questions about symbols for participant-researchers to respond to. Jeanette and I referred to hard copies of our lesson plans accordingly. Unlike many activities in Research 4 Change (R4C), handouts, worksheets, or a powerpoint presentation were not included in this part of the activity. Instead, RAs engaged primarily in a dialogue with participant-researchers. Although the use of text was not originally planned to be part of the activity, texts – in this case tattoos on my arms- spontaneously became the focus of a discussion about symbols. After the group began discussing symbols in general, Melissa correctly pointed to my arm to provide an example of a symbol. Indeed, the tattoos on my arm are symbolic representations of my identity (Kirkland, 2009). I never imagined I would be explaining the significance of them to youth in an afterschool program, especially to meet the objective of a designed activity. However, given the content of the discussion, these texts on my arms were perfect for the situation. All participant-researchers knew me by my childhood nickname, "Rex". As they were unable to make clear sense of the markings on my arms, Melissa, Devin, and I were able to use them as examples of symbols. By explaining the ways that these symbols connected to my identity, I used these texts to help participant-researchers understand an abstract concept that they would eventually need to apply in their research project. Along with scripted lines and carefully framed language in dialogue, text played an important role in helping participant researchers understand a concept.

In this chapter, I describe and analyze activities with the primary purpose of teaching research practice to participant-researchers. Prior to collecting their own data, participant-researchers participated in several lessons in which they were introduced to and practiced research. As detailed in chapter 4, scripted lines in lesson plans help RAs to articulate complex ideas to youth in the program. RAs also create, modify, and incorporate different texts into activities to help mediate the teaching and learning of research. Again, texts play an active role in shaping interaction among participants in the program. With texts, participant-researchers get experience not only practicing the nuts and bolts of research methodology, but also developing familiarity with concepts such as symbolism and research ethics.

For activities aimed to teach and learn research, literary or artistic genres were often employed to scaffold the process. As illustrated in the data excerpt above, following steps outlined by Langhout (2014), RAs introduced symbolism- a tool commonly used for analyzing art or literature- as a framework to ground the collection and analysis of data. The choice to use symbolism made sense as participant-researchers would be using photovoice methodology during the current stage of the project – the problem definition. In photovoice, a combination of photography and written and spoken narrative is used as a form of data collection and analysis in which participants are given cameras to take photos in response to a prompt (Wang and Burris, 1997; Nowell et. al., 2006; Lykes, 2006; McIntyre, 2008). Data in photovoice primarily consists of photographic images. According to Wang and Burris (1997), the process allows individuals the opportunity to "identify, represent, and enhance their community…It uses the immediacy of the visual image to furnish evidence and to promote an effective, participatory means of sharing expertise and knowledge" (p. 369). By appropriating photography and focusing on images for research, academic literature on photovoice lauds the methodology's accessibility to participants who lack experience in conducting social science research (Wang, 1999; Wilson 2007). Photovoice incorporates a generally familiar practice- photography- that generates texts in a familiar genre- photographic images. Using photovoice in PAR practice makes even more sense in today's digitally saturated contexts, given the increasing ubiquity of smart phone technology that enhances photo taking and sharing capabilities.

In R4C, participant-researchers' accessibility and familiarity with literary and artistic genres understandably motivated the design of activities aimed to teach research practice. Academic research on literacy education often details the use of hip hop and popular culture to facilitate culturally relevant pedagogy in the language arts (Dyson, 1997; Mahiri, 2011; Morrell and Duncan-Andrade, 2006). Lessons in R4C often incorporated similar techniques to introduce practices of research. In the following sections, I focus on the use of texts, specifically the repurposing of literary and artistic genres and tools, to meet this objective. As noted in previous chapters, a majority of the academic literature on PAR that I reviewed for this project offer descriptions of the products of research generated by participants (Clover, 2011; Dominguez et. al., 2009; Fine & Torre, 2006; Langhout & Fernandez, 2014) In this chapter, I focus on didactic materials that are used to teach participant-researchers concepts and practice of research. These lessons included important activities that participant-researchers engaged in prior to collecting and analyzing their own data. While Freire (1970) illustrates examples of didactic materials to generate themes in participants' "thematic" universe, I focus on the didactic materials used to teach participant-researchers the practices and concepts of research. Literature reviewed for this project mention different materials used for the purpose of learning (i.e. Langhout, 2014; Kohfeldt & Langhout, 2012). However, processes of interaction with these texts are rarely described as the focus of analysis. Additionally, although literature describes how "didactic" materials are used, this study illustrates that practices with these texts are not straightforward processes. Participant-researchers interpret instructions differently, interact with texts in different ways, and often respond to them in unanticipated ways.

In the first section, I describe and analyze two activities used to discuss the relationship between research and making change with youth. Lessons employ two literary genres – a short fictional story and poetry- to focus the discussion. In the final section of the chapter, I focus on activities the RAs helped facilitate to prepare participant-researchers to begin collecting photo data for their photovoice project. As photographic images would be the primary source of data, the lessons appropriated artistic tools, using images from different places and times to introduce

concepts and practices. While helping to advance the learning of research practice and concepts, the use of artistic and literary genres and tools also present limitations and challenges. Artistic and literary texts do not always necessarily make the teaching and learning of research easier or more difficult, but influence dialogue nonetheless. Reading and discussing these texts, participant-researchers show RAs how they make sense of their world. Similar to collaborative writing practices discussed in Chapter 5, RAs must strategically position themselves during dialogue in relation to participant-researchers and content accordingly to not only meet activity objectives but also help develop their critical consciousness. By examining these lessons, I explore the affordances, limitations, and consequences of incorporating different kinds of texts to meet the purpose of teaching and learning research.

Learning Research to Make Change: A Tale of Two Literary Genres

After the arrival of new fourth grade attendees in the winter, RAs conduct several lessons to introduce program attendees to the type of research that is conducted in R4C. New program attendees have some familiarity and practice with research, whether from school or popular culture. However, research in R4C has a very specific meaning and purpose. Guided by the lesson plan, RAs emphasize that research in the program is done primarily for the purpose of creating change in the community. In an interactive slide presentation, RAs provide examples of youth activism, including the UK Youth Parliament and the LA Chicano School Blowouts (Lesson Plan 3/2/17). Although these examples do not use a PAR framework, they have been included to demonstrate that youth have worked together to collectively create change. A primary objective of this initial lesson is for participant-researchers to begin thinking about the relationship between research and activism.

Following this initial lesson, participant-researchers engage in small group activities that help them to further explore the relationship between research and social change. For both activities, RAs facilitate learning with a literary genre – a fictional short story and a poem- to ground the discussion. The fictional story, entitled “The Adventures of Lupe and Ariel”, helps to make the eight-step action research method more imaginable as the two main characters in the story conduct a PAR project in their community. Using poetry, “I am a Researcher” provides a series of open-ended prompts that participant-researchers will write responses to. The prompts ask participant-researchers to identify their own expertise, issues they care about, and things they want to change in the world. In both cases, literary genres have been repurposed with the objective for readers to begin becoming familiar with research for purpose of making change. Per Briggs and Bauman (1991), genres can be adapted to serve different purposes in different contexts. In these two cases, staff from MU has determined that genres are the appropriate “communicative channels” to convey these ideas (Freire, 1970). Both activities were conducted on the same day of program with approximately twenty minutes allotted for each. In the following subsections, I describe and analyze different components of the lesson designs including the texts used and details of the lesson plan. I also examine what occurred when the activity was facilitated with participant-researchers during program. On the day’s agenda, “I am a Researcher” was the first activity followed by “The Adventures of Lupe and Ariel.” I begin this section focusing on “The Adventures of Lupe and Ariel” as the ultimate goal of the day was for participant-researchers to become familiar with the eight-step action research method. In analyzing these two activities, I begin to explore the issue of explicit instruction of concepts in

PAR, considering when and how PAR facilitators contribute their knowledge expertise to dialogue.

The Short Story - Learning the Action Research Method with Lupe and Ariel

To begin the activity, RAs conducted a whole group discussion to introduce participant-researchers to the eight-step action research method that R4C follows. RAs facilitated a brief whole group discussion, displaying the following list on butcher paper:

- Define the problem
- Come up with a research question
- Pick a method that best fits the question
- Collect data
- Make meaning of your data
- Determine an action
- Make change (act)
- Reflect on the change

(From Lesson Plan 3/09/17)

As presented, the action research method lays out a step-by-step process by which research can lead to change. The eight-step action research method clearly articulates a relationship between research and change – knowledge produced in research is used as the basis to initiate change in the lives of research participants. RAs go through each step, asking more experienced 5th-grade participant-researchers to volunteer to help define each or provide brief definitions themselves.

Following this whole group discussion, RAs divided participant-researchers into small groups to read "The Adventures of Lupe and Ariel," a short fictional story written by ART specifically for the program (see Figure 6.1a). In summary, the story details how two characters- Lupe and Ariel- went about creating change in their community, following the steps of the action research method. As part of the activity, each participant-researcher is given two index cards, each including one step of the action research method written on it. After reading each paragraph of the story together, members of the small group work together to match steps on their index card to the appropriate excerpt of the story. Thus, the short story has a very specific function in the proposed interaction. As opposed to simply reading the short story aloud, consuming it, and discussing it together, participant-researchers were required to interact with story in a very specific way as designed in the lesson plan, matching concepts introduced in the previous discussion. Thus, the short story genre has been adapted in this context (Hanks, 2001; Briggs & Bauman, 1992). In addition to the story, RAs also had a "key" (Figure 6.1b) to the story that indicated which sentences match with each step. Thus, rather than relying only on scripted lines to describe and define the steps of the action research method, the RAs also used "Lupe and Ariel" to help participant-researchers learn and better understand the cycle. Lupe and Ariel define a specific problem, come up with a specific research question, pick specific methods, etc. Lupe and Ariel conduct their own PAR project in which a culturally relevant event, a "carne asada", fulfills step 7 – make change. Although a unique utterance, "Lupe and Ariel" is not completely original. Instead, the short story draws on utterances from other times and places – specifically the action research method – and repackages those utterances into

another genre (Bakhtin, 1986). Understandably, for purposes of introducing the entire method in this first short lesson, Lupe and Ariel successfully complete all stages of the PAR cycle in 5 brief paragraphs without much complication. Notably, the story does not include wording used to describe the 8-step action research method, asking participant-researchers to interpret the story. The difference in language between the story and the 8-step method requires participant-researchers to make a translation:

> [Graduate Student RA] Dan then read the second paragraph. While Dan was reading Jose was raising his hand and whispered, "It's collecting data". After Dan finished reading his paragraph Jose raised his hand again and said, "It's collecting data". [Undergraduate RA] Chance then explained that it wasn't data collecting but that she thought it might have been her card that read 'research question'. Dan agreed that it was 'research question' because they asked what do you think the community members would like to see to make the community a nicer place. (Field Note 3/09/17 Reese)

RAs Chance and Dan decided to provide the correct answer in response to Jose and the rest of the group in order to move on to the rest of the steps in the method. Dan followed the stating of the correct answer with his own explanation, equating "research question" with the two characters "asking." Even with the assistance of the text, Dan and other RAs still needed to carefully craft their responses in dialogue, translating ideas for the participant-researchers. For this paragraph, Jose did not have the opportunity to explain his reasoning for choosing "collecting data." Perhaps, Jose had a reasonable explanation for his interpretation. He also might be guessing given his options. After reading the third paragraph of the story, Jose again attempted to match "collecting data" with the passage:

> [Undergraduate RA] Chance then began to read the third paragraph then stopped after the first two sentences and asked everyone what research step that would be. Jose then explained that it would be collect data because they would go to every persons' house and ask them what they would like. Dan explained that it's not collect data but that it is picking a research method and then it would be collect data. (Field note 3/09/17 Reese)

Jose made a very reasonable argument for choosing "collecting data" in this case. In fact, he was correct. According to the key, the second sentence of the third paragraph does equate to "collecting data." Jose forgot to include "picking a research method" as a necessary step before collecting data. Even though "Lupe and Ariel" present the action research method in an arguably accessible genre, some challenges remain that need to be addressed through dialogue. In comparison to the opening discussion in which the action research method is introduced, "Lupe and Ariel" definitely changed the discussion of the action research method, but they alone don't necessarily make the method easier grasp. As Fairclough (2003) notes, texts actively construe context. In other words, the short story played an active role in shaping the discussion around the action research method and influences the way that participant-researchers learn to understand the concepts. Given the number of possible interpretations of "Lupe and Ariel", RAs again played an important role in negotiating meanings with participant-researchers, as they attempted to understand youth's responses.

The action research method presents other challenges for the RAs to consider. As discussed in chapter 2, PAR epistemology calls for the collective construction of knowledge between practitioners and participant-researchers. Although literature on the methodology prioritizes and values the expertise and knowledge repertoires of communities, the expertise of practitioner-researchers must also be incorporated appropriately (Fal Borda, 1991; Gaventa and Cornwall, 2006). In this case, the RAs introduced the established 8-step method for conducting research to initiate change. The way in which the group collectively implemented the method may be negotiated and adapted. However, the general approach outlined by action research method is not up for debate. Following the general trajectory of the program as outlined by the project PI and graduate student RAs, participant-researchers need to know these exact steps as part of participating in the program. In other words, when teaching concepts and practices of research, RAs may have to arguably engage in a what Freire (1970) refers to as a "banking" approach to pedagogy at times, depending on the concept or practice being taught.

I offer the analysis above not as critique to choices made by ART, but to illustrate the difficult choices RAs have to make when facilitating the program. As much as ART attempts to involve participant-researchers in decision-making processes in the program, ART must make numerous decisions without the input of participant-researchers. While this can be interpreted as a contradiction to the empowering rhetoric in PAR literature, this is a practical reality in facilitating PAR in context. Given their own expertise, ART has a responsibility to make knowledgeable contributions to the dialogical process. The difficulty lies in determining when to appropriately make the contribution and how to assess the short and long-term consequences of making that contribution. As for learning the 8-step method, it is not entirely clear whether Lupe and Ariel immediately helped Jose better understand the cycle. In fact, the task to match concepts with excerpts of the story could have made the action research method more confusing to Jose. Although Lupe and Ariel's actions in the genre of the short story were meant to make each step imaginable, the language used to describe their actions is subject to various interpretations as demonstrated by Jose. Again, a text – in this case a short story – plays a very influential role in facilitating the PAR process of pedagogy. As written, "Lupe and Ariel" actively shape the dialogue that ensues among participant-researchers and their ability to understand important concepts in the program.

Figure 6.1

(Figure 6.1a) The Adventures of Lupe and Ariel: Action Researchers

Lupe and Ariel hung out in their community every day after school, sometimes in the park, sometimes at the corner store, and sometimes they just walked around. One day, they decided that they wanted to do something really nice for their community but they couldn't figure out what their community members would like.

They asked each other: What do you think people in our community would like to see happen to make our community a nicer place? They were not sure how to go about finding out what their community would like. Lucky for them, Lupe's older cousin had a suggestion; maybe they could ask the community members what they would like to see happen to make the community a nicer place.

With the help of Lupe's cousin, Lupe and Ariel decided they would go to every person's house on their block and ask them what they would like. They spent the next week collecting people's answers. After they had all their neighbor's answers, they figured out which answer had the most votes. The most popular answer was that the community members wanted a community carne asada so that they could get to know each other better.

Lupe and Ariel then decided to help organize a carne asada for their community. They asked each community member to bring some food or drinks. Lupe and Ariel made decorations and picked out music. The carne asada happened with many community members attending.

Lupe and Ariel thought that everyone had a really good time, but they did not know for sure. Lupe and Ariel decided to ask their neighbors if they had a good time, if they met anyone new, if they got to know anyone better, if they wanted to have another carne asada, and what food they would like next time. Lupe and Ariel found out that most of the community members had a really good time, had made some new friends, and had great ideas for the next carne asada. Lupe and Ariel also decided that it felt rewarding to do something positive for their community.

(Figure 6.1b) Key-The Adventures of Lupe and Ariel: Action Researchers

Lupe and Ariel hung out in their community every day after school, sometimes in the park, sometimes at the corner store, and sometimes they just walked around. One day, they decided that they wanted to do something really nice for their community but they couldn't figure out what their community members would like [DEFINE THE PROBLEM].

They asked each other: What do you think people in our community would like to see happen to make our community a nicer place [RESEARCH QUESTION]? They were not sure how to go about finding out what their community would like. Lucky for them, Lupe's older cousin had a suggestion; maybe they could ask the community members what they would like to see happen to make the community a nicer place.

With the help of Lupe's cousin, Lupe and Ariel decided they would go to every person's house on their block and ask them what they would like [PICK A METHOD]. They spent the next week collecting people's answers [COLLECT DATA]. After they had all their neighbor's answers, they figured out which answer had the most votes. The most popular answer was that the community members wanted a community carne asada so that they could get to know each other better [MAKE MEANING].

Lupe and Ariel then decided to help organize a carne asada for their community [DETERMINE AN ACTION]. They asked each community member to bring some food or drinks. Lupe and Ariel made decorations and picked out music. The carne asada happened with many community members attending [MAKE A CHANGE].

Lupe and Ariel thought that everyone had a really good time, but they did not know for sure. Lupe and Ariel decided to ask their neighbors if they had a good time, if they met anyone new, if they got to know anyone better, if they wanted to have another carne asada, and what food they would like next time. Lupe and Ariel found out that most of the community members had a

really good time, had made some new friends, and had great ideas for the next carne asada [REFLECT ON THE CHANGE]. Lupe and Ariel also decided that it felt rewarding to do something positive for their community.

"I am a Researcher": Becoming a Researcher for Change with Poetry

> *For the final prompt, "I am a researcher who would like to make a change by...," Mario again does not write a response immediately. He again says he wants to make a change in the world, and writes "the world" in the space below the prompt.*
>
> *Me: Well, how might you make change in the world?*
>
> *Mario: By firing Donald Trump!*
>
> *Me: Ok. Write that down.*
>
> *In the space below the prompt, Mario writes, "Fire Donald Trump".*
>
> *Me: So why do you want to fire Donald Trump?*
>
> *Mario: Because he's trying to send people away.*
>
> *Me: Ok...Let's write that down too.*
>
> (Field note excerpt, 3/9/17)

Mario was a new 4th grade participant-researcher in R4C. In this activity, Mario and I worked through the "I am a Researcher" poem worksheet (see Figure 6.2). The worksheet includes four prompts that participant-researchers individually provide written responses to. Participant-researchers were divided into small groups to complete the task. Undergraduate RA Juan and I were the RAs working with this small group which consists of two fourth graders- Mario and Devin- and one fifth grader- Eduardo. After completing their responses, members of the group could read their completed poem out loud to share with the rest of the group if they wanted to.

Mario's completed worksheet is displayed in Figure 6.3. Along with words, Mario drew pictures in his responses. Mario's desire to "fire" the current U.S. president was not surprising. Almost all R4C program attendees identify as Latinx children in immigrant families, and have heard the arguably hateful rhetoric that Trump and his supporters have directed towards them since the beginning of the 2016 U.S. presidential campaign. About a month before I worked with Mario on the "I am a Researcher" poem, U.S Immigration and Customs Enforcement (ICE) conducted a raid in the town in which the Maplewood Elementary is located, invading homes and detaining several community members. Additionally, a few weeks prior to working on this activity, students at Maplewood Elementary participated in the "Day Without Immigrants" in protest to Trump's plans to build a border wall. With members of the community continuing to feel vulnerable, ART intentionally created a space in R4C for young community members to

develop a sense of voice and agency within a current political climate that aims to exclude, criminalize, and dehumanize them. RAs frequently invited participant-researchers to express their feelings as they related to the current political context, but were also conscious not to force discussion on them. With Mario's response to the final prompt, I attempted to use the "I am a Researcher" activity as an opening to begin helping Mario develop his capacities to more critically understand and gain control over the living conditions in his community. In other words, I attempted to use the genre of poetry to empower Mario to critically examine his life and community.

Mario completed responses to the prompts well before other members of the group did. With the extra time, I asked to Mario to elaborate on his responses after he told me that Trump was "sending people away":

> Me: Ok. That's one reason…If you want to try to fire Donald Trump, you need more than one reason because people will want more than one reason to fire him. How many reasons should we come up with?
>
> Mario: Three
>
> Mario writes a "1." to the left of "Sending people away." He then follows by filling in a "2." And "3."
>
> Me: What other reasons do you have?
>
> Mario: He's a racist
>
> Mario writes, "He is..", and stops.
>
> Mario: how do you spell racist?
>
> (Field note 3/09/17)

To continue working out his ideas, I asked Mario to turn to the backside of the worksheet. By prompting him for more reasons, I intended to help Mario develop his argumentation skills, asking him to provide evidence and explain his declaration. Mario seemed to demonstrate that he already had an understanding of argumentation. He immediately responded that we would need three reasons, and was ready to provide the other two. Mario's difficulty with spelling the word "racist" signals his growing understanding of the concept. In the few sessions that Mario had attended up to this point, he brought up the racism frequently- sometimes in joking manner. For the remainder of the year, Mario and I continued to have discussions about race both informally and during program activities. By asking me how to spell the word, I think that he had never seen the word in writing and/or never been afforded the opportunity to write about the topic. After the session, I wondered if he had been able to talk about racism seriously in depth at school or with adults.

Based on the dialogue to this point, I admit that I am only speculating. Even as I review data several months after the interaction, I can't draw any strong conclusions about Mario's understanding and experience discussing race prior to the activity. However, I will argue that an

opportunity to discuss racism in depth emerged from the “I am a Researcher” poem activity. Based on this interaction and others, “race” and “racism” were prominent ideas in Mario’s “thematic universe,” and poetry served as an appropriate “communicative channel” or genre to explore those themes (Freire, 1970). Racism may have come up at different times for Mario and me, but as a result of our writing the poem together, Mario and I could discuss race in relation to his other responses – deportation and politics-all topics directly affecting Mario’s life. Again, the poem served as genre in which we could work these ideas out and make connections between them. Furthermore, each, all, or a combination of these topics could be discussed as possibilities for the project problem definition. As indicated by the repetition of “I am a Researcher” for each prompt, an objective of the activity is to help youth identify as researchers. Researching academic writing for adult learners, Ivanic (1998) highlights the relationship between writing and identity construction. In this case, similar to Dyson (1993, 1997) writing also helps to shape the identity of elementary school youth. However, unlike other literature that illustrates the connection between writing and identity, the language in the prompts of “I am a Researcher” specifically asks participant-researchers to begin imagining themselves as researchers. The prompts also ask participant-researchers to imagine themselves as change makers.

I hoped to pivot the conversation back to research with the purpose of creating change, working with Mario to discuss ways that research could help address these issues. Unfortunately, I was unable to get to this point in the conversation. After Mario wrote down his final response, “he’s a liar”, Juan finished working with Devin and Eduardo on their responses and we readied the group to share their poems. Ideally, when sharing responses with other group members, Mario and I would be able to continue our private discussion with others in the group. In this activity, writing was an initial step to prepare the participant-researchers for dialogue. Unfortunately, because other members of the group took longer than expected to complete their individual worksheets, little time was left for discussion at the end of the activity. This and other activities with the teaching and learning of research could have benefitted with more time devoted to them. At the same time, I also recognize that these activities have their limitations in helping participant-researchers learn the practices and concepts of research practice. Extra time would not necessarily lead to greater understanding for participant-researchers immediately. “Lupe and Ariel” and “I am a Researcher” were just the beginning steps- or better yet utterances- in a longer process of learning and dialogue (Bakhtin, 1986). Participant-researchers would continue to learn research practice through the collection and analysis of their own data later in the term. Additionally, in this case, Mario seemed to reach a limit in terms of his participation in this conversation. After providing his final reason for firing Trump, Mario began to behave restlessly. Although I was frustrated at the time, I now realize that Mario was new to the program and he was engaging in conversations with MU students for the first time. Mario may also have been upset over the content that we were discussing. Although he was invited to participate in our dialogue, Mario was still in the process of familiarizing himself with this practice in this specific context. Responding to poem prompts was a good initial step in developing this practice. Again, a text played a key role in moving the process forward. Furthermore, the “I am Researcher” activity set a foundation for my relationship with Mario for the remainder of the year. Our one-on-one exchanges were occasionally contentious when Mario would resist participating or cooperating for activities. At the same time, Mario shared very thoughtful ideas privately with me and other RAs during large group discussions when not wanting to share with the entire group. Participating in “I am a Researcher” and other activities in his own way, Mario was becoming a researcher for change rightfully on his terms. As facilitators of the program, the

RAs and I had the responsibility to continuously evaluate and negotiate these terms with participant-researchers.

Reflecting on the Need for Explicit Instruction in PAR

As a final reflection on these activities, “I am Researcher” mirrors the eight-step action research method conceptually in a variety of ways. In other words, the eight-step action research method has been repackaged in a different genre and has positioned participant-researchers in a different way. As a whole, the poem provides a structure by which writers can share their knowledge repertoires, identify their concerns, and determine actions to address those concerns. In the first prompt, “I am a Researcher who knows a lot about,” the participant-researcher’s expertise is acknowledged and valued. In the second and third prompts, participants-researchers can voice issues that they “care about” and “want to learn about”. And, in the final prompt, participant-researchers determine actions “to help make change.” Like the eight-step action research method, “I am a Researcher” articulates the relationship between research and making change. In comparison to “Lupe and Ariel”, “I am a Researcher” does a few different things. By its structure of incomplete prompts, the poem initiates a dialogue with the writer that can be continued with others. More importantly, through repetitive “I” statements, the poem also articulates a relationship between the writer and the process of conducting research for change, allowing writers to actively begin situating themselves in the process. In other words, each text encodes relations among those who produce and consume the text (Machin and van Leeuwen, 2014). Each text plays an active role in shaping relations between RAs, participant-researchers, and content to be learned.

Based on this analysis, I question the value of explicitly teaching the eight-step action research method with an activity similar to “The Adventures of Lupe and Ariel.” Although intended to make the process more imaginable, the text is subject to multiple interpretations, yet designed with only right answers. Additionally, the R4C program gradually works through each step in the eight-step method. During data collection, the program spent 9 of 12 months in the problem definition stage. In a maximum of two years participating in the program, youth likely will only participate in 1-2 steps of the process. Thus, the necessity of teaching the method explicitly should be evaluated in this context with this population.

Figure 6.2 – I am a Researcher Poem Activity Worksheet

I AM A RESEARCHER

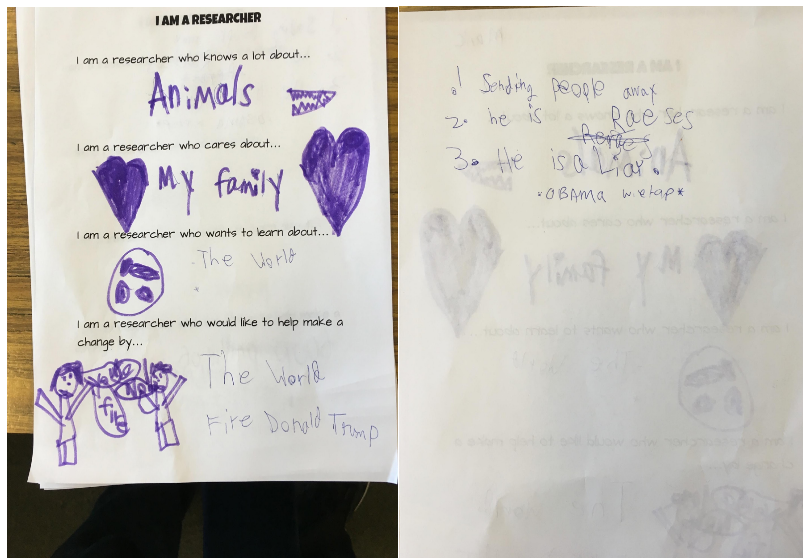
I am a researcher who knows a lot about…

I am a researcher who cares about…

I am a researcher who wants to learn about…

I am a researcher who would like to help make a change by…

Figure 6.3 – Mario’s Poem



Making Sense of Images to Make Images: Preparing for Photovoice

After conducting lessons that helped participant-researchers begin thinking about the relationship between research and change, ART immediately moved lessons into the problem definition stage in which participant-researchers would complete a photovoice project. Lessons were conducted in picture reading, symbolism, and the ethics and safety in research- all for the purpose of preparing participant-researchers to take photos (for an outline of photovoice steps with youth, see Langhout (2014)). For each lesson, guided by the lesson plan scripts and RAs, participant-researchers engaged in the analysis or making sense of images. Again, the texts chosen for the activities were central in facilitating and shaping dialogue and pedagogy. Examination of images opened up multiple opportunities for dialogue, leading to lively discussions on topics important to participant-researchers. However, because images were taken from different contexts and for different purposes, their instructiveness was limited when participant-researchers went on to collect and analyze their own photo data.

Reading a Picture to Take Pictures

> *“After you have taken pictures, everyone will look at the pictures and try to find common themes. Once we identify some themes, we will decide on what issue you want to work on for our project. But before we get into these themes, you have to learn to take pictures to express an idea or concern to create change. To prepare you for that, what we will do next is read a picture. Does anybody know what it means to read a picture?”*
>
> (Field note Excerpt 3/16/17)

To conclude the introduction of photovoice, graduate student RA, Dan, began to transition into the next activity entitled “Picture Reading Practice” on the day’s lesson plan. This

activity draws on Ewald and Lightfoot (2001) who discuss teaching photography to children. With guidance from RAs, participant-researchers would eventually analyze a picture (see Figure 6.4) in small groups. Dan explained that "read[ing] a picture" will help participant-researchers "prepare" to take pictures for their own project. Thus, an act of reading is one step that participant-researchers engage in to begin producing knowledge. Because of the type of text- a photograph- that will be examined, "reading" has a different meaning in comparison to decoding alphabetic text. In response to Dan's inquiry, participant-researcher, Jose, says, "Well. You might try look for ways that you can improve it." (Field Note, 3/16/17) As opposed to the passive consumption of a text, Jose's response demonstrates that reading can be an active process of making meaning (Hull and Rose, 1990; Rosenblatt, 1994). Furthermore, reading is a social and cultural act. Identifying "ways to improve" the picture is a matter of the social and cultural norms that Jose and other participant-researchers brought to the picture reading. This is especially relevant considering the image in the photo. Upon glancing at the buildings and the physical conditions of the street, participant-researchers could immediately infer that the photo was taken at a geographical location far away from Maplewood.

Figure 6.4 – Photo for Picture Reading Activity

As no photo data had been collected by participant-researchers to date, the lesson used an image from another time and place for the purpose of familiarizing the group to photovoice methodology. Like other texts used in the program, this image has been repurposed with the objective to teach participant-researchers practices of research (Briggs & Bauman, 1992). Along with the photo and Jose's suggestion for how to read it, a long set of guiding questions (adapted from Ewald and Lightfoot (2001)) are included in the lesson plan to lead the discussion (see Figure 6.5). The discussion questions can be divided into two parts. The first half of discussion questions asks participant-researchers to draw conclusions about the photo, based on evidence they see in the photo. With the second half of questions, starting with "Who is the photographer?", RAs guide participant-researchers in considering the practice of picture taking. Thus, in this act of reading an image, participant-researchers are preparing to produce their own images. Before beginning the discussion questions, participant-researchers collectively identify what they see in photo, writing items in the space below their own hard copy of the photo. In this activity, participant-researchers engage multiple-modalities – images, talk, and writing – all of which are actively influenced by a text (Kress, 2003). In this case, participant-researchers engage in this activity as intermediary step before collecting and analyzing their own data. In other words, this textually saturated activity prepares them to conduct research.

Three examples of participant-researchers' responses to the photo are provided in Figure 6.6. As soccer is a popular sport among participant-researchers, especially among the boys in the group, they immediately recognized that the boys in the image are playing the game. While relating to soccer, the group identified subtle differences in the image in relation to their own experience with soccer. Devin, Kate, and Emily scribbled different ideas as the discussion proceeds. They continued to write notes when undergraduate RA Serena began asking the discussion questions. Devin and Kate have noted that the boys in the picture are not wearing shoes. During the discussion, Alejandro used this evidence to conclude that the boys in the picture might be poor. Edith connected this idea to other evidence in the photo. Unlike the metal goals in the playground at Maplewood Elementary, Edith wrote that a "bad soccer goal [is] made of wood." In parentheses next to this observation, Edith wrote, "they poor (can not get soccer goal)." Generally, a strong connection (soccer) with striking differences guide participant-researchers' reading. During discussion, I asked an off-the-script question to expand on this observation:

> Rex: […]Let me ask you something else…does this look the same or different to your neighborhood?
>
> Devin and Kate respond at the same time. Devin says, "Different!" Kate says "the Same!" I say, "Ok." (RA) Danica then says, "Well you both need to explain why you (Devin) think it's different and why you (Kate) think it's the same." Kate starts to explain that buildings are similar to the one's in her neighborhood. Devin says that, "Boys don't have to play soccer in the street." I respond:
>
> Rex: Oh yeah. Here you have fields where you can play soccer and don't have to play in the streets.

Mr. Oliveira (the 3rd grade classroom teacher who has joined the small group activity) also makes a couple of observations. "I also notice that boys have to put their goals all the way to end of the street. It also looks like the boys might need to move if that car back there comes to drive up."

Rex: Yeah that's a good observation. Do your streets look like this?

Devin: Well sort of

Kate: Well. Our streets have lines painted on them for cars to drive.

Rex: Yeah and if I look out on the street out there, your street seems much wider than the one in this picture.

Devin: Also, the street looks like it just made of dirt.

(Field Note 3/9/17)

By asking, "does this look the same or different to your neighborhood?", I've asked participant-researchers to use their experiences as a reference point from which to make sense of the photo. I also hoped that by leveraging their experiences, participant-researchers could also begin to think about issues to address as part of the effort to determine a problem definition.

Upon reflection, I've come to recognize the limitations of the discussion I initiated. Although difference made the photo interesting and helped to generate the discussion, participant-researchers may not have been able to frequently draw on this resource or approach when taking and making sense of photo data that they collect in their own community. For example, a photo of Maplewood students playing soccer in the playground may have little significance to participant-researchers because the event has become a very natural part of their everyday school lives. In other words, a very different discussion would possibly emerge because youth could not use difference to make sense of the photo.

The issue of difference did come up again later in the discussion. When discussing the scripted question, "is [the photographer] an insider or outsider? (explain that this means part of the community or not the community)", the following exchange occurred:

> Devin says that it's an outsider. [Undergraduate RA] Serena asks Devin how he can tell. Alejandro says that it is tourist. I respond, "Yeah. Tourists usually take pictures of things that they think are unusual. They may have never seen kids playing soccer in the street so they decided to take the picture to share with the rest of the world. And that's what you all will be doing when you start taking pictures. You are going to show interesting things that you want the world to see."
>
> (Field Note 3/09/17)

Although I was not aware of it in the moment of discussion, I argued that difference between the photographer and the scene that he/she photographed served as the motivation for shooting the

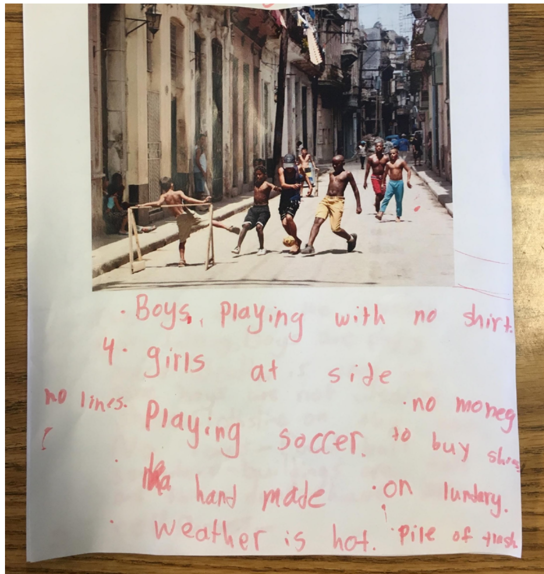
photo. This reference to difference would not help participants find anything "interesting" in their own community. Thus, a significant gap exists between this text and texts that participant-researchers need to generate themselves. Participant-researchers would have to identify significance in scenes of their everyday lives by means other than difference. I will discuss in detail the methods and tools RAs used to fill this gap in the following chapter. In summary, in this activity, the repurposing of the photographic image provided certain affordances, but also limited participant-researchers to learn to read images and create their own. In this literacy event, participant-researchers were able to engage multiple modalities to begin learning to generate their own photo data for their research project. Again, a text – in this case a photographic image- plays a key role in meeting this objective.

Figure 6.5 – Discussion Questions for Picture Reading (from lesson plan 3/09/17)

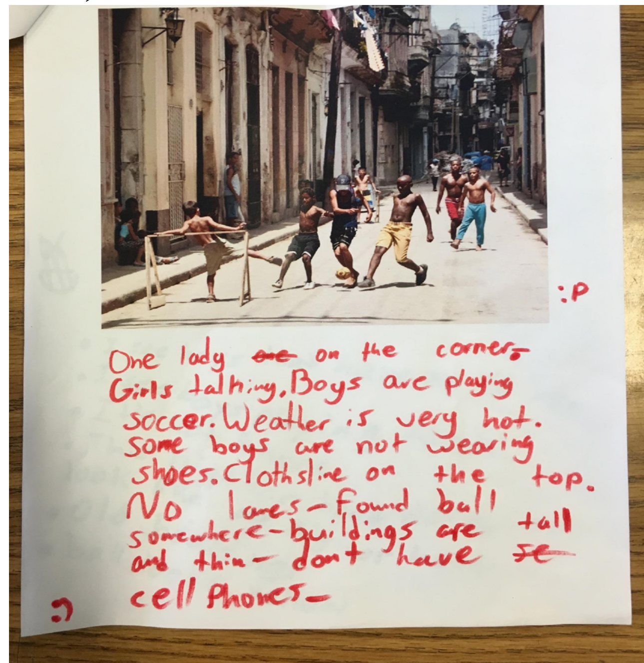
- List all the things that you see in the photo.
- Where did the goal posts come from?
- Whose soccer ball is it?
- Why might some be wearing shoes and others not?
- How did it come to be made?
- What is happening outside of the frame of the photograph?
- Who are the people in the street?
- Who is watching the boys?
- What does this tell you about the community?
- What are the girls doing?
- How are the people in the photograph different from one another?
- Where was the picture taken?
- When was the picture taken?
- Have things changed since then?
- Who is the photographer?
- Is she or he an insider or outsider? (explain that this means part of the community or not part of the community)
- Where is the camera?
- What happened just before the picture was taken?
- What do you think happened just after the picture was taken?
- Why was this picture taken?

Figure 6.6 – Picture Reading Activity Sample Responses

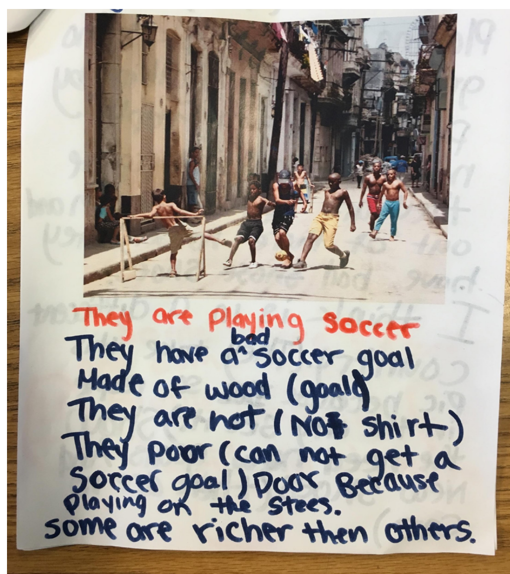
a) **Devin**



b) **Kate**



c) **Edith**



Reading Symbols in Art to Identify Symbols in Community

As noted in the opening of this chapter, symbolism was used as a tool to ground the collection and analysis of photo data for the problem definition stage of the PAR cycle (Langhout, 2014). In addition to developing more practice in analyzing images, the lesson helped to prepare participant-researchers to begin identifying scenes and objects in their community as larger symbols of the community when they began to take photos (See Chapter 7 for discussion on "Shot Lists"). Thus, while symbolism was used as a tool to extract deeper meaning in an image, it also was being used to help generate images. After finishing small group discussion about symbols in general, RAs led participant-researchers in a whole group discussion, using a powerpoint slide presentation (Figure 6.7) as a guide. The slide presentation includes four images with open-ended questions. In general, participant-researchers would get practice applying concepts of symbolism. Four out of the 5 images in the presentation are pieces of art. Similar to the "Picture Reading Practice" activity, all images used for the activity are from different times and places. As individual utterances, the images are not original, but have been reappropriated by R4C RAs for the purpose of helping youth to learning symbolism (Bakhtin, 1986; Briggs and Bauman, 1992). In the previous sub-section, I discussed the ways in which participant-researchers could use difference as a resource for analyzing the "Picture Reading Practice" activity. In this activity, participant-researchers employ other resources in addition to difference to make sense of the images. The following discussion occurred when Slide 3 was projected on the screen.

> Nick says "It's about the world being united." [RA] Jeanette responds, "What makes you say that?" Nick responds, "Well. All those kids are around the world holding hands. It's kind of like the United States." After hearing this response from Nick, Edith yells out, "No. It's not the United States because it doesn't have any borders." Some of the other RAs laugh at Edith's response. Nick then says, "Well. It's also like they want to save the world because it looks dirty." Nick points to the globe in the photo. (Field Note 4/27/17)

As a piece of art, the image consists of an interesting combination of components – smiling children holding hands, a large boulder resembling the earth, a cloudy sky. In comparison to the image used in the "Picture Reading" activity, the scene in the image is less than natural. Examining the image, participant-researchers can articulate relationships between contrasting components such as the smiling children and the dull colors. Similar to the "Picture-Reading" activity, the participant-researchers' personal lives influenced their reading of the images. After Nick argues that the image is "kind of like the United States," Edith jokingly retorted that it is not "because it does not have any borders." Like Mario's responses in the "I am Researcher" activity, the current political climate creeped into the discussion. The artistic image helped to enable this opportunity. Further, the image provides opportunities for participant-researchers to negotiate meaning. More specifically, participant-researchers' relation to the current political climate emerged in discussion with Nick and Edith expressing conflicting perceptions of the United States. Whereas Mario associated unity and togetherness with the U.S., Edith associates the U.S. with exclusion by her reference to a "border". As demonstrated by the interaction

above, an artistic image with its creative combination of elements generates numerous interpretations. In fact, throughout the presentation, RAs Jeanette and Reese had difficulty maintaining the conversation due to the number of participant-researchers wanting to offer interpretations.

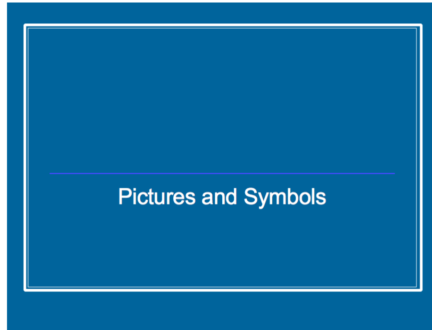
> [T]here are many researchers raising their hands and responding to different photos on the whitescreen. I notice that Alana has raised her hand a few times and for a long time, but has not been called on. I attempt to get the facilitators' attentions to make sure that they get to Alana's hand. Many are engaged with responding to the pictures in the presentation. However, the RAs are not able to get to all the hands. (Field Note 4/27/17)

As Lykes (2006) notes in her discussion on photovoice, the greatest strength of the image as data is also its greatest weakness. Participant-researchers were engaged in the discussion, willing to contribute numerous interpretations of the images. However, when viewed from outside the context of its original production, an image is subject to different meanings given the perspectives of the viewers. In this case, an artistic image was under review and subject to an even wider range of interpretations with different meanings participant-researchers associated to different symbols in the images. In comparison to the "Picture Reading" activity, fewer question prompts were included in the lesson plan design, yet more discussion occurred.

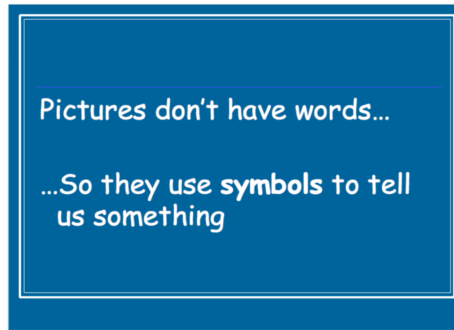
Through guided analysis of the images in the activity, participant-researchers gained practice in applying the concept of symbolism. Additionally, participant-researchers' interpretations of the images gave RAs a sense of how youth in the program made sense of their world. As utterances, the images worked to stimulate ideas from participant-researchers' "thematic universe" (Freire, 1970). This was particularly important at this stage of the project as RAs worked with participant-researchers to identify a problem definition. Like "I am a Researcher," the images along with the prompts provided opportunities to discuss ideas most significant to participant-researchers. However, similar to the "Picture Reading" activity, the images in the powerpoint slideshow were very different from the types of images that participant-researchers would eventually generate during their photovoice project. Thus, a gap exists between the practice participant-researchers accumulate while examining images in these introductory lessons and the images that they would generate themselves. While the choice in genre to teach concepts of symbolism were familiar to participant-researchers, the genre was somewhat limited in helping to meet the overall objective of the activity – to help participant-researchers identify symbols in their community. This gap in practice is understandable and perhaps inevitable given the absence of real data for analysis. With experience gained in the lesson alone, participant-researchers could not reasonably be expected to take photos of objects or scenes in their community that they identified as larger representations and symbols. Prior to participant-researchers' data collection, intermediate lessons were included to help close this noted gap. These activities will be described and analyzed in the next chapter. For these activities, symbolism would continue to be used as a tool as participant-researchers began to collect data.

Figure 6.7 – Pictures and Symbols Presentation

Slide 1



Slide 2

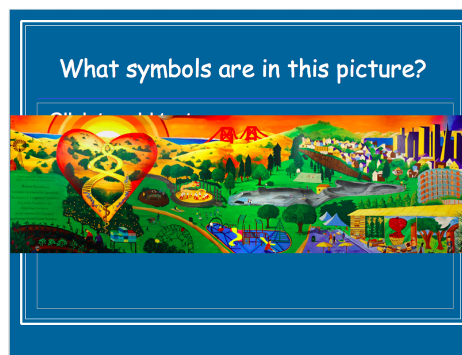


Slide 3

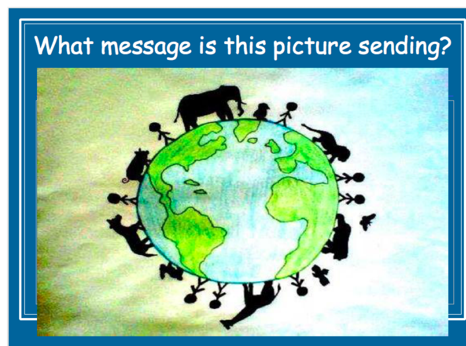
Slide 4

Slide 5

Slide 6



Slide 7



Interpreting Theatre and Images for Safe and Ethical Photo Taking

> *[RA] Angelica announces to the group that we will be practicing picture taking, and asks the group to observe her and [RA] Anita as they act out a scenario. Angelica takes a camera and walks up to Anita and takes a photo of her; Anita responds in anger, not happy that a picture was taken without her permission [This is Skit #1 as described in the [5/11/17] lesson plan, "Asking for consent before taking a picture.] The participant-researchers are silently paying attention as Angelica and Anita begin to act out the skit. Knowing that Angelica is acting, many of the researchers watch and laugh. After taking the photo, Angelica then asks the group, "So, what did you see?" A researcher [I'm not sure who] says, "no one asked." Angelica then asks, "What could we do differently?" Several of the researchers respond at once saying, "You should ask permission first," Another says, "Ask them if you can take your picture." As different researchers shout out answers, Angelica asks if one of the researchers could help to demonstrate how they might approach the scenario differently. After several researchers volunteer, Angelica chooses Alejandro to role play with Anita. Alejandro takes his camera and walks towards Anita who is sitting in the same seat. With his back to the rest of the group, Alejandro quietly asks Anita, "May I please take your picture for a project that I'm working on." Several of the RAs respond to Alejandro act with a laugh.*
>
> (Field Note excerpt 5/11/17)

Undergraduate RAs Angelica and Anita opened a large group discussion on safety and ethics, by acting out a skit with scripted lines for participant-researchers to examine. With this first skit, RAs aimed to teach participant-researchers the importance of asking for and receiving consent before taking pictures of people. Similar to picture reading activities described previously in this section, participant-researchers analyzed the skit in response to guiding questions posed by the RAs. In this activity, participant-researchers were positioned differently in relation to the text- in this case the skit. Participant-researchers were invited to recreate the text, replacing Angelica in the interaction and acting more respectfully. Alejandro did not simply ask Anita if he could take her picture. He asked "quietly" with a "please" and provided context, stating that he was taking pictures for "a project that he is working on." The "Ethics and Safety of Picture Taking" was the last lesson participant-researchers would go through before they began collecting photo data. By participating in this form of theatre, Alejandro was able to physically practice the way that he will interact with members of his community.

After a second skit intended to demonstrate the importance of safety, the relationship between safety and ethics was articulated to participant-researchers in scripted lines on the lesson plan:

- "Does anyone know what ethics are or what it means to be ethical?"
  - How you're affecting others; taking pictures respectfully; not causing harm to others through pictures.
  - Review ethics of picture taking:

> It's important not to take pictures in dangerous settings or anywhere that can create trouble or threat
>
> (From Lesson Plan 5/11/17)

In general, participant-researchers learned that acting ethically while taking photos consisted of not risking harm to others or themselves as photo researchers. In addition to the immediate physical danger of taking unwanted photos, the lesson also included references to other ways that photos could be harmful. The lesson included scripted lines for RAs to recite. The lines discuss the ways in which photos might portray negative stereotypes about participant-researchers' community.

Similar to the lesson on symbolism, RAs proceed to project a slideshow, guiding participant-researchers through the analysis of images. Again, a text plays an important role in the teaching and learning of the concepts. This lesson also included the coordination of multiple texts to facilitate the interaction. These texts also helped to shape the discussion. For example, in Slide 7 (see Figure 6.8), RAs asked participant-researchers if they need to request permission to take a photo of the scene.

Figure 6.8 – Slide 7 of "Ethics and Safety of Picture Taking" Slide Presentation

The following interaction occurred when Figure 6.8 was shown to the participant-researchers:

> [RA] Reese asks the group if you would need permission to take such a photo. Many of the participant-researchers agree that you need to ask for permission. One participant-researcher notes how you would need to check with the parents of the children to take the photo. Devin raises his hand and is called upon by Reese. Devin responds emphatically, "a parent might be like 'you need to ask for a picture of my son'!" Danica and I are sitting near Devin. We both laugh in response to Devin's comment. (Field Note 5/11/17)

Like the skit used to open the lesson, participant-researchers were asked to position themselves in the role of the photographer to analyze the image. The lesson plan along with the photo has "encoded" relations among all present in way very different in comparison to other texts described in this chapter (Machin and van Leewen, 2014). In his response, Devin considered the way individuals other than those in the photo (in this case parents) may respond to a photo being taken. From "Picture Reading Practice" to "Pictures and Symbols" to "Ethics and Safety in Picture Taking", participant-researchers gradually prepared to begin collecting photo data for their photovoice project. While the two previous activities provided a window into the ways that individuals in the group made sense of the world through interpretation, the "Ethics and Safety in Picture Taking" activity is primarily practice based. While viewing texts, participant-researchers are asked to imagine themselves as knowledge producers. They become characters in the text or the creators of the text.

Conclusion

From activities "I am a Researcher" to "Ethics and Safety in Picture Taking", RAs, themselves positioned by a lesson plan, have gradually transitioned participant-researchers from discussing research conceptually to imagining themselves in the role of researchers. As part of this process of scaffolding research practice, participant-researchers have analyzed different texts, making meaning with literature and images (Bruner, 1975). They have also positioned themselves differently in relation to the text. With "Lupe and Ariel", youth work to match concepts with story excerpts. In "I am Researcher", youth respond to prompts, imagining themselves as researcher for change. In examining photos to learn research ethics, youth place themselves in the shoes of photographers. While simultaneously preparing program attendees to conduct their own scientific inquiry, texts also play an important role in understanding the ways that youth make sense of the world. In reading and writing texts together with youth, numerous opportunities emerged to discuss issues most meaningful to participant-researchers.

As research – specifically research intended to make change in their lives – was an unfamiliar practice to program attendees, texts played an important role in activities aimed to introduce concepts and practices to youth. Most academic literature on PAR describe the knowledge products or texts generated by participant-researchers as a result of conducting research. In this chapter, I highlight the key function of texts in helping participant-researchers learn concepts and practice of research before they conduct research. In other words, "didactic materials" are employed to help participant-researchers learn practices of knowledge production of research (Freire, 1970). Lessons guide RAs in incorporating literary and artistic genres to help make research more accessible, utilizing texts and tools more familiar to participant-researchers to translate ideas. This approach to research pedagogy does have limitations. RAs used texts from other times and places to model data collection, simulate analysis, and behave ethically as researchers. The content of texts used for activities for the teaching and learning of research would be different from data that participant-researchers would eventually collect. Participant-researchers would continue to learn the nuts and bolts of research as they begin to conduct their own inquiry, applying and refining their understanding of concepts and practices introduced in these lessons. In the next chapter, I examine these processes of data collection and analysis.

CHAPTER 7 – DOING RESEARCH: READING -AND WRITING AND NEGOTIATING- TEXTS TO CHANGE THE WORLD

> *Reading the world always precedes reading the word, and reading the word implies continually reading the world…[T]his movement from the word to the world is always present; even the spoken word flows from our reading of the world. In a way, however, we can go further and say that reading the word is not preceded merely by reading the world, but by a certain form of writing it or rewriting it, that is, of transforming it by means, of conscious, practical work. For me, this dynamic movement is central to the literacy process. For this reason, I have always insisted that words used in organizing a literacy program come from what I call the word universe of people who are learning, expressing their actual language, their anxieties, fears, demands, and dreams. Words should be laden with the meaning of the people's existential experience, and not of the teacher's experience. Surveying the word universe thus gives us the people's words, pregnant with "codifications," pictures representing real situations. The word brick, for example, might be inserted in a pictorial representation of a group of bricklayers constructing a house.*
>
> From "Literacy: Reading the Word and World" by Paulo Freire and Donald Macedo

In composing a title for this chapter, I appropriate and extend Paulo Freire's popular concept of "Reading the Word and World" to describe what happened in the Research 4 Change (R4C) afterschool program when participant-researchers engaged in a photovoice project as part of the process to help formulate a new problem definition for the next PAR cycle. The process that RAs and participant-researchers engaged in was similar to what Freire describes in the passage that opens this chapter. However, I've modified Freire's original title to emphasize that "reading the word and world" entails more than acts of observation and consumption. In the passage, Freire subscribes to a similar understanding, noting that reading the world is also "a certain form of writing [the world] or rewriting it, that is, of transforming it by means, of conscious, practical work." This writing – or rewriting – of the world may be lost in understanding Freire's concept due to his emphasis on "reading" in his title. Hence, I've included "writing" in the title of this chapter to highlight its importance. In collecting and analyzing photo data, participant-researchers in R4C engaged in acts of rewriting their world.

Along with adding "writing" to Freire's original quote, I replace "word" with the more general idea of "texts". I also added "negotiating" to the title. During the photovoice project, ART facilitated lessons in which we "survey[ed] the word universe" of participant-researchers to understand their "anxieties, fears, demands, and dreams." Words were written and read. Equally as important, meanings of words were negotiated collectively through dialogue. In the following discussion, I will describe the ways that texts – including those that use conventional alphabetic print, drawings, photographic images, or any combination of these modalities – were crucial in generating, mediating, and negotiating the meaning of words in dialogue. Participant-researchers reframed their world through photography, objectifying scenes in their daily lives for analysis. They began to rewrite and negotiate their understanding of the world through reading the photographs they took. Throughout this process, they created and consumed texts that actively

shaped these acts of reframing, rewriting, reading, and negotiating. In this process, participant-researchers were the "codifiers", generating their own "didactic materials" to interrogate their "thematic universe" (Freire, 1970). Academic literature describes photovoice at many different stages in the PAR cycle from problem definition to action (Lykes, 2006; Langhout, 2014; Nowell et. al. 2006). During data collection, the MU ART utilized photovoice to mediate the problem definition stage.

This chapter is divided into two major sections, each centered on two text genres – 1) The Shot List 2) The Poster Narrative – that Mountain University RAs used to facilitate the photovoice project (see Langhout (2014) for detailed steps of conducting photovoice with youth). Both genres were critical in the collection and analysis of photo data, serving as important utterances in the development of a collectively agreed upon problem definition. Academic literature on photovoice alludes to the use of different texts to help facilitate the process. However, literature reviewed for this project do not focus on the microprocesses involving these texts. In the discussion and analysis that follows, I highlight the important role that shot lists and poster narratives played in helping the group articulate a problem definition. In the discussion that follows, I illustrate that practice with these texts are not straightforward processes that participant-researchers all universally follow. With guidance from the RAs, participant-researchers first composed these texts, then read and analyzed them together. In their application, these texts were not merely neutral representations of the participant-researchers' world. As Freire notes, "[l]anguage and reality are dynamically interconnected." (p. 1) Through careful questioning and structure, these texts actively helped to shape and refine participant-researchers' naming and understanding of their world. Furthermore, these texts were essential in helping to shape their approach to changing their world.

Focusing Photovoice -The Evolution of the Shot List

Photovoice is a common methodology employed by PAR practitioners at all phases of the research process from the problem identification to the ultimate product of dissemination (Wang and Burris, 1997; Nowell et. al., 2006; Lykes, 2006; McIntyre, 2008; Langhout 2014). In general, photovoice combines photography with written and spoken narrative in the collection and analysis of data. Research participants are given cameras to take photos in response to a prompt. Per Wang and Burris (1997), the process allows individuals the opportunity to "identify, represent, and enhance their community…It uses the immediacy of the visual image to furnish evidence and to promote an effective, participatory means of sharing expertise and knowledge" (p. 369). By putting cameras into the hands of participants, data are collected from their perspectives. Although the methodology acknowledges that participants are experts of their conditions, participants are not completely agentive. For example, in the case of R4C, youth are influenced by images in advertising, discourses that circulate in popular culture, and the ideologies that form their habitus (Bourdieu, 1977). Wang and Burris advocate for the visual image due its perceived accessibility and immediacy. Further, participants are provided with the responsibility to make, compose narratives alongside, and analyze the images. Photovoice makes even more sense in participatory approaches to research given the increasing ubiquity of smart-phone devices with ever-improving photo taking and sharing capability. With photography, a familiar practice is repurposed to conduct social science research.

As part of the new problem definition phase of the Research 4 Change project, participant-researchers were asked and agreed to collect photo data in response to following

prompts:

1. What strengths/positive things do you, your family, and friends bring to Maplewood?
    - What makes it hard to bring those strengths/positive things?

2. What makes you and your family/community strong?
    - What gets in the way?

From Lesson Plan 5/04/17

Participant-researchers were frequently reminded of these prompts. Adapted from Ewald and Lightfoot (2001) and Langhout (2014), these prompts are fairly open-ended, but focus the picture taking task. RAs included these prompts in all lesson plans during the photovoice project. The first questions in each prompt focus on "strengths," gifts, or "positive" attributes that participant-researchers individually bring to their local community. The second bullet-pointed questions – "What makes it hard?" and "What gets in the way?" – help to direct participant-researchers photo data collection and analysis towards identifying problems to focus on improving living conditions in their community. The open-ended nature of the questions allows for the generation of multiple ideas. No right answers exist. Although welcoming multiple perspectives and accounting for the diversity of participants within the program, open-ended questions have also proven to be difficult for participant-researchers to respond to for a variety of reasons (See Chapter 5). Given this circumstance, lessons included activities in which RAs help scaffold and focus the collection of photo data.

As detailed in the Chapter 6, participant-researchers engaged in several introductory lessons on topics such as research ethics and symbolism prior to collecting photo data. Although youth in the program appeared to be competent using digital cameras and photo applications on smart phones, RAs-in collaboration with graduate student RAs and the project PI- created lessons to emphasize that taking photos for the project served a very specific purpose – to conduct research to help the community. Undergraduate RA Anita alluded to some of the confusion that participant-researchers expressed at the beginning of the photovoice project:

> And they were just like, "Oh yeah, we're gonna take pictures…because I'm with my friends." And we're like, "No, it's not [what we're doing.]" (Interview with Anita)

Similar to literary and artistic genres discussed in Chapter 6, a familiar practice – photography- was being repurposed to help youth become knowledge producers. Taking photos for photovoice would slightly differ from familiar picture-taking practice. In order to meet these objectives, activities in lesson plans were included to help participant-researchers understand specific concepts and practices to prepare for the endeavor. RAs did not simply provide participant-researchers with the prompt and send them into the community to take photos. In addition to introductory lessons described in Chapter 6, RAs helped participant-researchers individually to complete a "Shot List" (See Figure 7.1) prior to taking photos. Hence, a text played a key role in facilitating the photovoice process. With the Shot List, participant-researchers engage in acts of reading and writing as another intermediary step to collecting photo data.

Figure 7.1 – Shot List

Side 1:

A. What makes you and your family/community strong?

B. What gets in the way?

Side 2:

Shot List (Pt. 2)

Idea	Symbol

On side 1 of the Shot List, the two main prompts are listed with space below each prompt for participant-researchers to write responses. Side 2 includes a table with two column headings, "Idea" and "Symbol". Based on their responses to the prompts on Side 1, participant-researchers are to fill in ideas and corresponding symbols, using ideas from previous program lessons on symbolism. When working on shot lists, RAs also complete shot lists from their own perspectives, to "model openness and take chances." (Langhout, 2014, p. 248) The initial purpose of the Shot List was to focus participant-researcher photo taking. Once completed, participant-researchers would look for the noted symbols in the school or community and take a photo of it. As will be described below, participant-researchers interpreted directions and completed the shot lists in different ways. In other words, work with the Shot List was not a straightforward process. Despite some initial misunderstanding that occurred between RAs and participant-researchers, the Shot List remained an important text through analysis and selection of photos. The Shot Lists eventually evolved into working documents in which the "word universe" of participant-researchers would be populated.

Shot Listing to Take Pictures

When asked to describe and reflect on specific activities they helped to draft into lesson plans and/or facilitate, 4 of the 6 undergraduate RAs interviewed for this study chose to discuss lessons on photo collection and analysis. Working with participant-researcher generated photo data proved to be some of the most challenging lessons for undergraduate RAs. As noted in Chapter 4, the process of collection and analysis took longer than initially expected with RAs having to revise specific elements of the lesson weekly over the course of a month. These revisions occurred for a variety of reasons, including the large volume of photo data collected, the lack of clarity with directions on both the RAs' and participant-researchers' parts, and lack of sufficient time to complete activities as written on individual lesson plans. Additionally, Langhout (2014) also notes that "the first round of pictures is not usable because young people have taken photos of their friends posing." (p. 452) Thus, the process understandably takes time to develop. The Shot List is included in the process to help focus photo data collection, prevent misunderstanding, and generate relevant photo data to help aid the problem definition process. In Lesson Plan 5/04/17, participant-researchers were divided into small groups of 4 or 5 with two RAs to facilitate the discussion. Directions on the lesson plan were written as follows:

- Ask researchers to write a short response to the guiding/prompt questions on [side 1] .
- From this response, take out some ideas and fill in your shot list [side 2].
- Give the students a shot list handout. Have them write their idea column first and then have them fill in the corresponding picture column with symbols that could represent their idea.
- Say: "When you use your cameras, try to stick to your shot list as best as you can and remember that this project is about your school and your community. Your pictures should be about the prompt questions we discussed."

Hence, by writing ideas and symbols, participant-researchers would use their shot lists to guide their photo taking. The lesson plan included the last bullet point with the scripted line to remind participant-researchers to "stick to [their] shot lists as best as you can." Additionally, with only one month remaining in the school year, RAs hoped to prevent the generation of unusable photo data that did not meet the purpose of the project. Although the open-ended nature of the photovoice prompts implies that no correct answers exist, RAs understood that participant-researchers would likely take photos that would be difficult to relate to the prompt. Undergraduate RA Jeannette was responsible for drafting a lesson plan for one of the photovoice lessons. She worked with the graduate student RAs to adapt Langhout's (2014) outline and previous iterations of the lesson plan activity description for this particular instance. Jeanette explained her understanding of the rationale of the Shot List:

> [The Shot List] was a way for them to break down their ideas and kind of work together in groups, and with the RAs. Just to be able to share their ideas with us and what was important to them, before they really went out and did the big thing. 'Cause I think before you go out and do the main project, I'd say you have to kind of do your research, and think about why it's important and everything, so I think that was the main reason for the shot list. And it did help in the end too, because it

> kind of got them thinking more and then gave them kind of a purpose to go out, like, "Why am I doing this?" It helped them understand why a little bit better. (Interview with Jeannette)

Along with the intention to focus photo taking, initial writing served other purposes. Writing helps "break down ideas", making taking photos more concrete and manageable. Second, writing helps to initiate the sharing of ideas. As important as dialogue is in PAR processes, in this activity, writing serves an important intermediary step to successfully engaging in dialogue (Fal Borda, 1991; Freire, 1970; Maguire, 1987). Furthermore, the Shot List serves as resource for participant-researchers to refer to while they engage in dialogue. Although participant-researchers initially drafted Shot Lists individually, RAs planned for them to eventually share out ideas in their small groups to help one another identify ideas and symbols to seek out when they began to take photos. Undergraduate RA Anita elaborated on her understanding of the idea of symbols:

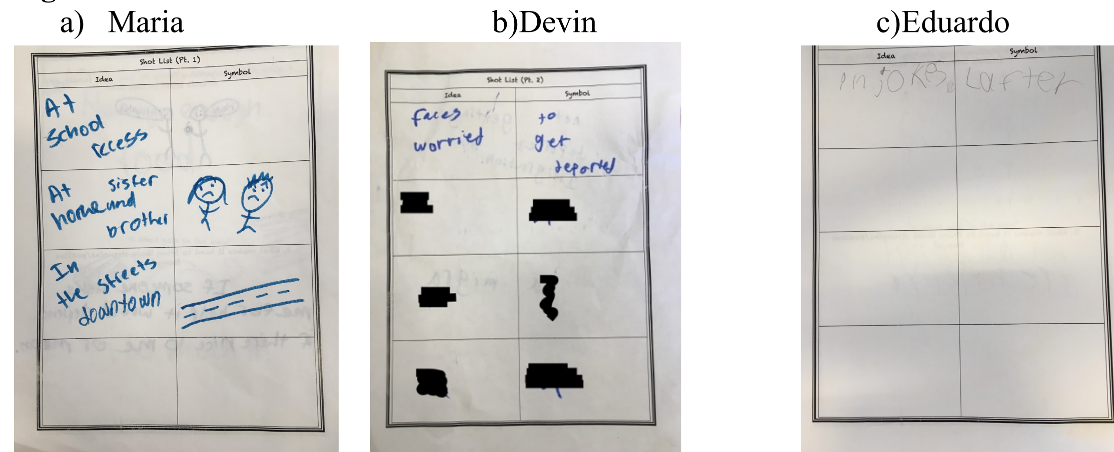
> I think the rationale for using the shot list was to help pinpoint the symbols and the whole idea of the symbols. I feel like without them drawing what they thought the symbol was, it was kind of more abstract as in like... They're like, "Well, this is the symbol for that," but then drawing it, they were like, "Oh, okay, I get what you mean. This thing means a bigger thing." So I think actually thinking about what they wanted to say and then drawing something in correspondence with that, seems that helped a lot to get across what we were trying to say in terms of symbols. And it's got them to think about how one symbol can mean multiple things and how you get across that meaning through this one symbol. (Interview with Anita)

Anita noted that the Shot List helped to concretize "ideas" into something more physically imaginable. The Shot List also helps to solidify understandings of symbolism introduced in previous lessons (See Chapter 6). As noted in the Chapter on Teaching and Learning Research, lessons are included in the program to begin familiarizing participant-researchers with concepts and practices. Although those lessons could be improved to help participant-researchers understand concepts better, participant-researchers would continue to develop their understanding of concepts and practices when working with their own data. The Shot List is a practical extension of the lesson on symbolism. Additionally, Anita notes that participant-researchers were not restricted to words, but were allowed to employ multiple modalities to meet the objectives (Kress, 2003). They were encouraged to draw their symbols as a way to begin developing relationships between their word universe and their physical world.

Participant-researchers individually understood the directions in different ways. Some participant-researchers completed the Shot List as intended by the RAs, while others interpreted directions differently. Figure 7.2 shows three examples of completed Shot Lists from program session of 5/04/17 when the Shot List was first introduced.

Figure 7.2 – Shot Lists from 5/04/17

a) Maria b)Devin c)Eduardo



In response to prompts on the first side of the sheet, Maria drew a picture of one person helping another to represent the strength she or her family brought to the community. In response to second parts of the prompts – "What gets in the way?", Maria wrote that helping somebody could be difficult if they are "mean" to her. On her Shot List (7.2a), Maria's "ideas" do not exactly match her responses to the prompts. In other words, as intended by the lesson, Maria would have written "being helpful" or examples of "being helpful" as ideas and filled in a corresponding symbol. Instead, she appears to list examples and places where she can find people being helpful as ideas i.e. "At school recess", "At home," and "In the streets downtown." Maria's Shot List is not necessarily wrong. In fact, Maria's Shot List could have been used to focus her photo data collection. However, her "ideas" and "symbols" as written are unclear in terms of how they directly relate to the question in the prompts. If brought into discussion, fellow participant-researchers could take photos "at recess" and "in the street", but it would be difficult to determine how these photos were representative of community strengths.

In Devin (7.2b) and Eduardo's (7.2c) Shot Lists, they each include one idea and corresponding symbol. In response to the prompts on the opposite side of the sheet, Devin wrote that "not getting deported" is a strength/positive that his family brings to the community. Devin wrote "faces worried" for his idea with the corresponding symbol "to get deported." Devin appears to have understandably placed his words in the wrong column – "to get deported" should be the idea and "faces worried" should be the symbol. Although Devin's response is in line with the eventually agreed upon problem definition, the "idea" does not necessarily respond to the prompt. "Not getting deported" may take away from the strength of the community, but does not specifically illustrate a strength that those who are deported bring to the community. Eduardo lists "jokes" as his idea with the corresponding symbol of "laughter." Indeed, "laughter" might be a strength that Eduardo and his family bring to the community. However, articulating a problem definition from this idea could be relatively difficult in comparison to Devin's response. By stating this, I am not dismissing Eduardo's ideas. In fact, all ideas brought forth by participant-researchers should be acknowledged, considered, and brought into discussion. However, different responses and approaches to the activity by participant-researchers result from the open-ended nature of the prompts. Participant-researchers brought different issues to the shot listing activity. Thus, they responded to the prompts in different ways.

At the end of the 5/04/17 Lesson, Devin and Eduardo were only able to write down one idea and corresponding symbol. Undergraduate RA Anita noted that participant-researchers did

not initially grasp the directions. “They were just like, ‘I don't know what to draw. I have this idea, but I don't know what symbol to put. I don't know what makes sense.’" (Interview with Anita) As a result, some participant-researchers had few, if any, ideas and symbols to work from. If they were to “stick to [their] shot lists” as instructed in the lesson plan, they would be limited when they eventually began taking photos. In the small group that I worked with (which did not include Devin and Eduardo), reading through and discussing the prompts on the first side of the worksheet took longer than scheduled according to the lesson plan. Thus, Devin and Eduardo may not have had the opportunity to share their ideas and symbols in their small group and generate more items to list. Yet, even in my small group, different members interpreted the directions and completed their Shot Lists differently. After discussing the prompts and explaining directions for the Shot List, participant-researchers proceeded to fill out their worksheets:

> I notice that Edith has made significant progress, filling in 4-5 rows and continuing to add “ideas and symbols”. Edith has written and drawn in ideas and symbols for “love”, “peace”, and “food” among other things. I also notice that Edith has created her own rows with her marker, not limiting herself to the boxes already drawn on the worksheet. “Wow. You have a lot of ideas and symbols; keep going!” I say to Edith. I check back in with Sonia to see how she is doing with her worksheet. This time around she is not as embarrassed to show me what she has written. I notice that her idea is “fundraiser” [which we discussed as a “strength/positive thing” during the review of the prompt]. Sonia has drawn an interesting shape as the symbol – a circle on top of a rectangle with some designs in the shape. When I come to check on her, Sonia is continuing to intently work on the design on the interior of the shape. Sonia tells me, “this is the fundraiser,” pointing to the shape and design in the area designated “symbol.” [To me, I find the symbol she has drawn abstract and am not sure how the symbol she has drawn represents ‘fundraiser’.] (Field Note 5/04/17)

In checking with both Edith and Sonia, I saw that Edith was completing her shot list as intended by the lesson plan. She even needed to create more rows for all the ideas and symbols because the worksheet as designed was not adequate for her purposes. Sonia, on the other hand, initially had difficulty filling in her worksheet. She eventually drew an elaborate and abstract symbol for her idea, “fundraiser.” An abstract image can feasibly be representative of an idea. In fact, abstract images were used during lesson plans on symbolism. However, for the purposes of finding images in the school and community, an abstract symbol may not be very helpful. Thus, although intended to help them formulate ideas for picture-taking, the Shot List, as initially outlined in the lesson plan, may not have been helpful to some participant-researchers for the photo data collection task. In fact, the Shot List may have confused many of them.

Reflections on the Shot List

Reflecting on use of the Shot List during individual interviews, many RAs recognized flaws in explaining the directions to the participant-researchers:

> Maybe more directions for the kids and maybe something with a language that we could have done because we understood it one way but when we tried to tell the kids, the kids were doing the complete opposite. They had no idea if they should be filling out something or if they were just having an idea for themselves rather than actually writing it out. Maybe I feel like we could have been more kid friendly (Interview with Abby)

Abby acknowledged that the language of the directions played a role in the miscommunication between RAs and participant-researchers. However, her suggestion for "more directions" may be off the mark. In fact, the quantity of directions may have been a major factor for the confusion. Undergraduate RA Anita noted that even some RAs were confused:

> Even ourselves we [the RAs] were kind of confused or we were kind of working on how to explain it, and I think that kind of showed a little bit, because even the RAs were like, "What do you mean we're gonna take pictures and select one symbol?" (Interview with Anita)

Along with the confusion in directions, the time allotted to move from discussing the prompt, to generating ideas, to identifying symbols was not adequate for small groups. Most of the small groups had little time to share ideas and symbols to build off one another's Shot Lists for the initial photo data collection. Undergraduate RA Reese proposed one idea to improve the lesson on the Shot List:

> We haven't given them examples, so they were supposed to draw certain things that reminded them of certain things they wanna take photos of. So it was kind of... I felt like we should've gave the examples first, which I think we later came to the conclusion. 'Cause we're like, "Okay, they're kinda not understanding what we're asking them to get pictures of. So let's go ahead and give examples." So I think we did that later; but in my opinion, it should've came first. So they should've had more examples first. And then we could've asked them, "So what do you guys think when we ask you guys these questions? These are some examples we give you guys, but what do you guys think?" And then I think from there, they would've kinda got the idea. (Interview with Reese)

As opposed to "more directions" suggested by Abby, Reese proposed for RAs to model completion of the Shot List for participant-researchers. As Reese notes, modeling or "providing examples" occurred later. Despite the initial confusion with them, the Shot Lists remained crucial to maintaining dialogue after participant-researchers collected photo data and began to analyze images.

Dynamically Interconnecting Language and Reality: Listing from Reading the World through Pictures

> *As Edith holds the frame up to look at [RA] Sara's group, I ask her what she sees. I help her hold it in a way to show the entire group working. I hold it another way to focus on two members of the group working together. "So what do you*

> *see there?," I say to Edith. Edith responds, "That's an example of 'Love'". I recognize that Edith is working from ideas that she wrote on her shot list. [Edith does not have a copy of her shot list] When I hold the frame to capture the entire group working, she says, "That's working together." [I don't think she wrote 'working together' on her worksheet]* (Field Note 5/04/17)

Shortly after completing their first shot lists, participant-researchers began to practice taking photos, using cardboard frames. In this part of the lesson, participant-researchers learn the significance of angles, perspective, and distance in shooting photos- all characteristics that influence their reading and rewriting of the world. As described in the previous section, Edith had developed a long list of ideas and symbols, completing her Shot List as intended by the lesson plan. During practice, she sought out concrete examples of these ideas and symbols. At the same time, while taking these practice photos, she began to recognize strengths in her community not included on her shot list, by reading the world through her cardboard "camera". As opposed to being restricted by ideas only initially written on her Shot List, Edith allowed the world to help add ideas to her Shot List.

After filling out first drafts of their Shot Lists and practicing with cardboard frames, participant-researchers were instructed to individually take photos in their school and community over the next week, using their Shot Lists. During program session of 5/18, participant-researchers would choose 5 of their photos to share in small groups. In small groups, participant-researchers would select individual photos for further analysis. Lesson plans included directions that have participant-researchers continue to review, revise, or create new Shot Lists once photo data was collected. Thus, the Shot List was repurposed, taking on a different role as the process unfolded (Briggs and Baumann, 1992). As a genre, the Shot List was not rigidly used, but adapted as necessary to meet the activity objectives as the photovoice project proceeded. Nonetheless, the Shot List played an important role while analyzing photo data. In addition to responding to and discussing a number of prompts to analyze photos, participant-researchers were also asked to revise and/or fill out new shot lists while analyzing photos. Recognizing that participant-researchers would experience moments like Edith while taking photos, RAs included the following excerpt into the lesson plan following the initial photo data collection:

- **Discuss shot lists:**
    - Did you find yourself stuck while taking pictures?
    - Did you think of a symbol while taking pictures that was not originally on your shot list?
    - Was there anything you wanted to edit on your shot list? (hand out blank shot lists, if they want a fresh one)

(Lesson Plan 5/18/17)

In addition to generating ideas while taking photos, RAs also understood that participant-researchers might generate ideas while reading and analyzing photos. Langhout (2014) advises that facilitators allow youth to modify their shot lists after the first photovoice discussion. Thus, by continuing to fill out Shot Lists, participant-researchers would work their way back to reconsidering the original photovoice prompts and formulating a new problem definition, now rooted in evidence identified in their photo data. Through this process, RAs worked with

participant-researchers to identify the most salient themes in their photos. In a sense, Shot Lists eventually were used to document salient themes that emerged from photo analysis. As a result of this process, many of the photos taken individually by participant-researchers were eventually removed from the collection of photos, either being identified as irrelevant with respect to the project prompts or not corresponding with the salient themes that began to emerge.

The new approach to the Shot List took on a variety of forms when implemented in later program sessions. As noted by Reese in her interview, RAs modeled the way in which they intended for the Shot List to be filled out. Facilitating photo analysis in her small group, RA Jeanette discussed ideas and symbols that she has on her shot list with participant-researchers:

> [RA]Jeannette points at one of the ideas written on the sheet of paper, nature, and says that nature is an idea, and a tree was her example. She then asks what other examples are there, and Alana says that sunsets can be an example. Jeannette points at another written idea, which was food. She says, "My next idea was food, and my example is a slice of pizza." Eduardo asks, "What is that symbol of pizza? What does it mean?" Jeannette answers his question, saying, "It's food", and then continues by going into the next example on her shot list. She points at a picture of flags and tells the [participant-]researchers that the symbol represents culture, and another example could be a lot of different flags. She finishes by saying that this was just refresher so everyone can remember what's going on, then she asks if anyone brought pictures. (Field note 5/25/17 –Abby)

To make sure participant-researchers understand the details of completing the Shot list, Jeanette asked them to identify other example symbols of her ideas. Alana responds to Jeanette's request by noting that "sunsets" can symbolize nature. The purpose of the shot list has slightly changed now that photo data has collected. RAs have coordinated discussion using photos and Shot Lists. In reviewing pictures, Jeanette found an opportunity to make ideas on her shot list relevant:

> Jeanette then picks up another one of Eduardo's photos. This time it is one of pink flowers, and she asks the student researchers, "Let's move on, what's going on in this photo?" Devin and Alana both say "Flowers!" loudly and Jeanette then asks them why they think this photo was taken. Eduardo replies by saying that he doesn't remember, but knows that one photo is supposed to represent the forest. Jeanette then asks the student researchers if that photo had anything to do with the shot list, to which Alana replied by saying, "No." Jeanette replies by saying that it is related to her shot list because of her nature example. She then asks them how they believe the photo could be related to the prompt, and if they thought it was important. (Field Note 5/25/17- Abby)

Like other participant-researchers, Eduardo took photos beyond the restriction of his first shot list (see Figure 7.2c). Eduardo says that he took the respective photo discussed in this field note excerpt to represent the "forest." From the photo taking exercise, participant-researchers generated numerous ideas. By suggesting that Eduardo's photo is related to her shot list idea of "nature", Jeannette facilitated the dialogue in an attempt consolidate multiple ideas that are similar. As the overarching goal of the photovoice project were to formulate a problem

definition to focus on, Jeanette attempted to synthesize common ideas to get closer to that goal. Thus, Jeannette attempted to the negotiate meaning of the photo with Eduardo.

Along with analysis of photos, the Shot List would continue to help stimulate dialogue that allowed participant-researchers to explore meaning in their world:

> Emilia then brings up "fun" on her shot list and [Graduate Student RA] Dan asks why people get bored. Emilia explains that people get bored because they have nothing to do. Dan asks who people have fun with, to which Emilia responds by saying that people have fun with friends and family. Dan discusses that people may feel closer to those who they have fun with and said that fun is a way to connect people. Dan then asks Emilia to think about what pictures could be taken to symbolize her ideas. Dan asks, "What does your family do for fun?" Emilia says, "I don't know." Dan asks who they have fun with, Emilia says, "I don't know." Dan then brings up her trip to Disneyland the past summer and asked if it was fun. Emilia then says, "I guess." Dan asks "Why?" Emilia then says, "I got to go on a new ride." Emilia continued to describe the ride and that she wants to continue going on it. (Field Note 5/25 Anita)

With the repurposing of the Shot List, participant-researchers would continue to need support filling out ideas, symbols, and thinking of potential pictures. As demonstrated in the field note excerpt above, the Shot List helped to provide a structure for RAs to engage in a dialogue with participant-researchers. Again, the purpose of the Shot List was ultimately to respond to the original prompts and work towards defining a problem to work on. In his exchange with Emilia, Dan used ideas on the Shot List to meet this objective. "Fun" was a reasonable strength that Emilia and her family brings to the community, and Dan conversed with Emilia to determine ideas that result in "Fun." By asking "why people get bored," Dan attempts to determine "what gets in the way." Finally, by asking Emilia "what pictures could be taken to symbolize her ideas," Dan asked for Emilia to find evidence in her world to validate her ideas.

Working with participant-researcher Raymond, I also used a Shot List to help aid in the analysis of a photo. After analyzing a photo to generate ideas and symbols on the Shot List, I move to first side of the worksheet to respond to the original prompts:

> I move onto the second part of the prompt, "What make it hard to bring those strengths/positive things?" Raymond does not respond right away, and lets me know that he is unsure how to answer the question. I again give him a hint. "Well you told me that talking to 5th graders can be difficult because you are afraid…so being afraid could get in the way." Raymond proceeds to write "1. Afraid" under the second part of the prompt. Noticing that Raymond is using a number list again, I encourage Raymond to come up with one hard thing for each strength. For example, for the strength of "learning", he writes that "division" makes it hard. [I admit to myself that this isn't necessarily what we are looking for, but allow Raymond to write this in.] I move onto number 3. "What makes it hard to be nice?" Raymond responds, "Being mean?" Raymond is sort of unsure of his response. (Field Note 6/01/17)

Having been absent from program the last two weeks, Raymond and I were analyzing a photo taken by Edith. Raymond also did not fill out a Shot List prior to photo collection. Thus, this is his first time ever working with an empty Shot List. Like Dan, I used the Shot List to help guide my discussion with Raymond. Again, I used the reading and writing of this text to help move our discussion along. Different from the lesson on 5/04/17, I am using the Shot List to help generate ideas from a photo already taken – not generate ideas to go out and take photos. Because this is Raymond's first time filling out the worksheet, I provided a significant amount of guidance. Not initially understanding the prompt, I use an example, "Afraid", that he provided on the other side of the worksheet to model possible answers. Following my model, Raymond proceeded to come up with his own answers – "learning" is a strength of the community and "division" makes it hard. At the end of recent program sessions, fourth grade participant-researchers would attempt to complete math homework with long division exercises. Admittedly, "division" is a concept that would be difficult to turn into a problem definition that coincides with ideas that have been circulating in discussion among members in the group. However, "division" had been on the minds of all new fourth graders including Raymond. Although I speculated that "division" would unlikely become part of the problem definition to determine, I know that this is a relevant part of Raymond's world at this particular moment. Like Dan and Emilia's exchange, the examination of the photo along with the Shot List has helped Raymond to express the "anxieties, fears, demands, and dreams" that Freire alludes to. In other words, this text plays a key role in helping RAs understand participant-researcher' perspectives and their corresponding word universe.

Final Thoughts: Repurposing and Refining the Shot List

In this section, I described the way in which the Shot List evolved from a text to generate photos to a text used to read and analyze photos. In all the instances described above, the Shot List is more than a passive container that documents the dialogue. Rather, the Shot Lists make active contributions in shaping the dialogue (Fairclough, 2003). Furthermore, the Shot Lists played different roles in all the of the interactions above, depending on actors involved and stage of the process. In other words, this text was not used in one universal way. Even when used in unanticipated ways, the Shot List could reveal much about the participant-researchers' worlds, serving as location to begin articulating their "thematic universe" (Freire, 1970). Over the course of photo data collection and initial analysis, the Shot List was repurposed and refined. Shot Lists were not presented as formal documents at any point during the process. Although they were collected at the end of program sessions, they were not initially closely examined for emerging themes and potential topics for further discussion in the program. Additionally, instead of revising previous drafts of Shot Lists, participant-researchers often elected to fill out new ones. In other words, the Shot List was not an official document in the program. However, in my analysis, I demonstrate that this text was a critical tool in the photovoice process. The Shot List helped to generate ideas and symbols. The Shot List helped to structure the RAs' and participant-researchers' reading of the world through photos. Finally, the Shot List helped RAs gain insight into the ways that participant-researchers perceived their world. While academic literature on photovoice focuses on images collected and discussion around those images, I have focused on interactions with this key text that is used to help facilitate that process.

Identifying Themes: Constructing Poster Narratives

> *On each desk, candy is sorted into piles. Post-it notes with a "theme" written on them are on the desk next to the associated pile. On Emilia, Edith, and Melissa's desk, 4 piles are each labeled "light colored candy wrapper", "neon colored candy wrapper", "dark red candy wrapper", and "brown candy wrapper". On Carol and Jose's desk, 3 piles are each labeled "hard candy", "chocolate", and "gummies". Gale has also drawn a map on the dry erase board, illustrating the way the candies have been organized by these themes.* (Field Note 7/06/17)

By the end of the school year, participant-researchers chose 35 of approximately 75 photos developed for the photovoice project. At the beginning of summer camp, participant-researchers would review notes written on the back of photos as part of another stage of analysis. With MU RAs, participant-researchers would again analyze images and notes to determine a one-two word label to describe the photo. After labeling the 35 photos with a 1-to-2 word description, participant-researchers would categorize photos into common themes. To help scaffold the photo sorting process, RAs first had participant-researchers participate in the "candy sorting activity." (Foster-Fishman et. al., 2010) In this activity, participant-researchers assumed the role of a candy store owner, deciding how to best organize a bag of mixed candy for customers. In the field note excerpt above, Jose and Carol have organized their bag of candy by ingredients or type in a fashion typically seen in a candy store. Emilia, Edith, and Melissa, on the other hand, organized their candies by wrapper color. Although one would not often see candy sorted this way in the store, this was their store. Thus, Emilia, Edith, and Melissa had the choice to organize candy in any fashion they chose. When labeling and organizing photos, participant-researchers' decisions were similar to the candy sorting activity. Some labels and themes were obvious and made sense to RAs. Others were reflections of the unique way that participant-researchers were making sense of their world through the pictures.

Participant-researchers eventually identified five major themes, representing each theme with their respective photos in what are called "poster narratives," a genre specifically created for the R4C program (Langhout, 2014). Poster narratives served as a genre in which participant-researchers could articulate themes. Poster narratives resemble other posters created in different contexts, including images and alphabetic print. However, these poster narratives included very unique characteristics. The ways in which these texts were created were very specific to the R4C program. In general, poster narratives are headed with the theme participant-researchers came up with to describe the collection of pictures. Pictures with their 1 to 2 word labels are laid out and pasted to the poster in no particular order. After photos were pasted to butcher paper, RAs and participant-researchers reviewed the product and wrote notes to provide a detailed and cohesive description of each theme. Hence, in developing the poster-narratives, participant-researchers move back and forth from reading to writing. Participant-researchers read photos and notes to write 1-2 word labels; they reread the photos and 1-2 labels to write posters; they read posters to write detailed descriptions of their themes. In general, participant-researchers moved toward increasing levels of abstraction. In constructing poster narratives, dialogue consists of a combination of reading, writing, and talking, engaging multiple modalities to discern participant-researchers' "thematic universe" (Freire, 1970).

In the following discussion, I present each of the themes and corresponding poster narratives. I also include excerpts from field note data, detailing microprocesses that occurred

during the collective construction of poster narratives. In the following sections, I illustrate the way that construction of each poster narrative were distinct acts of composing and constructing knowledge. In other words, the construction of poster narratives was not a straightforward process. Themes for each poster narrative were arrived at in different ways, depending on photos, labels, and participant-researchers interpretations of the photos. I start by presenting those themes and poster narratives most easily constructed by participant-researchers, gradually moving towards themes requiring deeper thought by and discussion among the participant-researchers and RAs. I will also discuss the written narratives that resulted from reading the pictures collectively.

Common Labels = Common Themes

Throughout initial photo analysis at the end of the school year, “friendship” and “nature” were ideas that came up frequently both on notes written on the back of pictures and on several drafts of Shot Lists. Thus, it was not surprising to see participant-researchers label several photos with some variation of these ideas. During labeling, photos were labeled with words “Loving nature”, “Caring for nature”, and “Protect Nature.” As a result, “Help Nature, Help Us” was the title of one poster narrative (See Figure 7.3). Similarly, “Friend” or “Friendship” were included in 7 of the photos chosen for the next stage of analysis. Hence, a poster narrative with the theme “Friendship” was created (See Figure 7.4).

Although most photos in each poster narrative were labeled with some variation of “friend” or “nature”, some photos were not labeled this way. For example, in “Help Nature, Help us,” photos included the labels “environment and clean” and “food is important.” In choosing to include these photos on this poster narrative, the participant-researchers made logical choices, connecting a “clean environment” with “helping nature.” Similarly, in the “Friendship” poster narrative, participant-researchers included photos “hanging out”, “peer,” and “relationships.” However, some photos on the “Friendship” poster narrative did not make as close a connection. For example, a photo labeled “share information” was included at the bottom of the “Friendship” poster narrative. Additionally, “Space to Exercise and Play” was added to “Friendship”, but could make sense in “Help Nature Help Us” or some of the other poster narratives developed.

At the bottom of each of these poster narratives, participant-researchers collectively wrote a short passage to elaborate on the poster narrative title. In “Help Nature, Help us,” the first sentence reads, “We need nature to survive” which explains how nature “helps us”. Ideas from individual photos were included in the passage. For example, references are made to “food” and “recycling.” In “Friendship,” the passage at the bottom is only two sentences long. Because most of the photos were only labeled with some variation of the word “friend”, the passage is understandably shorter than others. Like “Help Nature, Help us”, ideas from individual photos were included in the passage. The final sentence reads, “We are kind, caring, helpful, cooperative, we get along, and playful.” As noted the photo entitled “Space to exercise and play,” could reasonably be included in other poster narratives. By including “playful” in the passage on the poster narrative, the participant-researchers demonstrate their reasoning for including the photo here.

Figure 7.3 - Help Nature, Help Us (6 photos)

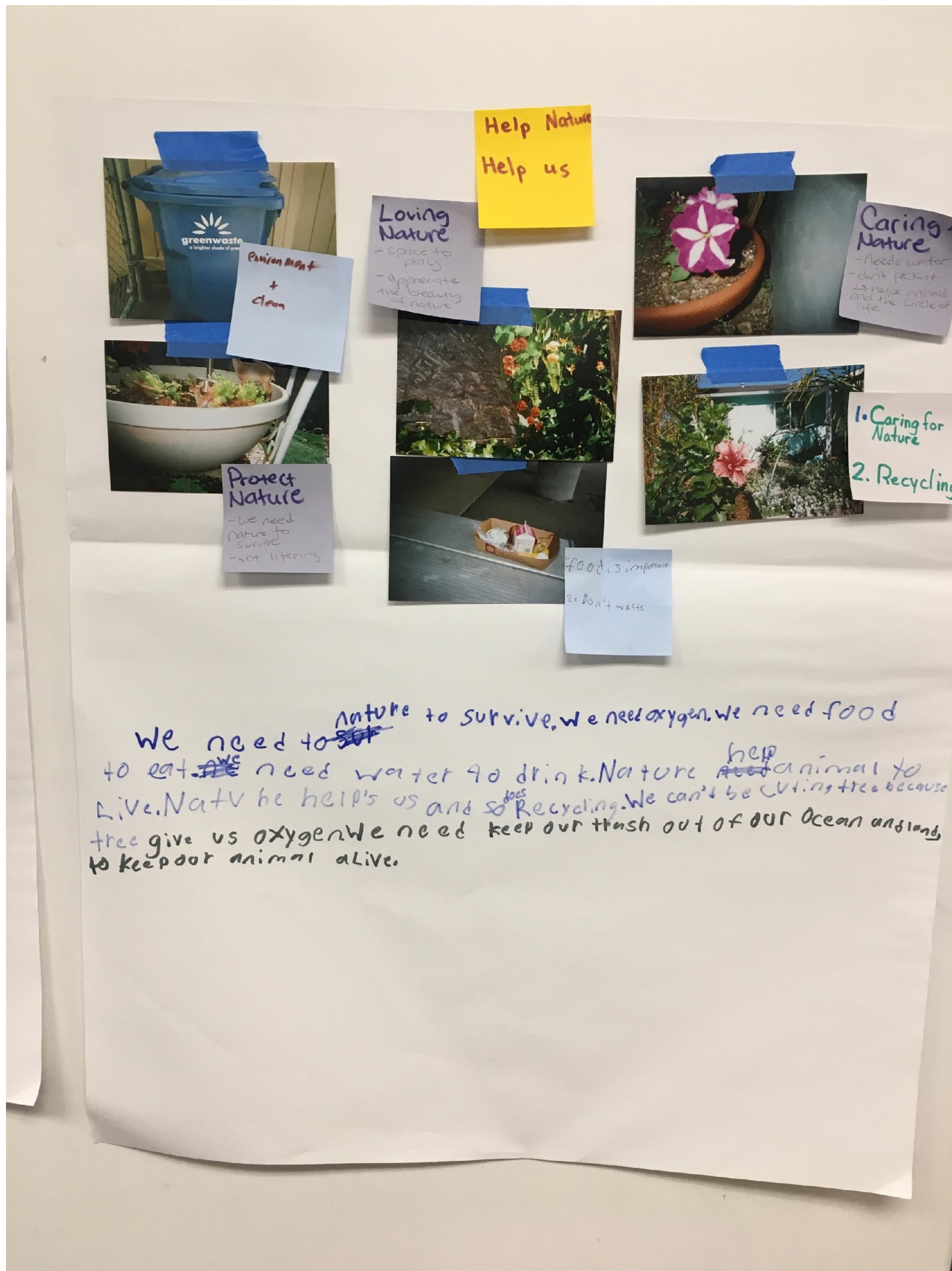
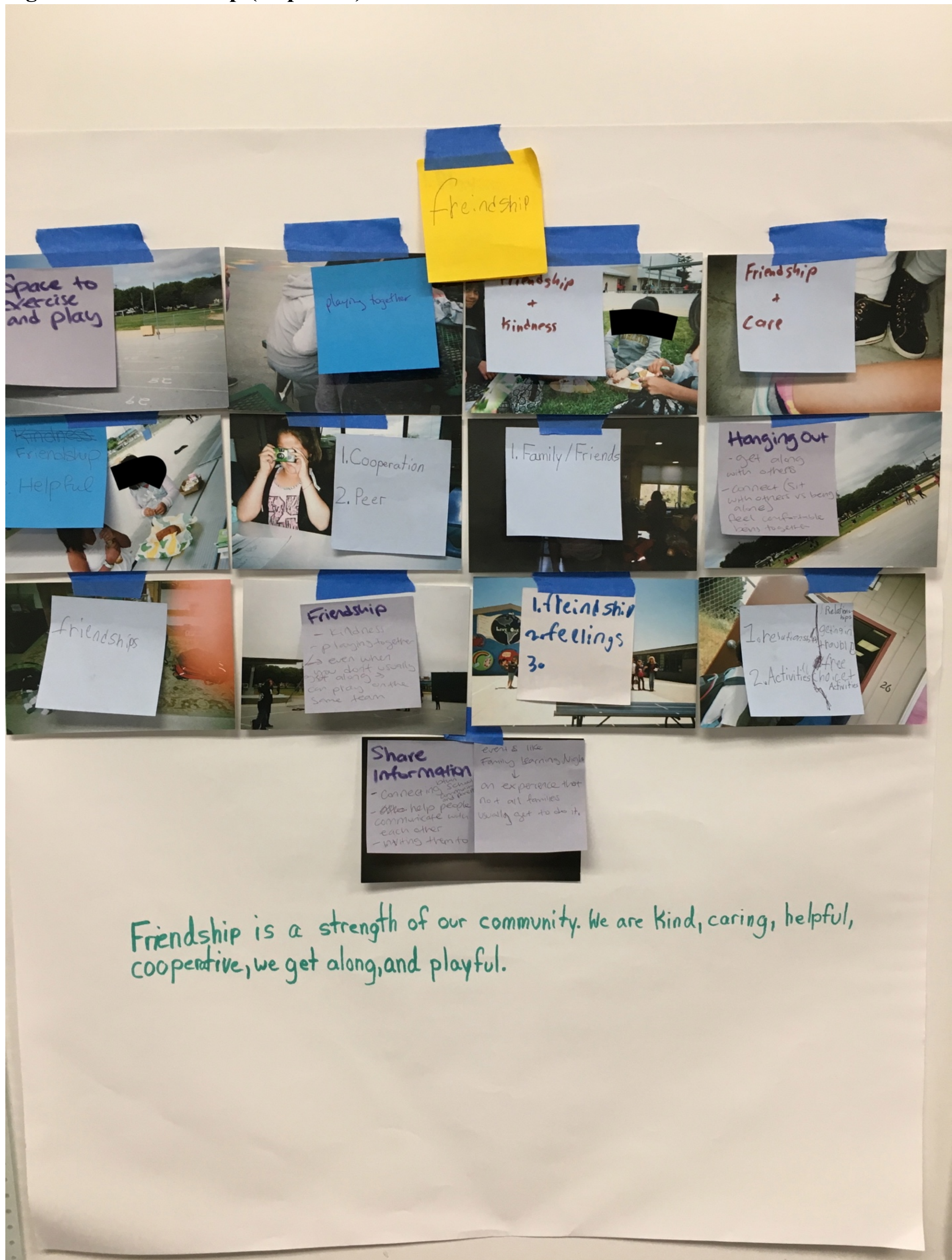


Figure 7.4 - Friendship (13 photos)



Combining Common Labels to Create Unifying Themes

> *[Graduate Student RA] Scott suggests that we look at the remaining photos and decide to put them under our current themes or create new ones. Jose takes two photos and says that it can go under [a new] theme called "Important things". Scott and I ask Jose questions, wanting him to be more specific. I say, "Well, 'Family' and 'Nature' are important things, so we would have to regroup these." [Reviewing the photos afterward, the two photos include the word "Important" on their post it notes. One photo has "1. Food is important 2. Don't waste". The other photo has "1. Reading is Important 2. Getting knowledge". It appears the Jose was using similar key words on the photos when he suggested the theme.] [Graduate Student RA] Sara talks about the ideas of "food" and "knowledge" being "resources." Jose responds with the suggested theme "Important Resources". Scott asks the group if this is a theme that the group can agree on. We all nod our heads in agreement…[RA] Tara writes "Important resources" on a yellow post-it note and places it near the two photos.* (Field Note 7/10/17)

Due to the number of photos labeled with "Nature" or "Friendship", sorting photos into these two themes was relatively straightforward. It appears that Jose may have examined the remaining uncategorized photos and proposed to organize them in a similar fashion. On the post-it notes, Jose saw the word "important" and suggested that a new category – "Important Things" – be created. In the moment, it appears that Graduate Student RAs Scott, Sara, and I were not aware of the logic that Jose was employing. Instead, understanding that our goal was to work towards a problem definition, we asked for Jose to be more specific than "things". Upon review of the label of the photos, Sara suggested that other words on the photo – "food" and "knowledge" – could be collectively grouped together as "resources." In response, Jose revised his suggested theme to "important resources," maintaining the descriptor "important." Through this exchange, Sara, Scott, Jose, and I have negotiated the meaning of the two photos to combine them under a new theme.

Photos categorized as "Important Resources" were not made into a poster narrative. Participant-researchers eventually categorized the photo with label "1. Food is Important 2. Don't Waste" under the theme of photos entitled, "Help Nature, Help us." The photo labelled "1. Reading is Important 2. Getting Knowledge" would be put into theme and corresponding poster narrative entitled, "Working Hard Together Builds Knowledge" (see Figure 7.5). Like the "Friendship" and "Help Nature, Help us" narratives, some variation of "working hard" or "hard work" appears on the label of several photos. 3 of 6 photos on this poster narrative include this idea. One photo labeled "1. Communicating 2. Goofing off" was included because "goofing off" is the opposite of working hard. The other two photos include labels with the terms "building community" and "getting knowledge." Ideas from these two photos – "building" and "knowledge"- have been incorporated into the theme and title of the resulting poster narrative. Whereas ideas like "cooperation" and "space to play" fell under the general them of "Friendship", themes of "building community" and "getting knowledge" have been added to "working hard" to more accurately title this poster narrative and the photos included on it.

Participant-researchers did not write a cohesive passage at the bottom of "Working Hard Together Builds Knowledge". When reviewing the photos collectively, participant-researchers and RAs decided to write several notes, to help explain the way in which photos included

connects to the overarching theme. For example, next to the photo labeled, "Helping School & Fundraising," participant-researchers wrote the sentence "working hard together to raise money." However, some notes do not clearly indicate a photo's connection to the poster narrative theme. Descriptions of the photos comprised many of the notes included on this poster narrative. Participant-researchers and RAs appeared to have been working towards an elaborate passage similar to "Nature" and "Friendship", but were unable to complete one given the time allotted for the activity. Thus, constructing poster-narratives was not a straightforward process. While all texts were in the same genre, each poster narrative required different kinds of thinking and abstraction to construct each. Whereas the "Friendship" and "Nature" poster themes were easily extracted from photo labels, the two poster narratives described in this section required participant-researchers to combine ideas that were written on the photo labels.

Figure 7.5- Working Hard Together Builds Knowledge (6 photos)

Abstracting Themes from Different Labels

In the set of poster narratives included in this subsection, participant-researchers could not as easily draw on words on the labels to describe the photos collectively. This third set of poster narratives again demonstrates that constructing knowledge in this genre is not a straightforward process. Participant-researchers were required to think more deeply in comparison to themes described previously, combining terms in the labels to create a general theme to encapsulate the collection of photos. In the following field note, a small group of participant-researchers worked to categorize three photos that have yet to be placed under an established theme:

> Three of the photos include A) The photos of the sign next to the Maplewood mural discussed above [post it note "1.Change Community 2. Welcoming] and photos with the post-it notes B) "1. Bullying 2. Principal Helps" and C) "1.Unfair Migra 2. No Deportation." Jose suggests that pictures B and C can be put under the same theme because "Unfair Migra is like bullying"… Carol is handed the three photos, and she organizes them in front of her. She agrees that pictures B and C are similar placing them next to each other. Finally, she takes photo A ["Change Community" and "Welcoming"] places it on top of the two. She explains that "the community that is welcoming can work to change bullying and unfair immigration." [Graduate Student RA] Scott and I continue to talk with both Jose and Carol. They both have very similar ideas of how the three photos work together. Their explanations are satisfactory, yet we have a hard time coming up with the limited one-two word theme. Carol again explains her reasoning as to why the three photos should be grouped together. To assure her, I say, "I think you're on to something. It's just tough to put into a few words." [Graduate Student RA] Sara agrees. Sara then reminds of the three main ideas written on the post it notes for each photo. Sara emphasizes "Change community", "Unfair", and "Bullying". After recognizing that bullying is a form of unfairness, Carol suggests the idea "Changing Unfairness" as the theme to group the photo. (Field Note 7/10/17)

Reviewing the three photos, Jose and Carol agreed that they could not be placed under existing themes of "Help Nature, Help Us" or "Friendship." However, they saw reasonable connections between the photos. "Bullying" was a topic of major significance to youth in the program and at Maplewood Elementary in general. After an ICE raid in the surrounding community earlier in the year, "La Migra" had also been an important topic of discussion in R4C and the community. In saying "Unfair Migra is like bullying," Jose drew a connection between the two topics. Carol extended Jose's ideas to incorporate words from the photo labeled with "1. Changing community 2. Welcoming." These ideas contrast with "Unfairness" and "Bullying." Carol recognized strengths or positive aspects of the community that can change these specific conditions. Hence, she offered her idea that a "community that is welcoming can work to change bullying and unfair immigration." In her proposed theme, Carol helped work the group back to answering the original photovoice prompts – "What strengths do you bring to the community?" and "What

make it hard/What gets in the way?" In fact, she went beyond answering the prompts, noting how a strength could be utilized to address a problem.

"Changing Unfairness" would evolve into the poster narrative "Changing Unfair Treatment: Trump is Misusing his Power Over the U.S., Our Home" (See Figure 7.6) The subtitle ("Trump…Misusing") was initially a theme developed by another small group who were sorting another set of photos. This idea was primarily generated from discussion of photos of U.S. and California flags. On the photo of the U.S. flag, participant-researchers agreed to label the photo with words "Love our Country" and "Hate/Resist Trump." The way that participant-researchers have chosen to label this photo was a reflection of conflicting feelings they've developed within the current political climate. Although Maplewood represents comfort and home, youth in the program felt threatened and unwanted given recent events. As result of this lived experience, they interpreted the image of the flag accordingly and included the image under the theme of "Changing Unfair Treatment."

Like other poster-narratives, participant-researchers composed a passage to elaborate on the overarching theme. Similar to Carol's suggestion, the passage identified both problems and ideas to the address the problems. Problems were included in the first three sentences:

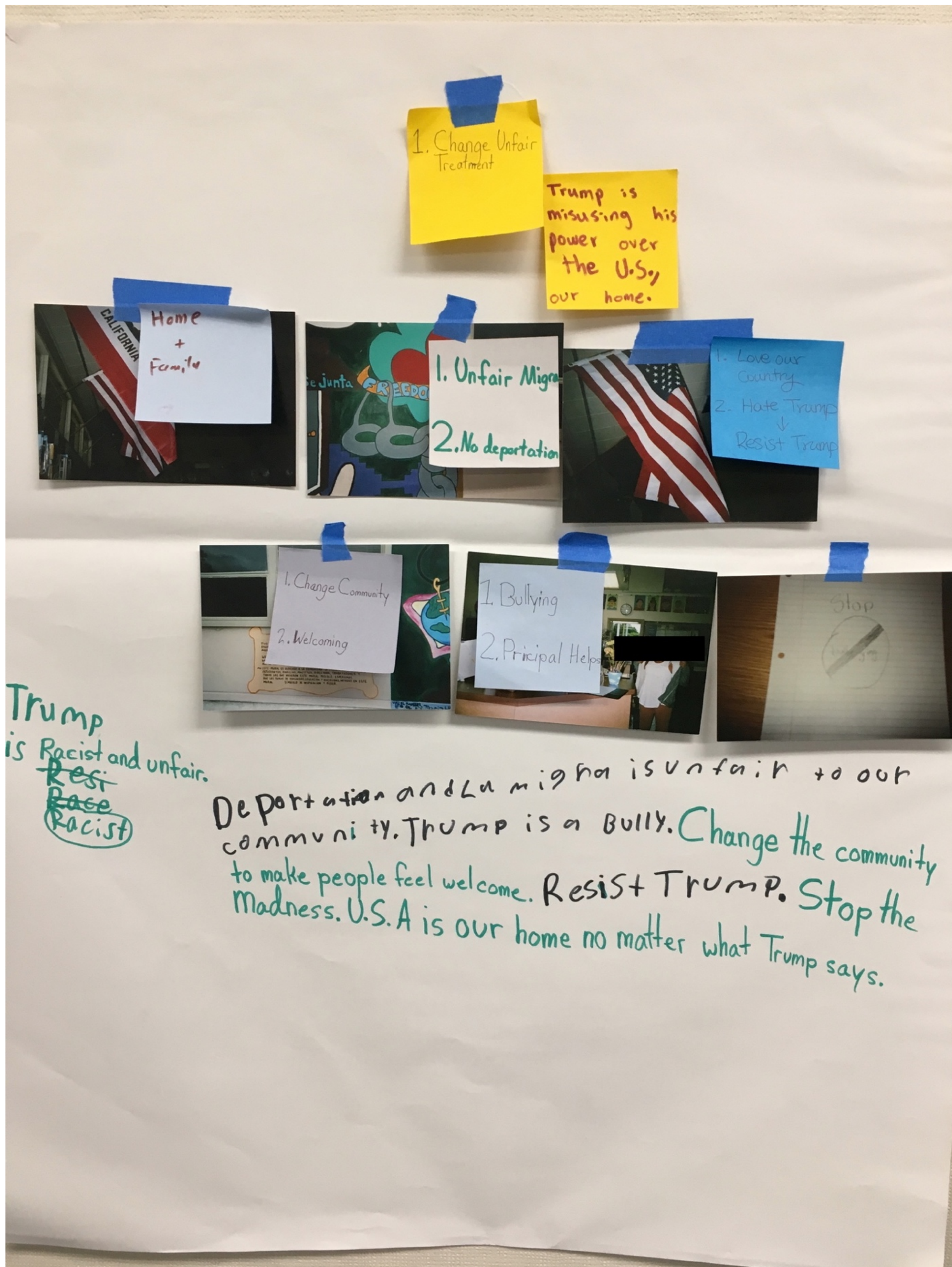
> Trump is racist and unfair. Deportation and La Migra are unfair. Trump is a Bully.

Each sentence connects to the idea of "unfair treatment" included in the theme. The final three sentences allude to the idea of "change":

> Change the community to make people feel welcome. Resist Trump. Stop the Madness. The U.S. is our home no matter what Trump says.

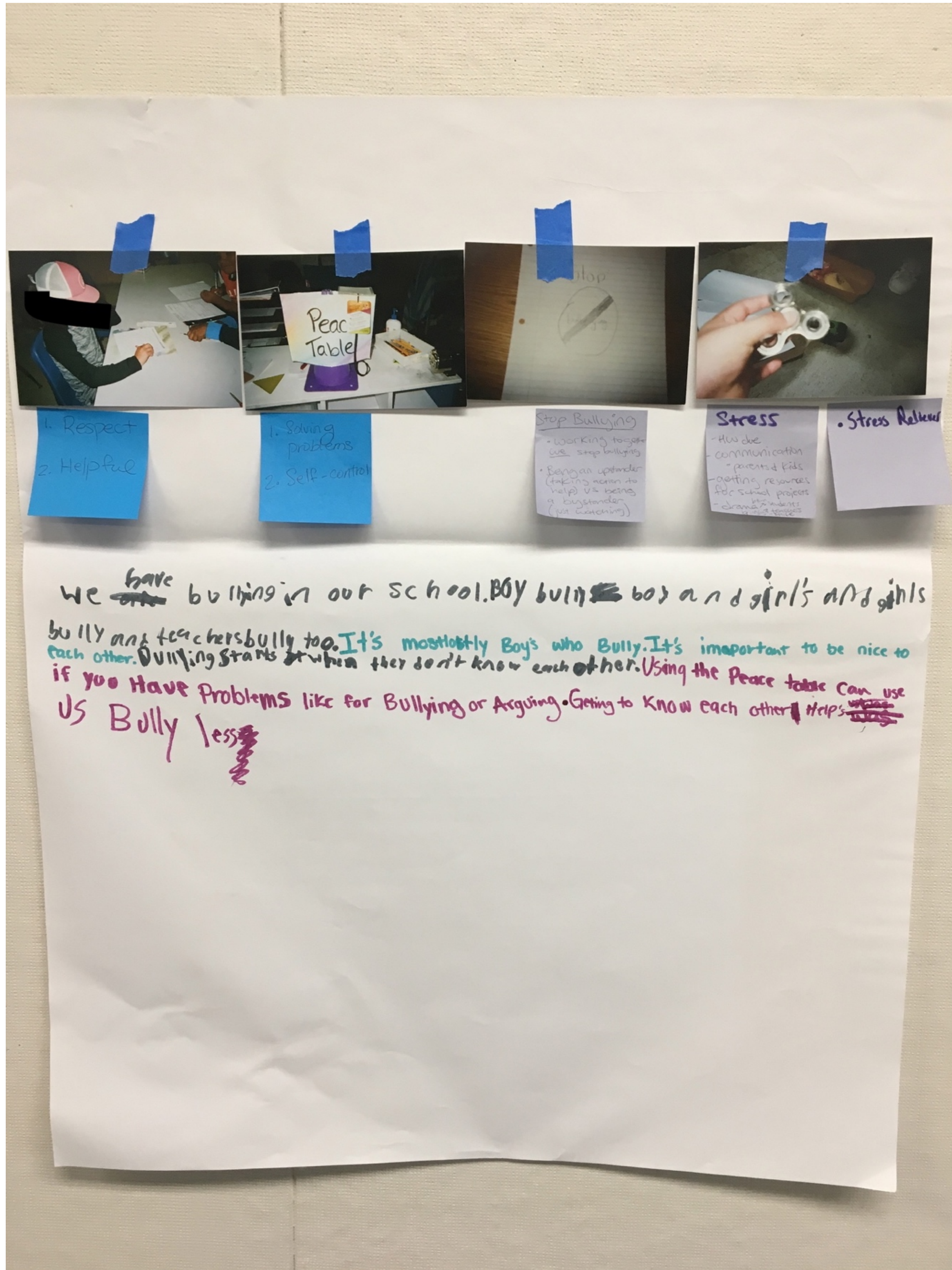
Three sentences include actions – "change," "resist", and "stop"- to address the problem. Additionally, these three sentences draw relationships between the photos on the poster narrative and the overarching theme.

Figure 7.6- Change Unfair Treatment: Trump is Misusing his Power Over the U.S., Our Home



Although not clearly written on it, the final poster narrative was entitled “Help People with Their Problems” (see Summer Camp 2017 Review Script in Chapter 5). Similar to “Unfair Treatment,” this theme is not easily discernible considering the photos and different labels. Rather, participant-researchers used ideas from the photos to create the theme – “helpful”, “solving problems”, “stress”. Reviewing the photos and labels on this poster narrative, participant-researchers appear to have develop a new focus on the theme. Although ideas of “helping” and “problems” are included in the passage, “bully” or “bullying” appears in every sentence. In fact, “bullying” has now become the specific problem to “help” prevent. Despite the focus on “bullying” that developed from the re-reading of the photos collectively, the overarching theme was not revised. However, the passage with its new focus demonstrates the ways in which re-reading and re-writing is central in participant-researchers making sense of their world.

Figure 7.7 - Help People with Their Problems (4)



Final Thoughts on Poster Narratives

In this section of the chapter, I've discussed Poster Narratives – texts that participant-researchers wrote or "codified" from reading their world through the medium of photography (Freire, 1970). Some Poster Narratives, specifically on "Nature" and "Friendship" were based on ideas that were discussed throughout the process of photo data collection and analysis. Other Poster Narratives were composed based on ideas that emerged during the process of making sense out of photos during moments of analysis and dialogue among all involved. Thus, while constructing poster narratives, participant-researchers did not engage in a straightforward and rigid process, working with this genre. Rather, each poster narrative required distinct acts of thinking, writing, and reading from the participant-researchers. During the construction of all Poster Narratives, participant-researchers fluidly moved from world to word and back again, engaging in a non-linear process of meaning-making. Overall, along with individuals participating in composing process, photos and written words function as rich resources for dialogue. Although not described in detail here, participant-researchers would again engage in a process of reading and analysis of the Poster Narratives to collectively write the problem definition that all agreed would be the focus of their research project for the next year or so. Like Shot Lists, Poster Narratives were not passive entities that simply documented the content of the dialogue. Rather, individual photos were utterances themselves to which participant-researchers responded (Bakhtin, 1986). Further, Poster Narratives were utterances. In other words, the Poster Narrative played an active role in shaping the ongoing dialogue in the program. These texts also afforded participant-researchers and RAs to understand and construct the youth's worlds in way other forms of engagement would not allow. Thus, practices of reading, writing, and rereading and rewriting grounded participant-researchers' attempt to change their world.

Conclusion

In this chapter, I described and analyzed processes of writing and reading two genres – Shot Lists and Poster Narratives – that MU RAs used to help guide a photovoice project in R4C. In literature on photovoice methodology reviewed for this project, discussion alludes to the use of texts that aid the process. However, none of the sources that I reviewed focus on the interactions that occur when these texts are employed in context. Additionally, the literature does not include detailed descriptions and analysis of these texts. Drawing on Freire's passage that opens this chapter, I demonstrated the ways RAs and participant-researchers used these two texts to interconnect the world with the word and the ways in which each informed each other. Shot Lists and Poster Narratives served as mediums for participant-researchers to re-evaluate their worlds and the word universe they used to describe it. In reading and writing these texts, the world and words and relations between them were not static. Instead, these texts served as locations for participant-researchers to first reimagine their world as necessary step towards recreating it.

CHAPTER 8: CONCLUSION

> *What did that impact make in the three years of...that [participatory] action research cycle? When we haven't really looked at the larger picture…What's the climate in the community since this project has been around for the past nine years, 10 years? And just kind of a larger thing because the community isn't just about those small little moments, the community action or things like that. It's a larger picture and where are those students gone. I'm reading field notes from 10 years ago, where are they now? How is their critical consciousness? What are they aware of and how are they addressing it? What do they think about being in school and not necessarily having shared power like that?*
>
> Interview with Graduate Student Research Assistant Scott

Prior to becoming a graduate student RA in the Research 4 Change (R4C) afterschool program, Scott served as an undergraduate RA for two academic quarters several years ago. Moving into a leadership role in the program as a doctoral student in the Psychology Department at Mountain University, Scott articulates his perceptions in the form of questions of the possibilities and challenges of Participatory Action Research with youth. Having already attempted to implement PAR in practice, Scott understands that he will have to continue engaging the contradictions that are embedded in facilitating a pedagogy aimed at social transformation (Hale, 2008). I interviewed Scott at the beginning of his first year as a graduate student at Mountain University, wanting to capture his thoughts on PAR as he transitioned into his 3-year commitment as one of the primary coordinators of the program. Coincidentally, at the same time, Scott, along with other Mountain University staff, were engaged in a disagreement with Maplewood Elementary administration regarding the problem definition that youth in the program chose to work on for the next PAR cycle. With the fear of detention and deportation provoked by an Immigration Customs and Enforcement raid early in the year, youth in the program chose to confront tactics used by law enforcement that they perceived as violent and disrespectful to the community. While playing a significant role in helping youth formulate the problem definition and supporting their perspectives, Scott is unsure if a "small little moment" or "community action" that emerges from the PAR process will lead to the type of significant structural social change advocated in the literature on PAR. Like other RAs in the program who have struggled with the theory-practice dialogue, Scott has moved past the initial novelty of PAR with its reimagining of social and cultural conditions. After a few philosophical clashes with school staff and administration, Scott has experienced the challenges of attempting to transform the culture and perceptions of the way childhood as a social category is perceived at Maplewood Elementary. Given these difficulties, Scott understandably is hesitant to anticipate transformation in the community or society at large as a result of the research that he will continue to conduct with youth.

By focusing on literacy practices in R4C for this study, I, like Scott, identified and engaged in the contradictions involved in facilitating PAR, using the consumption, production, and dissemination of texts as the primary phenomenon of analysis. In the discussion of main findings that follows, I discuss the primary contradictions that I discerned from data collected during literacy events in program sessions. Although I agree with Scott when he says that "community isn't about…small little moments," I argue that these "small little moments" with

texts are nonetheless locations in which the contradictions of PAR can be confronted to begin imagining and initiating both individual and larger social transformation. These are important moments in which participant-researchers begin to develop identities as critical knowledge producers. By identifying and addressing these contradictions, practitioners of PAR will be better equipped to meet the objective to empower participant-researchers to produce knowledge and initiate change in their communities. In the following section, I discuss these contradictions as the main findings of my study, emphasizing that establishing and sustaining a reciprocal relationship between theory and practice could be confronted in "small moments" of literacy events. I then follow this discussion with implications of this study. For theoretical implications, I discuss the way that genres not normally associated with research have been repurposed with the objective of teaching and conducting research. I also argue that the challenges and contradictions that emerge in PAR practice could possibly addressed at the level of text. For practical implications, I argue for PAR practitioners to simultaneously scaffold and question their efforts as they invite participant-researchers to participate and make contributions to the knowledge making process. Although activities invited all participant-researchers to make contributions to the process, they were not always eagerly participated in or contributed to. Also, new participant-researchers often appeared unfamiliar and uncomfortable with practices of participation implemented in R4C, needing time to gradually become accustomed to such practices with the help of program RAs. As engagement with text was critical to learning, conducting, and disseminating of research in yPAR at R4C, I also recommend that practitioners of PAR experiment with a variety of texts and develop different ways for participant-researchers to engage with those texts. I conclude this chapter with some final thoughts on literacy practices in PAR.

Discussion of Main Findings

To open this discussion, I will circle back to the questions posed in Chapter 1 that guided my research:

1. What genres are utilized in PAR?
2. How do the social relations, cultural conditions and political purposes of PAR influence literacy practices? Alternatively, how do literacy practices influence the social relations and cultural conditions of the context that PAR projects take place in?
3. What are the affordances, limitations, and consequences of utilizing specific genres in PAR?

Across this study, I highlighted the ways that PAR, as an "openly ideological" research approach, is embodied in practices of text consumption, production, and dissemination (Lather, 1986). Furthermore, I demonstrated that texts were more than passive containers of discourse. Instead, texts played active roles in shaping PAR processes to pedagogy and research. The use of texts was not a straightforward process. Different individuals responded and interacted with text in a variety of ways. Additionally, texts did always act as intended by program facilitators (see Chapter 7). In addition to embodying the possibilities of PAR, literacy practices also provided a window into the challenges and contradictions of practicing PAR in context. In this section, I present these characteristics as main findings evident across the last four chapters. Focused on analyses of written lesson plans in Chapter 4, I discuss the ways that R4C RAs use the lesson

plan genre as a space to imagine PAR practice. Lesson plans are representative of PAR's egalitarian ideals, organizing social relations to distribute labor equally and positioning youth as knowledge producers by using specific texts to help aid the process. For example, lesson plans included activities in which participant-researchers collaboratively prepared artifacts and presentations. Lesson plans also included activities in which participant-researchers generated and analyzed qualitative data from their perspectives. In Chapters 5-7, I describe and analyze program activity involving learning and conducting research. In examining these interactions collectively, activities rarely occurred as scripted in lesson plans and practiced during RAs training sessions, challenging the practicality of implementing PAR's egalitarian approach with youth in an afterschool setting. These activities required Mountain University RAs to fluidly assume numerous and sometimes conflicting roles in relation to participant-researchers and the larger community. Finally, although participant-researchers are identified as "expert knowledge producers" from the outset in PAR, participant-researchers gradually develop the capacity to produce and disseminate knowledge, by engaging in program activity.

Advocating, Questioning, and Scaffolding Participation

Across this study, active participation from youth was privileged. In other words, activities were structured to invite youth to participate in activities with the hope that all would be able to contribute to dialogue and the knowledge producing process. In these activities, texts were used to encourage and mediate participation. In Chapter 4, I demonstrated how RAs collectively compose program lesson plans in which they share responsibilities with youth to facilitate the program. In Chapter 5, participant-researchers with the help of Mountain University RAs collaboratively prepare scripts and presentations that they can choose to participate in presenting. In Chapter 6, the teaching and learning of research is structured so that participant-researchers are afforded the opportunity to openly share ideas in response to open-ended questions. These activities also provide a window into the way that participant-researchers make sense of the world. And in Chapter 7, all participant-researchers are invited to individually generate data from their perspectives. However, although invited to do so, participant-researchers were not able to actively participate simply because RAs asked or required them to do so. As noted in Chapters 5-7, participant-researchers often needed assistance – in the form of rephrasing questions and continued prompting- from RAs when asked open-ended questions. In other words, participant-researchers sometimes demonstrated that they were unfamiliar and/or uncomfortable with forms of social organization that RAs created in the program. Although constantly referred to as "researchers" during program sessions, youth in the program frequently expressed that they had little power to make change because they were "only kids." Furthermore, youth's level of participation varied depending on the activity. In other words, youth made more contributions to some activities and less contributions in others. For example, in the discussion of composing scripts in Chapter 5, all participant-researchers did not make contributions to the collective artifact that eventually would be presented. Additionally, even if a participant-researcher does attempt to make a contribution, their contribution is not guaranteed to make it into the final product. Similarly, in Chapter 7, although all participant-researchers helped to generate photo data for the photovoice project, not all of the photos taken made it onto poster narratives completed at the end of the Summer Camp 2017.

Considering these challenges, participation can be framed as agentive process that can be simultaneously scaffolded and constantly questioned in PAR practice. As practices of

participation that characterize PAR may not be present in other parts of participant-researchers' lives at school, home, or community, PAR practitioners must design activity that helps participants gradually become familiar with these practices. Practitioners should also consider developing variety of ways for participant-researchers to participate in activities. This was apparent in some of the literacy events observed during this study. For example, the "I am a Researcher" poem activity provided participant-researchers with a familiar genre – a poem- to express their expertise and identify how they wanted to make change. At the same time, although large group discussions in response to powerpoint presentations aimed to generate open discussion among all participant-researchers, this practice privileged some while others were not able to participate as successfully (see Chapters 5 and 6). In a different context with a different set of actors, all individuals involved might be equally capable of making active contributions. Thus, when attempting to encourage participation, practitioners of PAR should question their conception of what it means to participate and consider different ways to invite participation .

Research Assistant: More Knowledgeable- but Equal-Guide

As practitioners of PAR, Research Assistants from Mountain University assumed a variety of roles. In Chapter 4, RAs are both students and practitioners of PAR as they draft lesson plans to imagine action in R4C. In Chapter 5, RAs serve as co-scribes, critical audience, and advocates for youth while helping to compose scripts that eventually will be presented by youth in the program. In Chapters 6 and 7, RAs are more knowledgeable of practices and concepts of research, but at the same time, must remain sensitive to ways that youth in the program make sense of the world. Overall, along with helping to design and facilitate program activities, RAs also work to equalize power relations with participant-researchers. Most academic literature on PAR rightfully focuses on positioning the participant-researcher as expert knowledge producer (Gaventa and Cornwall, 2006; Fals Borda, 1991; Rappaport, 1990). While the position of practitioners or facilitators is implied and alluded to, academic literature rarely describes the nimble and fluid dance that RAs had to engage in during this study. Dworski-Riggs and Langhout (2010) discuss the challenge that PAR practitioners have when deciding to exercise authority and contribute their expertise when interacting with community members. With my focus on literacy events, I have attempted to build on this discussion. I illustrated the challenges RAs faced as they attempted to facilitate a dialogical practice to teach research concepts and produce knowledge. In these interactions, interaction with a text played a key, if not central role, in achieving objectives of the task at hand. In facilitating these interactions, RAs were required to position themselves in a variety of ways in relation to not only participant-researcher but also texts used in the interaction. As described in Chapter 5, RAs assumed a variety of roles during the production and dissemination of one text. When composing the Summer Camp 2017 review script, RAs took suggestions from participant-researchers while also editing their ideas. When disseminating the script to school administrators, RAs realigned with participant-researchers, advocating for them as rational and coherent knowledge producers whose concerns are worth listening to. As they are the individuals research is done "for" and "with", the development of participants as critical expert knowledge producers should remain central to empirical research on PAR/yPAR processes. Simultaneously, facilitators of PAR are crucial to designing and sustaining this development. As demonstrated in findings across this study, they must be willing to take on a variety of sometimes conflicting roles in relation

participant-researchers and other community members. They also must take on conflicting roles in relation to the products of knowledge construction.

Developing the Critical Expert Knowledge Producer.

Similar to the previous two findings, I've named this finding to highlight a contradiction. Although youth in R4C are identified as "experts" and "researchers", they are in the process of developing the capacities related to these identifications. And while youth are rightfully perceived as "experts" of their lived experiences, they are simultaneously developing the abilities to produce and disseminate knowledge products that represent these experiences. Similar to participation, participant-researchers must develop familiarity with being knowledge producers and communicating information to others. In Chapter 4, lesson plans put participant-researchers in a position to be knowledge producers in different activities. Thus, the genre of the lesson served as container in which RAs could imagine ways to gradually develop participant-researchers knowledge producing capabilities. In Chapters 5-7, I present data to demonstrate the ways that participant-researchers learn and, at times struggle, to take on this identification. For example, in Chapter 5, while attempting to help compose the Summer Camp 2017 script, participant-researcher Carol had trouble finding the right words to explain and elaborate on her idea that "We talked political." As a genre, scripts enabled participant-researchers to learn to articulate ideas with language and imagine an audience. Also, in Chapter 7, participant-researchers initially had a hard time generating ideas and symbols to characterize their community prior to collecting photo data. Yet, with the assistance of photographic images and a text – the Shot List- they generated ideas in their "thematic universe" (Freire, 1970). In general, youth's development as critical expert knowledge producers is mediated through engagement with specific genres that are utilized in the program. Additionally, becoming a knowledge producer also means becoming proficient in certain genres.

Theoretical Implications

Before discussing the theoretical implications, I will briefly revisit the theoretical framework that grounded this study. In Chapter 2, I reviewed academic literature that specifically focused on the PAR approach to the collective construction of knowledge in which academic researchers include participants in research practice aimed to take action to improve the living conditions of the participants' community. I then examined the different products, artifacts, and actions that emerge from PAR projects in different contexts including murals, art exhibits, photo books, and geographical maps, highlighting the ways in which genres are appropriated and hybridized (Dominguez et. al., 2009; Francisco, 2014; Nisker, 2008; Saldana, 2008; Langhout & Fernandez, 2014; Clover, 2011). Noting that the findings of research are disseminated and acted on in these novel ways, I proposed to examine the processes and products of PAR by using a sociocultural understanding of literacy focused on genre as a social, cultural, and historical practice. From this perspective, genres are in dialectical relationship with context and not merely rigid categorizations based on internal characteristics of texts. Along with texts that reported the findings of research, I also planned to examine texts that PAR facilitators used to teach participants the concepts and practices of research. My examination of texts also included processes of consumption and production of texts that participants generated for data

collection and analysis. Finally, I proposed literacy practice and genre as a location where research praxis could be assessed.

Across the study, I examine the variety of genres that participants in a youth participatory action research afterschool program engaged with – lesson plans, scripts, poems, Shot Lists, Poster Narratives – to learn and conduct research. Per Machin and Leeuwen (2014), the genres that participants engaged in were "ideological containers of discourse" for PAR. Genres utilized in the program were appropriated, repurposed and tailored to the program, demonstrating that genres are not rigid entities only defined by characteristics internal text. Further, genres are not used universally. Instead, genres were influenced by context and not passive neutral containers. For example, in Chapter 5, aligned with PAR practice, scripts were products of collective construction of knowledge, allowing youth negotiate to meaning and make important decisions on content. In chapter 6, literary and artistic genres that are not popularly associated with were utilized to teach research concepts. In Chapter 7, participant-researchers used tailored common genres of lists and posters to objectify and make sense of their worlds. Indeed, "pedagogy is research," but numerous genres not normally associated with research are used to teach and conduct research.

In addition to embodying the social and cultural relations promoted in PAR, my focus on literacy practices also illuminated the limitations and challenges of conducting PAR in the specific context of an elementary school and with the actors involved. For example, in Chapter 5, a text- the Summer Camp 2017 review script – was the source of tension between MU ART and Maplewood Elementary staff. In this case, community members with more authority than participant-researchers were concerned with the wording of the problem definition, causing a delay the project's progress. Thus, knowledge produced by participant-researchers in PAR projects doesn't always immediately result in change. Additionally, although invited to participate, youth do not always willingly participate in the collective construction of knowledge, but must become familiar with forms of participation.

By focusing on texts and its active role in PAR practice, we can determine ways to better address these larger challenges. Understanding that texts are not neutral and passive actors in the process, perhaps these issues can be addressed at the level of text. In other words, by understanding the complexity of practices with text, practitioners can more consciously design texts and processes involving text to facilitate PAR, recognizing the ways that texts can shape dialogue and enhance learning. For example, genres other than the short story and poem described in Chapter 6 might be appropriated and repurposed to teach the PAR cycle. In addition to scripts and poster narratives, other genres could be employed to induct participant-researchers into the collective construction of knowledge.

Practical Implications

Working in the context of an elementary school with youth relatively unfamiliar with social science research practice, RAs from the MU participated in creative and innovative ways to introduce and teach youth in R4C to conduct inquiry. As illustrated in Chapters 4-7, RAs facilitated thoughtful and elaborate lessons, using different texts to help scaffold the research process. In other words, texts were introduced to help youth become more familiar with ideas. RAs used stories and poems to teach to the action research cycle. Participant-researchers constructed poster narratives to concretize themes and develop a problem definition. Although these practices proved effective, they also highlighted the challenges and contradictions that arise

when attempting to facilitate the participation and the collective construction of knowledge. While different texts and genres were employed, activities often utilized similar participant structures that involved small group and/or whole group discussion in relation to the text. Although this approach was intended to invite all youth to participate equally, some participant-researchers would dominate or were more likely to be listened to in discussion, while others were not taken seriously or would choose to share their thoughts privately with an RA (Field note 7/13/17) . Understandably, undergraduate and graduate RAs designed activities in this fashion, mirroring practices in discussion sections and seminars in which all students are invited to contribute ideas. However, although such participant structures may help in preparing youth for future endeavors in academic contexts, youth demonstrated that they would not or could not always actively participate (see Chapters 5 and 7). Based on this understanding, I argue for practitioners of PAR to design, experiment with, and develop alternative participant structures and different forms of engagement. For example, in addition to photovoice, practitioners can draw on other practices of digital culture which youth in the program appeared to very familiar with (see Chapter 7). Like the construction of poster narratives, practitioners could imagine more forms of engagement that employ multiple modalities (Kress, 2003) I am not suggesting that practitioners continuously change participant structures for the sake of experimentation. All forms of engagement and participation will take time to develop. Instead, I pose this idea for practitioners to consider that participation can be constituted in different ways other than sharing oral utterances in dialogue. I also note that the careful design and coordination of texts can help to imagine new approaches.

Along with constantly questioning what constitutes participation, I also suggest that participation be thoughtfully scaffolded for those who engage in yPAR and PAR. This may seem paradoxical. How do you scaffold a concept that you are also interrogating? This is yet another contradiction to engage while practicing PAR. However, as demonstrated in this study and other empirical research on PAR processes, PAR projects are often conducted in contexts with established social hierarchies and deeply engrained perceptions of the participants (i.e. children at Maplewood Elementary) (Dworski-Riggs & Langhout, 2010; Fine & Torre, 2006; Minkler, 2004). Because of these well-established social and cultural conditions, participants are likely unfamiliar with practices of participation in PAR and have a difficult time perceiving themselves as "experts" and "knowledge producers." Hence, although the learning ecology may be redesigned and reorganized through specific activity, participant-researchers may not as easily modify their subject positions as they move from home or the school day into the space of R4C. Hence, the aim to develop knowledge producers through participation must be thoughtfully designed and scaffolded according to the social and cultural conditions in which PAR projects are implemented.

Implications for Future Research

In this study, a focus on literacy practice and genre provided a window into the possibilities, limitations, and challenges of practicing PAR in the specific context of Research 4 Change at Maplewood. Given the particular circumstances- participant population, political climate, and history- in this context, processes of text consumption, production, and dissemination were tailored accordingly. To more fully understand literacy practices in PAR, more research should be conducted in a variety of contexts with differing circumstances. In this study, I collected data at the end of one PAR cycle as the project transitioned into a new problem

definition stage. In addition to conducting research in different contexts, research on literacy practices in PAR should include the examination of other stages – action, reflection on action, etc.- of the PAR cycle.

It is important that future research investigate the long-term outcomes of yPAR/PAR projects, in terms of how they impact participants' identities over time and across different contexts. This includes not only participant-researchers but also practitioners of PAR, like the RAs from Mountain University in this study. As noted in several chapters, RAs took on a variety of sometimes conflicting roles as part of their participation in the program. Although I interviewed RAs and documented their interactions during program, I did not document interactions in which they wrestled with academic literature and negotiated ideas on lesson plans during training sessions. Although attention should continue to be focused on making practices of research accessible to members of marginalized communities, a close examination of those who attempt to learn, practice, and facilitate PAR is also warranted.

Final Thoughts

Throughout this dissertation, we have seen the active role that texts play in PAR processes of pedagogy, research, and action. Academic literature on PAR often describes texts that are produced and published as a result of the research process (Clover, 2011; Dominguez et. al., 2009; Fine & Torre, 2006; Francisco, 2014). However, little academic literature describes and analyzes the different types of texts used to help teach, learn, and conduct research practice with participant-researchers. With a focus on literacy events and texts in the R4C afterschool program, I have demonstrated the ways that different types of texts – genres – have been adapted to PAR in this specific context. For example, although lesson plans in R4C share characteristics with lesson plans in other contexts, R4C lesson plans contain unique content – activity purposes and action types- that are representative of PAR epistemology. Youth collectively compose scripts, taking on roles as knowledge producers and responsible decision makers (Gaventa and Cornwall, 2006; Minkler, 2004). The MU Research Assistants utilize literary and artistic genres to teach research concepts and practice. In conducting research, participants engage with two genres – the shot list and the poster narrative – that entail characteristics of more familiar genres (i.e. lists and posters). At the same time, the shot list and poster narrative are very unique texts with specific characteristics. In summary, genres are "relatively stable" and are subject to innovation that results from different spheres of human activity (Bakhtin, 1986; Hanks, 2001).

Conversely, texts actively construe the context of the R4C afterschool program (Fairclough, 2003). R4C program sessions are grounded in the writing and the reading of lesson plans. Scripts encode relations between participant-researchers, research assistants, and knowledge. The literary and artistic genres utilized by RAs in the teaching and learning of research shape the dialogue that ensues among participants. Shot lists and poster narratives help to mediate participant-researchers' process of making sense of their worlds. In general, texts serve as key utterances in shaping the ongoing process of dialogue. As noted in literature review and theoretical framework in Chapter 2, "dialogue" can often be perceived as limited to the exchange of oral utterances. Drawing on Bakhtin (1986), I highlighted that utterances also consist written and multimodal texts (Kress, 2003). In focusing on texts and literacy events in this project, I've demonstrated the ways in which texts serve as utterances that help to move

forward PAR processes. I've also shown the ways that texts play an important role in shaping the exchange of oral utterances among participants.

Finally, along with illuminating the possibilities of PAR, I've also used the literacy event as a location to understand the challenges and contradictions of PAR. This includes the challenges of encouraging participation and the numerous and sometimes conflicting roles that RAs take on. In the chapter 5, using the Summer Camp 2017 script as a central text, I illustrated the difficulty in implementing the egalitarian ideal of PAR in a context with an established social structure and hierarchy. Although literacy events are small microprocesses in the larger project of social transformation of PAR, literacy events are locations in which social boundaries and norms can be examined, reimagined, and experimented with. They are locations where PAR practitioners can reflexively interrogate and improve processes of pedagogy and knowledge construction. Finally, literacy events are the locations where participant-researchers gradually become critical knowledge producers, beginning to develop the capacity to make sense of and transform their worlds.

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Appendix A: Interview Protocol for Undergraduate Research Assistants (RAs)

**When scheduling interviews, undergraduate research assistants will be asked to review copies of the items below prior to interview. The interviewer will provide copies to the interviewee:*
1) lesson plans that interviewees were the lead writer on
2)lesson plans with activities that the interviewee helped to design and/or facilitate in program
3) texts designed and/or used in research activities that the interviewee helped design and/or facilitate.

Questions.

Lesson plans:

1. Based on your experience as an RA, what are the purposes of writing lesson plans for each program session?
2. For activities that involve teaching and learning of research, what details do you think should be included on lesson the plan?
3. For lesson plans in which you were the lead writer, describe the process you went through while preparing the lesson plan.
4. What were some challenges you had as the lead writer of the lesson plan?

Research Activities:

1. Describe 1or 2 research activities that you helped to design and/or facilitate.
2. What was the rationale for designing the activity the way you did?
3. What texts (worksheets, slide show, readings, etc.), if any, were used during the activity? Explain the rationale for using these texts.
4. How did the activity go when facilitated in the program?
5. What changes would you make to improve the activity if you had a chance to design or facilitate again?

Field Note Writing:

1. Based on your experience in the program, what are the characteristics of a "good" field note?
2. What is your process- from jottings to sending to graduate students for initial review- of drafting field notes? In what ways has your process of drafting field notes changed?
3. What were some challenges you had in writing field notes for the program?
4. How would you compare field note writing to other writing that you have done as an undergraduate?
5. Have you written field notes before participating in this program? If so, how is writing field notes in this program similar to previous experiences you've had? How is it different?
6. Describe your experience with the process of feedback and revision of field notes from the graduate students.