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Publication Date

2019

Peer reviewed|Thesis/dissertation

From Pen to Podcast: Facilitating Critical Moral Reasoning and Critical Consciousness
Through Constructing Narratives of Personal Conflict

By

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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

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Spring 2019

Abstract

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Professor Larry Nucci, Co-chair

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        This mixed methods study investigated 10th grade students' shifts in reasoning
between handwritten narratives of personal conflicts and their production of digital
podcast versions of the same conflicts. Specifically, shifts in perspective, resolution,
domains of social reasoning, domain coordination, and storytelling elements were
compared. This study was implemented as a curriculum intervention with 32 participants
in a public high school in British Columbia. Analyzing multiple narrative constructions
of the same personal conflict, but within different mediums, is conceptualized as a way of
stimulating and bringing into view developmental transformations, including the
development of critical moral reasoning and critical consciousness. Key findings include
a significant decrease in victim perspectives in the podcast format, and an increase in the
use of the conventional domain in students' resolutions of their conflicts in the podcast
format. The type of characters included in students' conflicts changed between narrative
and podcast, and students arrived at different types of conclusions. The podcast is
proposed as a storytelling format that can target specific critical moral reasoning and
critical consciousness components, such as transactive reasoning, heteroglossia, and
making connections between personal and societal struggles. Implications for educators
include how to identify emerging critical moral reasoning and critical consciousness
skills within students' podcasts, as well as barriers that students may face in the process
of coming to critical conclusions.

Acknowledgements

I would like to acknowledge the incredible mentors I worked with at UC Berkeley who guided, challenged, and supported me through this research process: Professor Larry Nucci, Professor Laura Sterponi, and Professor Jabari Mahiri, who gave me so much of their time, encouragement, and feedback. I feel so lucky to have worked with such creative, generous, articulate, and thoughtful scholars.

I would like to acknowledge Ms. C. for her time, energy, and willingness to take a risk by incorporating podcasts into her classroom. I would also like to acknowledge the student participants at my focus school in British Columbia for their openness in sharing their stories with me.

I would like to acknowledge my peers in Professor Larry Nucci's research group with whom I have worked for the past five years developing ideas and collaborating, especially Allegra Midgette, Deborah Powers, Amy Banas, Emily Campbell, and Sarah Manchanda.

I am especially grateful to Sarah Manchanda and Emily Gee for assisting me in coding for reliability, and in the process, providing me with invaluable insights into my data.

Finally, I would like to acknowledge Nathan Ilten-Gee for his technical assistance in manufacturing a cord that allowed my participants to transfer audio files when the iPads did not allow for file sharing. Without this cord (pictured below), the project could not have happened, and I am so grateful for his time and super tech-support.

Dedication

To my amazing husband: I am beyond grateful for your consistent support throughout this process. You boosted me when I was discouraged, bent over backwards to assist me with technical / logistical issues, and held onto my vision for the future, even when I had lost sight of it.

To my parents: I am so grateful to you for helping me figure out what I am passionate about, and encouraging me to pursue it. Thanks for always being there to celebrate or commiserate with me. I aspire to follow the examples you've set throughout your careers: fiercely serving and fighting for others, and always giving 110% to the challenges at hand.

To my sister: Thank you for your constant moral support and helping me laugh about the little things. Thanks for thinking through the tough questions with me and being my cheerleader when I needed one.

And to my mentors and friends at YR Media (formerly Youth Radio): Thank you for inspiring me to investigate the relationship between making media, pursuing justice, and growing up. Throughout my research process I kept coming back to what I know to be true, which is that whatever is going on at Youth Radio is magic.

Chapter 1. Introduction

Jahlil Jackson was 16 years old when he produced a radio story with Youth Radio—an Oakland-based youth media organization, which has since changed its name to YR Media—about the peer pressure he faced to buy a gun (Jackson, 2013). His script read:

> Wearing a gun seemed as essential as wearing a pair of boxers. There have been plenty of times when I've had the money and the right connections to purchase one. But each time, at the last minute, I stop and think to myself, 'Do I honestly need a gun?' Then I'd buy a pair of shoes instead.

Faced with a dilemma that had implications for his safety and his future moral and social identity, he wrestled with what to do. His story continued:

> My friends ask me things like, 'Why don't you tote? You too scared to get a hammer?' and quite frankly the answer is yes. I'm scared of losing my freedom. I'm scared of the effect the gun could have on my personality. And I'm scared of the thought of ending a person's life.

Listeners heard Jackson reasoning through various considerations, deliberating over how to proceed. Jackson's nuanced perspective on his dilemma revealed a young person whose ideas about right and wrong were developing and taking shape. As educators, we have the opportunity to facilitate that process. Yet, schools do not often make space for telling these types of stories, in this type of format.

Schools are many things: places for learning, places for social growth, places for relationship-building, places to conquer fears, places to set aside assumptions. Additionally, schools are places that foster and facilitate storytelling. Storytelling, and in particular constructing narratives, is an important part of development in childhood and adolescence, and continues to be important throughout the lifespan. Through constructing narratives about one's own experiences and morally-relevant actions, one has the opportunity to integrate new information, construct new moral positions, reconcile unresolved ideas, and make resolutions about the kind of person one wants to be (e.g. Bruner,1991, Ochs & Capps, 1996, Pasupathi & Wainryb, 2010).

One of the goals of this dissertation is to build a bridge between two fields that are striving to provide k–12 students with the opportunity and skills to become critically-aware, justice-oriented human beings that can influence their own communities: domain-based moral education and critical pedagogy. These two fields are rooted in very different assumptions and practices. Domain-based moral education (DBME) is rooted in findings from developmental psychology that show that our abilities to reason about issues like fairness, harm, rights, social conventions, and personal choice, develop through activities like peer discourse and thoughtful, domain-concordant teaching. Critical pedagogy is interested in developing a critical consciousness in students—or an orientation towards their world that helps them to recognize structural inequality and oppression with regards to their individual oppressive circumstances and develop a system for learning, reflecting, and acting to rectify injustice (Freire, 1970, 1973). These two approaches to education have much to offer each other.

This mixed-methods study is based on the premise that constructing personal narratives has the potential to stimulate critical moral reasoning and the development of critical consciousness. As we construct narratives about ourselves and our actions we have the opportunity to take a moral stance on issues and identify with what we think is

good and right about the world (McAdams, 1996; Ochs & Capps, 1996). Creating personal narratives is a chance to develop narrative moral agency (Pasupathi & Wainryb, 2010). As we piece together interpretive and factual thoughts about actions in the past, and position them in relation to the present and future, we have an opportunity to reconcile our actions with our beliefs and emotions. Wainryb, Brehl, & Matwin (2005) wrote that construals of past experiences are made up of actions, observations, communications, and reflections. These interpretations of past experiences in turn affect our judgments of these situations and whether moral concepts are applied or not (p. 70–71).

Young people need to be able and willing to change, expand, and modify their construals of personal conflicts when new information and new perspectives arise. This skill—to change the story that we tell ourselves about something that happened in the past or an ongoing conflict in the present—is a skill that connects to being an agent of change and a critical moral thinker in society. More specifically, it connects to developing resilience in the face of trauma, forgiving those who have wronged you, identifying hidden injustices buried in the status quo of everyday life, and connecting one's own struggles to social movements. This skill implies knowing that no version of a story is final or wholly true but partial and incomplete; embracing this skill, therefore, will help us update our judgments and evaluations of important issues as our perceptions of society expand and we encounter unpredictable problems. It also ensures that we will be able to work toward the updating of society, and how we function as members of a global community.

Although researchers state that each time we construct a narrative, our version of the story changes (e.g. Pasupathi & Wainryb, 2010), they do not mention what kinds of experiences may influence someone to change their narrative construal of a particular personal event, or what types of experiences may lead someone to change their construal from presenting a noncritical slant to a critical slant. The present study hypothesized that interacting with other people in one's community, conducting independent inquiry, and creating new media compositions can lead to critical changes in students' construals.

In this study, high school students were directed to handwrite narratives about personal conflicts or tough decisions. Then they engaged in learning how to transform those narratives into digital podcast episodes. These activities were part of students' English Language Arts coursework. The primary research questions for this study were: (a) Does the process of revision of a personal handwritten narrative result in changes in social reasoning? (b) Does the form and extent of the changes vary based on whether the revision is handwritten or in the form of a podcast? (c) How do the elements of the instructional process in preparation for revision and the podcast production impact the outcome of the revised narratives and the podcasts? Comparisons between mediums were quantitatively compared using statistical significance tests, as well as qualitatively compared.

A set of sub-questions particular to the podcasts were as follows: (d) How did students utilize the affordances of multiple semiotic modes to complicate their moral stances on issues? (e) How can critical consciousness and critical moral reasoning be conceptualized in the context of producing podcasts? (f) Did students demonstrate heightened critical consciousness or increase their critical moral reasoning with regards to their personal conflicts?

The podcast is currently a popular method of storytelling, with investigative podcast series such as *Serial* garnering over 340 million downloads as of September,

2018 (Wikipedia). The podcast format is entirely audio-based, and often includes a narrator and several character voices, as well as music and other sound elements. Podcast episodes are more informal and conversational in tone than radio news stories, and can be thematically comedic, satirical, nonfictional, fictional, scientific, reflective, or historical in nature. It was hypothesized that this storytelling medium would be uniquely positioned to facilitate critical moral reasoning and critical consciousness, moreso than constructing handwritten narratives. Constructing narratives, either orally or on paper, has been shown to be an important developmental activity (Bruner, 1991; McAdams, 1996; Ochs & Capps, 1996; Pasupathi & Wainryb, 2010), in that the subject is forced to piece together one's ideas and beliefs coherently, make sense of one's own past actions, and take into account one's audience. However, there is still only one voice in the story. When producing a podcast, the producer is still accountable to his or her audience, but also to the people that they interviewed while preparing the podcast. The producer is forced to *really listen* to what their interviewees said, because their voices will be included in the final product. The producer can, of course, edit the interviews and be selective about which sections they include, but it is arguably harder to ignore an opposing opinion from a real person, than it is to overlook a summary or paraphrasing of someone else's argument in one's own words. It becomes more necessary to justify one's interpretation of events in a podcast, when the audience will actually hear the other point of view, than in a handwritten narrative.

Chapter 2. Literature Review

As noted above this thesis integrates domain-based moral education with critical pedagogy. Domain-based moral education is based on principles drawn from social cognitive domain theory. Domain-based moral education aims to stimulate movement along developmental trajectories towards the ability to employ nuanced moral reasoning, and coordinate between domains in difficult decisions. Following a discussion of domain theory, the fundamentals of critical pedagogy are addressed. In an effort to draw comparisons between these two theories, it is argued that the developmental trajectory outlined by social domain theory with regards to understanding social convention during the teenage years mirrors the mindset shift that advocates of critical pedagogy strive to cultivate in their students. Ways in which domain-based moral education approach can borrow tools from critical pedagogy to expand its impact are outlined, including making media products and narrating stories about injustice in one's own life. Key ideas about designing multimodal personal narratives are reviewed, and finally the concept of narrative moral agency (Pasupathi & Wainryb, 2010) is introduced, which is proposed as a useful framework for justifying the use of narratives in measuring moral development.

2.1 Social Cognitive Domain Theory

Social cognitive domain theory (Nucci, 1981; Smetana, Jambon, & Ball, 2014; Turiel, 1983, 2002) provides us with a developmental framework for thinking about how children's understandings of right and wrong evolve over time—as a function of both maturity and experience. This theory asserts that from a very early age (Smetana, 1981), children can recognize moral harm. As children grow up, they encounter experiences that lead them to refine and organize the way they think about the world. Through getting in trouble, hitting someone, being hit back, sharing, being excluded, making friends, failing, etc., children and adolescents construct ideas and understandings about morality (fairness, welfare, rights), social conventions, and personal choice—three domains of social knowledge (social domain theory: Nucci, 1981; Smetana, Jambon, & Ball, 2014, Turiel, 1983). These understandings are always evolving, and we draw on them to make context-specific judgments and decisions.

Moral actions are not contingent upon whether there is a rule permitting the act, or whether an authority figure says it is right or wrong, or what culture or country one lives in. These actions are judged to be right or wrong because of the inherent consequence of the action—for example, when you call someone names, they might cry because their feelings are hurt. These actions generally have to do with issues of fairness, harm, and rights. Conventional actions are evaluated as right or wrong depending on the norms and rules that govern the society and group one lives in. This means that something could be conventionally right in Canada, and conventionally wrong in the United States. These acts generally entail issues of social norms, such as forms of address (Mr. or Mrs.), forms of greeting, eating habits, etc. A third domain of social knowledge is the personal / psychological domain (Nucci, 1996, 2014). This refers to the zone of actions with impacts primarily upon the self, and to areas of privacy. Children from all over the world claim the right to decide for themselves such things as who to be friends with, what their favorite foods are, and who has access to personal

correspondence such as a diary or letter. Children and especially teenagers will push back and resist if they feel parents or others encroaching on these personal domain decisions.

Social domain theory researchers have shown that development happens within each domain separately—meaning that a child's concept of fairness (in the moral domain) increases in sophistication and nuance as one gets older—but also, that children learn to draw from multiple domains and coordinate between them, depending on the context. Many judgments in our everyday lives require knowledge and reasoning from more than one domain. *Domain coordination* (Turiel, 1983; Smetana et al., 2014; Turiel & Smetana, 1984) is the process of drawing on understandings in more than one domain and weighing them against each other. Domain coordination can result in prioritizing one concern over another, or finding a resolution that incorporates concerns from both domains.

According to domain theory researchers, key developmental shifts take place during the teenage years (Nucci, Turiel, & Roded, 2017). Research shows that around 14–16 years of age, teenagers begin to conceptualize themselves as part of a social system. At this age, social conventions (such as titles, ways of dress, etc.) are affirmed as shared behaviors (Turiel, 1983, p. 110), and adhering to conventions is seen as necessary to maintain membership within a social group.

However, around 17–18 years of age, many teenagers begin to negate the necessity of conventions for society to function. Instead, conventions are often regarded as old, societal traditions of a particular culture or social system. This shift in adolescence is a window of opportunity for educators as students adopt "an attitude of criticalness toward one's own way of thinking" (Turiel, 1983, p. 112). Social judgments at this age often include being critical "of the behavior of others, of competing ideologies, and of the social policies of the governments (one's own and others)" (Turiel, 1983, p. 112). Thus, between 14–18 years old, adolescents are reorganizing their ideas and beliefs to become more critical of the society that they live in. They are ready to tackle issues like privilege, status quo, and oppression with new sophistication. These changes are happening alongside changes within the personal domain (regarding identity, choice, risk-taking behaviors), and moral domain (ideas about equity, rights, recognizing moral "grey areas"). Strategies such as peer discourse and narrating personal experiences have been shown to stimulate development within these domains and strengthen students' abilities to make judgments and decisions that take multiple domains into account. Very little research, however, has been done connecting social domain theory to young peoples' interactions with media.

2.2. Applying Social Domain Theory to Education: Domain-based Moral Education

Domain-based moral education (DBME) is a practical approach to stimulating development within the three domains of social knowledge (moral, conventional, and personal) and fostering coordination across domains in academic classrooms. In his book, *Nice is Not Enough* (2009) Nucci emphasizes the fact that social-emotional learning cannot be the sole solution to moral education, since it does not explicitly challenge students to evaluate and reason about social justice issues. Although practices like mindfulness, emotion identification, developmental discipline (Watson, 2008), and building trusting and caring classrooms (Noddings, 1988) are part of moral education, they are not enough to stimulate critical moral thinking. Domain-based moral education advocates for providing teachers with training in socio-moral development, teaching

them how to identify moral, conventional, and personal conflicts in their curriculum, and finally helping them facilitate activities in which students engage in domain-concordant *transactive discourse* (Berkowitz & Gibbs, 1983; Nucci, Creane & Powers, 2015) about relevant issues in the curriculum.

According to this approach, teachers can facilitate moral development by matching discussion questions with the domain of the content, and if the topic draws on multiple domains, that the concerns of each domain are considered in turn and then brought together. An example lesson from Nucci (2009) suggests introducing a moral conflict into math class by looking at recent statistics of discretionary traffic stops of Black and Latino residents as compared to White residents in a state like Illinois. Students practice their probability skills by first estimating the proportional rate at which Black and Latino residents should be stopped, and comparing it to the actual rate. Then the class would have a discussion about the disparity between these numbers. This conflict is about moral harm, discrimination, racism, and unfairness, so the classroom discussion should focus on those issues. Likewise, when a student hits another student, the teacher's reaction should focus on the inherent consequences of the hitter's actions, and the harm it caused the other student (moral)—not the fact that hitting is against the rules (conventional) (Nucci & Weber, 1991).

There are seven explicit goals of the domain-based moral education approach. The first three are related to development within each of the three domains. Goal 4 states that students should develop a capacity to reason about social situations and their own behavior using their understandings of the moral, conventional, and personal domains. Goal 5 states that academic lessons should help students critically think about the factual assumptions that come along with social and moral judgments. Goal 6 is about developing a "critical moral perspective," which entails humility and a willingness to change one's own perspective in the event of a more compelling argument, as well as an ability to apply moral understandings to evaluate existing social norms and institutions. And finally, Goal 7 is to foster a sense in students that they are themselves moral agents. This entails connecting moral and social knowledge to students' core values and their sense of self.

Reasoning and discussion are at the center of this developmental approach to moral education (Nucci, 2016). Successful classroom interventions using this approach have measured success via reasoning assessments that ask students to respond to hypothetical scenarios (Nucci et al., 2015). Researchers found that the treatment group showed development within moral and conventional domains, and demonstrated significantly more spontaneous coordination between domains after the research lessons. Additionally, during the intervention they displayed higher-than-normal engagement with the academic material. Researchers also analyzed the student discourse during these interventions using a framework called transactive discourse, and found that more nuanced moral understandings on reasoning assessments corresponded to student pairs that engaged in higher order transacts (operational transacts). However, Nucci (2016) writes that in future studies, researchers need to measure microgenetic changes in children's context-specific reasoning, as opposed to looking for broad generalizations about students' capacities to carry out a certain kind of reasoning.

In an effort to make itself accessible and relevant to teachers who view themselves as subject matter experts, this approach to moral education is rooted firmly within the realm of traditional curricula—arguing that it is achievable and worthwhile to carve out space for moral discussions while staying on topic in algebra class, or in history

class. This is indeed an important argument for making moral education politically viable alongside the push for higher test scores.

Recently, Ilten-Gee and Nucci (2018) linked the ideas of Mikhail Bakhtin (1981) to the principles of domain-based moral education in order to expand upon teachers' abilities to operationalize this framework of moral education. One of Bakhtin's key ideas was heteroglossia, or embracing multiple, varied voices and opinions. In order to embrace heteroglossia, one needs to cultivate a dialogic mindset—a mindset that welcomes challenges to previous assumptions, and is willing to adapt to new information. This orientation is in contrast to a monologic mindset, which is singular and closed off to different opinions. Bakhtin's theory implies that a process of self-reflection, ideological struggle, and revision of one's beliefs is constant and inevitable as we interact with our worlds.

What if school itself is a moral issue of inequality? Research has also shown that Black and Latino students, low-income students, and students with disabilities in the United States not do not receive the same education as middle-class White students. Some students may come to school with severely unmet needs, or have been targeted unfairly by disciplinary systems in place at their school (Losen & Martinez, 2013). They may face bullying or stereotype threats from fellow students or teachers (Steele, 2011). They may be tracked into remedial classes or labeled and segregated based on learning or language differences. There are students, for whom, the entire system of education is perpetuating moral harm.

When we recognize this aspect of public schools, moral education becomes irrelevant if it cannot address and connect to the circumstances facing students in their own lives, or shed light on systems in place at school that are perpetuating moral harm. While domain-based moral education has successfully engaged students in meaningful discussions about history content and hypothetical moral dilemmas, few studies have been conducted on attempts to engage students in domain-concordant, transactive discourse about their own personal moral dilemmas.

2.3 Other Approaches to Moral Education

Other contemporary researchers have attempted to apply theories of moral development to the field of education. Robert Selman and Tracy Elizabeth's (2013, 2014) educational resources designed to accompany popular novels such as *The Giver*, by Lois Lowry, and *The Watsons Go To Birmingham*, by Christopher Paul Curtis, aim to combine character education and literacy. Their curricular resources are geared towards facilitating three E's of learning: education, ethics, and entertainment. The ethics component is intended to facilitate critical dialogue around dilemmas found in the text. For *The Giver* (Selman & Elizabeth, 2014) activities include discussions that center around the significance of rules in the protagonist's (Jonas) community, debates about the fairness of Jonas's punishment, discussions about empathetic strategies that the characters could have used, and writing activities that have students engage with perspective-taking dilemmas. In practice, these activities and the educational goals outlined here are very similar to domain-based moral education activities. A key difference is that Selman's (2003) approach is based on a conception of development as a progression through a series of global levels of social perspective coordination ability. While domain theorists agree that there are developmental changes in children's moral, conventional, and personal understandings that are age-related, they argue that reasoning

strategies will depend on the context and the sophistication of reasoning within the relevant domains.

Sarah Freedman (2013) worked with divided nations to create curricula around each country's national history. The goal was to foster ethical orientations towards civic issues and civic action. She described the evolution of one student's moral stance towards apartheid (2013) through regular journal entries and interviews. She detailed how this student's understanding of the moral aspects of apartheid developed after hearing his parents' personal experiences and engaging with partial historic accounts of the events. Through observations of this student in class, Freedman was able to discern how he was making moral judgments. In another recent article about a longitudinal study of the development of youth civic actors in divided nations (U.S., Northern Ireland and South Africa), Freedman and her co-authors (Freedman, Barr, Murphy, & Beširević, 2016) discussed the benefits afforded by a curriculum approach called "Facing History and Ourselves," which facilitates discussions about Nazi Germany and racism in the United States to promote intellectual, moral, and ethical decision-making. Freedman and her co-authors write about the need for education to promote "ethical civic actors," which they define as students who:

> are able to form thoughtful, reasoned judgments about social and civic matters, are concerned about the rights and welfare of others, have the capacity to deliberate with others about issues affecting the common good, and believe that they can make a positive difference in relation to these matters. (p. 107).

Their approach made use of history content to start moral conversations in the classroom, while also examining students' reasoning about real-time current situations of conflict. These researchers also used students' narrative responses to examine students' changing values. This approach fits squarely in the realm of domain-based moral education. The only difference is that there is less attention to domain-concordant discourse within the classroom and peer-to-peer conversation as a developmental tool.

2.4 Critical Pedagogy

The work of Paolo Freire, a Brazilian educator and theorist, gives us a guide for thinking about education and pedagogy in the face of student adversity and oppression. According to Freire (1970, 1973), the challenge for students facing oppression is to view the circumstances of their own reality in a critical light. Liberation from oppression, he argued, requires an activation of one's critical consciousness—seeing reality as something that is not inevitable, but can be transformed (1970). Freire advocates for "critical and liberating dialogue" which helps those who are oppressed realize anew the injustice of their circumstances, and "find the oppressor out." Educators, if they are to engage in humanizing pedagogy, must include the oppressed in constant dialogue, so that the methods express "the consciousness of the students themselves." He wrote, "Attempting to liberate the oppressed without their reflective participation in the act of liberation is to treat them as objects which must be saved from a burning building; it is to lead them into the populist pitfall and transform them into masses which can be manipulated" (Freire, 1970). While drawing on critical pedagogy, I am aware of critics like Ellsworth (1989), who argued, in a sentiment similar to Freire's argument, that attempts at critical pedagogy can fall short if educators seek an "emancipatory" experience for students but fail to interrogate the privilege present in the classroom and the partial nature of each voice—including the teacher's.

Duncan-Andrade and Morrell (2008) detail several teaching strategies that attempt to follow Freire's example. They described having their students act as ethnographers and interview people in their neighborhoods. They used hip-hop music side by side with canonical literature, let their students take the lead on making magazines about issues that were important to them, and supported their students in advocating for change in their community. These strategies ground classroom learning in students' experiences, re-position students as experts, embrace digital media and technology as helpful tools for creating counternarratives, and provide opportunities for transforming students' lived realities. These methods are designed to foster a critical consciousness in students.

Soep and Chavez (2010) provide another model for turning moral dilemmas and social conflicts in students' own lives into the subject of rigorous and creative investigation. They wrote a detailed account of the journalism and peer educator model at a youth media production organization in California. Students worked with adult producers to tell stories online and on the radio about everyday conflicts. Soep and Chavez explain the moral work that went on behind the scenes, including every editorial decision to cut out an interviewee, or give one side of the story the "last word." Making media, from their perspective, is a powerful way to address issues of social justice in the world.

Other scholars, who specifically focus on critical *media* pedagogy, advocate for providing young people with a lens for critiquing media that takes into account hegemony, structural oppression, and sociopolitical hierarchies. Kellner and Share (2007) argue for including ideological critique, alternative media production, and multimodal literacies within media education. Mirra, Morrell & Filipiak (2018) recently published a model for critical media pedagogy with four main components: critical digital consumption, critical digital production, critical digital distribution, and critical digital invention. Both of the aforementioned educational strategies for developing critical consciousness in youth involved critical discourse.

Although there was not a developmental focus to these approaches, they were both implemented with students over 14 years old. Measures of success in these studies focused on the outcomes of student production (as in magazines, social change, radio stories), and changes in the collective discourse about social oppression.

Measuring Critical Consciousness. Researchers have attempted to measure the development of critical consciousness in other ways as well. Hull, Stornaiuolo, & Sahni (2010) conducted research while offering an educational course for women and girls in India. They engaged the students in critical discussions about their positions in their communities, and discussed events that they thought were unfair, or cultural traditions that affected them in significant ways. The researchers measured and assessed changes in the students' attitudes and points of view during these discussions.

Freedman et al. (2016) took an innovative approach to examining change in students' thinking over time. At the end of participants' 10th grade year and again at the end of their 12th grade year, researchers interviewed participants about a critical incident in their country. For students in the U.S., researchers asked them about the killing of Trayvon Martin. They wrote: "We developed a set of prompts to help us understand the students' knowledge about, understandings of, and responses to the incidents. These interviews shed a clear light on students' reasoning about issues of division, in the USA particularly about their reasoning related to divisions of race."

Seider et al. (2017) are interested in whether urban high schools that purport to use specific critical pedagogical models actually succeed in cultivating student's sociopolitical consciousness. Drawing on work by Freire (1973), Coll et al. (1996), and Watts and Flanagan (2007), they sought evidence that these schools were fostering students' critical reflection practices, specifically with regards to their own sociopolitical circumstances, which they hypothesized would lead to greater commitment to sociopolitical action in the community. This team used two measures for evaluating students' critical consciousness: awareness of racism, and structural thinking about race and class inequality**.** These measures consisted of several survey items. Students took the surveys after each year of high school.

2.5 Two Approaches, Both Alike in Mission
Critical pedagogy and domain-based moral education have goals that are not so far apart; fostering a critical consciousness in students and developing a critical moral perspective are both ways of considering and engaging with the world that require reflection and action. Both theoretical frameworks hope to perpetuate a cycle of social change that results in a more just world. In fact, Goal 6 outlined in domain-based moral education entails a willingness to change one's own perspective in the event of a more compelling argument and an ability to apply moral understandings to evaluate existing social norms and institutions—a goal that seems almost to subsume the idea of critical consciousness. However, throughout this study both frameworks are called upon due to the fact that domain-based moral education has situated Goal 6 within the academic curriculum, while critical pedagogy bridges these analytic skills with students' own experiences of injustice and oppression. In order to also make the educational experience liberatory and humanizing for students, students' own experiences have to be integrated into critical dialogues and classroom discourse. That said, literacy activities like those mentioned in Duncan-Andrade and Morrell (2008) have not been measured in terms of their impact on moral reasoning, and in this way, educators may be missing an opportunity to capture key changes that make the development of a critical consciousness possible.

In the developmental period of adolescence, students may begin to understand how racism can operate on a structural level, as opposed to only interpersonally. It makes sense, therefore, that educators would want to focus on the development of critical consciousness during this time. Critical pedagogy, which is often used as the theoretical basis for anti-racist education (Lynch, Swartz, & Isaacs, 2017), calls for an understanding of oppression and racism that is structural and systemic, shifting the root cause of these struggles from a bad person, to a set of practices that is perpetuated by people with power and privilege. Social domain theory tells us that adolescence is precisely the time that this understanding becomes a cognitive possibility. This is not to say that issues of justice and moral harm should not be addressed at younger ages as well. Kelly & Brooks (2009) found that preservice teachers often cited "developmental appropriateness" as a reason for why they steered away from equity-related issues in their elementary classrooms, and limited their vocabulary and sense-making to the interpersonal level, instead of dealing with forms of oppression. Instead of using development as an excuse to limit students' exposure societal issues, educators should keep in mind that students' understandings and conceptions of ideas like racism and inequality will develop and change over time, not always in a linear fashion.

Domain-based moral education with high school students would entail discussions that challenge students' understandings of social conventions that function in an organizational manner for society, and pitting those conventions against fairness and personal choice. The goal of these discussions is to stimulate more nuanced development in the conventional domain, while making it easier to coordinate between domains. Developing a critical consciousness, in part, aims to help students see the inherent biases in the way society functions, and evaluate society from a critical lens.

As stated above, Goal 5 of domain-based moral education states that academic lessons should help students critically think about the factual assumptions that come along with social and moral judgments. Research by Wainryb (1991) and others has shown that the factual assumptions that people hold to be true about nature, reality, and other groups of people can significantly alter their interpretation of the moral and social implications of certain actions and behaviors. Wainryb (1991) showed that parents who previously endorsed spanking their children, changed their reading of the action when they were shown scientific research that spanking was not more effective than other strategies. These parents then attuned to the moral harm of the action itself. Additionally, Killen and her colleagues (Killen, Mulvey, & Hitti, 2013; Killen, Lee-Kim, McGlothlin, Stangor, & Helwig, 2002) wrote about how children's assumptions about the abilities and preferences of children of other genders or races can lead them to socially exclude peers that are different from them, in order to maintain the integrity and identity of social groups. Facilitating a reframing around facts, and debunking harmful stereotypes or assumptions that have shaped societies in the past, is an important role of the moral educator, as well as the critical pedagogue. Presenting students with information that challenges their informational assumptions about the roles that people play in society, and why things are the way they are will strengthen students' ability to apply moral judgment and coordinated reasoning to new facts as they arise.

Critical pedagogy aims to disrupt informational assumptions about minoritized, low-income, and disenfranchised communities; it challenges students to consider the historical and social reasons that certain people have more power, wealth, and influence than others, and it aims to disrupt the version of "normal" perpetuated by the mainstream media. Freire wrote, "The more accurately men grasp true causality, the more critical their understandings of reality will be. Their understanding will be magical to the degree that they fail to grasp causality. Further, critical consciousness always submits that causality to analysis; what is true today may not be so tomorrow" (1973, p. 39). In his vision for critical education he advocated a process of constantly reevaluating facts, and subjecting facts to analysis. "By predisposing men to reevaluate constantly, to analyze 'findings,' to adopt scientific methods and processes, and to perceive themselves in dialectical relationship with their social reality, that education could help men to assume an increasingly critical attitude toward the world and so to transform it," (p. 30).

In their book, *The Art of Critical Pedagogy,* Duncan-Andrade and Morrell (2008) elaborated on literacy units that made use of research and the evaluation of facts. Their students identified major discrepancies in school funding between their own school and a nearby wealthy school, and conducted research into school spending policies, interviewed policymakers, administrators, and students to advocate for a more just distribution of resources. Other critical pedagogues, like Soep and Chavez (2011), have written about the use of journalistic production processes that include fact-checking, interviewing, editing, and research to facilitate constant re-evaluation of information. Critical pedagogy

and domain-based moral education align, therefore, in their prioritization of research, the process of inquiry, and an overall mindset of openness towards new information.

Domain-based moral education aims to assist in the moral "updating" of societies, creating a more just world than yesterday. This requires that students get the opportunity to examine their own moral dilemmas and conflicts through critical discourse and critical activities, in addition to tackling them within the academic curriculum.

2.6 Moral Messages in Personal Narratives

Narratives are key to moral development, but have been left out of the domain-based moral education approach up until now. Narrative theorists like McAdams (1996) and Ochs and Capps (1996) suggest that personal narratives allow a person to take a moral stance on one's own actions and the actions of people around them. Moral stances and positions are always embedded in personal narratives, either explicitly or implicitly. The process of narrating, or "selfing," as McAdams wrote, is a chance to hold oneself accountable to one's actions in the past, with an outlook towards the present and future. Colette Daiute (2013) wrote about a research process of narrative inquiry. She wrote, "The narrative is not a direct expression of all the author's relevant knowledge and experience, but is instead the composition of facts and orientations he or she **wants to share** given the purpose… the context… and personal feelings about the events, purposes, and audiences at the time" (p. 198, emphasis added). This is an important point as it reminds us that narratives in the form of podcasts are artistically designed as well as reflective. They are not an interview, because the producers are not just talking "off the cuff." They have had time to design and make choices about what to include and what to omit, and how they wanted to organize that information. Therefore, podcasts have the potential to represent a form of narrative that is highly intentional.

Ochs and Capps (1996) argued that narratives are a critical part of moral education. They wrote: "Everyday narration of life experience is a primary medium for moral education, in that each recounting involves piecing together the moral meaning of events… Even when tellers adopt a secure, recognized moral grid for interpreting experience, they may be initially uncertain and arrive at their moral perspective incrementally through dialogic construction of what transpired, when, and why." Although these authors take a values-based approach to moral development, namely that values are transmitted from adults to children through explicit teaching, they still take the constructivist view that a child's moral perspective is formed through the process of narrating everyday events. Similarly, Daiute (2013) claims that storytelling has the potential to stimulate development. The process of creating a narrative requires us to remix real-life vignettes, with stories we heard on the news, with bits of conversation we overheard from our neighbors. Narratives are full of active social choices.

Wainryb et al. (2005), working from a social domain theory perspective on moral development, examined moral reasoning in the context of narratives of conflict. They interviewed students about two types of personal conflicts they had experienced: ones in which they had been victims, and ones in which they had been perpetrators. They analyzed the differences between these narratives. This study shed light on several storytelling components of children's narratives about personal conflicts.

This current study diverges from the Wainryb et al. (2005) study by questioning whether the same personal narrative becomes more complex after transactive discourse and a podcast production intervention. Personal narratives present an opportunity to challenge children's moral reasoning about the world around them. Personal narratives

are a favorite tool of critical pedagogues, as they present an opportunity to make sense of, question, and take a stand on what is going on in the world. Personal narratives can also facilitate a confrontation between the young person and oppressive forces in society.

Narratives as constructive processes. Jerome Bruner (1987, 1991) articulated that narratives are powerful cultural tools that are informed by our social worlds, and in turn shape our action in the social world. Erstad and Wertsch (2008) elaborated on Bruner's perspective writing, "Storytelling is how people create a version of the world in which they can place themselves." They described storytelling as a cognitive process of navigating social expectations, norms, and a sense of personal identity. Several other researchers have expanded on Bruner's ideas, turning narratives into powerful educational tools as well as products that can lend insight into developing minds and identities.

For example, Larry Friedlander (2008, p. 187) wrote, "To play with a narrative is to play with identity. Users are not simply focused on experiencing a narrative, they are equally intent on exploring and modifying themselves." Halverson (2010) studied youth-produced films and argued that multimodal representation is a site for youth identity development. She wrote that multimodal spaces allow youth to construct a sense of who they are. Nelson and Hull (2008) wrote that encoding meaning in a multimodal, digital story requires complex cognitive work. Reasoning about why one made the design choices that they did requires complex reasoning abilities, especially because the producer is navigating existing conventions that exist within each mode of representation. Additionally, images, sounds and words have culturally embedded meanings that a young person can use to adapt and build on their own story.

An example of a multimodal storytelling intervention was conducted by Wilson, Chavez, & Anders (2012), who implemented a narrative podcast intervention with an English Language Development class. The idea was to teach students that images, sounds, and symbols in media carried metamessages—or subtle implications about how society works and what is considered "normal" or "good". Using this critical media perspective, students created narrative podcasts answering the questions: Who am I? Where do I come from? Who do I want to be? What do I value? Similar to the study proposed below, the teacher had students write short poems or reflections answering these four prompts, before engaging in digital media production. Students were then interviewed about their podcasts. These researchers were interested in knowing how podcasts allowed students to make salient certain aspects of their identities. They wrote:

> Rather being from Mexico or from the United States, from the Koran or from rap music, from carne asada or from Oreos, the format of the podcast enabled the students to express identities from both/and also using representations that combined their life histories, trajectories, and current interests. We therefore argue that identity, as it was instantiated in each of the podcasts, was more than the sum of its parts… that Abram's image of a book titled *Anansi the Spider: A Tale From the Ashanti* took on new meanings when combined with his desire to use contemporary U.S. hip hop music as its backdrop. (p. 382–383).

The current study also intends to make use of the podcast format for creating complex narratives. Instead of producing narratives about identity, students were asked to analyze a conflict or important issue in their lives, and to solicit additional voices besides their own to add nuance to the issue.

In addition to identity formation, aesthetic production and multimodal composition has been conceptualized as a site for pushing back against mainstream

scripts or narratives that are oppressive. Curwood and Gibbons (2010) write about youth production of *multimodal counternarratives*. They demonstrate how young people use multimodal compositions to contradict *master narratives* (McLean & Syed, 2015) that exist in society. Through image, sound, and digital poetry, young people create versions of themselves and their experiences that push back against the status quo. Critical engagement with popular media and remixing existing media artifacts allowed their subjects to create complicated moral messages.

When young people construct personal narratives, and in particular, do so using digital media or multiple modes of representation, they are reflecting on their identity. In the event that one remixes existing media to create a counter narrative, they are potentially also engaging in a form of transactive reasoning, since the producer is operating on an existing argument that is present in the original media product, and then altering it to make new meanings. Making media, therefore, is a skill that is relevant to students' moral development.

2.8 Narrative Moral Agency

As stated above, each time a young person crafts a narrative, they have a chance to represent and construct a piece of their identity. Pasupathi and Wainryb (2010) argued that each time a young person narrates a morally relevant event, they have the chance to align their actions with their moral beliefs and values. Pasupathi and Wainryb's theory of narrative moral agency (2010) suggests that in order to become moral agents, people must reconcile their morally relevant actions with their moral beliefs and values, and that often this can be done through narratives of morally relevant events.

Their theory draws on social cognitive domain theory to define moral, conventional, and personal events and identify justifications within participants' interview responses. They asked the questions: How do children use their own beliefs and desires to make sense of their experiences? Why do children prioritize one domain over another in a complicated, multidomain situation?   They wrote:

> Defined in this way, when people narrate morally relevant experiences, they engage in constructing an account of actions and consequences that also includes beliefs, desires, and emotions. Each time people engage in that constructive process, they further their understanding of their own and others' moral agency. They may reinforce their grasp of the complexity of individuals, situations, and judgments. They may strengthen their conviction that good people can do harmful things and remain, on balance, good people. They may enhance their capacity to be forgiving of their own, and others', harm. (2010, p. 65).

Their theory serves as a framework for connecting narratives to development within domains, and thinking about domain coordination as an ongoing process that can continue to become more sophisticated as we tell more complicated, nuanced stories about our lives. Narratives, therefore, can be conceptualized both as a useful tool for gaining insight into how children are making sense of their worlds, as well as a method for evolving those understandings.

2.9 Multimodality and Playing with Media as a Developmental Process

Personal narratives have traditionally been studied in the form of written memoirs, or narrative interviews. However, young people are constantly making media using all kinds of digital tools—audio software, photo apps, music, videos, etc., that

contains personal expression. Taking multiple modes of representation and meaning making into account when we study the reasoning aspects of personal narratives can increase the depth to which we understand their judgments and construals of events. While domain-based moral education draws heavily on students' abilities to engage in dialogue with their peers and write down arguments that they have heard, it does not tap into students' other expressive strengths, such as visual design, imagery, humor, affinities and interests, or music. Multimodal activities may be a strategy for more fully capturing the complexity of students' moral reasoning.

In his theory of multimodal composition, Kress (2003) gave us a mandate to think about communication in terms of *design*, and not simply writing or speaking. He argued that the modernization of our world has stripped these traditional modes of their supremacy over how we engage with text, and we have been forced to find other ways of communicating. Kress argued that new technologies and ideologies have created a need for design, as opposed to reproduction, within the scope of our communication. "Design does not ask, 'What was done before, how, for whom, with what?' Design asks, 'What is needed now, in this one situation, with this configuration of purposes, aims, audience, and with these resources, and given my interest in the situation?'" (Kress, 2003, p. 49).

Kress argues that different modes have distinct affordances that allow for unique ways of making meaning, and each mode has a specific logic that governs how a person makes meaning within the mode. An author wields significant power if they can use these affordances to design a text. Playing with distinct affordances can either assist in an audience member's understanding of their environment and situation, or disrupt it. For example, greeting cards traditionally contain written messages that are meant to be read privately by a recipient. However, many greeting cards today contain sound mechanisms, which inherently change the audience of the message to include anyone within earshot of the greeting card. The choice to send this card, instead of a silent one may influence how the receiver interprets the message, or the choice might be representative of the relationship the sender has with the receiver. Young people are particularly good at combining modes of image, sound and written language in digital formats. This study aims to build on that strength by facilitating digital media podcast production after students have done preparation work on paper, in the community, and with their peers.

Why the Podcast, Specifically? The current study argues that the podcast is a unique form of storytelling that has the potential to stimulate moral reasoning. First, the podcast relies on multiple voices to convey a message. Domain-based moral education has embraced the idea of heteroglossia (Bakhtin, 1981; Ilten-Gee & Nucci, 2018), or multiple voices, which suggests that as we move through life, we are confronted with multiple perspectives and ideas that represent partial truths. From Bakhtin's perspective, it is important to embrace these multiple voices, and be in dialogue with them. Using multiple voices to decide what we believe is part of Bakhtin's concept of ideological becoming. This concept aligns with social domain theory's claims that our conceptions of morality, convention, and personal preferences develop as we interact with our worlds and come into contact with lifestyles, opinions, and ideas different from our own. We learn to coordinate between domains to make moral judgments. The podcast is an ideal forum for bringing together multiple voices that may represent different domains of social knowledge, to tell a story.

Secondly, podcasts have the potential to facilitate a transactive form of reasoning between the voices that the narrator chooses to include. The elements that often

contribute to podcasts include the narrator's voice and opinion, the opinions of other stakeholders, experts, witnesses, scenes, media clips, and the narrator's conclusion. When layered and organized in a way that constructs an argument, these elements have the potential to signal sophisticated reasoning. These elements are very similar to the transactive discourse protocols (Nucci, 2009; Nucci et al., 2015) that have been used in middle school classrooms to stimulate moral and domain coordination reasoning amongst small groups of students. In these protocols, students work in groups of four to assess information, and then take turns agreeing and disagreeing with each other, proposing solutions, and weighing pros and cons. At the end, the students are challenged to answer the question: Taking everything we just talked about into account, what is the best resolution, or way to move forward? This is precisely the purpose of the conclusion of a podcast: Taking into account all the voices that you just heard, what should the audience think about this issue now? If students design their podcasts in this way, they may activate the same transactive reasoning in themselves and in their listeners.

Podcasts also present the opportunity to include sounds other than speaking, such as background noise, scenes, clips of media (such as videos, television commercials, or social media videos), and music. These elements allow the narrator to ground their conflict, and their exploration into their conflict, in sensory, real-world dimensions. We know from social domain theory research, that moral reasoning is context-specific—we make judgments based on the circumstances and parameters of the situation, as well as our current moral understandings. Utilizing the auditory mode of communicating allows students to foster deep engagement with the particulars of a situation and attend to the fact that cognition is embodied—in other words, our interactions with the physical world shape our cognition and understandings of a situation (e.g. Scorolli, 2014).

The act of using media clips presents an opportunity to employ a critical media literacy sensibility. If a student was investigating the issue of gender inequality, he or she could use examples of advertisements that perpetuate gender stereotypes, or include clips of popular songs that portray different genders in negative lights. The possibility of producing media, and including existing media positions the producer as someone with the opportunity to create a counternarrative. Recognizing mainstream media messages as capable of perpetrating moral harm, because they are taken for granted as social conventions, is an example of cross-domain reasoning. This reasoning may come into play as students engage in their own podcast design process.

All of these aspects of podcasting result in a large amount of choice for the student producer. Podcasts may be appealing to students specifically because the design process allows room for expressing aesthetic and artistic preferences, tapping into adolescents' developing sense of identity and all of the choices that constitute their personal / psychological domain. They have the freedom to integrate their favorite popular culture trends and memes into how they tell their story. This study intends to mine the assets of the podcast as a storytelling format, and investigate it as a tool for critical pedagogy and moral education. The podcast a possible next step for educators to take, as they push their students beyond the transactive discourse protocols, to engage with digital media and the conflicts in their own lives.

Producing podcast episodes requires storytellers to *identify* people to interview—both with supportive, unsupportive, similar, dissimilar perspectives—, *socially interact* with interviewees and ask questions that elicit desired information, *sort* and interpret the information one receives from interviewees and other research, and then *assemble* and synthesize the pieces one has collected into a narrative with a thesis or argument.

Producing a podcast requires additional levels of meta-thinking than constructing a handwritten or oral narrative, and in this way, can stimulate more complicated reasoning for the producer. Moral reasoning, in particular, revolves around social actions. Unless one is creating a purely reflective, mono-vocal podcast, the conclusions one can draw in a podcast are dependent on the social interactions one has during the interviewing, researching, and sound-collecting process. This requires producers to pay attention to the world around them and be responsive listeners. Going through this process could help young people identify people in their peer group and in their community as experts in certain subjects, or as allies on a particular issue. In addition to figuring out one's moral position on an issue, a producer has the opportunity to figure out where one's moral position is situated in relation to the positions of others in one's community. It might come as a shock to realize that one stands alone on a certain perspective, or that one does *not* stand alone on a certain issue. These realizations are important landmarks in the development of moral and social reasoning skills.

2.10 Conclusion

The domain-based moral education framework could be expanded by including new markers of success—ones that can demonstrate an impact on students' moral selves, as human beings situated in unique contexts, facing complicated moral dilemmas. While current measures successfully capture skillful moral reasoning about hypothetical dilemmas, domain-based moral education should be able to offer strategies for fostering nuanced, moral self-stories, in which students take a critical moral perspective on injustices and wrongs that they encounter on an everyday basis. At the high school level, this would entail assisting students in connecting their own personal stories to relevant societal issues, such as structural oppression based on race, gender, sexual orientation, ability, class, etc. This is an aim that critical pedagogues also strive for, as they attempt to make students aware of the root causes of injustice. The goal of reviewing these two literatures side by side was to propose that educational experiences that strive to meet the demands of critical pedagogy, are potentially also accomplishing the goals of domain-based moral education. Domain-based moral education could borrow from the critical pedagogy toolbox and attempt to measure the moral outcomes of narrative reflections on issues of equity and justice related to one's own circumstances.

Domain-based moral education differs from critical pedagogy in some respects. Domain-based moral education is wedded to the cognitive processes that constructivist education entails, allowing students the chance to form their own understandings of information, and then challenge each other on those understandings. It would not be in alignment with the framework to tell students how to think about something or expect that they adopt a predetermined mindset. Therefore, telling students that they should "wake up" to the idea of structural oppression and swallow this idea whole, although a critical aim, is not supported by the developmental model of domain theory. Critical pedagogy advocates for a dialogic method of education, as well as altering the content of education to include information about systemic manifestations of racism in our society, and ways of transforming their own communities. The caution from domain theory is not to pre-define the outcome of students' understandings, but allow room for unexpected interpretations. In so doing, educators can still exercise critical choices in terms of the type of information they present to students, in order to encourage students to consider certain perspectives.

This dissertation suggests that multimodal narratives can be used as both a measure of successful moral education, as well as a medium through which students' moral reasoning about their own actions can become more complex and coordinated. Interviewing students about their multimodal compositions and why they made the design choices that they did to tell that particular story will allow researchers to assess the complexity with which a student is making sense of an event. An analysis of students' narratives over time could reveal changes in students' reasoning, and potentially serve as a measure for whether domain-based moral education and critical pedagogy were successful in heightening students' critical consciousness or coordinated reasoning as it applies to their own reality.

Chapter 3. Methods

3.1 Participants

This mixed-methods study was conducted at a public secondary school in the lower Mainland of Vancouver, British Columbia. The intervention took place in two grade 10 classrooms of English language arts, taught by Ms. C. The average age of students was 191 months (or 15.9 years old). The standard deviation in months was 3.27. Although racial demographic information is not consistently collected in Canadian schools, the diversity statement for this public school's website reads:

> Diversity at [Focus School] further includes the second largest secondary school enrollment of Indigenous students in Vancouver and over 52 languages spoken in students' homes. 12% of our students are identified as having special needs. [Focus School] provides an English Language Learning program to support approximately 60 students including new Canadians and International students. [Focus School] receives funding for Enhanced Services. The School Meal program provides subsidized hot lunches for more than 200 students in need… Our scanning that while our students are for the most part, a respectful, active and caring community, they do struggle with issues of food security (25%), mental health (25% report experiencing anxiety, 20% depression) and connectedness (73% feel a part of the school).

In terms of the larger school district, the province of British Columbia reports 6% of students identified as Aboriginal, and 2% were English language learners; 19.5% of students spoke Cantonese as their home language, 7.6% spoke Vietnamese, and 4.9% spoke Tagolog at home.

Students that participated in this study disclosed a range of positionalities, including coming from immigrant families, refugee families, being adopted, identifying as multiracial, having learning differences, and being homeless, as well as coming from privileged backgrounds. Although critical pedagogy is traditionally implemented with populations that are experiencing oppression, not all of the heterogeneous students in this study characterized themselves as experiencing oppression. This study proposes, however, that within the demographics and positionalities of its participants, individuals' personal conflicts **can** be utilized to stimulate the development of critical moral reasoning and the development of more critically conscious perspectives, even though some participants do not characterize themselves as experiencing oppressive conditions.

IRB approval was obtained form University of California, Berkeley. Data was collected between November (2017) and March (2018). Thirty-two students participated in total (13 males and 17 females). In Classroom 1, seven males and five females participated (n=12), and in Classroom 2, six males and 14 females participated (n=20). Leading up to the start of data collection, the researcher worked with Ms. C. to plan out the intervention unit. Teaching responsibilities throughout the unit were divided between Ms. C. and the researcher. Rubrics were created for the pen-and-paper narratives and the podcasts.

The researcher recruited students from Ms. C.'s Grade 10 classrooms during October and November (2017). The researcher explained the purpose of the study, and what would be required of students. Each student was given a $10 Amazon gift card for participating in the study after the unit was complete. Participants were allowed to choose

their own pseudonyms for the study. A class was chosen by drawing a piece of paper out of a hat to be Classroom 1 (C1) and the other to be Classroom 2 (C2). The researcher collected all data and ensured its security. Student interviews were conducted individually in an office around the corner from the classroom, using a voice recorder on a cell phone, and then transferred the files to Berkeley Box and deleted the files from the researcher's phone. Copies were made of written student work, and names were crossed out with permanent black marker and replaced by pseudonyms. Digital files, such as interviews and podcasts, were transferred onto the researcher's personal computer from the class iPads and then uploaded to Berkeley Box. All interviews, podcasts, and peer discourse files were transcribed by the researcher.

3.2 Setting and Lesson Procedures

This storytelling unit was built into Ms. C.'s English language arts curriculum, so regardless of whether or not students participated in this study, they engaged with all of the same lesson materials. Data was not collected for those students who were not participating in the study. Ms. C. taught two classes of Grade 10 English language arts. The classrooms were assigned to be Classroom 1 (C1) and Classroom 2 (C2) at random. C1 was smaller than C2. Twelve students in the Classroom 1 (out of 20) participated in the study, and 20 students in Classroom 2 (out of 23) participated in the study. In Classroom 1, a number of students raised concerns around the fact that the study would include podcasts—which meant recording one's own voice. The impact of this discussion was that some of the students became nervous and reluctant to agree to participate. This was despite the efforts made by the researcher and classroom teacher to assure them that their voices were not going to be published or shared. However, several students from C2 changed their minds half way through the intervention, and asked to participate. This may account for the difference in levels of participation in the two classes.

Classrooms 1 and 2 both wrote handwritten narratives and created podcasts. Strategic, theoretically-based learning experiences were built into the unit to promote the effectiveness of the intervention. The first was to promote transactive discourse—found in previous research to be associated with changes in moral and social reasoning. The possible effects of transactive discourse were assessed by examining the relationship between generation of transacts by students and their shifts in social reasoning at the point of the second narrative or podcast. Second, the study allowed C1 to revise their handwritten narratives before producing podcasts, in order to gauge whether students' reasoning about their conflicts changed significantly after engaging in peer discourse, and whether these changes appeared in a second draft within the same medium. In addition, the study explored the possible impact of including a critical media literacy lesson during podcast preparation phase. This was explored by the inclusion of this additional instruction in C1. Figure 1 shows the trajectory of C1 and C2. Figure 2 shows the eventual combining of classes in order to conduct overall comparisons between narratives and podcasts.
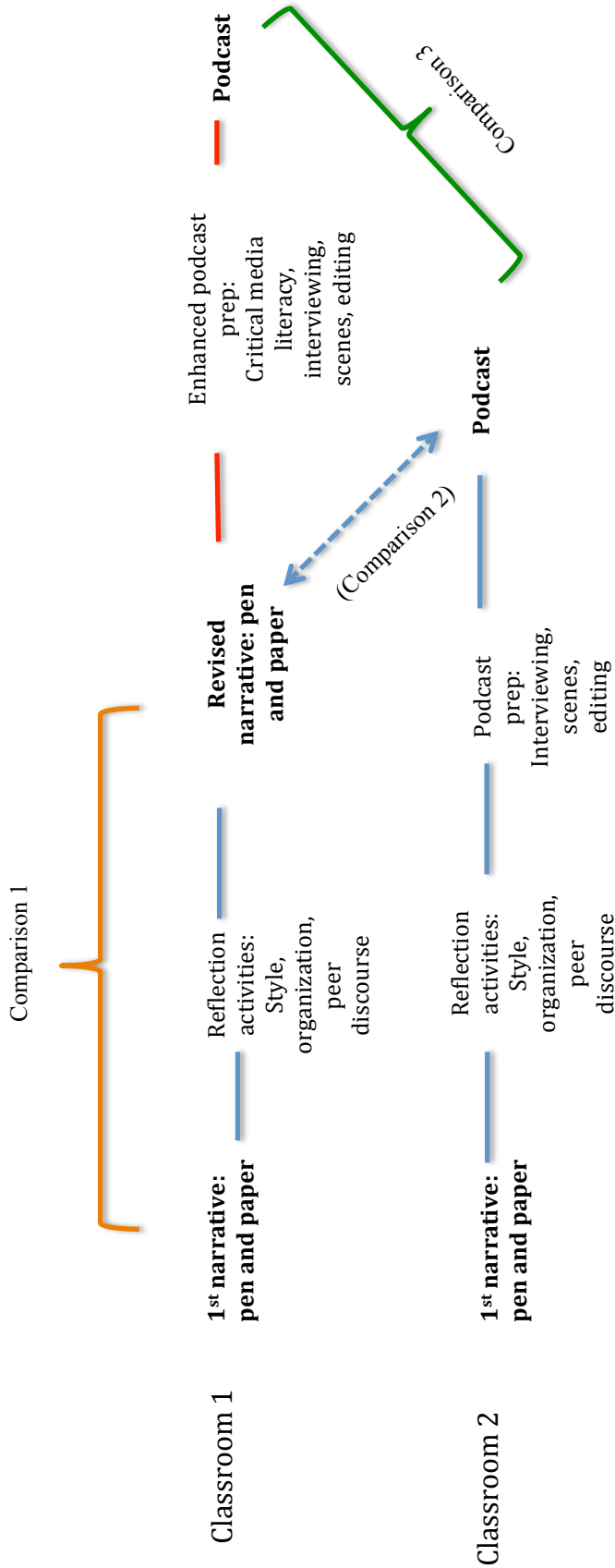
Figure 1. Different trajectories of Classroom 1 and Classroom 2 over the course of the study. The orange bracket shows the first comparison that occurred. If differences were noticed, then Comparison 2 would have taken place. Comparison 3 is denoted by the green bracket.
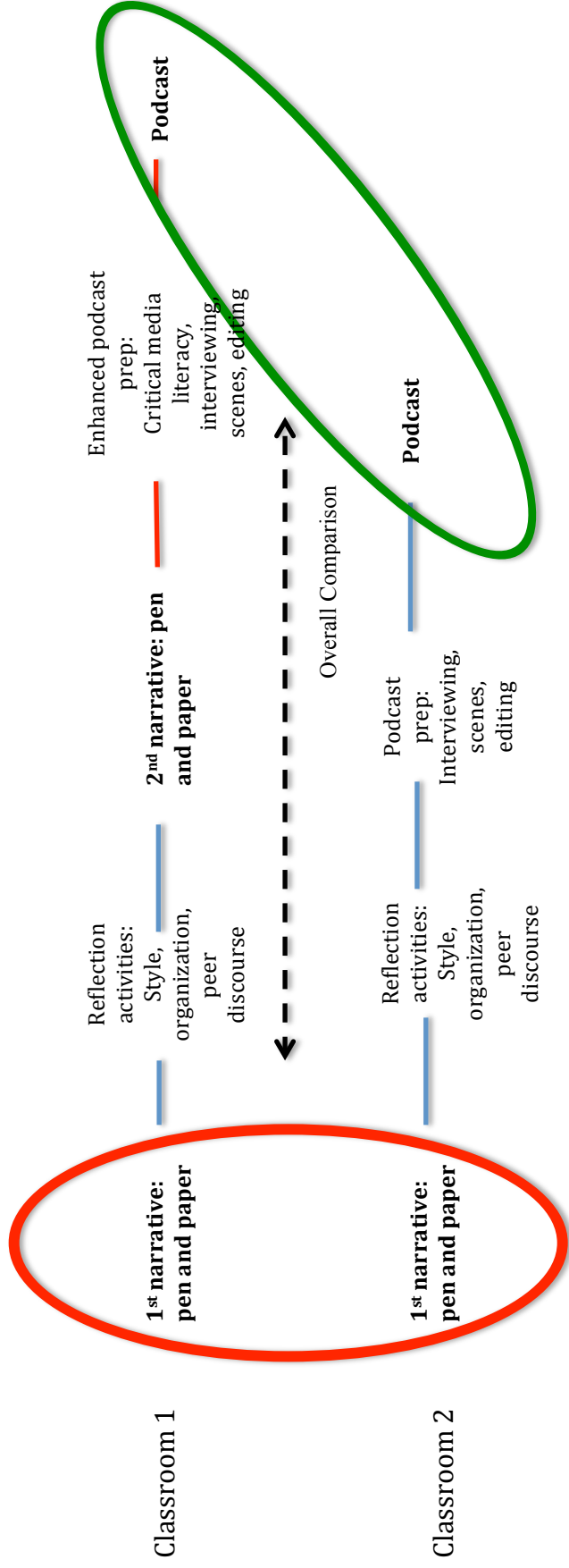
Figure 2. Classroom trajectories and overall comparisons. The black dotted line shows the overall comparison that was done between narratives and podcasts. The podcasts could only be combined like this, if Comparison 3 from Figure 1 yielded no significant differences. The red circle shows how the narratives were combined, and the green circle shows how the podcasts were combined

Instructional Activities. The intervention unit took place between December, 2017–March, 2018 at a public high school in Vancouver, BC. Ms. C. was the primary teacher for both 10th grade English Language Arts classes. The unit began with a narrative writing component that was identical for C1 and C2. Ms. C. led a "heart-mapping" activity (see Appendix A for examples) to get students ready to write about themselves. This activity entailed providing each student with an outline of a heart and asking them to illustrate it with things that are close to them, such as families, interests, friends, memories, etc. An example of this activity can be found online (https://www.wsra.org/assets/Convention/Handouts_2013/a6%20georgia%20heard%20h eart%20mapping.pdf), and is commonly used in English language arts classrooms as a precursor to narrative writing. At the end of class, the transcripts of three youth commentaries from YouthRadio.org were played aloud. Students worked in small groups to identify the conflict and the opinion of each commentary. Students were then presented with the writing prompt: *Write about a time when you faced a really tough decision or conflict. It should be an experience that you can remember in detail or is ongoing, and is important to you. If you cannot think of a personal conflict or experience, perhaps something that you witness everyday troubles you, or makes you frustrated.* Students engaged in a free-writing activity and had an entire period to brainstorm and write about this prompt. Students were encouraged to try one idea, and then a second.

Over the next couple class periods, Ms. C. led activities about components of effective narratives, including imagery, detail, description, emotion, and dialogue. She used materials and example narratives from a book called *Lessons that Change Writers* by Nancie Atwell (2002). These lessons included sharing two versions of the same example narrative—one that started with a suspenseful hook, and provided lots of sensory details, and the other which was full of dry narration and devoid of details. Students worked together to identify and critique the two versions. These were activities that Ms. C. would have normally done during a narrative writing unit. During this portion of the unit, the school counselor gave a brief presentation about writing about personal stories, and how resources were available if students were triggered by the reflection activities, writing about traumatic events, or listening to others' stories.

Once everyone had a draft of a narrative, students paired up to do a peer discourse activity (reflection sheet in Appendix B) in order to stimulate students' thinking around their topic through peer input and feedback. Students were first instructed to read their partner's narrative and answer the following prompts about it:

I could see/hear/feel…
The strongest words were when…
I wondered about…
A question I have is…

Then students were instructed to talk through the following discussion questions:

1. Who might this story impact? Have others experienced this same conflict?
2. Why might others be interested or care about this story? Is there a connection to bigger social issues?
3. Does the author have a resolution in their story? If not, how does this serve the story?
4. Is there an opinion being expressed? What is it?
5. If there is an opinion, who might disagree with the opinion of the author?

Finally, students were instructed to check all of the statements that connected to their partner's story in the table shown in Table 1.

Table 1. Options for evaluating peer narrative on peer discourse reflection sheet

1. Fairness	8. Changed my mind about something	15. Safety
2. My choice	9. Rights	16. I need something
3. Everyone's right to choose	10. Personal rights	17. Someone else needs something
4. How things are usually done	11. Privacy/ My business	18. A big change
5. Rules	12. What is "normal" or "not normal"	19. Strong emotions
6. Hurt/harm to someone	13. I'm / others are not used to something	20. Everyone deserves something
7. Hurt/harm to me	14. Something weird	21.

The questions were designed to (a) stimulate students' thinking around domain reasoning, (b) identify the perspective or opinion in the narrative, (c) prompt both partners to consider whether there were bigger social issues at play in the student's narrative, and (d) consider who might be interested in the story. The discussion questions (1–5) were designed with the principles of transactive discourse in mind, namely, identifying controversies or dilemmas, and bringing to light perspectives and opinions in the narrative. Participants in the study were instructed to record their conversation on a class iPad using the GarageBand application, in order that the discourse might be transcribed and analyzed later. Students found quiet spaces in the hallway outside of the classroom to record their conversations. Some students did not want to share their narratives with a partner because they were sensitive about sharing personal information with their peers. In this case, the students were instructed to fill out the reflection sheets on their own.

Differences in Activities of C1 and C2. At this point in the intervention, C1 and C2 diverged slightly. C2 launched into podcasting, while we engaged C1 in revising their handwritten narratives. During this revision process, students had the opportunity to rewrite their handwritten narratives taking into account the reflection activities on dialogue, style, imagery, etc. Students were explicitly told to take into account the feedback and ideas they received from doing the peer discourse activity as well. C1 was instructed to turn in a final revised copy of their narrative. Students were given the opportunity to type up their narratives on class iPads using Pages or Microsoft Word applications, or rewrite them on paper. During the following class period, Ms. C. distributed a self-evaluation and showed students the rubric she would use for grading the narratives.

After Classroom 1 had finished their revisions, they engaged in a critical media literacy lesson as part of their podcast preparation. The point of this was to see if discussing stereotypes in mainstream media would alter the way the class approached their podcasts. This mini-lesson took place in the computer lab and was taught by the researcher. The researcher was the lead teacher during this lesson, and began the activity by telling students: "As producers of media, it is useful to understand the messages that exist in the world about our topics, so that we can create stories that do not perpetuate stereotypes." Ms. C. showed a music video that she found on Facebook by a group called

"Idle No More." The video showed youth of Indigenous background singing and rapping, while symbolically subverting stereotypes about education and violence in their community. Ms. C. and the researcher facilitated an open discussion with students about what they noticed and liked about the video. Then students worked through a case study from the Mediasmarts.ca toolkit that demonstrated how media outlets spin stories to strengthen dominant narratives about youth. Next, the lesson pivoted to students' own narratives. Students were asked to think about the bigger social issues in their narratives, and how the media typically portrays those issues. The researcher asked: "What stereotypes exist about your issue?" Students were supposed to find an article, video, or other piece of media related to their issue, and answer six questions about it in writing.

After this media literacy lesson, C1 continued on to follow the same set of podcasting lessons as C2. The introductory lesson for podcasting consisted of playing several short, youth-produced podcasts as examples. Students were asked to listen and identify scenes, interviews, and narration. Key aspects of podcasting were defined: (a) scenes are short clips where the listener hears real-time action happening (such as ordering a coffee at a café, boarding an airplane, or stopping someone on the street to ask a question), (b) interviews are thoughtful conversations with another person to gain information or perspectives, and (c) narration is how the producer of the podcast connects different voices, thoughts, and ideas together, and transitions between different characters. We discussed other characteristics of podcasts, such as informal speech, background noise, music, and research. For the example podcasts, students brainstormed who else the narrator could have interviewed, or what other scenes they could have collected to illustrate their story. Students then brainstormed in pairs what scenes they might want to include in their own podcasts. In a subsequent lesson, students were given ideas about how to transform a handwritten narrative into a podcast. For example, one's handwritten narrative might be exclusively a descriptive retelling of an incident in one's past, written entirely from memory. How could that memory be a jumping off point for a podcast? What other voices could they include, or what bigger social issues are implicated in their story?

Over the next couple of weeks, the researcher taught lessons on interviewing techniques, scripting, tone of voice, and incorporating media and music into podcasts. Students were guided through how to download a free voice-recording app onto their mobile phones to do their interviews. A few Sony voice recorders were loaned to students who did not have mobile phones with voice recording capacity. Students were given time with the classroom iPads and computers to research their topics, in case they needed outside information. For homework, students were instructed to collect interviews, background noise, and scenes using their recording devices.

Once students had collected outside interviews, they were assigned a class iPad. There were only 20 class iPads, and often one device was not working properly. Some students, therefore, had to share an iPad. Their projects were saved on the iPad's hard drive. The researcher led a series of class periods about exploring the functions of GarageBand (see Appendix C for GarageBand Helpful Tips sheet). After this, students had seven class periods where they worked on transferring files into GarageBand, doing interviews with peers in class, editing, and assembling their podcasts. The file transfer process entailed using a special cord, in order to bypass firewall regulations about sharing files on the cloud and work around outdated versions of GarageBand that could not be

updated with out administrative passwords (which required a school district official to visit the school site). This work-around is explained in the limitations section.

3.3 Data Collection

Elements of data that were collected included: students' written narratives, audio recordings of students' peer discourse, peer discourse reflection sheets, critical media literacy reflections, classwork from podcast planning activities, digital podcast files, initial and final interviews with students, field notes and analytic memos. After students turned in their handwritten narratives to Ms. C., photocopies were made and student names were replaced their pseudonym with a black Sharpie pen. Peer discourse was recorded using the GarageBand app on classroom iPads, and then transferred via email to Ms. C. These files were copied onto the researcher's computer using a USB drive. Student interviews were conducted in an office near Ms. C.'s classroom, using the VoiceMemo function on the researcher's mobile phone. These files were then transferred via USB cord to my computer. During the semi-structured interviews with students, students were asked to explain the conflict in their narrative or podcast, and explain and describe their emotions and opinions about it. Interview protocols are included in Appendix D. Podcasts were exported as mp3 files and emailed or transferred using iCloud Drive to Ms. C. These files were copied and transferred using a USB cord onto the researcher's computer.

3.4 Data Analysis

Transcription. Ochs (1979) has argued that transcription itself is a mode of analysis and by positioning speakers' words on the left or top of a transcript, the researcher can unintentionally suggest that this speaker is in a position of power. To transcribe the podcasts, a four-column spreadsheet was used. In this study, however, the narrator's voice was the central object of study, and was positioned in the left-most column after the time codes. This indicated that the narrator had editorial control over the other characters and voices in the podcast, including how their words were edited and positioned. Time codes were noted on the far left, then the author's narration, then media and music, then the author's questions to interviewees, and finally interviewees' responses on the far right. This mode of transcription provided a visual aid for noticing how often the author transitioned between different sections of the podcast with narration. It also allowed the researcher to distinguish between the author's voice in an artificial narration setting versus a real-time interaction with another person. The media and music column contained descriptions of the sounds and media clips that were included in the podcast. Using an Excel spreadsheet allowed the researcher to merge multiple cells together, if the music continued underneath several seconds of narration or interview. Whenever possible, the specific song was researched on the Internet and exact lyrics, the name of the artist, and a link to the song was included in the spreadsheet cell. (Example transcription is shown in Table 43).

Researchers might argue that transcribing podcasts into written words on a page distorts the intentions of the podcast and removes some of the semiotic potential of the artifacts. Podcasts were transcribed in part for the purposes of coding for specific moral and storytelling constructs, but it was assumed that this type of coding would not be

sufficient to analyze the substance of the podcast. Having a written transcript allowed the researcher to share data with two reliability coders, without sharing the audio files of the podcast, which contained vocal identifiers. Additionally, the transcriptions appeared almost script-like, which is a typical preparation step in the creation of a podcast. Podcasts are often produced making use of a paper script or outline.

Coding of narratives and podcasts. The coding process for this data drew on existing theoretical categories and prefigured codes (Creswell, 2007), such as Domain of conflict, Psychological states, and Perspective. The researcher also engaged in the process of emergent coding, which led to the creation of new theoretical codes, such as Positioning, Type of interview question (for podcasts), and Narration strategies and Time setting (for narratives and podcasts).

Students' narratives were coded for the following features: type of conflict, domain of conflict, perspective, resolution, domain of resolution, domain coordination, psychological states present in retellings of the past, emotions present in retellings of the past, the number of key characters included, the type of characters included, the types of opinions included, narration strategies, and the conflict time setting. The podcasts were coded for these same elements, in addition to the following features: the number of different interview questions asked, the types of questions asked, the number of facts / research included, type of fact, references to current events, number of media clips included, type of media, number of music clips included, type of music, and positioning strategies (how the author positioned themselves towards their interviewees). The coding schemes for psychological states and emotions were adapted from Wainryb et al., (2005). The other coding schemes were developed inductively after the researcher read through the narratives and listened to the podcasts several times. The researcher listened through the podcasts for the first time in the same room as Ms. C. Notes about first impressions of the narration style, the interviewees, the framing of the conflict, and the sound elements that were included were documented.

A secondary coder was recruited to code 30% of the data in order to establish reliability for these coding schemes. Reliability for each binary code was calculated using Cohen's Kappa. The average reliability score for each macrocategory is shown in Table 2. The range of reliability scores for the subcodes was between .71–1. The intraclass correlation coefficient was calculated for two discrete (nonbinary) variables: number of key characters (ICC = 1) and number of unique interview questions (ICC = .952).

Table 2
Average Reliability Scores for Narrative and Podcast Coding Schemes

Macrocategory	Subcategory	Average Cohen'sKappa
Type of conflict	Identity	.902
	Difficult circumstances	
	Problematic relationship (including issues with family boundaries)	
	Social injustice / advocacy	
	Social norm	
	Confusion / not enough information	
	Choice	
	Mistreated	
Domain of conflict	Moral	.848
	Personal / psychological	
	Social conventional	
	Prudential / pragmatic	
Perspective	Critic	.926
	Victim	
	Perspective	
	Introspective identity explorer	
	Issue explainer / investigator	
	Storyteller	
Resolution of conflict	Unresolved / conflict intensified	.886
	Affirmation of self	
	Novel solution or perspective / refined stance	
	Circumstantial resolution / Removed self from situation	
	It gets better	
	Assertion of truths and values	
Domain of resolution	Moral	.943
	Personal / psychological	
	Social conventional	
	Prudential / pragmatic	
Coordination	Multidomain vs. single domain	.698
	Coordinated vs. uncoordinated	
Psychological states	Construals	.856
	Disbelief / Uncertainty	
	Desires and preferences	
	Realizations	
	Resignation / defeat	

Emotions	Sadness / depression	.823
	Anger (frustration), hurting, panic, anxiety, worry, stress	
	Shame / embarrassment, guilt / regret	
	Happiness / gratitude	
	Sadness / depression	
# Key characters		1
Time setting	Past	.934
	Present	
	Past with present exploration	
Narration strategies	Wondering	.777
	Examples / anecdotes	
	Prescribing behaviors / values	
	Reminisce	
	Synthesis	
	Cliché	
Positioning	Alignment	.775
	Distancing	
	Seeking solidarity	
	Seeking disagreement	

In order to establish reliability, the coding schemes were explained to the secondary coder and two podcasts were coded in tandem with the researcher. Then she coded three more podcasts on her own, and checked in with the researcher to see whether she had questions about applying the codes. She coded six more on her own. We followed the same procedure for 10 hand-written narratives. The researcher was the primary coder for all of the data, and the final codes are the ones the researcher applied to the data.

A few coding categories were not subjected to reliability testing. These were type of character, type of opinion, and type of interview question. These coding categories were subcodes of the overarching categories: number of key characters, and number of unique interview questions. In order to code type of character and type of opinion, and type of interview questions, the researcher kept track of which type of character had which type of opinion, and what type of interview questions were asked specifically to them. This was very detailed microcoding that was possible from having listened to the podcasts multiple times, and having witnessed the production process. The secondary coder did not have access to the audio format of the podcasts, only the transcriptions. It was often more difficult to tell who was saying what, and occasionally, whether a speaker was a peer or an adult. Therefore, reliability was calculated on the macro categories but not on these more detailed subcodes. Syed and Nelson (2015) explain that this practice has precedence: "Many narrative studies have used a two-stage approach, where formal reliability was established on the macro/molar coding categories, but not on the more nuanced micro categories" (e.g., Syed, 2010).

Coding the process of transformation from narratives and podcasts. In addition to coding the narratives and podcasts separately, two schemes were developed to capture some elements of change between a student's narrative and their podcast. These schemes were developed through a process of open coding, in vivo coding, and

conceptual memoing (Creswell, 2007; Holton, 2007). Each podcast was listened to immediately after reading the handwritten narrative of the same student. Notes were made about what was the same and what was different, with regards to who they chose to interview and the overall tone / perspective of the stories. Since the narratives and podcasts were supposedly about the same conflict, the goal with these schemes was to capture some of the differences in how students chose to tell their story between mediums, and the types of conclusions they came to about their issue or conflict. Two overarching theoretical categories emerged: *Purpose transformation* and *Connections to social issues*. These schemes required that the coder look at a student's narrative and podcast simultaneously. These schemes were created inductively, after the researcher had spent several hours coding the artifacts independently. The motivation was to try and assess the achievement and process of each student more holistically, and recognize any patterns between how students decided to engage in the transformation process of written narrative to digital podcast. Certain types of transformations seemed indicative of conceptual movement in the direction of a critical consciousness and critical moral perspective, and it was deemed important to capture this. Additionally, some students decided to completely exclude their own personal story from their podcast, in favor of exploring a related social issue. This decision was important to capture as well.

Purpose transformation was intended to capture how the student adapted their handwritten narrative in order to turn it into a podcast. Students had more resources at their disposal to create their podcasts (Internet research, other human perspectives), and they were explicitly instructed to include more voices than their own. So what role does the narrative play in the podcast? This scheme consisted of four codes: Discovery, Built a case, Survey, and Changed Topic. Each is defined in the table below.

Table 3
Purpose Transformation Codes and Definitions

Code	Definition
Discovery	The conclusion of the podcast takes a different stance, offers new insight, or demonstrates new thinking about the issue or conflict at the center of the student's hand-written narrative, when compared to the conclusion of the hand-written narrative. This could mean that the narrator (a) changes their mind about an issue in their hand-written narrative, (b) they incorporate a perspective they had previously been ignorant of, or (c) they extrapolate a social issue from the conflict / issue in their hand-written narrative and learn something new about it. Note: the hand-written narrative might be entirely experiential and the podcast may be persuasive or impersonal, but the issues that underlay the experience and the investigation are related. The student is still wrestling with roughly the same issues in both their narrative and their podcast, but the conclusions are different. The discovery or new idea in the student's podcast conclusion follows from a thesis, or introductory purpose established near the beginning of the podcast. (This means that what the student sets out to do at the beginning is what they actually did by the end of the podcast). This code should indicate that the narrator was somehow changed by the podcast investigation—meaning they used their

	interviews / research / media to inform their conclusion (as opposed to arriving at a discovery simply by thinking outloud while narrating their podcast). The discovery could be inter / intrapersonal or social in nature.
Built a case	The conclusion of the podcast:
	(a) Takes a similar stance to the hand-written narrative, offers additional evidence for the conclusion of the hand-written narrative, or reinforces the takeaway from the conclusion of the hand-written narrative;
	(b) Explores an issue from their hand-written narrative and takes a position on this issue (personal or social) in the conclusion of their podcast; or
	(c) Makes a decision about an unresolved issue in the hand-written narrative.
	The hand-written narrative might be entirely focused on describing one experience or incident. In this case, the podcast conclusion naturally follows from the emotional / experiential takeaways in the hand-written narrative. This code should indicate that the narrator was somehow changed by the podcast investigation —meaning the narrator uses interviewees / research / media to inform their concluding stance in the podcast (as opposed to simply relying on their own experience and narration to arrive at their stance or prove their point). The case that the narrator builds in the podcast could be inter / intrapersonal or social in nature.
Survey	The conclusion of the podcast could be the same or different from that of the original hand-written narrative.
	The podcast is coded as Survey if one of the following is true:
	(a) The conclusion of the podcast does not take a stance or offer insight that relates to a thesis / purpose / question mentioned earlier in the podcast. The conclusion may instead be statements that are scattered or are not tied together in a cohesive stance or perspective. The conclusion may be unclear, or made up of several clichés.
	(b) The conclusion of the podcast is not informed by the interviewees' perspectives / research / media that are included in the podcast. The narrator may simply reiterate a statement that they made at the beginning of the podcast or in their hand-written narrative, or they may they resort to clichés that do not demonstrate they were transformed or changed by their interviewees' ideas. The narrator may not appear to have a clear line of questioning for their interviewees, which results in scattered responses, and the narrator cannot integrate the new information into a new perspective or stance in the conclusion of their podcast.
Changed Topic	Student changed topics completely from their narrative to their podcast.

Below is a flow chart that was created to assist coders in using this scheme. This is meant to be a loose guide; coders were meant to also use their own critical judgment in applying these codes:

The **conclusion** of the student's Podcast:

(a) -Takes similar stance as narrative -Decides on unresolved issue in narrative

Did the narrator use interviewees / research / media to inform their conclusion?

Y N

Built a case

Survey

(b) Conclusion is about the social issue they extrapolated from narrative

Takes a position on social issue?

Did the narrator use interviewees / research / media to inform their conclusion?

Y N

Built a case

Survey

Learn something new about social issue?

Did the narrator use interviewees / research / media to inform their

Y N

Discovery

Survey

(c) Changes stance on an issue in hand-written narrative - Arrives at new take on issue in hand-written

Did the narrator use interviewees / research / media to inform their conclusion?

Y N

Discovery

Survey

Figure 3. Flow chart to assist in coding for Purpose Transformation.

The second coding scheme that required looking simultaneously at the handwritten narrative and the podcast is the *Connection to Social Issues* scheme. This scheme captures how and whether the author of the hand-written narrative incorporated a social issue—related to their conflict—into their podcast, and whether this issue already existed in the narrative or whether they found made the connection only in their podcast. A social issue was defined as: issues related to how society works and how one fits into society—norms, biases, policies, histories, culture—forces that exist outside of oneself, one's family, one's peer circle. Full definitions of the codes are listed in the table below:

Table 4

Codes and Definitions for Connections to Social Issues

Codes	Definitions
Carried over and Integrated	The author names or identifies a social issue in their narrative, and integrates this social issue into their podcast using transitions in their narration. Perhaps in the narrative the social issue is barely explored. The social issue is relevant to their personal narrative / conflict. Their research, interviewees, and media serve to explore a social issue that is relevant to the narrator's own personal story. We still glimpse the narrator's personal conflict.
Found and Integrated	The author does not name a social issue in their narrative, but identifies a relevant social issue to integrate into their podcast. This social issue is integrated into their podcast using transitions in the narration. The social issue is relevant to their personal narrative / conflict. Their research, interviewees, and media serve to explore a social issue that is relevant to the narrator's own personal story. We still glimpse the narrator's personal conflict.
Maintained	The social issue is already present in the narrator's pen-and-paper narrative, and it is present in the podcast in the same way. The issue does not develop much beyond what was included in the podcast.
Takes over / replaces	The narrator chooses to barely or not at all include their personal story / conflict in the podcast, and focus entirely on a social issue that is related to their conflict.
Tacked on	The social issue is compartmentalized in one section of the podcast, and is dealt with separately from the personal story. The two are not connected with narration.
Named but not elaborated	The social issue is mentioned but not elaborated with interviews or research.
No social issue	There is no social issue in the podcast. The narrative and podcast are about interpersonal issues.

A different reliability coder was recruited for these two sets of codes. Reliability was calculated for each code separately, except for *Carried over and integrated*, since that code never occurred in the subset of the data that was provided to the reliability coder. Reliability scores (Cohen's Kappa) ranged from .7–1, and are shown in Table 5.

Table 5

Reliability Scores for Purpose Transformation and Connections to Social Issues Schemes

	Code	Cohen's Kappa
Purpose transformation	Discover	1
	Built a case	1
	Survey	1
Connections to	Found and	.75

social issues	integrated	
	Tacked on	
	Maintained	1
	Named	1
	Takes over	1
	No social issue	.775

A similar process was followed for these two coding schemes. After becoming familiar with the schemes, and coding three students together, the reliability coder coded three more students, and checked in with the researcher as the primary coder to see if they were applying codes in the same way. Then, she coded another 10 students independently.

Descriptive analysis of change coding. The total of each type of purpose transformation and type of connections to social issues was tallied, and the proportion of the total subject population was calculated. These totals were used to provide descriptive statistics about these categories. An exploratory analysis was conducted by cross-referencing the purpose transformation codes with the connections to social issues codes, as well as the domain of conflict, domain of resolution, and coordination of podcast codes, to see if there were any interesting patterns or similarities between types of change in purpose and other features of the artifacts.

Measuring differences between Classroom 1 and Classroom 2. C1 differed from C2 in two ways: C1 revised their handwritten narratives and received one lesson on critical media literacy before they produced podcasts. C1 students' first drafts of their handwritten narratives were compared to their second drafts using close reading techniques to determine whether students had substantially changed their story. The outcomes of these revisions will be briefly described here, as they are pertinent to the explanation of the subsequent analysis procedures. They will be more fully discussed in the results and discussion chapters.

During the revision process in C1, one student added slight changes to their resolution, two students simply completed their narratives (their first drafts did not have endings), one student wrote about a completely different story in their revised draft, one person did not write a first draft so their final draft was their only draft, and one person submitted no final draft (six changes in total, out of 12 narratives in Classroom 1). The revision process may have given a few students more time to complete their stories, however, these changes were judged not to be theoretically relevant—that is, students did not do what we expected them to do and re-reason through their conflict in a thoughtful way. Therefore, when conducting paired sample t-tests between narrative and podcast variables, C1's first drafts were used as the comparison.

To assess the impact of the critical media literacy lesson, students' in-class reflection sheets and field notes were analyzed. If students were able to identify online articles relevant to their topics, these were compared to the topic of their final podcasts. The goal was to discover whether this lesson made a systematic difference in how students decided to design their podcasts.

Quantitative analysis of narratives and podcasts. The statistical computing program R was used to calculate t-tests and intraclass correlation coefficients for the quantitative variables. Each subcode of the following overarching categories was treated

as a binary variable (either yes or no): type of conflict, domain of conflict, perspective, resolution, domain of resolution, coordination, psychological states, emotions, time setting, and narration strategies. Time setting and coordination were the only categories in which only one subcode could be assigned. For the other variables, multiple subcodes could be assigned to the same narrative or podcast. The following categories were not binary, and instead could have values from 0–infinity, including: number of key characters—specifically, number of peers, siblings, adults, experts, and parents included, number of supportive opinions, opposing opinions, neutral opinions, similar situations, different situations, allies, and antagonists. Paired sample hypothesis tests (t-tests) were conducted between all the variables mentioned above in students' narratives and their podcasts.

Any subcode that occurred two or fewer times was eliminated from the coding scheme or combined with another subcode that was theoretically similar. For example, within the emotions category, gratitude and happiness were combined into one category because each of them had very few occurrences. There were several theoretically important subcodes within the coordination category, but because these subcodes were exclusive (only one could be assigned to each narrative or podcast), several categories had zero or one occurrence. For analysis purposes, the subcodes were collapsed within the coordination category into two major subcodes: multidomain (as opposed to single-domain) and coordinated (as opposed to uncoordinated). Coordinated refers to reasoning that involves multiple domains, and taking multiple concerns into account when reaching a resolution. Multidomain simply refers to whether the student included more than one domain (personal (P), moral (M), conventional (C), or prudential (Pr)) in their narrative or podcast. The multidomain category consisted of: cross-domain unchanged, subordinated (P, M, C, Pr dominant), cross domain conflicted, coordinated (P, M, C, Pr dominant), and coordinated resolved. The coordinated category consisted of: coordinated (P, M, C, Pr dominant), and coordinated resolved.

Illustrative examples. Two students were selected as illustrative examples, and the researcher qualitatively explored their processes of transformation over the course of the study. This included analyzing all available classwork from these students, such as their peer discourse activity, interviews, handwritten narratives, podcasts, and post-intervention reflections. These students were selected as examples because each demonstrated different podcast production strategies, perspectives, and domain coordination. They also represent different generalized groups: one was from C1, one was from C2, one was male and one was female. Most importantly, these students showed that their reasoning about their conflict had changed significantly from their handwritten narrative to their podcast. For these illustrative examples, field notes and interview transcriptions were used to triangulate data that was pulled from their artifacts, in order to craft an argument about these students' reasoning.

Chapter 4. Results

This chapter is divided into qualitative and quantitative results. The qualitative results section includes observations from the peer discourse activity, the revision process in C1, the critical media literacy lesson in C1, and two illustrative examples of the transformation between students' narratives and podcasts. The quantitative results section includes comparisons between the narratives and podcasts of Classrooms 1 and 2, and the transformation codes between narratives and podcasts for Classrooms 1 and 2.

4.1 Qualitative Results

As will be explained in detail in section 4.1, although a qualitative analysis of the peer discourse activity revealed little transactive discourse, it did reveal unexpected ways that students used the prompt questions with each other. The revised handwritten drafts conducted by C1 showed few significant changes that could be traced back to the peer discourse or the act of revising. The critical media literacy lesson was fruitful in providing students with ideas for their podcasts, but highlighted the striking differences in types of conflicts that students were investigating. This activity revealed that some conflicts lent themselves better to Internet research and being considered in relation to stereotypes. Finally, the illustrative examples of Emory and Iguana provided insight into the strategies that students used to transform their conflicts from ones with unresolved and passive endings, to active and confident endings. Specific interviews and media clips are considered in terms of the changes in perspective and domain coordination that were observed.

4.1.1 Observations and Qualitative Analysis of Peer Discourse Activity

The peer discourse activity involved students grouping together in pairs or trios, reading each others' narratives, and then talking through a set of questions together. As they discussed the narratives, they recorded their conversations on the class iPads. Ms. C. was sensitive to the fact that many of the narratives were about personal topics, like assault or emotional trauma, and those students might be disinclined to share with a peer. Students therefore had the option to record themselves answering the questions alone. All but eight students worked with partners to answer the questions. Five of the eight worked solo, and the other three were absent for this activity.

Out of the 25 students (7 from C1 and 18 from C2) that worked in pairs or trios for the peer discourse activity, 13 treated the activity as a one-sided interview. Instead of engaging with their partner(s) in conversation about each narrative, the partner asked the writer the questions without weighing in themselves. These conversations were often extremely short, and involved no input from the partner on the writer's narrative. The narrator's answers were often brief and vague. This may have been due to the presence of the recorder, which made students nervous, or rush to speak. His group-mates did not help him out or contribute anything additional to his responses, though they had presumably read his narrative.

The other 12 students that recorded peer discourse had conversations that went beyond one-sided interviews. Two pairs ended up organically making comparisons between their stories. Two students, Ladybug and Tiger concluded their conversation in this way:

L: Everything does get better at the end.

T: Yeah

L: Like in both of our stories that's what we- mm hmm

T: There's a light at the end of the tunnel.

This exchange shows an ability to find similarities across different narratives. It does not show transactive reasoning, since no opinion has been stated. Liam and ThatGuy also made comparisons between their stories. Liam said: "Um I would just say that both of our stories just explain different parts of things that we've lived through, and just like even though it was tough for both of us, and the situations we were in we ended off our memoirs on a positive note I would say."

One pair of students (Swan and Dolphin) that had a friendly, teasing rapport, actually did engage in a small bit of critique. Swan's narrative was about getting hit by a drunk driver while she was walking with her mom. In her narrative, she blames her mother for the accident. They had the following interaction:

S: And 'Have others experienced the same conflict?' Probably yes, but I don't know if they've reacted the same way I did towards my mom but like—

D: Yeah I feel like most kids wouldn't blame their mom for getting hit by a car

S: But it all depends on how they got hit, and when they got hit.

D: Your mom didn't push you in front—

S: Okay! Yeah she didn't but I was also in Grade 6 so you can't really blame me

D: Okay.

We can see that Swan gets a little defensive of her right to blame her mother for this traumatic accident, and Dolphin understandably does not want to push it any further. This exchange comes closest to resembling transactive discourse, the sought-after type of discourse in previous domain-based interventions. The dialogue is transcribed below with transactive codes:

S: And 'Have others experienced the same conflict?' Probably yes, but I don't know if they've reacted the same way I did towards my mom but like—

D: Yeah I feel like most kids wouldn't blame their mom for getting hit by a car *[Affirmation and dyad paraphrase]*

S: But it all depends on how they got hit, and when they got hit [*Counter consideration]*

D: Your mom didn't push you in front— *[Competitive extension]*

S: Okay! Yeah she didn't but I was also in Grade 6 so you can't really blame me [*Competitive juxtaposition / counter consideration*]

D: Okay.

In conclusion, peer discourse about students' narratives in most cases did not serve to stimulate transactive discourse, and therefore did not act as the same kind of mechanism for helping students revise their thinking, as it did in other moral education settings.

4.1.2 Observations and Qualitative Analysis of C1's Revision of Handwritten Narratives

After engaging in peer discourse, C1 had the opportunity to revise their handwritten narratives. The goal was to assess whether significant reasoning changes occurred and appeared in the same medium, between the time of writing their first draft and after engaging in peer discourse. It was hypothesized that the revision process would

be a natural place for young people to change their minds or rethink their conclusions about an issue. Having extra time to think about how one wanted to present a story might result in changes to the story's perspective or conclusion.

Before the revision activity, students were given an entire class period to review composition elements, such as style, effectiveness, and content, and given time to type up their new versions (details about these lessons can be found in the Methods section). Unlike C2, whose rough narrative drafts were simply graded for completion, Ms. C. gave students C1 a writing rubric for their narratives, along with a self-evaluation. The idea was that students would take time to revise their stories—and possibly adopt a revised stance on what they previously wrote after talking to their peers and considering narrative style components.

While all of the students in C1 turned in a "cleaner" copy for their final draft, this often meant copying the old draft in neater handwriting, or typing up the same draft, word for word. Few students changed the substance of their narratives; one student added slight changes to their resolution, two students simply completed their narratives (first drafts didn't have endings), and one student wrote about a completely different story in their second draft. Additionally, one person did not write a first draft so their final draft was their only draft, and one person submitted no final draft. Because of this, C1's initial handwritten narratives were used for subsequent analyses, and the revisions were set aside.

4.1.3 Observations and Qualitative Analysis of Critical Media Literacy Lesson

Field notes and observations of the critical media literacy lesson revealed that students had difficulty conceptualizing the idea of connecting their narrative to a bigger social issue. Field notes read: "Some [students] struggled with identifying the bigger social issues in their stories, like those who wrote about losing a family member, or a relationship breakup, etc. It was not obvious to think about 'how media portrays your issue…' This is a pretty abstract idea. I went around to students and kept saying: 'For example, how do movies portray your issue? Is there a stereotype there?'" It was difficult for students to see the influence of societal messages on personal, emotional conflicts that had to do with specific relationships or personal decisions. For example, one student's narrative was about having to say goodbye to a friend who lived overseas. She found an article that discussed long distance relationships, and how to make them work. She wrote in her reflection, "they make it seem like it's an easy thing to do but for me it isn't always so I disagree with that." She compared her personal experience to that of the writer, but did not necessarily have to contend with any stereotypes because they just were not relevant to her conflict. Another student wrote about his grandmother dying and being surprised when he did not cry. In this critical media lesson, he considered how movies portray death. He too, reflected that his personal experience did not match the representation of death in movies, which he thought was "overdramatic." While these reflections did not hone in on issues of social injustice or oppression, or tackle stereotypes, both of these students used these arguments in their final podcasts.

Other students' conflicts did lend themselves to considering stereotypes. One student's narrative was about being offered hard drugs by a friend who was a straight A student. After reading a news article, he wrote in his reflection that it portrayed teens as "bad" and "drug addicts." He wrote, "most kids that do drugs don't get bad grades," using his own experience as proof that the generalizations in the article were false.

Although the student's claim was not rooted in a large sample of observations, he identified a dissonance between media portrayal and his local reality. He did not make the claim that the portrayal was unfair—only possibly inaccurate. Another student's narrative was about immigrating to Canada from Sri Lanka. He read a short personal narrative by a Chinese immigrant on her experience moving to the UK. The narrative was actually published on a site specifically designed for people new to the UK and learning English—there were reading comprehension questions and grammar questions that accompanied the woman's narrative. More guidance on the types of articles from which one can glean "society's perspective," and much more teaching was needed around what was meant by "how media portrays" an issue. This could also have indicated that this student was either not aware of, or did not connect to the broader public dialogues about immigration and xenophobia.

One student mentioned in her final interview that the "Idle No More" video that was shown during the CML lesson, actually gave her the idea for her podcast (she was absent for the first week of the study and did not write an initial narrative). She and her family were refugees from Rwanda, and at school, she often encountered many stereotypes about Africa. She found a website called "Debunking myths about Africa," and was excited to read the articles. Her podcast ended up being about racism towards Black people in Canada more generally, as opposed to solely stereotypes about Africa. Another student's narrative was about being sexually attacked and assaulted as a child. During the CML lesson, she was set on finding articles about victims of sexual assault being blamed for their attacks.

From an observer's point of view, this activity and lesson seemed to give students useful ideas for their podcasts, but only two students in C1 ended up explicitly discussing the media's portrayal of their issue in their podcasts. Giraffe, mentioned earlier, whose narrative was about his grandmother dying and his experience of not feeling sad, was at a loss for how to turn this story into a podcast—how to make it bigger than his specific incident, and relevant to others. The researcher had several one-on-one conversations to brainstorm with him about who he could interview. He ended up focusing his podcast on the portrayal of death in movies and how it did not line up with his own experience, which he briefly mentioned at the end of his initial narrative. Some of his interviewees agreed that death was overly dramatic in movies, while others did not. In the end, he decided that this was just a matter of personal opinion. Attacking movies for misrepresenting the grieving process, simply because your own experience does not match, does not reach any underlying structural issues related to oppression, representation, identity, or power. This highlights a disconnect between the assignment and its execution. Each student was allowed to choose their own type of conflict, and not all conflicts lent themselves to critical media investigations.

The other student from C1 who integrated media's portrayal of an issue into his podcast was Iguana (whose case is detailed in Illustrative Example 2), though he did not mention or include the article he read during this CML lesson. Iguana's narrative was about being offered cocaine by a friend. In his podcast he dissected a rap song that glorified drug use, and then asked his brother to respond to a PSA warning about the dangers of drug use. This showed that Iguana was aware of multiple forms of media influence—music and PSAs, in addition to news media.

4.2 Qualitative Illustrative Examples

In this section, two illustrative examples of students are presented and the process of transforming their narratives into podcasts is described. These examples are intended to provide readers with a sense of how the codes were applied to the narratives and podcasts, and explore some of the stylistic and storytelling aspects of the artifacts. These two students were chosen because they represent different strategies for taking a critical lens to their conflicts. Both produced thoughtful podcasts about relevant conflicts, and it was clear that both students were somehow *changed by* their podcast process. The tables provide a direct comparison of the codes that were applied to each artifact—the bold font represents the discrepancies. These examples represent the potential of these activities to stimulate critical reasoning about personal topics.

4.2.1 Emory. Emory* was a high-achieving Grade 10 student who sat in the back of the classroom with her two close friends. Although always on task, she gave the impression of being "over it," quite often, and being unchallenged by schoolwork. She demonstrated her creativity in unique ways throughout the project, including by inserting clips of herself playing the guitar and singing "Blackbird" by the Beatles, into her podcast as a series of musical interludes. At the end of her podcast she made sure we knew that the voice was her own: "And just so you know all of the clips of Blackbird are me singing and playing the guitar."

Table 6

Codes Applied to Emory's Narrative and Podcast

Emory	Type of conflict	Domain of conflict	Perspective	Resolution	Domain of resolution	Coordination	# key characters
Narrative	Problematic relationship	Moral / Conventional	**Victim** / Active critic	Unresolved / conflict intensified	Moral	Cross domain conflicted	1
Podcast	Problematic relationship / **social norm**	Moral / Conventional	Active Critic	**Refined stance / Assertion of truths and values**	**Personal /** Moral	**Coordinated personal dominant**	**2**

Note: The codes in bold indicate changes from narrative to podcast.

Table 6a

Individual Transformation Codes Applied to Emory's Narrative and Podcast

Purpose transformation	Changes in connection to social issue
Discovery	Found and integrated

Narrative. Emory's narrative was a rant about her father (problematic relationship), who she called racist, sexist, homophobic—guilty of every "-ism" possible. This conflict was coded as moral and conventional, because she expressed that her father was offending her (harm), and also because she writes about the acceptance-related norms of different generations. In her narrative, she especially took issue with how unabashedly her dad would say things she found offensive in front of her, as if he did not consider her feelings.

Throughout the narrative she makes sure to acknowledge that she is grateful to him for raising her, and she makes several caveats before criticizing his behavior, writing, "I'm not saying everyone has to love how a lot of people are embracing who they are…" and "I know a lot of his sticky hurtful opinions have been carried down from his dad as well…," "It's hard though because he's family," and even, "I could understand how he feels and of course his opinions are valid, and being raised by another figure from a completely different generation is definitely going to affect his opinion." These statements gave the reader an impression that Emory felt obligated to acknowledge that some parts of her dad's judgments might have been out of his control. She is coordinating the weight of her entire relationship with her father and one component of his behavior that drives her crazy.

However, the rest of her narrative is written almost like a rant. She writes: "I guess what drives me the most crazy is that he won't even give these people a chance. We are literally all the same underneath our skin and it is absurd that we treat each other according to our skin colour or gender!!!" This was the reason for applying the active critic perspective code. She complains about things her dad says to her. She wrote, "Does it ever occur to him that he shouldn't say this to me or just out loud at all?" and "Sometimes I can't even tell him something because I'm afraid of the racist comment / joke he'll make." This led us to apply the victim perspective code in addition to active critic. This back and forth between forgiving and understanding her dad's behavior, and demanding change, was the grounds for coding the coordination of this narrative as cross-domain unconflicted—the conflict relates to the moral and conventional domains (moral because of the harm and offense she thinks he is causing, and conventional because of the differences in attitudes on cultural issues like race and gender that she attributes to generational norms). She is struggling between her beliefs that everyone should get to think what they want, and her moral concerns about her dad's behavior.

Bakhtin describes how we wrestle with the influence of competing discourses in trying to figure out what we believe. This struggle is present in Emory's narrative. She wrote, "Even sometimes I feel myself talking like him and his opinions coming through me, like I have no control." Bakhtin wrote that we are always struggling to distinguish our own internal voice from authoritative voices that may be more representative of the status quo or mainstream ideology during our process of ideological becoming (1981). This is similar to a process of domain coordination in moral reasoning terms—she is weighing concerns that have moral justifications against concerns that have conventional justifications. Emory shows us this battle; she feels herself adopting her father's words, and she is upset about it. She wants to escape his ideological influence, and this project became one way of doing this. Emory was in a state of flux or transition—she was not happy about her father's behavior, but she was also unsatisfied with her own. In her podcast, she directly refutes this mindset by concluding with statements about each person's responsibility to "do their research" and listen to other people's stories before making judgments. She reclaims agency in her podcast, and affirms her voice as one separate from her father's, but not necessarily more knowledgeable.

It is clear from her narrative that what Emory wants more than anything is for her dad to adapt to what she sees as the general attitude of acceptance in the year 2018. She wrote, "He needs to get cultured!!!" and "I don't want to change him, I simply want to help him learn about what he's missing. I want him to evolve." These are conventional

concerns about her father and how he adheres or does not adhere to the norms of her peer group and her community. She also wrote, "I don't know how to help him though," which led us to code the narrative's resolution as unresolved.

Podcast. Emory's podcast introduction that she was on a mission to expose her dad's bigotry. She first asks her dad, "Do you know what LGBTQ stands for?" And then we hear him stumble as he tries to remember what the acronym means. This was a question that packed a punch—she was able to make him look ignorant on the subject of LGBTQ identity. She says shortly after, "On the surface we see that in principle, he is okay with the whole idea. But later on we discover how he truly feels about transgender and gender fluid people." She has pulled us in as listeners and we expect to hear some strong anti-LGBTQ opinions from Emory's father.

However, her father failed to fulfill these expectations (at least while the recorder was on). Instead of expressing distaste or disgust for members of the LGBTQ community, he says in the podcast, "I don't know how to address a::: transgender person in the world so it's uh it's kind of uh confusing (.) weird (.) awkward." Immediately after, Emory says in her narration, "Throughout the interview with my dad I discovered that he is not so much against transgenders but he is just confused about what to call them after they have transitioned." This response is an admission that she might have mischaracterized her father's views. Emory did not *have* to include bits of tape that made her father sound more accepting than she believed he actually was. This design choice indicates an openness to really discovering something new. She took his words into account when scripting her narration, instead of simply building her original case against him.

In her conclusion, Emory says, "It is also very evident to me that my dad doesn't have as much knowledge on subjects like these as he could so I think it is important for him to do his research and understand why people feel like they are a boy trapped inside a girl's body." In this final judgment, she does not let her dad off the hook for his views, just because they are not as negative as she thought they were in the beginning. She demonstrated engaged reasoning and a dialogic mindset by adjusting her reasoning to take his lack of knowledge into account. She then presented a solution that does not vilify him (as she did in her narrative), but suggested why his reasoning was still inadequate. Since she eliminated her own anecdotes about feeling personally victimized by her father from the podcast, she transformed his transgression from being one of interpersonal harm, to being ignorant, and needing more information. She now faults him for failing to actively seek out perspectives from people he does not understand—she gives him the benefit of the doubt that if he *understood*, then he would accept.

Instead of including her personal grievances in her podcast, such as feeling like she cannot tell her father things for fear of the offensive things he will say, she opts to include the voice of a friend from the LGBTQ community. Emory interviewed her friend Bethany who identifies as pansexual—meaning she is attracted to people regardless of their gender. She asked Bethany simple, overarching questions about dealing with other peoples' hate and ignorance. Emory replaced her own stories about her father's behavior with Bethany's voice, speaking from personal experience. Choosing to omit her own frustration signifies that Emory understands the greater consequences of her father's behavior. The unspoken link in Emory's podcast is that Bethany represents the people that her father may be harming on a daily basis with his offensive comments. Deciding to

omit her own voice was perhaps a recognition that the issue of homophobia / transphobia impacts others more severely than it impacts herself—instead of positioning herself as the victim, perhaps another voice could better represent that perspective.

The big questions that arise, after taking all of this in, are whether Emory's podcast demonstrates that her reasoning about this conflict changed through the process of producing it, and how much did Emory connect her own story to a social issue. These elements would demonstrate movement towards adopting a critical consciousness or critical moral perspective.

For her podcast, Emory sought out an interviewee who could speak to first-hand experience with homophobia. She did not look to any research sources for information to gain or provide information about the "issue" in her podcast—ignorance or bias against the LGBTQ community. For example, she does not provide any statistics about people becoming more accepting over time, or the pervasiveness of stereotypes about LGBTQ people, etc., in order to push back against her father's opinions and build a case for why she is right. This gives the impression that the focus for Emory, is about how her father makes people feel. She also does not try to prove her father wrong or convince him to think another way—or at least, she did not include any sections of this nature in her podcast. She also does not confront her father with Bethany's testimony, and force him to reckon with these points of view. She in fact spares him from the systematic take-down that she set up for him—and the listeners—at the beginning of the podcast. In between each speaker, Emory intervenes with narrative transitions. She buffers opposing viewpoints with her own voice, as if keeping some protective distance between them. She is gathering information from two opposing camps, and trying to make sense of it. She is *not* on a mission to persuade, convert, or prove. Her purpose transformation was coded as *discovery,* because she used the topic in her narrative to spark a journey of questioning with her father and with her friend. While she did set out to build a case against her father and expose his bigotry, she in fact discovered that his views were different than what she thought. She also was moved by the words of her friend Bethany, and could not have predicted Bethany's answers beforehand.

In terms of connecting to social issues, Emory's narrative was specifically about her own relationship with her father. Therefore, while she called him out for being racist, homophobic, and sexist, and named these social forces, the conflict was about *him not caring* that he committed these injustices, and how difficult it made their relationship. In her podcast, she extrapolated the social issue of homophobia / transphobia from her narrative and focused her podcast on this issue. She did not include race in the podcast at all. She introduced the podcast as being about the LGBTQ community's point of view vs. her father's, and invoked Bethany as a member of the LGBTQ community and then asked her questions about how she dealt with societal stigmas. In terms of connections to social issues, Emory's artifacts were coded as *found and integrated,* meaning that she extrapolated a social issue from her narrative, and integrated it throughout her podcast, connecting it to her own life.

The conclusion of Emory's podcast entailed a monologue that praised Bethany's assertion to "be yourself" and ignore hate, because you cannot expect to be liked by everyone. She said, "[Bethany's] answer was she just needed to remember to be herself even if not everyone likes that. And that (.) is such a good thing to say, that is such a good thing to remember because everyone is unique and it is so important to not change

yourself for someone else. Only change yourself for yourself." Instead of condemning homophobia, making a comment about societal prejudice, or reflecting on what her story tells us about the way the world works, she looked inward and re-centered the conclusion within the personal domain. She veered away from the moral concerns and focused on what this story meant for her own life, moving forward. This is why her conclusion was coded as *coordinated personal dominant.* This may be indicative of the developmental period that Grade 10 students are in—they are recognizing social conventions that do not agree with their moral beliefs—like homophobia—and also wrestling with whether one has the right to believe whatever they want. She opted to not resolve her podcast by condemning others' beliefs, and instead asserts that everyone should "be themselves." However, she does not realize the contradiction in this statement—what if being oneself means being homophobic? At what point does one have the right to expect that others reject hate? Other podcasts went in the completely opposite direction, however, and generalized beyond the self to the point of diluting the meaning of the statement, saying things like, "You should always trust that your parents have your back" or "Guys should realize that women are people too,"—statements that do not leave room for the nuance of individual experience. However, Emory's conclusion aligns with what research shows is a primary dilemma for adolescents—finding coherence between one's core self (thoughts, beliefs, and values) and one's outward projection of this self (actions, speech, self expression) (Nucci, 2009). Emory asserts that everyone should strive to be the most authentic version of themself—and her authentic self was able to revise its condemnation of her father.

Emory's conclusion also included recommendations for herself. She said, "I've no idea if the information that I have in my head right now is true. But I know that if I want to find out the real truth, I should do my research and I should listen to peoples' stories and I'm going to keep my eyes and ear open." We could interpret this final statement in several ways. First, she could be implying that she is learning from her father's mistakes—that she will always remember to keep an open mind about issues before jumping to judgment. Or, she could be talking specifically about the issue of LGBTQ rights, in which case, it might imply that after this podcast, she was unsure about what she believed with regards to this issue, but will continue seeking answers. Another interpretation of this statement is that she is reflecting on what she just accomplished in this podcast. She *did* listen to peoples' stories and she kept an open mind, especially with regards to her own father and his perspective. She succeeded in understanding his point of view better. So, it is unclear if she is referring to LGBTQ identity or her father's opinions when she concludes that she must keep an open mind.

Conclusion. The conflict that Emory chose to tackle demonstrates that Emory was already applying somewhat of a critical lens to parts of her life. She knew something was unfair or wrong about the way her dad behaved. In the first interview that I did with Emory, before she produced her podcast, she showed an awareness that the conflict with her dad was larger than their relationship. While explaining why she chose this conflict, she said:

> Some of my friends will say stuff like 'That's gay!' or like 'I feel autistic'—and we just did a whole project on autism! And it's not like–I know you're trying to like say that in a negative way but it's not negative, autistic people have their own strengths and so do gay people.

This comment demonstrated that she was making connections between the comments she heard from her father, and what she heard at school. She was making connections between prejudice against disability and sexual orientation. And she was making the connection between the social norms of everyday language, and the potential for moral harm.

Through producing a podcast, Emory had a context in which to interrogate her father about his ideas about LGBTQ people. She chose to showcase the perspective of Bethany—someone who was confident in their identity as queer and pansexual. These diverse perspectives set up the conflict for the listener. But the personal resolution leaves us wanting more—why stop at the level of personal action and individual agency, instead of broadening out to society? In terms of critical pedagogy, an educator could use this podcast as a starting point to begin a discussion about freedom of speech, and the importance of our everyday language, points that Emory brought up in her interview.

4.2.2 Iguana. Iguana—a goofy 10th grader, full of jokes and beloved by his classmates—could not stay quiet for even 30 seconds. Sometimes during class his friends would just shout at him to "Shut up!" with huge smiles on their faces. He participated willingly in activities and demonstrated complex thinking, and was often called on to provide examples and answers to tough questions by Ms. C. When he was interviewed at the very end of the project, he said he was very worried that he would fail the project. When asked why, he told me that all of his data was stored on his phone, and the night before he had dropped the phone into the toilet. Needless to say, Iguana got an extension on the project and finished a week later. The conflict he chose to focus on was the observation that his friends had been starting to use drugs—he was even offered cocaine once. In this illustrative example, we will explore the details of his narrative and podcast, and how they demonstrate aspects of critical consciousness and critical moral thinking.

Table 7

Codes Applied to Iguana's Narrative and Podcast

Iguana	Type of conflict	Domain of conflict	Perspective	Resolution	Domain of resolution	Coordination	# key characters
Narrative	**Choice /** social norm	Prudential / conventional	**Storyteller**	Removed self from situation	Prudential	Subordinated to Prudential	1
Podcast	Social norm / **advocacy /** **confusion**	Prudential / conventional	Active Critic / Investigator and issue explainer	**New and refined stance /** **Assertion of truths and values**	**Prudential**	**Single domain resolved**	**3**

Note: The codes in bold indicate changes from narrative to podcast.

Table 7a

Individual Transformation Codes Applied to Iguana's Podcast

Purpose transformation	**Changes in connection to social issue**
Built a case	Found and integrated

Narrative. Iguana's narrative was a description of an event that took place at the beginning of high school. He sets the scene by explaining, "All my life I have been told 'Don't do drugs, [Iguana]' or 'people who do drugs are never going to be successful' and I believed it for a long time." But shortly after starting high school, Iguana notices that some of his straight-A friends are doing hard drugs, and still getting A's. He mentioned being surprised, and racing home to research on his phone whether marijuana made you smarter. Iguana identified examples from his own life that stand in exception to the dominant narratives he has taken for granted. He is questioning the legitimacy of the "rule" that has been handed down through authoritative voices: Don't do drugs. During the ages of 14–16, social domain theory suggests young people are more likely to become critical of social conventions as being unnecessary or arbitrary rules of society. It is interesting to witness Iguana, in a sense, think to himself: "Wait a minute, were my parents lying to me?"

His narrative then describes one instance in particular. While walking with a close friend, his friend pulled out a Ziploc bag from his backpack. Iguana mistakenly thought it was flour. The friend said, "This is cocaine my dude." The friend asked if Iguana wanted to "get lit" with him. Then Iguana writes, "I said yes and now I'm completely addicted. Just kidding, I said no." He added one more sentence to the narrative in which he attributes his strength to say no to the drug prevention education he received.

This sarcastic tone added humor to the story, and also served to make light of a potentially serious issue. The reader gets the impression that Iguana is straddling two worlds: he is "freaking out" at first that his friends are doing drugs—because it goes against everything he has been taught, and everything he assumed to be "normal behavior" for his friends. But at the end, he jokes about being addicted and although thankful he said no, makes light of the issue and does not allude to any negative consequences related to his friendship or the health of his friend. He is torn between making a big deal out of something, and downplaying it. It is not the typical story of peer pressure and teenage drug use, because there was hardly any conflict between the friends—the user accepted Iguana's decision. But Iguana has identified a shift within the social norms of his friend group, and is wondering how to feel about it. This is why the narrative was coded as pertaining to both prudential and conventional domains. The prudential domain is one that relates to issues dealing with health and safety—actions that one believes carry consequences due to facts of nature (e.g. gravity, germs, etc.). For example, the decision to rest while one has the flu is not a moral, personal, or conventional issue, but a prudential one.

Podcast. Iguana chose to eliminate this personal story of being offered cocaine from his podcast, and instead explore teenage drug use as a larger social issue. He nods to the fact that his friends are using drugs, but does not include the story. He says, "Recently I've noticed that some of my friends have been trying out drugs and I think that's alright as long as they're not doing anything like cocaine." Up front, he lets the listener know that he believes in personal choice, and he is not condemning his friends for smoking weed. Even though he leaves out his own "saying no" experience, he does not erase himself from the investigation. He used his own experiences and his reflections to guide the podcast.

Iguana's podcast is unique because of how many different people he interviewed, and how he went about doing it. He used techniques that no other participant used,

resulting in a podcast that kept the listener interested and curious. He gathered a diverse collection of voices to triangulate his argument. While in the narrative, the only other voice in the story was that of the friend who asked him to "get lit," the podcast features instead, a friend who also has said "no" to drugs. This may be because it was impossible to get the drug-using friend to go on the record for the podcast, or because he decided to change the focus from one incident to a larger phenomenon.

Then he interviewed the vice principal of his school for an adult's perspective on teen drug use. Iguana was one of only two participants that interviewed a school faculty member. He asked the vice principal what she thought about teens using drugs. At first she said, "It depends on what kind of drugs we're talking about. If you've hurt your leg, an Advil is okay, you have a headache. But using um- are you talking about alcohol and marijuana?" He responded, "like cocaine." She responds instantly, "Cocaine never. Don't do it. No I- I- I'm pretty clear on that. Um substances that are now legal, or soon to be legal, with discretion and the older you are the better just because your brain's not fully developed yet. It's not fully developed until you're 25." (For context, since this podcast was made, marijuana has been legalized in Canada.)

After this interview, Iguana demonstrated responsive engagement and expressed surprise at his vice principal's response. "My vice principal's interview surprised me a little bit. Because I would expect someone in her position to be a little bit more conservative in her opinions on drugs. But her opinions completely lined up with mine's." Here, he aligns himself with his vice principal's opinion, but it is an unexpected alignment. This is a powerful aspect of the podcast production process; producers not only encounter opinions that surprise them, but people that surprise them. Iguana realized that the vice principal, at least on this issue, was his ideological ally. In his final interview about the project, Iguana mentioned, "I interviewed the vice principal, that was pretty cool since I've never talked to her before." This speaks to the power of engaging in projects that require social interactions, and facilitate opportunities for students to meet the authority figures in charge of their education.

Iguana then pivots to investigating a potential source of his friends' attraction to drugs: music. He says, "I started to look at one of the biggest influencers in my life. And that was music. I found many songs in my playlist talking about drugs and how glamorous it is." This is a classic critical media literacy move; he decides to look for the hidden messages in popular culture that perpetuate ideas about what is cool and not cool. He is able to turn a critical eye towards the culture that he is immersed in, dissect his own circumstances, and apply an investigative lens to his own music collection. The song excerpt he plays in his podcast next, is from a song called "Molly" by the artist lil' Pump. The lyrics he excerpted are as follows:

I pop a X, so you know I be geek (damn)
Rockin' Balmains and they all on my jeans (ooh)
I'm off the Xans, and I pour me some lean (Lil Pump)
I sell your mama some crack, she a fiend (huh?)
I crash the Porsche and I just left the scene (brr)
Drippin' designer, Burberry my sweater
Lil Pump pulled up, he changin' the weather (brr, brr)
I popped a molly, I popped a bean

These lyrics refer to ecstasy/ Molly / MDMA (also called bean), and Xanax. Lean is a concoction made of prescription-strength cough syrup, soda, and hard candy (https://drugabuse.com/library/lean-purple-drank/). Iguana is the only participant who used music as an example of a social phenomenon. Other students used YouTube videos as examples of social phenomena, but not music lyrics. Lil' Pump becomes another voice in Iguana's podcast.

   Iguana does not just assume that music subconsciously infiltrates the brains of teens. He interviews his younger brother as a test case: "So how do you think the appearance of drugs in popular music has affected you?" His brother replied, "Uhh I think that the music industry uses drugs a lot in their music videos. It looks pretty cool but if it weren't for my parents telling me not to do drugs I may have already tried them." Iguana then asks his brother if he can show him a PSA about drugs, which is a YouTube video of Pee Wee Herman warning against the deadly effects of crack cocaine. As listeners, we hear the entire PSA, which is just under a minute long. The PSA is creepy and foreboding, with loud clanks and a crescendo-ing heartbeat at the end. Afterwards, Iguana asks his brother, "So after that PSA what do you think about crack cocaine and hard drugs?" His brother replied, "I wasn't going to do drugs in the first place but now that I've seen the PSA I'm glad that I know the dangers of it." And finally, Iguana said, "So what do you think about those rappers and their music videos? (.) And do you still think it's as cool as before?" To which his brother replied, "No not at all because now I think they're putting themselves in danger every time that they do drugs." This moment in the podcast is a scene—a moment of real-time action that Iguana is showing his audience. As listeners we can picture ourselves watching the PSA with Iguana and his brother. He does not know what his brother will say. He is conducting a small experiment and letting the audience watch. This is a sophisticated design move that professional radio producers use frequently. This scene also conveys that perhaps the stakes regarding this issue are higher than Iguana lets on—perhaps he is worried about his younger brother becoming addicted to drugs, in addition to his friends. But the important part is what Iguana does with the information from his scene.

   Iguana demonstrates once more a dialogic mindset, by explaining that he has changed his previous perception. He says, "After my interview with my brother, I learned that people don't start using drugs just because popular music and media depict it as a really cool thing to do. It's also because they don't get the information about how dangerous drugs can be. And they don't know about all the damage it could cause." Iguana is sure that music is one cause of teen drug use, and his brother somewhat confirms that rappers are influential. The PSA helped Iguana confirm that young people are also ignorant of the consequences of doing hard drugs. He then cites statistics from the National Institute on Drug Abuse and shares the number of deaths due to drug overdose between 2002–2016. After listing these numbers, he says, "After getting these statistics I was very happy because I could finally give my friends who are experimenting with drugs a list of drugs to definitely not try." This statement reveals perhaps an underlying purpose or goal of the podcast, and we glimpse a connection between his podacst and the incident described in his narrative. Iguana wanted a better answer for his friends—something to say in response to them other than, "no thanks," when his friends said they were going to "do some lines." So he asked experts, sought out research, and conducted experiments with other young people.

Iguana concludes that most drugs should not be experimented with until age 25 because teenage brains are not fully developed, but there are some that one should never try, including synthetic opioids, heroine, cocaine, and meth. His concluding statement is: "I now feel that the key to having a completely drug free world is to educate people about the dangers of drug use." This concluding statement is a window into what Iguana thinks will solve the problem of teen drug use—if teens knew more about the dangers of drug abuse, they would choose not to experiment with cocaine, and presumably, be able to ignore the influence of glamorous rappers. The coordination of his podcast is coded as *single domain resolved*, versus his narrative, which is coded as *subordinated to prudential*. In the narrative, Iguana subordinated the issues of choice and friendship, to the prudential concerns of whether marijuana made one smarter, and the worry of becoming addicted. He did not acknowledge other concerns in making his decision or the conclusion of his narrative. In the podcast, he has considered the influence of society and social norms (convention), he has considered the extent to which individuals should be able to choose to do drugs if they want, and he has gained information about the health consequences of taking different types of drugs. He concludes that the health consequences outweigh personal choice to some extent—until you are 25, let your brain develop. His conclusion gives the prudential domain priority, just as in his narrative, but the resolution is robust and thoughtful. This demonstrates how just looking at the number of domains that are included in the resolution of an artifact does not necessarily capture the complexity of the argument.

There has been a significant shift away from a passive resolution in Iguana's narrative, to an active one in his podcast. In the narrative, Iguana says "no" but he does not entirely take credit for this action. Instead he defaults to what his parents told him and the teachings of antidrug education. He even jokes about saying yes, and then makes it seem like lucky happenstance that he said no—otherwise he would probably be addicted. This is in contrast to his podcast, which ends with him being armed with statistics, the testimony of a trusted school official, and evidence from his brother's test case. The podcast demonstrates Iguana's newfound agency around the issue of saying no to drugs. Engaging in a multimedia, journalistic storytelling process facilitated this shift in reasoning. In terms of Pasupathi and Wainryb's (2010) theory of narrative moral agency, each time one narrates a story, is a chance to reconcile one's actions with one's moral beliefs, ideas, and emotions. The second version of Iguana's story had to include other voices than his own. Because of this, he had to reconcile the voice of his younger brother saying yes, drugs are attractive in music videos. He had to reconcile saying no to his friend, but not really knowing why.

Conclusion. Zooming out to the big questions we are interested in: Did Iguana's podcast demonstrate that his reasoning about his original conflict changed over the course of making this podcast? And how did he connect his personal conflict to social issues? Iguana's narrative set up the conflict of not knowing how to respond when a friend offered him drugs. His podcast follows this line of inquiry, but not with an open-ended attitude. He reaffirms his answer—no—and gathers evidence in support of this position. This is why Iguana's purpose transformation was coded as *build a case*. Iguana gives us clues that he is thinking critically about his world, for example, he says, "I thought it was common sense not to do hard drugs." Asking questions about ideas that you once thought were *common sense* means critiquing those authoritative discourses and dominant

narratives that are so embedded in our lives. This is a key opportunity for growing knowledge and expanding one's perspective on the way the world works. This kind of question means one is working from a dialogic mindset, and an acknowledgement that one's own version of reality is incomplete. Because he continues to integrate his own thoughts and reflections, and incorporates his own experiences with music, his connection to a social issue was coded as *found and integrated*. This is because he extrapolated the issue of teen drug use from his narrative, which was focused primarily on his own circle of friends and one incident of being offered cocaine, and zoomed out to examine the causes and consequences of this phenomenon.

As educators, Iguana stands out as an example of where the critical aspect of this project went right. He used his personal story to examine the world around him, and conducted an investigation to gain more knowledge and perspectives on this issue. As a result, he feels able to combat the influence of peers and music that might push him to use drugs.

4.3 Quantitative Results

Results outlined in this section show that there were no theoretically significant differences between the quantitative variables that were coded in C1 handwritten narratives and C2 handwritten narratives. The same was shown for C1 podcasts and C2 podcasts. Therefore, the classes were combined for overall comparisons between mediums. These overall comparisons revealed significant decreases in victim perspectives and increases in critic perspectives in students' podcasts. Significant changes in resolution, such as increases in *assertions of truths and values* from narrative to podcast also emerged, as well as changes in domain of resolution, and coordination. Descriptive statistics for the purpose transformation and connections to social issues variables revealed only six students engaged in discovery transformations, and that finding and integrating social issues was the most common form of connecting personal and societal struggles between the handwritten narrative to podcast.

4.3.1 First Drafts of Handwritten Narratives: C1 vs. C2

The first comparison conducted was between the initial narratives of C1 and C2. This was important for interpreting changes between narratives and podcasts later on, and discern any differences that existed between the types of conflict students decided to write about from the very beginning of the study. Welch's t-test was used in order to account for unequal sample sizes. Tables 8–18 shown below provide P values at the α =.05 level for each subcode.

Table 8
Welch's T-test C1 x C2 Narratives: Type of conflict

Type of conflict	P Values (α =.05) C1 Narratives x C2 Narratives
Identity	.005 (C2)*
Difficult Circumstances	.478
Family	.719

boundaries /
problematic
relationships

Social injustice / advocacy	.341
Social norm	.72
Confusion / not enough info	.331
Choice	.406
Mistreated	.719

Table 9
Welch's T-test C1 x C2 Narratives: Domain of conflict

Domain of conflict	P Values (α =.05) C1 Narratives x C2 Narratives
Moral	.425
Social / conventional	.616
Personal / psychological	.256
Prudential / pragmatic	.957

Table 10
Welch's T-test C1 x C2 Narratives: Resolution of conflict

Resolution of conflict	P Values (α =.05) C1 Narratives x C2 Narratives
Unresolved / conflict intensified	.425
Affirmation of self	.406
Novel solution / refined stance	.616
Circumstantial resolution / removed self from situation	.496
It will get better	.103
Assertion of truths and values	.083

Table 11
Welch's T-test C1 x C2 Narratives: Domain of resolution

Domain of resolution	P Values (α =.05) C1 Narratives x C2 Narratives
Moral	.422
Social conventional	No incidence
Personal / psychological	.146
Prudential / pragmatic	.348

Table 12
Welch's T-test C1 x C2 Narratives: Coordination

Coordination	P Values (α =.05) C1 Narratives x C2 Narratives
Coordinated	.126
Multidomain	.108

Table 13
Welch's T-test C1 x C2 Narratives: Psychological states

Psychological states	P Values (α =.05) C1 Narratives x C2 Narratives
Uncertainty / disbelief	.285
Construals	.256
Desires / preferences	.923
Realizations	.812
Resignation / defeat	.596

Table 14
Welch's T-test C1 x C2 Narratives: Emotions

Emotions	P Values (α =.05) C1 Narratives x C2 Narratives
Guilt / shame / embarrassment	.72
Happiness / gratitude	.596
Sadness / depression	.167

Anger / frustration / hurting / panic / anxiety / stress	.532
Disconnected / isolated	.082

Table 15
Welch's T-test C1 x C2 Narratives: Type of character

Type of character	P Values (α =.05) C1 Narratives x C2 Narratives
# Key characters	.329
Adult	.957
Parent	.487
Peer	.658
Sibling	.874

Table 16
Welch's T-test C1 x C2 Narratives: Type of opinion

Type of opinion	P Values (α =.05) C1 Narratives x C2 Narratives
Expert	No incidence
Similar situation	.874
Different situation	No incidence
Opposing different point of view	.651
Supportive point of view	No incidence
Ally	.059
Antagonist	.46
Neutral	.462

Table 17
Welch's T-test C1 x C2 Narratives: Time setting

Time setting	P Values (α =.05) C1 Narratives x C2 Narratives
Past	.007 (C1)*
Present	.01 (C2)*

Past with   .374
present
exploration

Table 18
Welch's T-test C1 x C2 Narratives: Narration strategies

Narration strategies	P Values (α =.05) C1 Narratives x C2 Narratives
Wondering	.496
Examples / anecdotes	.097
Realization / surprise	.496
Prescribing behavior / values	.042 (C2)*
Reminisce	.042 (C1)*
Synthesis	.341
Cliché	.223

Significant differences were as follows: C2's narratives were significantly more likely to be about conflicts involving identity (p<.005), C1's narratives were significantly more likely to be about conflicts in the past (p<.007), while C2's narratives were significantly more likely to be about conflicts in the present (p<.01). It follows that C1 was significantly more likely to include the narration strategy of reminiscing in their narratives, than C2 (p<.042). Using the Bonferroni correction table for multiple tests of significance, we can see that there is a 14% probability that these significant p values occurred by chance. These differences are fairly minimal and not theoretically meaningful. The initial handwritten narratives of C1 and C2 were treated as not significantly different for the rest of the study.

4.3.2 Podcasts: C1 vs. C2

C1 was exposed to one critical media literacy lesson as part of their podcast preparation podcast. It was expected that the CML lesson might impact students' reasoning in the conventional domain, the types of conflicts they chose to explore (like social norms and social injustice), more coordination between domains—and perhaps the perspective from which students chose to tell the story.

Welch's t-tests were conducted between the podcasts from C1 and C2 for the variables mentioned above. Welch's t-tests were used because the sample sizes for C1 and C2 were unequal. These tests were intended to show whether significant differences existed between the podcasts from C1 and C2 that could theoretically be linked to the CML lesson. The tables below show the Welch's t-test scores. Significant p values at the α =.05 level are denoted with **.

Table 19
Welch's t-test for C1 x C2 Podcasts: Type of conflict

Type of conflict	P Values (α =.05) C1 Podcasts x C2 podcasts
Identity	.162
Difficult Circumstances	.852
Family boundaries / problematic relationships	.528
Social injustice / advocacy	.757
Social norm	.209
Confusion / not enough info	.339
Choice	.357
Mistreated	.573

Table 20
Welch's t-test for C1 x C2 Podcasts: Domain of conflict

Domain of conflict	P Values (α =.05) C1 Podcasts x C2 podcasts
Moral	.528
Social / conventional	.259
Personal / psychological	1
Prudential / pragmatic	.354

Table 21
Welch's t-test for C1 x C2 Podcasts: Perspective

Perspective	P Values (α =.05) C1 Podcasts x C2 podcasts
Critic	1
Victim	1
Perspective	.163
Introspective identity explorer	.259

Issue explainer   .047 (C1)*
/ investigator
Storyteller   .757

Table 22
Welch's t-test for C1 x C2 Podcasts: Domain of resolution

Domain of resolution	P Values (α =.05) C Podcasts x C2 podcasts
Moral	.088
Social conventional	.82
Personal / psychological	.716
Prudential / pragmatic	.878

Table 23
Welch's t-test for C1 x C2 Podcasts: Coordination

Coordination	P Values (α =.05) C1 Podcasts x C2 podcasts
Coordinated	.011 (C2)*
Multidomain	.105

C1 podcasts were significantly more likely to be coded as having the perspective of *issue explainer / investigator* (p<.047)*,* C2 podcasts were significantly more likely to have the resolution: *affirmation of self* (p<.031)*,* C2 podcasts were significantly more likely to be *coordinated* (p<.011). Using the Bonferroni correction table for multiple tests of significance, there is a 35% probability that these significance values occurred by chance.

The issue explainer / investigator result is interesting, and could potentially be due to the CML lesson. The issue explainer / investigator perspective means that the story is presented as one that will explain a phenomenon to the listener or reader about which the narrator is knowledgeable, or aims to shed light on a confusing topic for the listener that the narrator will undertake to investigate. Significantly more students decided to take the perspective of issue explainer / investigator in their podcasts in C1, than C2. However, in the matched paired sample t-tests, students from both C1 and C2 were significantly more likely to take this perspective in their podcasts than in their narratives (p<1.59E-06, and p<.0008 respectively). Since both classes shifted towards this perspective, it is impossible to know if the shift was made more drastic in C1 because of the CML lesson, or if the change in medium generally facilitated this shift and it was just even bigger in C1 than C2. C2 had more students, and a greater range and diversity of topics and conflicts.

In terms of coordination, we might have expected the CML lesson to have stimulated more coordination amongst C1 podcasts, than C2 podcasts. However, the opposite result occurred. While there was no significant difference between C1

narratives and podcasts, or C2 narratives and podcasts with respect to coordination, there was a significant difference between C1 and C2 podcasts with respect to coordination. Assigning the *coordinated* code to a podcast meant that the student drew on multiple domains to reason about their conflict, and brought them into some kind of harmony in the resolution. This could suggest that the CML lesson had the opposite effect than intended, and actually served to make it harder for students to bring multiple concerns together and coordinate between domains.

4.3.3 Paired Sample T-tests Between Narratives and Podcasts
    The primary comparison of interest was between each student's narrative and his or her podcast. Given the outcomes of the Welch's t-tests described above and the relatively small impact of the CML lesson, data from the two classrooms was combined for the paired sample analysis contrasting narratives with podcasts. (Codes like number of interview questions and alignment with characters were applied to podcasts only, and therefore could not be compared to the narratives). Results of the paired sample t-tests between students' narratives and their podcasts for each subcode are reported. Out of 62 significance tests, 27 resulted in P values that were significant at the α=.05 level. Using the Bonferroni correction table, it can be concluded that there is approximately a 2.97% chance that more than six of these results are due to chance. Therefore, it is reasonable to conclude that the obtained significant results are not due to chance. Significant changes at the α=.05 level are marked with two stars (**).

Table 24
Paired sample t-test for Narratives x Podcasts: Type of Conflict

Type of Conflict	P Values (α =.05) For classes combined (n=30)	Increase (+) or decrease (-) from narrative to podcast
Identity	.096	+
Difficult circumstances	.573	
Family boundaries / problematic relationships	.184	
Social injustice / advocacy	.023*	+
Social norm	.103	
Confusion	1	
Choice	.023*	-
Mistreated	.184	

Table 25
Paired sample t-test for Narratives x Podcasts: Domain of Conflict

Domain of conflict	P Values (α =.05) Classes combined, n=30
Moral	.712
Conventional	.161
Personal	1
Prudential / pragmatic	.264

Table 26
Paired sample t-test for Narratives x Podcasts: Perspective

Perspective	P Values (α =.05) classes combined, n=30	Increase (+) or decrease (-) from narrative to podcast
Critic	.011*	+
Victim	.032*	-
Perpetrator	1	
Introspective identity explorer	.255	
Issue explainer / investigator	8.72E-08*	+
Storyteller	.001*	-

Table 27
Paired sample t-test for Narratives x Podcasts: Resolution of conflict

Resolution of conflict	P Values (α =.05), for classes combined, n=30	Increase (+) or decrease (-) from narrative to podcast
Unresolved / conflict intensified	.001*	-
Affirmation of self	1	
Novel solution / refined perspective	.293	
Circumstantial resolution / Removed self from situation	.103	
It will eventually get better	.001*	-

Assertion of truths and values	.001*		+

Table 28
Paired sample t-test for Narratives x Podcasts: Domain of Resolution

Domain of resolution	P Values (α =.05) classes combined, n=30	Increase (+) or decrease (-) from narrative to podcast
Moral	.489	
Conventional	.012*	+
Personal	.134	
Prudential / pragmatic	1	

Table 29
Paired sample t-test for Narratives x Podcasts: Coordination

Coordination	P Values (α =.05) classes combined, n=30	Increase (+) or decrease (-) from narrative to podcast
Coordinated	.083	+
Multidomain	.032*	+

Table 30
Paired sample t-test for Narratives x Podcasts: Psychological States

Psychological states	P Values (α =.05) Classes combined, n=30	Increase (+) or decrease (-) from narrative to podcast
Uncertainty / disbelief	.375	
Construals	.769	
Desires / preferences	.01*	-
Realizations	.255	
Resignation / defeat	1	

Table 31
Paired sample t-test for Narratives x Podcasts: Emotions

Emotions	P Values (α =.05) classes combined,	Increase (+) or decrease (-) from

	n=30	narrative to podcast
Guilt / shame / embarrassment	.423	
Happiness / gratitude	.662	
Sadness / depression	.057*	+
Anger / frustration / hurting	.255	
Disconnected / isolated	.662	

Table 32

Paired sample t-test for Narratives x Podcasts: Type of Character

Type of Character	P Values (α =.05) classes combined	Increase (+) or decrease (-) from narrative to podcast
# Key characters	.006*	+
Adult	.625	
Parent	.026*	-
Peer	.006*	+
Sibling	.305	

Table 33

Paired sample t-test for Narratives x Podcasts: Type of Opinion

Type of Opinion	P Values (α =.05) for classes combined, n=30	Increase (+) or decrease (-) from narrative to podcast
Expert	.043*	+
Similar situation	5.68E-06 *	+
Different situation	.184	
Opposing point of view	.745	
Supportive point of view	.001 *	+
Ally	.011*	-
Antagonist	.0002 *	-
Neutral	.178	

Table 34

Paired sample t-test for Narratives x Podcasts: Time setting

Time setting	P Values (α =.05) for classes combined, n=30	Increase (+) or decrease (-) from narrative to podcast
Past	8.7E-06 *	-
Present	.056	
Past with present exploration	.037 *	+

Table 35

Paired sample t-test for Narratives x Podcasts: Narration Strategies

Narration strategies	P Values α =.05)for classes combined, n=30	Increase (+) or decrease (-) from narrative to podcast
Wondering	.489	
Examples / anecdotes	.018 *	-
Realization / surprise	.293	
Prescribing behaviors / values	.018*	+
Reminisce	.056*	-
Cliché	.012 *	-

Type of conflict. Significantly more students' conflicts were coded as social injustice / advocacy in their podcasts than their narratives, and significantly fewer were coded as pertaining to personal choice. The change regarding social injustice / advocacy is a change in the expected direction, since students came into contact with outside sources of information in the podcast production process. A decrease in personal choice signifies that students shifted from focusing their stories on aspects of preference and being torn between options, and opted to focus on a different aspect of the story, perhaps the consequences of the choice.

Domain of conflict. The domains present in each student's conflict did not significantly change between narrative and podcast form. This is not entirely unsurprising, because for example, even if someone's conflict switched from being coded as mistreated to social injustice, those are most likely still within the moral domain.

Perspective. The perspective from which students told their stories shifted in a few different ways. Students were significantly more likely to narrate their podcasts from the perspective of a critic and an issue explainer / investigator compared to their narratives. Students' narratives were more likely to reveal victim and storyteller

perspectives than students' podcasts. These shifts were all in the expected direction. Victim and critic codes emerged in almost entirely exclusive manner—that is, if a narrative or podcast was coded as victim, it was *not* coded as critic. Only one student proved an exception to this; her narrative was coded as both victim and critic. However, she dropped the victim perspective in her podcast. The shift in storyteller perspectives was also expected because of the change in medium.

Resolution. The resolutions of students' narratives were significantly more likely to be coded as unresolved / conflict intensified as opposed to students' podcasts. Additionally, students were significantly more likely to resolve their handwritten narratives with "it got better over time," or "it will get better eventually" compared to their podcasts. Students were also significantly more likely to resolve their podcasts with assertions of truths or values than their narratives.

Domain of resolution. The resolutions of students' podcasts were significantly more likely to incorporate the conventional domain than their narratives. This change is in the expected direction. Conventional concerns relate to social norms, ways of organizing society, traditions, etc.

Coordination. Significantly more podcasts than narratives included multiple domains of reasoning. This means that some students added an additional domain to their conflict or story upon transforming it into a podcast. Students' podcasts were generally more coordinated than narratives, but this shift was not large enough to be significant.

Psychological states and emotions. Psychological state codes were applied to any narration that referred to a retelling of an experience in the past. T-test results showed that expressing desires and preferences significantly decreased between students' narratives and podcasts. Emotion codes were also applied to retellings of past experiences. There were no significant changes in the emotions that were named or expressed in these retellings, between students' narratives and podcasts.

Type of characters. The characters that students included in their stories changed significantly between narrative and podcast. Key characters in narratives included any other person mentioned that played a role in the narrator's story. Key characters in podcasts included other voices besides the narrator and interviewees. Students included significantly more interviewees and voices in their podcasts, than they did characters in their narratives. The number of parents interviewed for podcasts was significantly less than the number of parents that played key roles in students' narratives, while there was a significant increase in the number of peers that were included in podcasts, compared to narratives.

Type of opinions. Students were significantly more likely to include characters who were experts, and ones who were in similar situations as they were in their podcasts, than in their narratives. They were also more likely to include supportive points of view in their podcasts than in their narratives. On the other hand, students were significantly less likely to include characters that played the role of ally or antagonist in their podcasts, as opposed to their narratives. Allies were characters that acted in a supporting way *during* the narrator's own experiences, unlike supportive points of view which are characters that sympathize currently with the narrator.

Time setting. Students' conflicts were more likely to be coded as taking place in the past in their handwritten narratives, compared to their podcasts.

Narration strategies. There was a significant decrease in the frequency of using examples and anecdotes, reminiscing, and clichés in students' podcast narration, as compared to their handwritten narratives. There was an increase in narration that prescribed behaviors and values in podcasts, when compared to handwritten narratives.

4.3.4 Descriptive Statistics for Podcast-only Variables for C1 and C2

In this section, descriptive statistics are presented for the variables that were applied to podcasts only, and not handwritten narratives. These were variables that were specific to the podcast medium, or interviewing activity. Because these results are no longer paired with handwritten narratives, data is included from two students who did not turn in handwritten narratives but did complete podcasts (instead of n=30, n=32 for this section of results). For most categories, the average or total number of times each code occurred for each class is presented. For the positioning category, I was simply accounting for each type of positioning that occurred. This means that each incidence of positioning was not recorded—instead, the presence of each type of positioning was only coded once. Therefore, the only possible values for each subcode of positioning were 0 or 1. The subsequent categories (interview questions, research / facts, media) were coded differently; each instance of media or research was tallied in order to calculate the final total.

Table 36
Averages for C1 and C2: Podcast Positioning

Positioning	C1 Podcast average (n = 12)	C2 podcast total (n = 20)
Alignment	.5	.35
Distancing	.25	.25
Seeking solidarity	.167	.583
Seeking disagreement	.167	.05

Table 37
Totals for C1 and C2: Podcast Interview Questions

Interview questions	C1 Podcast average (n=12)	C2 podcast average (n=20)
# Unique interview questions	7.917	6.05
Self-reflect	5.583	3.8
Thought	1.417	3.4
Respond/evaluate	.5	.25
Share	No incidence	.3
Elaborate	1.25	.45
Formulate /	.833	.1

revoice

Table 38
Averages for C1 and C2: Podcast Research / Facts

Research / Facts	C1 Podcast average (n = 12)	C2 podcast average (n=20)
# Sourced Facts	.667	.6
# Supporting facts	.583	.35
# Opposing facts	No incidence	.1
# Neutral facts	No incidence	.1
# References to current events	.333	No incidence

Table 39
Averages for C1 and C2: Podcast Media

Media	C1 Podcast average (n=12)	C2 podcast average (n=20)
# Media choices	.583	1.7
# Music choices	1.583	1.7

Positioning. At least half of the students demonstrated alignment in C1 in the way that they reacted to their interviewees. More than half of the students in C2 demonstrated seeking solidarity in the way that they introduced their interviewees. Distancing and seeking disagreement was less common in students' podcasts.

Interview questions. The average amount of unique interview questions that students asked in their podcasts was between six and eight. The most common type of interview question was a self-reflect question. These questions were ones that ask the interviewee to reflect on their own experiences. Thought questions were the next most common type of question—ones that ask an interviewee to share their opinion on an issue or topic.

Research and facts. The frequency with which students included researched facts in their podcasts was relatively low, but students were more likely to include supporting facts than challenging facts. Researched facts included anything from statistics on immigration, to the distance in kilometers from point A to point B, to rates of depression for young people.

Media. On average, students in C1 included .583 media choices and 1.583 music choices in their podcasts. In C2, students included an average of 1.7 media choices and music choices in their podcasts. Students included music to accomplish several semiotic functions in their podcasts: (a) they chose songs with lyrics that were relevant to the conflict or theme of the podcast, (b) they included music in order to transition between speakers or to play as background music underneath their own narration, (c) they

included themselves playing or singing music as a way to highlight their own artistic expression in the storytelling, and (d) some students used music as examples of cultural phenomena. In terms of the types of media students included, other than music, students used YouTube videos of PSAs and commercials to demonstrate the absurdity of cultural norms, or provide factual information. One student played excerpts from a documentary that interviewed famous hockey players, so that he could include the voices of experts in his podcast about the role of fighting in hockey.

4.3.5 Subset of Victim Narratives

Additional paired sample t-tests were conducted on the subset of students whose narratives were coded as having a Victim perspective. The goal was to discover any variables that significantly changed between narrative and podcast for this victim narrative subset, but did not significantly change between narrative and podcast for the overall sample. The only variable for which this was true, was for the subcode Mistreated (p<.040) in the *type of conflict* category. This indicates that there was a significant decrease in the representation of one's type of conflict as mistreated between handwritten narratives and podcasts, for students that wrote their narratives from a victim's perspective. This is not too surprising, since if one chooses to write about being mistreated one might adopt the perspective of being a victim of this mistreatment. And since there was a significant decrease between narratives and podcasts of the victim perspective itself, it follows that students also changed the representation of their conflict to something other than mistreated.

Further analysis investigated whether the victim narrative was a mediating factor for variables like Unresolved, which were significant at the a=.05 level for the overall student sample. Linear regressions were conducted for each variable that showed a significant difference between narrative and podcast for the overall population, using victim-narrative as the independent variable and checking to see if the victim coefficient was significant at the a=.05 level. The only variables for which this was the case were in the category time setting. Below are the tables that show the results of the paired sample t-tests for the subcodes of Time Setting, and the results of the linear regression.

Table 40
Results of Paired Sample T-test Between Narratives and Podcasts for Time Setting Subcodes and Results of Linear Regression Using Victim-Narrative as Independent Variable.

	Paired sample t-test between narratives and podcasts		Results of linear regression: Victim-narrative x Time Setting variables	
Time setting	P Values (a<.05) Classes combined (n=30)	Increase (+) or decrease (-) from narrative to podcast	P value for Victim-narrative coefficient	Enhances (E) or detracts (D) from the overall trend
Past	8.7E-06**	-	.028 **	E
Present	.056*	+	.435	
Past with	.037 **	+	.038**	D

present
exploration

As reported earlier, there is an overall significant decrease in the Past category from narratives to podcasts in the general sample (column 3). The results of the linear regression for the subset of Victim-narratives showed that including the Victim perspective in one's narrative significantly affected the decrease from Past to Present between narratives and podcasts. In other words, the Victim-narratives enhanced the overall trend in the same direction. In terms of Past with Present Exploration (PWP), there was a significant increase in PWP between narratives and podcasts in the overall sample. The Victim-narratives subtracted from that overall trend in a significant way.

4.3.6 Coding Individual's Transformations Between Mediums

The following section presents descriptive statistics about the change coding schemes: purpose transformation and connections to social issues. In order to code these two categories, the researcher and secondary coder looked at each student's narrative and podcast simultaneously. These schemes attempted to measure how students transformed their handwritten narratives into podcasts—how did students' interviews expand, alter, or complicate their conclusions? How did podcast narrators respond and evaluate new information they collected over the course of producing their podcasts? What types of social issues did they connect to, and how did they integrate or not integrate these issues into their own personal stories? The tables below present tallies for each type of transformation and each type of connection to social issue. The tables also present the proportion for that type within the whole sample.

Table 41. Totals and Proportions for Each Subcode of Purpose Transformation

Purpose transformation	Total	Proportion
Discovery	6	0.1875
Built a case	11	0.34
Survey	13	0.40625
Changed topic	2	0.0625
No narrative	1	0.03125
	32	

Approximately 40% of students' narratives and podcasts were coded as taking the form of survey transformation. Thirty four percent took the form of building a case, and finally about 18% took the form of a discovery. These results are explained further in the discussion section. In order for a student's narrative and podcast to be coded as a discovery, they had to arrive at a different resolution in their podcast, than in their narrative, and they had to use or integrate information from their media, research and interview sources into the resolution of their podcast. It is to be expected, then, that discovery would be the least frequently observed form of narrative transformation.

These six incidences of discovery were cross-referenced with the employed coordination coding scheme. Four of these discoveries occurred in podcasts that were also coded as *coordinated personal dominant,* while the other two were coded as *single domain resolved.* None of the discoveries coincided with being conflicted between domains of reasoning.

The six discovery narratives also revealed an interesting pattern with regards to the domains of these students' podcasts. None of the podcasts that were part of the six discoveries began or ended in the moral, conventional, or prudential domains. They were either Personal to begin with, or mixed-domain including the personal. Four of the podcasts coded as discoveries concluded solely in the personal domain, and the other two were mixed: personal-moral, and personal-conventional. That is to say, that all of the students whose artifacts demonstrated a discovery, involved the personal domain.

Table 42. Totals and Proportions for Each Subcode of Connections to Social Issues

Connections to social issues	Total	Proportion
Found and Integrated	10	0.3125
Tacked on	4	0.125
Named	3	0.09375
Takes over	2	0.0625
No social issue	8	0.25
Maintained	2	0.0625
(Students who changed topic / had no narrative)	3	.09375
Total	32	

The most common form of connections to social issues fell within the category of "found and integrated" (approximately 31% of students). These cases were ones in which students having completed their written narrative, identified a social issue related to their conflict and integrated it into their podcast. Twenty five percent of students did not include a social issue in their podcast or narrative. About 12% of students identified a social issue, and included it in their podcast, but the discussion of this issue remained isolated from the overall story or argument (tacked on). Nine percent of students identified a social issue relevant to their handwritten narrative and named it in their podcast, but did not go further than that, in terms of investigating it.

Chapter 5. Discussion

This study explored the impact of having students construct handwritten personal narratives and then transform those narratives into podcasts. Students' moral reasoning was examined in both mediums, as well as how students adapted their personal conflict to connect to broader social issues in the podcast. It was hypothesized that students' podcasts would include more complicated reasoning in the form of inclusion of considerations from additional domains, an increase in domain coordination, changes in perspectives, and active resolutions instead of passive ones. These changes were expected to relate back to the process of producing a podcast, which entailed interviewing other people, doing research, and rescripting one's handwritten narrative into a conversational script for the podcast. Additionally, three components (peer discourse, handwritten revisions, and critical media literacy lesson)—rooted in theories of critical literacy and previous moral development interventions—were included in order to gauge their effects on the podcast production process.

The discussion is divided into three sections. The first section (5.1) addresses three components of the educational intervention that did not have a significant impact on student outcomes. These were the use of peer discourse, engagement in revision of the written narrative, and a lesson focused on critical media literacy (connecting one's own conflict with stereotypes in the media). This discussion explores the possible reasons for the lack of impact of these activities. The discussion also highlights instances of success within these activities not captured in the formal analysis, and points toward ways in which one of these practices—the use of peer discourse—could have been better implemented for more effective outcomes.

The second section (5.2) takes up a discussion of the findings from the comparison of the initial narrative with the student podcasts. This section addresses the significant shifts that were observed as well elements that were unique to the podcast environment. Finally, the third section (5.3) examines some of the educational implications that emerge from this study.

5.1 Non-significant Educational Interventions

5.1.1 Peer Discourse Activity

The peer discourse activity was inspired by, and drew on previous domain-based moral education interventions. The outcome of this activity, as described above, did not generate transactive discourse—a type of discourse previously associated with shifts in moral thinking. Therefore, whether or not engaging in transactive discourse impacts how students transform their narratives into podcasts is a question that remains to be answered.

In previous moral education lessons, students had multiple opportunities to practice transactive discourse, often receiving scaffolds from their teachers such as sentence starters, and discourse protocols that help facilitate productive discourse (Nucci, Creane & Powers, 2014; Midgette, Ilten-Gee, Powers, Murata, & Nucci, 2017). This repetition and scaffolding has often helped increase the success of transactive discourse

interventions. Because of time constraints, the researcher did not build in extra class time to practice transactive discourse before engaging with their peers in conversation about their personal narratives. However, unlike previous moral development interventions which presented students with historical, hypothetical, or informational material as the topic for debate and deliberation, this intervention sought to engage students in discussion about personal issues and experiences. It is unclear if practice with transactive discourse over hypothetical topics would have helped students in engaging in transactive discourse over personal ones, or if the personal nature of the discussion content would prevent students from tapping into their critical discourse skills in an effort to preserve their peers' autonomy over their stories.

However, the peer discourse in this study was successful in a couple of ways. First, in some conversations, partners offered elaborated affirmations of what the narrator had just said. For example, Maria's narrative was about dealing with the death of her Uncle Mike. Her partner Emory offered the following statements during their conversation: "I think it's maybe quite a relatable subject because even if it's not like losing someone like everyone will experience losing something in their life, so they can relate to coping mechanisms." Emory later suggested that "anyone who grieves in a different way" might disagree with Maria's perspective on death and loss. These comments were carried over into Maria's podcast.   Maria's original narrative had nothing to do with coping mechanisms, but her podcast included an interview with her school counselor about how teens should deal with loss in a healthy way. Emory may have sparked the idea for how to turn Maria's story into a bigger social issue. These rare carryover effects into the podcasts were the most exciting result of the peer discourse activity and suggest that students may be continuously listening and responding to ideas from their peers and environment about how to reconstruct their personal stories. Providing students with the opportunity to get peer input before transforming a piece of writing could lead to a revision with broader perspectives. The potential for transactive discourse will be unpacked further in the Implications for Educators section of the discussion (5.

5.1.2 C1 Revision of Handwritten Narratives

The peer discourse did not yield any transactivity; while engaging with each other about their narratives, students did not operate on each others' reasoning, or push one another's thinking forward about their own conflicts. It is therefore not surprising that only a few of the students in C1 made changes from their first draft narratives to their revised narratives. However, this finding also has implications for how educators conceptualize the academic revision process. Talking over one's narrative with a peer using a set of questions was not a strong enough stimulus to make students rethink their stance or perspective on their conflict. Additionally, spending time re-teaching stylistic components did not entice many students to make substantive changes to their handwritten narratives other than extending the length and giving the story a conclusion. However, the outcomes from C1 did demonstrate significant changes between their paper narratives and their podcasts. This suggests that educators could potentially stimulate new reasoning about a topic by introducing a new medium for production, during the revision process. Within the same medium, it is tempting to simply copy and paste one's reasoning from before; it may even be difficult to imagine another way to express

thoughts that have already been pieced together on paper. By changing the medium, and therefore changing the production process, educators may push students to re-envision their stories using other modes of expression.

Research from the late 70's measured the degree of change between secondary students' rough drafts and final drafts after receiving one of three interventions: teacher input on the rough draft, guided self-evaluation of the rough draft, or no evaluation (Beach, 1979). Significantly higher degree-of-change scores appeared in the group that experienced teacher evaluation of the rough draft; in other words, more revising was done if teachers were the ones giving the rough draft feedback. This suggests that as more experienced writers, teachers can contribute more substantive critiques that students are apt to consider seriously. It may also suggest that the power dynamic between teacher and student is such that a teacher's critiques come with more authority and inspire more change, since the critiques seem more closely attached to one's grade and performance in the class. This study did not consider peer evaluations of rough drafts. Other research showed that peers can be an effective voice for communicating feedback. Cho and MacArthur (2010) demonstrated that undergraduate students made more *complex repair revisions* (as opposed to simple repair revisions) to their rough drafts when they received feedback from multiple peers as opposed to a single peer or single expert. None of the peers in this study received training on how to revise or critique writing. Cho and MacArthur associated complex repair revisions with increases in the overall quality of writing. This suggests that discussing one's writing with a small group of peers is a potentially effective way to stimulate revised thinking, even though it did not occur in the present study.

In the current study, there were considerable changes between revision modes (writing to speaking), and mediums (handwritten narrative text to podcast). Kress (2003) suggested that each mode of communication entails a different design process because each mode inherently has a different logic that organizes how meaning is made within that mode. He wrote that the form one's text, or communication, takes will contribute to accounting for audience and theme. In the case of a handwritten narrative, the author constructed a story using their existing knowledge and interpretations. To create a heteroglossic piece in a handwritten medium is much harder because unless one is directly citing other people, as in a journalistic article, one must invent other voices or do the work to represent them on the page. In the case of a podcast, students sought out multiple voices before constructing their story, and did not have to translate or transpose these voices into another mode before integrating them into their own story. Their social interactions could immediately be used to construct a multi-voiced text. The podcast production process expected the producer to revise their thinking constantly as they come into contact with new interviewees, but the interviewees' voices were easy to respond to because of the auditory mode in which they were collected.

5.1.3 Critical Media Literacy Leson (C1)

The critical media literacy lesson was piloted in order to evaluate whether discussing stereotypes in the media would systematically impact students' podcasts. This lesson was designed based on principles from Kellner and Share's (2007) work on defining critical media literacy as rooted in critical pedagogy, entailing a cycle of praxis: critical analysis of ideology and the ways media reproduces oppression, as well as critical student

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media production. They wrote, "Critical media literacy also engages students in exploring the depths of the iceberg with critical questions to challenge 'common-sense' assumptions and redesign alternative media arts production with negotiated and oppositional interpretations (p. 63). Utilizing resources from MediaSmarts.ca as well as videos from an advocacy and Indigenous youth empowerment group in Canada, the researcher and Ms. C. attempted to facilitate a process of challenging the assumptions around students' personal conflicts, and incite some critical questioning about the topics students were exploring.

The outcomes of this activity showed that students were able to find articles about their topic, and evaluate whether or not the portrayal of the issue was similar to their own personal experience. Their reflections showed a tendency to negate the legitimacy of an article if their personal experience represented an exception to the article's general portrait. These reflections demonstrate the beginning of a critical orientation towards media—asking oneself, "Does this story speak for everyone?" is one way of interrogating an author's perspective in a piece of media. In the end, the efficacy of this lesson depended on the nature of the particular conflict that a student chose to explore, whether the student was able to effectively connect that conflict to a broader social issue, and whether the student was aware of stereotypes or existing biases related to that issue. Some students' conflicts were not social in nature, but personal or emotional. In these cases, it was hard for students to generalize their experiences and connect to bigger social issues. Additionally, little time was spent at the beginning of the lesson discussing the purposes of different genres of media—some students read short stories, or poems, or watched personal YouTube diaries—products that would not be expected to represent more than one perspective.

The outcomes of this aspect of the present study are also a good reminder that attempting to facilitate mindset shifts in one lesson period is overly-ambitious and not practical. Critical media pedagogy has been defined by Mirra, Morrell, and Filipiak (2018) as consisting of four key components (critical digital consumption, production, distribution, and invention). Ms. C. and the researcher in the current study asked students to critically consume and critically produce this analysis in the course of one activity. Students were asked to identify and frame one's own conflict in the context of larger social issues, draw out the stereotypes embedded within mainstream portrayals of those issues, and then locate an example article and reflect on it in the context of one's own story. As in the present study, there was simply not enough time allotted to do everything that was being asked for in one class period.

5.2 Comparisons Between Handwritten Narratives and Podcasts

The goal of comparing two construals of the same conflict in different mediums, was to compare students' reasoning about the conflict in version 1 and version 2, as well as to explore the different types of reasoning afforded by each format of storytelling. The goal was to investigate what types of shifts in perspective, resolution, domain coordination, characters, etc. occurred when students were asked to transform a linear narrative about a personal conflict into a digital podcast. It was expected that students would incorporate more perspectives and characters, and come to more complex conclusions in their podcasts due to the social interactions, interviews, and research that was required of them during the podcast preparation process. The fields of moral

development as well as critical pedagogy advocate for education to provide opportunities for consciousness raising, creating counter-narratives of the self, and challenging our assumptions about the world. Narrative theorists argue that constructing narratives requires a person to take a moral stance on their own actions and on the world around them. The present study, therefore, questioned whether the form of this narrative matters in stimulating significant changes in reasoning. Thus, the outcomes of this study have implications for the implementation of moral education, critical pedagogy, as well as literacy education.

The following discussion takes up the implications stemming from the results of the comparisons between narratives and podcasts as well as the implications of the findings related to purpose transformation and connections to social issues. In general, the shifts between students' narratives and podcasts suggest movement away from attention to personal aspects of conflicts, towards greater attention to and incorporation of the social impact and significance of their conflicts. There was a shift from inward-facing stories to outward-facing stories.

5.2.1 Shifts in Key Elements From Handwritten Narrative to Podcast

Type of conflict. Students' conflicts were significantly more likely to relate to social injustice and advocacy in their podcasts than in their narratives. During the podcast production process, Ms. C. and the researcher emphasized that students should think about the bigger "so what" of their story. Students were asked to discuss with each other the bigger social issues connected to their individual conflicts, which might have generated ideas about larger social injustices. Three students, whose narratives were coded as "mistreated", shifted their podcasts to be about social injustices or social norms, and therefore the resulting podcast theme was coded as dealing with "social injustice or social norm." These three students decided to eliminate their personal stories of bullying or victimization from their podcasts, in favor of telling a larger story about society in general. This may have been due to the fact that the podcast format of storytelling felt much less private for some students—doing interviews and recording one's own voice may have felt dauntingly public. The significant change towards social injustice and social norms could also indicate that during the process of podcast production—doing research, conducting interviews, finding media and music—that students connected their own stories to larger issues of social injustice, and integrated these new themes into their podcasts. This aligns with the hypothesis that podcasting would lead to greater coordination between domains—while being "mistreated" entails the moral and personal domains it does not necessarily entail the conventional domain, or concerns about larger societal structures. The shift from "mistreated" to "social injustice" means that students began to view their conflicts as ones that are relevant and connected to other people or society in general. Finally, it may have been that stories of social injustice were easier to turn into podcasts, than stories about personal loss or choice. The podcast format lends itself to a particular kind of storytelling—one that capitalizes on multiple voices and arguments and real-life scenes. Students may have extracted the social injustice / advocacy aspect of their narrative and showcased it during their podcast.

There was a significant decrease in conflicts related to choices in students' podcasts. Students' narratives that focused on choice included stories about choosing to move to Canada to be with one's family, or choosing not to do drugs. These stories

morphed into ones with a different focus in the podcast version. The choice of whether or not to move to Canada became a conflict of missing one's family back in Sri Lanka, and the choice of whether or not to do drugs became an investigation into why students do drugs in the first place. The *choice* aspect of the conflict disappeared in the podcast version of the story. This could have been due to consideration of the topic that would make a more compelling podcast, as well as topics that would make for better interviews. A common ending for a narrative about choice was to conclude upon reflection: *I made the right choice.* In the context of a podcast, interviewees are less likely to have an opinion on whether or not you made a good choice, but they may be able to talk about their own experiences with a similar situation.

  Perspective. There were significant shifts in the types of perspectives students employed in their narratives versus their podcasts. There was a significant increase in the use of a critic perspective and an issue explainer / investigator perspective. There was a significant decrease in the use of a victim perspective. Students were asked to interview other people for their podcasts, which required conceptualizing how their own story related to the stories of others. Fourteen students included a victim perspective in their handwritten narratives. This suggests that when students initially reflected on their conflicts and presented them on paper, 14 students decided to present themselves as victims of negative forces or actions. In the podcast medium, only seven students included victim perspectives. If one thinks of oneself as a victim and conceptualizes a conflict as someone else vs. me, then how might this perspective evolve? Specifically, how might it evolve when one is instructed to include the voices of other people and sound elements in your story? One could, for example, shift the focus to be about the perpetrator (either the negative force, the person, or group of people), or one could shift the focus to be about other people who are victims of the same negative forces or actions.

  The requirement of including interviews and other voices compelled students to think about how their own conflict was relevant to other people. The interviews themselves could have served to broaden the narrator's understanding of their own conflict in relation to the conflicts of others, or larger social issues, thereby eliminating the importance of preserving the victim perspective and igniting a drive to present a shared story of struggle. Conducting interviews may have provided students with a different purpose for telling their story—to give voice to other people, in addition to themselves. After collecting interviews, students were suddenly in a position to lift up the voices and struggles of their peers, family, and friends, which could have resulted in presenting a story from the perspective of an issue explainer / investigator. Perhaps being a curator of stories was more compelling than sharing one's own story of victimhood.

  Being a victim of injustice is also a natural jumping off point to becoming a critic of that injustice. Stories with victim perspectives usually named other people as specific antagonists, while stories from critic perspectives were more likely to point to issues or collective actions as problematic. As mentioned earlier, victim and critic codes emerged in an almost entirely exclusive manner—that is, if a narrative or podcast was coded as victim, it was *not* coded as critic.

  Even though students were under no obligation to share their podcasts with others, the auditory mode of storytelling, more so than handwritten narratives, may have forced students to consider how an audience might perceive their story. Students may

have wanted to avoid being perceived as feeling sorry for themselves, and therefore shifted their perspectives to that of critics.

There was also a significant decrease in the perspective of storyteller from students' narratives to podcasts. The storyteller perspective is one that emphasizes details, imagery, description, and dialogue of an event in the past. A podcast does not lend itself to long descriptions of events, feelings, or details in the past, whereas handwritten narratives lend themselves to these descriptions.

Resolution. There were significant changes in students' resolutions as they changed from handwritten narratives to podcasts. There was a significant decrease in the unresolved / conflict intensified resolutions. This means that students were more likely to have unresolved conflicts in their handwritten narratives, than in their podcasts. Some examples of unresolved conclusions, or ones in which the conflict intensifies or escalates are: "I'm so mad, I just don't know what to do about it," or "Now, he owes me big time," or "When I think about it, I get even more upset," or "I guess I'll never see them again, and I miss them a lot." These conclusions suggest that the narrator is dissatisfied with how the conflict concluded or at a loss for how to resolve the conflict. Perhaps creating podcasts gave students more time to think about their conflict and how they wanted to resolve the story, but it could also indicate that the podcast format facilitated students coming to a resolution through synthesizing the opinions of their interviewees.

Students were also more likely to end their handwritten narratives with statements suggesting that over time, the problem went away or will go away, as opposed to their podcasts. "It will get better eventually" is a very passive type of resolution—it does not express a desire to *make the change* come about, but instead wait for it to happen naturally. Podcasts were much more likely to conclude with statements asserting truths and values. These assertions of truths and values were often unfounded generalizations about the world, but in a sense, represented a more active, and agentic type of resolution than the passive resolutions of "unresolved" or "it will get better."

Domain of resolution. Students' podcasts were much more likely to include the conventional domain in their resolutions, than students' handwritten narratives. However, there were no significant changes in the domain of the *conflict* itself between the narratives and the podcasts. This suggests that simply changing mediums did not prompt students to change the domains of the original conflict, but the process of producing the podcast led students to reach different conclusions and include the conventional domain. The "type of conflict" findings suggest that some students changed their type of focal conflict to add a social injustice component. This perhaps allowed for a more natural progression into incorporating the conventional domain in one's resolution.

Social domain theory has shown that early adolescence and late adolescence are periods where youth may negate the function of social conventions—either as "nothing but" the dictates of authority or as "the expectations of society," respectively (Smetana & Turiel, 2008). During mid-adolescence, youth may be more likely to affirm the function of social conventions as necessary for maintaining order and defining group membership. They are just coming to understand that societies are systems that are organized and governed by conventions, and there is a shift in viewing personal concerns as solely interpersonal to also being related to the way society functions. The fact that students' podcasts show an increased tendency to incorporate the conventional domain into their resolutions, reflects this evolving process of learning to coordinate multiple domains in

light of contradictory and complex information, and perhaps learning to see the relevance of social conventions and larger societal structures to their own lives over the course of these activities.

During podcasting, students had to venture into their social networks to collect interviews—interacting with peers, adults, media, etc., which may have prompted students to generalize about the way the world works. Students' narratives drew only on their own personal experiences, while their podcasts drew on the experiences of others as well. This shift in domain of resolution also captured the design choices of those students that decided to discuss "media's portrayal" of an issue in their podcast investigations. For example, Wish wrote his handwritten narrative about a difficult romantic breakup. However, he created a podcast about adolescent relationships more generally, and how social media portrays relationships as easy, when in reality, they can be difficult and produce anxiety. How media portrays relationships, and what is considered "normal" in a relationship are conventional concerns. In Wish's case, broadening out from his personal conflict meant turning his analytic gaze towards the conditions of his world that perhaps made his personal relationship so difficult.

Psychological states and emotions. There was a significant decrease in the presence of stated desires and preferences in students' podcasts, compared to their handwritten narratives. Psychological states can only be coded in retellings of past events. Therefore, this decrease might also be showing an overall decrease in retellings of past events in podcasts, compared to handwritten narratives. Significantly more podcasts than narratives revolved around ongoing, or present-day conflicts, as opposed to conflicts in the past. What students wanted or preferred in the past, became less relevant to students' podcasts. Emotion codes were also only applied to students' retelling of past events. There was a decrease, although not quite reaching statistical significance in the inclusion of emotions of anger, frustration and hurting in students' podcasts, compared to their narratives. Part of this may be due to the difference in communication modes. In the written form, it is necessary to be explicit and tell the reader how one was feeling at the time in order to make sure the message is conveyed. In a podcast, there are other ways of doing this—one can include angry music or the voices of other angry people who can articulate your sentiments as well. The necessity of mentioning how one was feeling in the past perhaps became diminished in podcasts.

Type of character. Students included significantly more interviewees and voices in their podcasts, than they did characters in their narratives. This was partially due to the requirement from Ms. C. and the researcher that students include at least three voices in their podcasts. This shift could also be due to the fact that if a student's narrative was about an incident in the past, it might not have been possible to talk to those specific key players anymore, as they may no longer be in contact. The increase could also be due to the fact that it is fun to interview your friends about issues that are important to you. The number of key characters is important because each voice expands the potential for a broader range of perspectives in one's podcast.

The number of parents interviewed for podcasts was significantly less than the number of parents that played key roles in students' narratives. Domain theory research on adolescence (Smetana, 1995, 2002; Smetana & Turiel, 2008) has shown that parents and adolescents disagree about who has legitimate jurisdiction over the adolescent's behavior. Adolescents are more likely to reject parental authority over issues they view

as personal—choices of friends, clothing, food, etc., while parents maintain legitimate jurisdiction over these issues. Therefore, students' deciding to avoid asking their parents about personal conflicts was not so surprising. Peers on the other hand, are readily available during school hours. We often gave students time to work on their podcasts during class, and students would use this time to interview each other for their podcasts. Sometimes, this led to interviewees that were not particularly good fits for a podcast, but just convenient characters. Other times, students planned out carefully which peers they wanted to interview.

Type of opinion. The role that these characters played in students' narratives and podcasts also changed. Students included significantly more experts, people in similar situations, and people expressing supportive points of view in their podcasts compared to their narratives. Students were significantly less likely to include allies and antagonists in podcasts, than they were in narratives. These shifts indicate that it is easier to write about people who disagree with you or antagonize you, than it is to actually talk to them. It was also less common for students to interview the specific characters from one's conflict, than describing one's conflict as an experience in the past, and then asking other students about their own similar experiences. For example, Bambi described being heartbroken when she found out that her boyfriend cheated on her. However, she did not interview her ex-boyfriend for her podcast, and instead interviewed other female students that had also been through a similar situation. This is also psychologically understandable—why put yourself in an uncomfortable situation when you can surround yourself by friends and those who agree with you? Also, if the antagonist is someone who harmed you, it could be traumatic to interview them and hear their side of the story.

Additionally, it might have been difficult for students to imagine why they would want opposing points of view in their podcasts. How would the podcast benefit from the voice of an antagonist, or someone who disagreed with you? Being able to foresee these benefits would make a student more likely to go out of their way to include these points of view.

Time setting. In general, there was a shift away from strictly representing one's conflict as a singular incident in the past, towards connecting an incident to an ongoing struggle.

Narration strategies.

The decreases in the subcode categories: examples / anecdotes, prescribing behaviors, reminiscing, and clichés, naturally coincide with the shift from writing in the past to telling stories in the present. In a handwritten narrative, anecdotes and examples are features that bring one's story to life—where one can insert dialogue and illustrative imagery—whereas in a podcast, the narrator might as well include a scene, or sound of the anecdote or example really happening, instead of simply telling the audience about it.

5.2.2 Podcast-only variables

Positioning. Half of the students included alignment in their podcasts, and more than half included seeking solidarity as positioning strategies. Alignment is when a narrator reacts to something their interviewee said by saying, "That's exactly what happened to me," or "I completely agree with that," or "I had no idea we felt the same way." Alignment demonstrates that a student wants the audience to know that they see themselves on the side of the speaker. Seeking solidarity is when a narrator says, "I

wanted to talk to someone who had also immigrated to Canada like I had." Statements like these demonstrate a proactive move on the part of the student to find other people that had the same experiences or viewpoints as they did. Seeking out similar viewpoints, as well as recognizing and commenting on similar viewpoints, supports the larger finding that students were able to connect their own personal stories to larger narratives. It demonstrates that a powerful aspect of podcasting—realizing that others are like you. Research has shown that social networking sites (e.g. Facebook, Twitter, Instagram) can play a major role in adolescent identity development for the same reason—allowing young people to identify and interact with other people that make them feel like they belong (Ceglarek & Ward, 2016). This podcasting activity has the potential to result in similar spontaneous connections and a sense of belonging through the face-to-face networking that happens during interviews and social interactions.

    Interview questions. On average, students asked between six and eight unique interview questions in their podcasts. Students asked the most self-reflect questions, followed by thought questions. Self-reflect questions are ones that inquire about the interviewee's own experiences and feelings, while thought questions inquire about the interviewee's opinion. Coming up with good interview questions is an art, one that journalists strive to excel at. The kind of interview questions you ask someone are intimately related to what you think the interviewee can tell you, and why you chose to interview them in the first place. If the student had a specific reason for interviewing this particular person, then their interview questions might be straightforward.

    Research, facts, current events, and historical knowledge. On average, students included less than one piece of researched information in their podcast. Types of research may have included statistics about population information, trends, demographics, etc. In order to be able to include information that is relevant to one's podcast, the narrator first has to be able to find it and interpret it. Ms. C. and the researcher tried to direct students individually to relevant information that could have expanded their knowledge base, but this was difficult given the time and resources we had. Locating sites that have relevant and credible information is a difficult task. Still, some students referenced credible sources, like the National Institute on Drug Abuse. A few students included statistics that they did not source, so it is impossible to know where they came from. The instances where students attempted to use statistics to back up their arguments revealed gaps that could have been filled by explicitly teaching students research skills. For example, why is it important to know *who* published those statistics? What year are your statistics from? What population do the statistics apply to? These questions would certainly be addressed in a journalism class and in critical media literacy lessons, but also presumably in academic units when students are asked to do independent research. As part of the unit, students spent time in the computer lab doing research related to their topics. However, students did not need to do research for their handwritten narratives, and so they had to come up with a reason to do research in the first place—come up with questions or gaps in their knowledge that they could not fill.

    Students occasionally struggled to integrate statistics with story and interviews. Students may have felt pressured in the first place to integrate a social issue into their podcast at the request of Ms. C. and the researcher, resulting in a weak connection to a social issue. Maria for example, included the following statistics in her narration: "On average 20% of teens already deal with depression before reaching adulthood and 25

million Americans suffer from depression each year. How I decided to deal with the death of my uncle is a lesson I wish I had learned earlier." We can tell that Maria recognizes that young people are at risk for suffering from depression, and that it is a widespread affliction. The segue, however, between the statistic and her own story is slightly abrupt. And in fact, Maria does not get depressed because of her uncle's death. Depression is tacked on as a social issue.

A few students referenced current events in their podcast, demonstrating that they were making connections between the social world and their own lives. This is not the same as including intentional research, but in some cases served a similar purpose. For example, Grilled Chicken, whose podcast was about racism and her friends' experiences with racism in Canada, asked her interviewees to share their opinion on an Instagram post in which a non-Black person used the N-word. She solicited opinions and perspectives on this issue. Similarly Beatrice produced her podcast about rape and sexual assault. As part of her interview questions, she included: "Let me tell you a story so there's this man in California or somewhere in the United States and he molested this girl and he only got three months in Jail, and he was complaining. How does that make you feel?" Her point was that the perpetrator got away with a very light sentence. Although neither student cited the news sources where these anecdotes came from, they demonstrated an awareness of relevant social events, and attentiveness to what is going on around them.

Grilled Chicken also included information about historical events that was not coded as research, but served a similar purpose. One of Grilled Chicken's interviewees (her sister Joy) brings up what it was like to learn about the history of colonization in Africa, and learn that White people brought destruction and violence to their country. Grilled Chicken interrupts her and asks:

> GC: "Who are *they*?"
> Joy: "*They* are White people, like French people colonize – did they colonize Rwanda?"
> GC: "Yeah they colonized Rwanda, uhh Congol…"
> Joy: "They took away everything we had and then the thing is they made us hate each other, they labeled us as Tutsi and Hutu—see this is exactly what they do label people and make other people feel bad about themselves."

At this point, the listener can almost picture Grilled Chicken turning to her audience and pausing the show to explain her country's history. She says, "So if you don't know what Tutsi and Hutu means it's um, like people in Africa, we don't all like each other." She continues her aside saying,

> This genocide that happened in my country in Rwanda, they killed most of our families and people because it thought that Tutsi people were not supposed to live, like be alive –just like what the Germans did to the Jews. Um even though they were the same people they didn't want them to be alive, you know they just hated them for no reason. That's what happened when white people colonized Africa, they made us hate each other.

This section of Grilled Chicken's podcast is unique—she is the only narrator who speaks to her audience in such a familiar way in the middle of the podcast. Other students did this at the very end, and said something like, "So I really hope you enjoyed my podcast,"—the *you* being the audience. This is an effective strategy for conveying expertise and also insinuating a trusting, familiar relationship with one's audience.

However, it also amplifies the distance between the narrator and the audience—a distance that is highlighted throughout the podcast, as the narrator and her interviewees offer several examples of racism against Black people and Africans in Canada. She also described feeling isolated as the only Black person in her classes. The aside she made to her audience in her podcast signaled that she predicted her audience would not understand what she was about to say, suggesting that her experiences were so fundamentally different than those of the people she was talking to. In terms of positioning, this is an act of distancing. Although she does not reference any sources, her footnote about Rwandan racial politics appears to carry weight and truth, since it is integrated with personal stories of experiencing the effects of this racial conflict. She explains a counter narrative about the fighting between Tutsi and Hutus—that in fact, it was White colonizers that labeled and divided Rwandans, fueling hate and violence between them. She is aware of systemic and structural forces that were behind the war in her country. Even though members of her own family were murdered, she thinks of the conflict as bigger than interpersonal violence, and instead, societal violence.

It turns out that the Germans and Belgians were the primary colonizers of Rwanda, not the French after all. This raises an interesting question: why would we fact-check or do research on something that *we think we know*? Which forms of storytelling require us to fact-check our assumptions, and which forms allow for our own personal, intuited versions of history? If Grilled Chicken had been producing her podcast for a news site, she would have had to fact-check this information to maintain her credibility as a storyteller.

In sum, educators could enhance the research potential of students' podcasts by focusing on where to search for information and how to cite it, as well as what questions to ask in the first place so that your statistics actually further your argument. Students also relied on information from social media sites such as Instagram and Snapchat to inform their podcasts and keep them situated in current times. They also relied on themselves as historical references to explain information they thought the audience might not know.

Media. On average, podcasts contained more music choices than media choices. As mentioned in the results, students used music to accomplish several purposes in their podcasts: (a) they chose songs with lyrics that were relevant to the conflict or theme of the podcast, (b) they included music in order to transition between speakers or to play as background music underneath their own narration, (c) they included themselves playing or singing music as a way to highlight their own artistic expression in the storytelling, and (d) some students used music as examples of cultural phenomena. At times, students' podcasts seemed to be told more in song than in words, like Zebra's podcast described in the discussion section on Pedagogical Takeaways.

In terms of media choices, some students simply added media sound effects, such as the sound of a door closing, or footsteps. Others went a step further and collected their own sound effects, like Ladybug who actually recorded the sounds of an airplane taking off while she was at the airport with her family. The sound clip was inserted as an effect, not as a scene. Other students found YouTube videos of PSAs, documentaries, or commercials that were relevant to their stories, and included excerpts of these videos in their podcasts as examples or humorous perspectives.

5.2.3 Subset of Narratives that Included Victim Perspective

Wainryb, Brehl, & Matwin (2005) found that perspective can influence moral thinking, and victims construe moral conflicts much differently than those that view themselves as perpetrators. Victims' stories are told in a linear fashion, include more emotions than perpetrator narratives, and are less likely to refer to perpetrator mental states. Students whose narratives included a victim perspective (14 students) were examined to see if they were behaving any differently than the general sample of students.

The most interesting set of variables were the time setting variables. We can think of these three variables on a timeline from furthest away to most current [past→ past with present exploration → present]. There were only five students whose handwritten narratives were set in the past and included a present exploration (PWP). These five narratives were all coded as having a victim perspective as well. However, all five of those students produced *podcasts* that were set in the present. The general trend for all students was to move towards a more present-oriented story. If their handwritten narrative was in the past, their next step was to move towards phase two: past with present exploration. The majority of the non-Victim-narrative population generally did this, creating a significant increase in the frequency of past with present exploration in podcasts. If students' handwritten narratives were already coded as past with present exploration, then they produced their podcasts in the present. It appears that Victim-narratives were more likely to start in phase two than non-Victim-narratives. Those that did jumped to the present in their podcasts.

What does this tell us? These results suggest that the podcast medium encourages transformations from past-oriented stories, to present-oriented ones. Students that wrote narratives from a victim's perspective behaved slightly differently. A handful had already integrated their past conflict into their contemporary circumstances, resulting in narratives that were coded: past with present exploration. This handful of students produced podcasts that eliminated their past conflict from their podcast altogether.

In a sense, podcasts are potentially a very a-linear format of storytelling. The listener is constantly jumping back and forth between different voices and perspectives, instead of hearing one person's version of the story. Wainryb et al.'s (2005) research tells us that those with victim narratives might have struggled the most with this, when turning their handwritten narratives into podcasts. For some, it may have been easier to eliminate the victim perspective altogether.

5.2.4 Characterizing Individual's Transformations Between Mediums

Purpose Transformation. Students' transformations between these two narrative formats (handwritten and podcast) fell into three main categories: discovery, built a case, and survey. These categories helped explain the way the student approached the podcast project, and whether / how their podcast was a departure from their handwritten narrative. This set of categories is a unique aspect of this study. Soep and Chavez (2010) detailed ways in which young people transformed handwritten commentaries into podcasts, however, those transformations took place inside of editorial systems. For example, newsroom interns at Youth Radio (the site of Soep & Chavez's research) would pitch stories about relevant issues from their own lives and then start to develop them by writing expressive letters, op-eds, or poems. Before transforming the handwritten piece

into a podcast or radio story and distributing it , however, students had to navigate questions and concerns from peers and editors about whom the story might negatively affect, and whether the story did a fair job of including multiple perspectives. Sometimes youth writers even had to contend with constraints from news outlets. These external factors often influenced the tone, organization, and resolution of the final product. So while meaningful transformations occurred between the first draft and second draft, these transformations were intentionally geared to satisfy journalistic standards, and were also done in collaboration with adult colleagues. The current study, on the other hand, did not enforce journalistic standards, nor implement a student-adult collaborative editing process, and therefore, the transformations are dependent upon students' own design choices and changes in reasoning.

The flow chart in Figure 3 (p. 55) shows that these three categories consist of a couple major criteria. First, did the student: (a) maintain their perspective or stance from their handwritten narrative in their podcast, (b) extrapolate a new issue from their narrative, or (c) take a new stance on their issue or conflict? These pathways indicated to what extent students appeared interested in learning new information about their issue or story, and to what extent they appeared convinced of an opinion and were on a mission to prove it. In some cases, the student wrote a very personal handwritten narrative, and then based their podcast on a social issue they extrapolated from this personal story. In these cases, how the student framed this social issue was questioned—(a) something they already had a formed opinion about, or (b) something they wanted to investigate.

The second major criterion applied was whether the student incorporated information they learned during the process of making the podcast into their conclusion, including interviewees' responses, Internet research, etc. If the student did not do this, then the process was not coded as discovery or built a case. In other words, if the conclusion did not take into account any of the new information they gathered while making the podcast, the student could have written the conclusion first, since it was not dependent on the new information. It is possible that a student's podcast conclusion was different from his or her narrative conclusion, but still did not incorporate anything they learned over the course of producing the podcast. In these cases, they may have simply worked out a new resolution or conclusion in their own head given the extra time they had to think about it.

As mentioned in the results section, the six instances in which podcasts were coded as discoveries all involved the personal domain—four of them concluding in the personal domain only, and the other two were mixed: personal-moral and personal-conventional. This suggests that perhaps it was easier to make a discovery or learn something new when one's conflict revolved around the self, or a conflict in the personal domain. According to domain theory research, during adolescence, young people are working to carve out a personal domain; in other words, they are striving to claim areas of their lives that fall under their own jurisdiction—not their parents'—and are not regulated by moral or conventional obligation (Nucci, 2001). The process of identifying certain issues as individual freedoms is what leads to a sense of agency, and this agency is essential for constructing "a moral conception of rights" (Nucci, 1996, 2001). Agency includes the ability to reframe one's thinking around a certain issue. This podcasting activity may have captured a snapshot of students claiming agency around the shape of their own narratives and beliefs—concepts that fall in the personal domain. Because

adolescents are already engaging in the developmental process of laying ground in the personal domain and wrestling with distinctions between moral and personal obligations, beliefs and understandings about the personal domain remain in flux. Therefore, coming to a discovery within this domain makes developmental sense.

Adolescence is also a period when we come to understand the *self* as a system of actions, beliefs, behaviors, and thoughts. Young people engage in this work of carving out space in the personal domain in order to establish alignment and coherence between one's "interior essence of core ideas and values" (Nucci, 2009, p. 29)—or the *real me*—and the version of oneself that appears on the outside. What one does and says must line up with what one "stands for." Students may have been willing to make discoveries within the personal domain, in order to find this alignment between their developing inner core of values, and their outer actions.

Perhaps it was easier to shift one's perception or integrate new information into ideas and issues one feels like they have complete control over, as opposed to social conventional issues or moral issues. Or, perhaps it was possible to make oneself more vulnerable when reasoning about a conflict in the personal domain, and therefore discovery and change was possible in this realm. One could imagine especially if a student interviews only like-minded people, that they would be less likely to discover new information or provocative perspectives with regards to moral beliefs or moral harm. For example, if a student's podcast is about moral harm, their interviewees will most likely agree that the harm was bad, so while the narrator might encounter slightly new perspectives, their conclusion and argument might not visibly shift. With personal concerns, issues might revolve less around agreeing and disagreeing—leaving more room for students to shift their own mindsets and beliefs. Additionally, in terms of coordination, these six podcasts were coded as either *coordinated personal dominant* or *single domain resolved.* None of the discovery podcasts were conflicted or unchanged. This makes sense on some level—that when you discover a new piece of information that changes your previous assumptions or beliefs, you may be able to reason differently, and tie together loose ends or unresolved elements of a conflict.

A process was coded as survey if the conclusion of the podcast did not meet either of the above criteria. Thirty-seven percent of students went through a survey process of transforming their narratives to podcasts. The narrative prompt was to write about a personal conflict or tough decision. Some students interpreted this as a sad event, like the loss of a grandparent or relative. In these cases, it was difficult for students to answer the question: *What do I want to know about this conflict?* Students struggled to think of a bigger social issue that their conflict was related to. In Maria's case, she tacked on an interview with a school counselor about dealing with depression, before recounting a personal story about losing her uncle. But these two components did not form a cohesive message, and the conclusion did not include any information about depression. In Giraffe's case, he created a social issue: *how death is portrayed in movies*, instead of connecting to familiar societal hot-topics. Giraffe took a strong stance that the mainstream portrayal of death is too grief-stricken and dramatic. This podcast developed from a narrative about his grandmother's death. In order to investigate the issue of death in movies, he solicited his friends' opinions and their experiences with death, but did not provide any other evidence for his claim. He gave no specific examples of movies in which death is overly dramatic. These particular conflicts were difficult to transform into

podcasts, and because of this, their purpose transformation was forced and without a clear message.

For other students, the production process took the shape of a survey in the process of questioning interviewees. During the podcast coding process, distinctions were made between different types of questions that students asked their interviewees, including self-reflect, thought, respond, elaboration prompt, share, revoice, etc. Students often struggled to fit their questions appropriately to their interviewees. In order to maximize the amount of relevant information that you get from your interview, you need to take into account your interviewee's unique circumstances, and *why* this person makes sense to be included in your podcast in the first place. Maria, for example, wisely chose to interview her school counselor about how students deal with depression. However, during the interview, she asked: "Okay so um studies show that 90% of high school students deal with the death of a loved one. Do you believe that this is an accurate percentage um if so how do most teenagers seem to deal with like losing somebody who's close to them." It is a clever move to present an interviewee with a statistic and solicit their opinion or reaction—this was coded as a *respond* question, because Maria asked her interviewee to respond to information she provided. However, "do you believe this is accurate?" is a question that this counselor is probably not prepared to answer, and indeed, she responded:

> That's an interesting question for me because I mean I wouldn't say that I work with 100% of the population of students in schools so I - I don't know numbers wise what I would say that number is but what I do know is that definitely a lot of students deal with the loss of someone important in their life throughout their time in high school.

Although the counselor pivoted to a subject she was familiar with, which helped Maria's interview, Maria could have captured the counselor's expertise by better tailoring her questions—which she succeeds in doing later on in her podcast. For example, Maria asks later on: "You said a lot of the students end up not attending school or resorting to substance use and what is a better alternative to that?" This was an appropriate follow-up question that built on her counselor's earlier response.

Waldo's handwritten narrative was about being sexually harassed in a pool as a child. Her podcast was about sexual harassment in general. She interviewed three female friends about this issue, but her questions left her podcast without structure. For example, she asked her friend, "What do you think the difference between being sexually assaulted and sexually harassed is?" This might appear to be a "quiz" question, however, it was not coded as such, because Waldo does not know the answer (she acknowledged this later on). Therefore this question was intended to elicit factual information. But it was framed ("what do you think?") as a *thought* question—one that required an opinion, not a definition. Waldo did not, in a sense, code-switch between soliciting opinions, expert knowledge, and factual information. This suggests that perhaps Waldo was unclear about where to seek out information about technical definitions of assault and sexual harassment, or perhaps unclear about the difference between facts and opinions in the first place. It is also possible that she believed her friends would provide her with facts, but they were also 15-year-olds that were thinking on the spot, trying to sound knowledgeable for their friend's podcast.

Waldo's conflation of fact and opinion appeared in her other interview questions as well. She asked her friend, "Why do you think in the current generation [sexual harassment] happens so much more often than in the olden days?" This was a leading question, based on her own personal experience, which someone from an older generation could easily refute. But the way she framed the question required her interviewee to explain this phenomenon, as if it was fact.

When one of Waldo's interviewees brought up the Internet and social media as a source that contributes to the proliferation of sexual harassment, Waldo went on a questioning tangent. She asked another friend, "How do you feel about the Internet being such a big part of our life?" This is an interesting *thought* question, but served to scatter her message away from the topic of sexual harassment. Questions provide an opportunity for the narrator of a podcast to weave one's own message together with new information, by requesting information to fill specific gaps in a story, or following up on a specific part of what an interviewee said. Waldo's questions did the opposite, and spread her message thinly across a huge territory.

In sum, students whose podcasts indicated a survey transformation did indeed broaden out their lens of focus from their narrative. Although they took steps forward, they did not quite fully accomplish: (a) a discovery or building a case; (b) metacognitive awareness (the ability to reflect on what one knows and does not know, and how one might gain missing knowledge); and (c) higher order informational integration (taking into account new information and focusing interviews on relevant topics).

Connections to social issues. Being able to connect one's own personal story to larger social issues is a skill that is part of developing a critical consciousness. After listening through the podcasts several times, it was clear that students were making these connections in very different ways. Several categories emerged with regards to how students connected their own stories to social issues. Some students allowed the social issue to eclipse their own personal story, while others compartmentalized the discussion of a social issue into one section of the podcast, and still others integrated the discussion of the social issue into an exploration of their own personal conflict. As mentioned in the results section, approximately 30% of students found a relevant social issue related to their handwritten narrative and integrated it into their podcast. In order to qualify as "integrated," students still needed to include or mention their own personal conflict, if only briefly. Otherwise, the social issue would be coded as "taking over" the podcast. Twenty-five percent included no social issue in their podcast, 12% tacked on a social issue, 9% named a social issue, and 6% maintained the social issue from their handwritten narrative to their podcast.

However, there were obviously other factors at play in students' decisions to include or not include social issues alongside their personal stories. For some, their personal stories just seemed too personal to share—and so they decided to explore the social issue on its own, thus becoming an advocate, critic, or explainer of an issue that was important to them. Others may have made aesthetic or design choices to create an intimate, personal podcast, instead of broadening the scope to include social issues.

These categories also revealed room for pedagogical improvement. Students sometimes struggled to identify relevant social issues related to their stories, and thus included no social issue at all. It is also difficult to create a piece of media that does two things: addresses a social issue while telling a personal story. This is a skill that could

have been broken down and scaffolded in the lessons leading up to podcast assembly. Ultimately, students can benefit from recognizing that their own story, their voice, can add and contribute to the larger narrative about a particular social issue—either by standing in opposition to the dominant narrative or providing an example of a larger phenomenon. If students "tack on" a brief discussion of a social issue at the beginning or the end of their podcast, neither their own story nor the dominant narrative has a chance to grow from the other (although tacking on a social issue can be seen as a key first step to integration).

5.2.5 Conclusion

The goal of capturing changes in students' reasoning between their handwritten narratives and their podcasts was to gain a picture of how students used social and informational resources to expand their construal of a personal conflict, and how they re-designed the story of their conflict to reflect new reasoning and understandings. In general, trends away from victim and storyteller perspectives in narratives, and towards critic and explainer / investigator perspectives in podcasts occurred. From only these results, one could surmise that students were perhaps conforming to the genre demands of podcasts—podcasts are traditionally more investigative than handwritten narratives, so these perspective shifts were expected. However, students also systematically altered the resolutions of their conflict stories as well. Students took different perspectives *and* arrived at different conclusions because of it. Students' resolutions shifted from being unresolved and passive ("it got/will get better eventually") in their narratives to self-affirming and moralistic (assertion of truths and values)—resolutions that conveyed more active and agentic orientations towards their conflicts.

Students included more key characters in their podcasts, gravitating towards peers who had experienced similar conflicts as themselves. They made innovative music and media choices, sometimes using these cultural artifacts to articulate what they could not in narration. They also integrated social issues into their stories of personal conflict in multiple ways. These new sources of information occasionally led students to transform their personal narratives into podcasts that discovered something new or built and proved a case.

The theory of narrative moral agency (Pasupathi & Wainryb, 2010) argues that each time we tell a story about ourselves, we have a chance to reorganize and reconcile our beliefs, emotions, and ideas with our past experiences, future expectations, and who we are as people. Each retelling, however, is not guaranteed to be so radically different than the previous. By introducing a multimodal platform and focusing on skills like interviewing and remixing existing media, students' retellings and construals of their personal conflicts changed. Students in this study now have access to a new second construal of this conflict to draw on when making judgments about themselves and others in the future.

5.3 Implications for Educators

The results presented in the previous section, demonstrate that the process of transforming handwritten narratives to podcasts facilitated several changes in participants' narrative construals; these included changes such as the likelihood of taking certain perspectives, how many characters they included, and their resolutions. By dissecting two construals by the same author of the same conflict, in different mediums, we can glean evidence of important changes in students' reasoning. The goal now is to put those changes in the context of the larger educational goals outlined earlier in this study: facilitating critical moral reasoning and a critical consciousness.

5.3.1 How Do Critical Consciousness and Critical Moral Reasoning Skills Emerge in Composing Narratives and Podcasts?

This section specifically focuses on ways in which constructs like critical consciousness or critical moral reasoning may be assessed or measured in this series of pedagogical activities. Critical moral reasoning entails heteroglossic and dialogic mindsets, engaged reasoning and transactive reasoning strategies, and the ability to evaluate information and coordinate multiple concerns in order to take a critical moral stance on an issue. The ultimate goal is to arrive at critical conclusions (ones that prioritize welfare, fairness, and rights and question the status quo) about the world and oneself. A critical consciousness entails one's awareness of root causes of social injustice and oppression, the ability to recognize a disconnect between mainstream media's portrayal of an issue and reality, to make connections between personal and social issues, to take a critical stance towards the status quo and social injustice and claim agency to fight it. Together, these constructs represent the essence of the kind of transformation that critical pedagogues and moral educators hope to facilitate in their students.

The components and skills of each of these critical constructs aligned with features of the podcasting activity that could potentially demonstrate these skills are compiled in tables 42 and 44 below. These tables assist in turning critical moral reasoning and critical consciousness into concrete skills and concepts that educators can look for as they create and assess learning experiences. Tables 42 and 44 offer indications of how these constructs might show up in the focal activities in this study, but of course need to be considered in the context of each particular story. Educators could utilize these tables to target specific aspects of the podcast production process, (e.g. finding and integrating a social issue into your personal story, or moving away from a victim's perspective) to elicit even greater changes in these critical directions.

Critical Moral Reasoning

Critical moral reasoning entails being able to coordinate across domains and evaluate factual assumptions from an inquisitive and critical orientation. It entails being willing to change one's mind in the face of new information, and thoughtfully take into account multiple concerns when arriving at judgment and responding to others' perspectives. These criteria come from Nucci's (2009) framework of moral education, Laden's (2012) concept of engaged reasoning, and Bakhtin's (1981) notions of dialogic living and heteroglossia (Ilten-Gee & Nucci, 2018).

Table 42

Critical Moral Reasoning in Podcast Production

Critical Moral Reasoning Components	Podcast production process: Subcode (Macrocode in parentheses)
Heteroglossia: Engaging diverse opinions / perspectives / voices	Increase in # of key characters Increase in range of types of opinions included Seeking disagreement in interviews
Dialogic mindset: Openness to new information, changing one's mind	Refined stance / novel perspective in conclusion Discovery (Purpose transformation) Wondering (Narration strategy)
Engaged reasoning / Responsive engagement	Synthesis (Narration strategies) Positioning (alignment / seeking solidarity / distancing from interviewees) Formulate / revoice, self-reflect, thought (Questioning)
Transactive reasoning: Operating on others' reasoning	Respond / affirm / share (Questioning) Examples / anecdotes (Narration strategies) Built a case (Purpose transformation) Single→ multidomain // uncoordinated→ coordinated (P, M, C dominant) (Coordination)
Evaluating facts	# Research facts included # Opposing facts included
Coordination: Taking a stance	Positioning (alignment / seeking solidarity / distancing from interviewees)

     Example 1: Heteroglossia. During the podcast production process, students were instructed to include at least three voices besides their own narration. They were encouraged to seek out Internet research, music, and media clips that connected to their issue / topic. Specific instructions about who students should interview were not explicitly given, but a key part of developing critical moral reasoning is a willingness to interact with people who may disagree with you, or step outside your immediate contact zone and engage with diverse opinions.

     Some students explicitly sought out diverse opinions, and mentioned this in their podcast, suggesting a heteroglossic approach to production and a dialogic frame of mind (Bakhtin, 1981). For example, Dolphin's podcast was about being an identical twin. Around four minutes into the podcast, she says, "So far I'd only talked to other twins. So, I decided to talk to my friend Sophia who is not a twin but has an extreme fascination with them." Another student, Ricky, produced a podcast about having to choose whether to enter a French immersion program or not. He says, "[The previous speaker] will obviously be on the pro side of the argument because he has dedicated his whole life to learning another language and if he didn't think it was worth it he would leave. Now to make it fair let's talk to someone who has never learned another language." The notion of constructing a narrative that entertains a balance of perspectives is present in Ricky's narration. While these narrative moves signify an intention to produce a well-rounded story, neither of these students' podcasts were about controversial social issues, and they were both coded as building a case from their narratives. Therefore, while intentionally

engaging diverse perspectives is a dialogic move, it does not necessarily signify a move in a critical direction.

However, some students made this move in the context of navigating an issue that related to social stigmas. Emory, for example, produced a podcast about her father's unwillingness to accept transgender and gender-fluid identities. She says, "I wanted someone from the LGBTQ community's view in my podcast to sort of contradict what my dad was saying." This moment is important because Emory is intentionally seeking voices that represent the community she feels her father is harming. It is notable that she does not attempt to speak *for* the LGBTQ community, but brings in an "expert" or member of the community instead. This is in contrast to her handwritten narrative, in which she and her step-mom were the victims of her father's bigotry. As mentioned in the illustrative example, there is a total removal of herself as a victim in her podcast—privileging other voices instead of her own.

May's conflict was about taking an anti-feminist stance, and she explicitly decided *not to interview* anyone with an opposing opinion for her podcast. This led to a podcast that centered completely around holding a controversial viewpoint, but failed to engage with any controversy within the podcast. In her final interview, she did not elaborate on why she did not include dissenting voices or opinions. It is possible that she felt insecure about talking to peers or adults who held the "popular" view on feminism, because she felt she could not defend her point of view, or risked being perceived differently by her peers if she revealed her stance. The crux of the podcast, therefore, revolved around questions of identity and conforming to popular beliefs against one's instincts. She arrived at a conclusion that advocated non-conformity and affirmed the self, but this seemingly "buck the system" attitude was actually affirming an uncritical view of the reality of gender equality. From the perspective of an educator, this podcast represented a perfect opportunity for a shift in thinking. However, May chose not to open herself up to dissenting opinions in this podcast, and therefore, her construal of this issue did not change. This demonstrates potential for next steps in this intervention, for example, if students had been explicitly instructed to engage with dissenting opinions, or if they were required to respond to audience feedback on their podcasts, and mix a second version, May's conclusion might have changed.

What to do with multiple voices? Integrating contradictory information. Once students did discover information that disagreed with their stance, how—or whether—they integrated this information into their own perspective was another indication of a dialogic mindset and critical moral reasoning. Koala produced a podcast about the controversial role of the "enforcer" in hockey. He was himself an enforcer on his team—the person who initiated physical fights with anyone who hurt his teammates—and viewed this as an important role, even if it meant starting physical fights on the ice. He interviewed two peers, one who thought the role should be eliminated (Speaker 1), and another who thought it should remain. This indicated an intentional move to diversify opinions. The peer who disagreed with Koala, gave thoughtful answers, including the following:

> Because I think that the game has developed into a game of skill rather than a game of like– size is still important, but I think that the game has developed and I don't think fighting has its place in today's game, it does in the history of hockey but I just don't think in today's game.

Koala's conclusion, however, failed to take into account any of Speaker 1's arguments. He said:

> After the interviews, I've learned that many people only see the enforcers from the outside as goons. Not many people know what it's like to have someone on your side, having your back the whole time, in the dressing room, on the ice - you have this feeling that you're safe, and that whatever happens you're going to be fine.

However, Speaker 1 never mentioned the word "goons," and in fact never referred to any stigma about enforcers as monsters or bad people. In this statement, Koala is actually combatting an opinion that comes from somewhere else. He did not take the opportunity to push back on Speaker 1's thoughts about the evolution of the game, or size versus skill, and instead ignored those ideas. It is not clear through this podcast, and the narration, whether Koala experienced any cognitive dissonance that shook his resolve in his beliefs, since he chose to ignore the opposing viewpoint While students may be able to seek out diverse opinions, integrating them into their conclusion is another skill entirely.

Example 2: Transactive reasoning. One hypothesis was that students would design their podcasts in a way that was similar to engaging in a discussion or debate about an issue. It was expected that students would include supportive and unsupportive voices, information, and reasoning to make a claim about their issue. While students did make claims in their podcasts, and take hard stances on issues, their narration often did not showcase the high-level operations that transactive discourse relies on to infer high-level reasoning, for example their arguments may have appeared in the conclusion as a series of unjustified generalizations. Although, it is important to take into account the multi-voice nature of the podcast, and students' design choices with regards to how much or how little narration they wanted to include. Perhaps, interviewees could operate on each other without the narrator stepping in and making the connection for them. This would have been considered transactive reasoning.

Below, one student's podcast is shown in-depth because it included several transactive statements. An abbreviated version of the transcription is included below. Interestingly, it is one of the least heteroglossic podcasts that was produced, in the sense that this student only interviewed one person.

Table 43

Abbreviated Transcription of May's Podcast with Transact Codes

	Transactive discourse codes	Narration	Music	Narrator speaking with interviewees	Interviewees
1	Externalization: setting up conflict and tension	Hi, I'm [May] and this is my podcast about how I don't agree with modern day feminism but still feel pressure as a woman, to fit into the movement.	Keyboard music		
2			Music gets louder, higher twinkling notes -		

			perfect audio transition.		
3	Relevant information	Feminism, by definition is: the advocacy of women's rights on the basis of the equality of the sexes.	Music gets softer underneath talking		
4	Externalization	My reason is I just don't really see a big difference between men and women in Canada and I think it's all pretty even.			
5	Competitive juxtaposition	**I do acknowledge that** there are differences in the world and not all women are treated equally to men (.) but I just don't think that in Canada it's a fight to be fighting.			
6			music continues softly, kind of slow arpeggios		
7				SO do you think there's a big difference between men and women today.	
8					((YOUNGER BROTHER)) Ummmm no, not really.
9				Why not.	
10					Um because I haven't really seen a difference between men and women (.) so far in my lifetime but maybe that will change later.
11				So (.) what do you (.) th-ink about women's rights in Canada do you think that they're (.) equal to (.) men's or not equal.	
12					Ummm I think in Canada we'rrre pretty good about equal rights. Being male has not affected my

					life in my 13 years of my life but mmight affect my years in I don't know might affect me tomorrow I don't know, might affect me in 10 years in 20 years I do not (.) know.
13				So do you think there's still (.)a chance that you (.) might be given a different opportunity because of (.) your (.) gender?	
14					No.

The second part of the podcast includes only media/music and narration, so the other columns have been eliminated:

	Transactive Reasoning Codes	Narration	Music/ media
15		After learning that my brother and I share pretty much the same opinions on women's rights in Canada, I wondered and asked myself the question could my family have influenced this decision of mine. **And looking back I can't remember a time where my mom or dad have influenced my decision on this, or have brought it up, or said anything positive or negative about it. Um it's something we don't, or haven't really talked about in my family.**	
16	Externalization	I think this is coming from our personal experiences and I know it's coming from my personal experience. Um growing up, I never felt that I faced discrimination for being a woman. I never felt that I was treated differently.	
17			Music still soft. NOW background noise, maybe of noisy hallway?
18		So I know I'm not the only one but I still feel pressure to join into the movement. While doing some research I came across an article published by Times Magazine and it was about how there's a movement - it's an anti-feminist movement where women just don't agree with feminism like I do, and they dont' want to be associated with it, and they say they don't need feminism.	
19			Protest sounds: shouting: "Women's rights are human

			rights."
20	Counter consideration	**I believe at times feminism has become a negative force in the social justice world where for example on social media I see posts about putting men down, and saying they're to blame for all the social injustice in the world and I don't' think that a movement where people are trying to bring up gender equality should be putting down the opposite gender.**	
21	Counter consideration	I don't see many people focusing on women in other places in the world who actually need help, not here fighting for issues that aren't as big as somewhere else.	Music again.
22	Competitive juxtaposition	people who support women's rights will maybe think of me as a bad person **even though I'm not**. I do hope that everyone has equal rights. I just **don't see inequality in Canada.**	
23		My teacher suggested that I go watch the Emma Watson "He for She" campaign speech on YouTube and I did, and I found it very interesting and I'm glad that she did.	
24		I think it's a new take on feminism that I think is kind of cool because Emma Watson is pushing for men and women to come together to fight for women's rights. And not pushing men away. **I thought that was really cool because lots of feminism pushes men away.**	
25			Music a little louder -- sounds now like xylophone mallets hitting notes one at a time.
26	Juxtaposition	**I'm still going to choose to not be feminist and to not join the feminist movement** and after having done this project, I do think that I don't feel as conflicted	
27		I'm fine with my decision, I'm confident in it. I think that it's important to stand for what you believe in and don't change it for other people and don't feel like you have to just because the majority of your group thinks one way (.) it doesn't mean that you have to. And it's important to think for yourself.	
28			Music gets louder, louder bongs on the xylophone.

In the column on the left, transactive reasoning codes have been assigned to May's statements. Externalizations are statements or opinions that are offered without transacting with another individual's statement. The definition of a counter consideration is: Here is a thought or element that cannot be incorporated into your position. A juxtaposition is: Your position is X and my position is Y. A competitive juxtaposition is: I will make a concession to your position, but also reaffirm my position. Throughout the podcast, May is responding to and operating on the initial definition of feminism in row 3, and the fact that she feels pressure to join the movement in row 1. She presents several reasons why she feels that the movement is misguided (4, 16, 20, 21) which are coded as externalizations or counter considerations.

She chose not to include an example of someone from the feminist movement who espouses man-hating views, and she also chose not to include the opinion of

someone anyone who disagrees with her. May is reasoning with an invisible other and she chooses to not give this "other" an actual persona or voice in her podcast. We might guess that she chose to interview her brother because she wanted a male perspective, or because he would have similar views to her. His answers lead her to reflect on their upbringing, and how their parents never discussed gender inequality. In line 23 and 24 May informs us that she listened to Emma Watson's "He for She" speech, and appreciated this nuanced version of feminism, but she abruptly transitions to saying, "I'm still going to choose to not be feminist and to not join the feminist movement and after having done this project, I do think that I don't feel as conflicted." This was coded as a representational transact: juxtaposition. She acknowledged Emma Watson's position, and then saying, my position is different, but not providing a reason or transition between the two perspectives. Considering the medium of the podcast, it would have been a perfect opportunity to include part of Watson's speech in the audio. She does something like this briefly, including sounds of protesters chanting in line 19, but it is brief and goes unacknowledged. Her conclusion, which is entirely in the personal domain, reveals that the dilemma or conflict for May is one of identity and fitting in, and questioning ideas that her peers take for granted.

So, while May included transactive moves in her podcast, her reasoning was not unlike a traditional persuasive essay. She told us what she was arguing against and spoke *for* the opposition, instead of letting the opposition be present in the podcast—something that the audio affordances of a podcast make possible. Additionally, an audience might have provided a sense of accountability to the majority opinion on this issue. Unlike a real-life discussion with other people, May as well as everyone else, was able to entirely control what voices were brought in and how much power each voice was given. Unlike other students, May made herself vulnerable by choosing a topic that she felt insecure about. The stakes were high for her, if she was proven wrong. It is easy to understand, then, why she protected her own voice in the podcast. This example demonstrates that transactive reasoning alone does not indicate critical moral reasoning—it is transactive reasoning in conjunction with heteroglossia, a dialogic mindset, evaluating facts, etc. that creates the potential for critical moral reasoning.

Critical Consciousness

As outlined in the literature review, critical consciousness has been defined in many ways, including being able to identify root causes of societal injustice, an awareness of racial and sociopolitical inequalities, the ability to interpret current events through a lens of structural oppression, and the ability to identify structural injustice and oppression in one's own life. The codes in this particular study approximate these skills in a couple ways.

Table 44

Critical Consciousness in Podcast Production

Critical Consciousness Components	Podcast production process: Subcode (Macrocode in parentheses)
Awareness of root causes of injustice / inequality (poverty, racism, white privilege, etc.)	-Social injustice / advocacy (Type of conflict) + Critic, issue explainer / investigator (Perspective) -Refined stance / novel perspective (Resolution)

Recognizing disconnect between media portrayal of an issue and lived reality	-Social norm (Type of conflict) + Critic, Issue explainer / investigator (Perspective) -Refined stance / novel perspective (Resolution)
Making connections between personal experiences and broader social issues	-Personal + conventional / moral (Domain of resolution) -Found and integrated (Connections to social issues) -Experts, supporting points of view (Types of opinions) -# Research facts (Research) -Self-reflect / thought (Types of interview questions)
Taking a stance on social issues	-Assertion of truths and values (Resolution)
Agency in fighting injustice	- Victim → Critic / Issue explainer / Investigator (Perspective)

Example 1: Social injustice (Naming, calling out root causes of injustice / inequality) + Active critic / New or refined stance. The type of conflict in a student's narrative or podcast was coded as "social injustice" if the student mentioned a societal force (such as racism, sexism, perceptions of normal, stereotypes, etc.) that was outside the individual—that is, the force was not interpersonal (e.g. jealousy, heartbreak) or intrapersonal (e.g. depression, identity). However, if the student referred to their identity being oppressed or targeted by society, then it would be counted as social injustice. This code indicates that the student was able to name a structural force that was at play in their own life, which may mean that they have a hypothesis about a *root cause* of the conflict affecting their own life. Critical consciousness involves seeing one's own circumstances as part of larger structural systems that have been historically and culturally constructed.

However, just naming the force did not necessarily mean that the student took a critical stance towards it. Therefore, the combination of a social injustice / advocacy conflict and a *critic* perspective may be more likely to indicate a critical story. A critic perspective was applied to any narrative or podcast that mentioned flaws within a system, person, or environment, or drew attention to why something was unfair, unjust, or needed to be changed. This perspective is in contrast to one that is resigned to something that is unfair or needs changing, or simply recounts an experience but does not identify a specific problem within the story to critique.

Finally, the way a narrative or podcast is resolved could indicate that the author did more than just name a social injustice. The code: new or refined stance was applied to any narrative or podcast that concluded with the author expressing new insight about their issue that they learned from interviewing or doing research for their podcasts.

Beatrice. Two students extrapolated issues of social injustice from their hand-written narratives, and created podcasts related to sexual assault. This is interesting since at the time this dissertation was written, the #MeToo movement was front and center, and a U.S. Supreme Court nominee faced allegations of sexual abuse. The prevalence of this issue could have made it easier for students to recognize the connections between their own stories and mainstream social issues. These two students, however, opted to

eliminate their own personal stories of sexual assault from their podcasts entirely, and focus solely on the issue of violence and harassment against women.

Beatrice's personal narrative was about being raped when she was a child in Rwanda. As soon as the teacher and principal investigator read this, the school counselor was consulted and Beatrice was informed that she could have access to support during this series of activities or opt to write about something else. Ms. C. and the researcher had discussions with her about whether she wanted to pursue this topic as a class assignment, and she was adamant that she did. She had already attended therapy sessions to discuss this trauma. Her handwritten narrative was heart-wrenching, as she explained the paralyzing emotions that followed the attack. She wrote:

> "I would love to inspire somebody with my story I'm not ashamed of it I use to be but now I'm not cause it's not my fault. It was never my fault. It's not something that just goes away. Sometimes those feelings do come back the depression the anxiety, the fear the nightmares but I always remember it's not my fault."

In her handwritten narrative, she lightly touched on some of the structural violence against women, saying, "People don't really like to talk about rape they always say it's the girls fault and how they dress like what the hell that's bullshit no please tell me what I did wrong… it really makes me angry when some people try to blame the victims." This shows awareness that a stigma exists surrounding sexual assault, and an awareness of the cultural phenomenon of victim-blaming.

In her podcast, Beatrice veered away completely from discussing her own personal attack—which is understandable given the sensitive and traumatic nature of the incident—in favor of discussing the issue of violence against women in general. She interviewed her cousin and her friend, both of whom had also come to Canada as refugees. She asked them personal experience questions, like whether they had known anyone who had been raped, how they felt about it, and how this experience can change a person. Beatrice also made several critical connections in her interviews. For example, she asked her friend, "Do you think [victims] should speak out or stay silent?" Her friend replied, "Speak out because honestly when you keep it silent it's not a good thing—" and Beatrice then interrupted her, shouting into the microphone, "BUT DOES THE GOVERNMENT HELP US? NO!" From her statement, we can understand that she faults national leaders and larger governmental institutions for not supporting victims of assault. This is a sharp insight: that systems and structures at the state and national level are implicated in how personal traumas are handled. The podcast format allowed Beatrice to make this interruption, by capturing an organic conversation with her friend. In an academic essay, on the other hand, her arguments would presumably be less spontaneous. While there are emotions conveyed in the handwritten narrative—shame, anger, frustration, pain—the emotions that are conveyed in the podcast come through her interruptions and questions to her interviewees.

Her very next question was: "Let's say that a woman of color got raped and a white woman got raped. What do you think the society, let's just say the government— who will they take more serious and try to take care of their problem. The colorful woman? Or the white woman?" Her interviewee replied, "The white woman." Beatrice asked, "Why is that?" And her friend replied, "White privilege." This is the most biting social critique out of all the podcasts that were produced during this study. Beatrice was aware of the harmful ways that her own appearance could affect how she was treated in

Canada, and aware that when it comes to issues of sexual assault, in addition to fighting for rights as a victim, race can play a role in the outcomes of the justice system. Later in her podcast, she brings in anecdotes she has heard about Donald Trump and allegations of him assaulting women, and other cases of men receiving minimal to no charges for assaulting women, or paying their way out of doing punishment. Beatrice demonstrates that she can interpret current events through a critical lens of racial inequality and male privilege. Her tone is at times angry and her speech is often rapid and full of swear words. Beatrice identified multiple root causes of the victimization of women and the lack of justice administered to perpetrators against women: lack of governmental support and action and white privilege.

Two Pieces of a Whole

It is important to note that critical moral reasoning on its own may not result in a critical interpretation of the focal conflict, as May's example demonstrated. Simply identifying a social injustice, without having a heteroglossic mindset or engaging diverse perspectives about the issue may result in jumping to conclusions or relying on stereotypes or generalizations to make one's argument. This connects back to goals 5 and 6 of domain-based moral education as outlined in the literature review: Goal 5 is about evaluating facts and new information, and Goal 6 advocates for developing a "critical moral perspective"—willingness to change one's mind in light of new information and apply moral understandings to evaluate social conventions. This study demonstrates that in order to achieve these goals in the classroom, focusing on transactive discourse is not enough, but students' positionalities, previous experiences, and strongly-held beliefs have to be taken into account. Additionally, facts and information that will be disruptive to these beliefs has to be sought after, either by the student or educator to see transformations in reasoning. Similarly, embracing a heteroglossic approach to podcasting without an awareness of the ways in which one's story connects to structural issues of inequality may result in a surface-level investigation of the conflict, and cause a student to miss out on opportunities to connect one's personal story to larger social struggles and expand one's view of the world. One could also imagine a student that is aware of structural issues of inequality and oppression, but missing the connections between these issues and their own life—the part of critical consciousness that makes it possible to take action towards transforming one's own community. Therefore these two constructs are important for educators to cultivate alongside each other, as they plan learning experiences with and for their students.

5.3.2 Where Critical Interpretations Fall Short: Pedagogical Takeaways

The previous section details ways in which glimpses of students' critical consciousness and critical moral reasoning skills appeared in the podcast production process. In this section, ways in which critical interpretations failed to appear in students' podcasts are discussed, and suggestions are made for how critical moral pedagogues could focus their efforts to help students construct multimedia critical narratives.

Knowledge of Structural Issues and Connections to Personal Conflicts

One barrier that may have stood in the way of students coming to critical conclusions in their podcasts was a lack of awareness about ways that inequality and injustice are embedded structurally into our societies. Little explicit teaching was done during the intervention about issues of structural inequality—instead, the researcher

focused on changes in reasoning that occurred through self-guided investigations, understanding that students would begin and arrive at very different places on the spectrum of understanding social issues. This allowed the researcher to look at each student's unique changes. The critical media literacy mini-lesson on stereotypes in the media was the one section of explicit critical teaching that occurred, but as mentioned before, it was very short, and not all of the topics raised by students in their narratives were examined as a class in a critical light.

Each student was on their own, in terms of conducting an investigation into an issue of their choice. Elise, for example, created a podcast about running away from an abusive parent. She framed this conflict as a personal choice, in order to escape an anxiety-producing situation. Her interview questions to her peers were about how they cope with stress, and she received responses that included listening to music or watching YouTube videos. However, it is clear to the listener that there were multiple structural factors at play in Elise's decision to run away: her mother's alcoholism, poverty, class privilege, and discrimination against homeless youth.

It could be that Elise was aware of all of these issues, but decided to tell the story from a purely personal perspective anyway. However, it could have been that Elise felt very alone in her conflict, when in fact, there may have been several students at her school who were also homeless, and faced abusive home situations. This realization could have broadened Elise's story into how those students were being treated and accommodated at school, or the ways in which alcohol abuse disproportionately impacts certain populations as opposed to others. Perhaps with more structural knowledge, Elise could have included an active perspective—such as that of a critic—in addition to the perspective of victim in her podcast, and a resolution that either affirmed herself as a good person or asserted her own values, in addition to removing herself from a bad situation. In school, students are taught to think of personal stories as just that—personal. Our experiences are what make us unique. And yet, *also* being able to view one's stories as related to what is going on in the world around us can help us to reason through our personal stories, and make meaning out of them, while reaffirming our membership in a global community.

In pedagogical interventions that aim to facilitate critical consciousness, it is sometimes unclear where the critical interpretation comes from. Camangian (2010) wrote about his experiences facilitating autoethnography practices with secondary students. He described examples of students arriving at critical conclusions after undergoing a process of self-reflection and critical meaning making. If not, he warned, "students may produce cultural narratives that are often driven by vain, self-absorbed ideological content" (p. 194). However, it is unclear *how* students went about this critical meaning making—with the help of research? Advice from peers, experts, teachers? Camangian reflected on his student Tyrone's assignment, "The autoethnography assignment was a small curricular intervention to such a large social phenomenon, but it nurtured Tyrone's thought processes in a more personally responsible and community-reflective direction" (p. 193). This *direction* is called into question in the current study. Where did Tyrone's community-reflective direction come from? What could give student podcasts critical direction? How do educators respond to uncritical interpretations of personal conflicts and stories? Stack (2010) wrote that youth media production can at times pose contradictions. As educators facilitating critical youth media production, it is a

challenge to remember that there is no "right" interpretation of a personal experience, and still provide enough direction via guided research, class discussion, and narrative examples, to push a student's thinking towards connecting their own interpersonal conflicts with social struggles.

  Recommendations: Educators should continue to facilitate personal storytelling, and follow these activities with ones that connect students' personal stories to shared themes and sociopolitical struggles.

Critical Curiosity and Questioning

  Critical curiosity is the notion that in order to arrive at a critical point of view, one has to be curious about the bigger "why" of the way things are. When questioning interviewees or even brainstorming alone, a critically-curious person might question whether their own experiences are symptomatic of bigger problems, or more common in certain populations than others, and be able to formulate questions that get at those issues. They can then research these questions on the Internet, or interview experts or other invested stakeholders. This kind of curiosity appeared in several participants. For example, ThatGuy wrote about being adopted, and he asked his interviewees about the societal stigma surrounding adoption. 2020EarVision wrote about being cyberbullied and then conducted research on cyberbullying patterns in Canada. Gwen wrote about the experience of being called gay for having short hair, and she asked her interviewees about whether they had ever assumed someone else's sexuality, and the differences between "looking straight" and "looking gay." These examples demonstrate a critical curiosity about one's own story in relation to larger ways in which the world operates.

  Other students, however, could have benefitted from a push in that direction. Bambi, for example, made her podcast about being cheated on by an ex-boyfriend. She interviewed female peers who had also been through this experience, and asked them how they felt when it happened. However, she does not use their experiences to make larger claims about cultural phenomena, or investigate any related social issues, like why it is acceptable or "cool" to cheat on your partner, or the unfairness of the feelings of shame and insecurity that follow the experience of being cheated on, or the music and media messages that tell us that cheating is normal. She restricted her discussion of this conflict to interpersonal harm. Her resolution was: "So find someone that—who can stay loyal and honest with you throughout everything and hold on to them because they are hard to find these days." There is no connection to larger social issues in this resolution; the key, for her, is just to find the right person. If Bambi had had more guidance or modeling of how to be critically curious, she might have asked bigger "why" questions, and arrived at a more satisfying, agentic and more comprehensively moral conclusion.

  Students asked a total of 129 "self-reflect" questions (average = 4.03 per podcast) and 77 "thought" questions (average = 2.41 per podcast) throughout all of their podcasts. Self-reflect questions are ones that inquire after the interviewee's personal experience. Thought questions ask interviewees to offer an opinion on something. It is clear that students were most comfortable asking self-reflect questions. But what does a narrator do with a whole bunch of scattered personal experiences? How do you synthesize them into camps or viewpoints, and how do you use them to back up your own personal experience? These are skills worth practicing.

  Recommendations: Educators could create lessons in which students practice asking each other different types of questions: self-reflect, thought, revoice, etc. Students

should reflect on the different types of answers they received—which were the most informative? Which provided facts, and which provided opinions?

Choosing to Interact Only with Like-minded People

Several students, maybe even unconsciously, interviewed a very homogenous group of people for their podcasts. We can see this in the results of "type of interviewees" included in students' podcasts. Students included 51 interviewees from similar situations, and only five interviewees from different situations. Only two antagonists' opinions and five opposing points of view were included in all of the podcasts. This is not entirely surprising—when one begins a podcast investigation, looking for similar experiences is an excellent place to start. But creating some tension in a podcast is what leads to exciting conclusions and critical reasoning. A podcast producer is somewhat limited in their conclusion to the opinions that were included in the podcast—the more diverse the perspectives and facts included, the more interesting and thoughtful a conclusion can be, while still coming across as thoroughly investigated. May, whose podcast is roughly transcribed in tables XX and XY is an example of a podcast that could have benefitted from opposing viewpoints.

Recommendations: Educators could require that students include a counterargument or counter opinion in their podcast, and give students time to specifically brainstorm with their peers the kinds of characters that might provide these opinions. Additionally, educators could provide time after the podcasts are mostly finished, for students to listen to teach others' work and offer suggestions of *one more voice* that might round out the collection of voices.

Missed Opportunities: Transactive Reasoning and Narration Strategies

An important disconnect between transactive discourse and podcasts is that the transactive discourse codes assume that the speaker is talking directly to another person that is reasoning with them or against them. In this study, there was no set audience for the podcasts. In other words, if the podcasts were a conversation, who were the discussants? The narrator and the listener? The interviewees and the narrator? The interviewees among each other? The narrator could have used the following opportunities to demonstrate transactive thinking: (a) in their real-time interviews, talking face to face with someone, asking them questions and pushing their reasoning, (b) by positioning a clip from an interviewee or voice from a media clip that expressed an opinion, followed by their own reasoning that builds or operates on the previous perspective, (c) by positioning a clip from an interviewee or media clip next to another interviewee or media clip, so that the stances presented in each clip build or operate on each other, and then acknowledging or reflecting on the arguments in some way (e.g. paraphrasing the arguments, the strength of one over the other, how they complement each other, how they agree with one for a specific reason, etc.), or (d) by presenting an idea or stance in their narration—perhaps one that represents the status quo mentality—then speaking back to this stance in their narration (although this example does not rely on the multi-voice podcast genre). Positioning arguments or perspectives next to each other, is not enough to let the researcher know that they are wrestling with any ideas or operating or representing any reasoning.

What seems to have gotten in the way of students undertaking these three kinds of transactive reasoning in their podcasts? There are several ways that students used their narration that prevented transactive reasoning from showing up, including the following:

(a) Narration served to halt the flow of the argument. For example, an interviewee makes an argument, and then the narrator says something like, "I wanted to know what my other friends thought," transitioning away from the previous argument instead of engaging with it. Or, students may have halted the flow of argument with simple affirmation: "I totally agree." Or, students may have halted the flow of argument by jumping to an externalization, without connecting their thought to the previous interviewee. For example, if an interviewee said, "I don't see any reasons for assigning homework," and then the narrator follows, saying something like, "It was really interesting to hear what my friend said. In my opinion, homework is a fun when it's artistic." The narrator's statement does not directly take into account the interviewee's perspective.

(b) Perspectives are displayed, but not interpreted—narration is omitted. A student may have carefully layered their podcast so that interviewees who were pro-homework followed right after those that were anti-homework, constructing a debate in the head of the listener. But instead of using narration at the end to tell us their assessment of the two sides or compare or integrate the ideas, they say something like: "I learned that people think homework is useless." From this statement, it is not clear if the narrator is siding with the anti-homework camp, or evaluating the information they just presented.

(c) Narrator takes the reasoning for granted. After inserting a clip with an interviewee, the narrator says something like, "As you can see, sibling rivalry affects us all differently." The phrase "as you can see" leaves the listener in the dark when it comes to making sense of what the narrator is discussing. If the narrator does not reiterate or explain what they are taking away from the interviewee, then the researcher cannot assume or read into the narration and cannot designate it as transactive.

 (d) Interviewees are not treated as discussants. In some occasions, students seemed to view their interviewees as experts or infallible, even if they were their peers. Instead of interpreting what they said as *perspective,* they seemed to interpret it as fact. The narration that followed, then, leaned towards saying things like, "I learned that homework is harmful to self-esteem," instead of engaging with their interviewee's perspective as a partial narrative or opinion that one could push back on.

This demonstrates that without more explicit instruction in how to script narration and bring about transactive transitions, transactive discourse was not an entirely useful scheme to apply to the reasoning in podcasts.

Recommendations*:* Drawing on previous transactive discourse interventions (Nucci et al., 2015), educators could practice with students how to engage with each other in transactive discourse, by providing sample controversial topics, sentence starters, and instructions for taking multiple sides of the issue in turn. These discussions may assist students in recognizing and utilizing narration strategies that generate new reasoning, such as: "I recognize your opinion—would you even go to this extreme with it?" or "I hear both sides of the argument, and this is an idea for a common ground resolution."

5.4 Limitations

One of the primary setbacks was trying to recruit students to participate in the study. Some students' parents were against participating in research. Two students told

me that their parents completely understood the project, and refused to let them participate. Other students were very wary of the idea of recording their own voices, and having someone else listen to the final product. I heard many students say, "Oh I don't like my voice," or "I'm shy" as reasons why they did not want to participate in the study, even though they were going to have to make podcasts anyway, as the unit was a normal part of their curriculum. Most students who declined to participate were bilingual and English was not their first language. This could potentially be a source of anxiety, when the study is understood to include speaking in interviews and on tape. Another aspect of students' hesitancy was fear of not producing something good. I had four students tell me in the middle of producing their podcasts, "I was super nervous at first, but now I'm really proud of what I made—is it too late to be in the study?" This is a challenge when schoolwork also becomes research data. Students' sense of self-esteem and their perceptions of their own skills and strengths are at stake. Making podcasts involved new sets of skills for almost everyone, and so no one could be confident that they would produce something they were proud of.

Lesson Setbacks and Possible Revisions

  Peer discourse. The peer discussion component of the unit was intended to generate transactive discourse amongst students. However, almost zero transactive discourse was generated, and therefore the question of whether engaging in transactive discourse impacts the reasoning in one's podcast, is still unanswered. For future interventions, educators could spend time in class practicing how to engage in transactive discourse—possibly providing students with sentence starters, and having them work in groups or pairs to critique each others' reasoning. Students could first practice discussing subjects that are less sensitive than personal narratives. When transitioning to transactive discourse around personal narratives, some alterations could be made to the activity so that students do not feel like their own stories are being critique. For example, the order of activities could be slightly inverted, so that students first think about the social issues that are related to their personal narratives, like poverty, inequality, breakups, school discipline, etc. Then, students could then create a provocative thesis statement about this issue that is rooted in their own personal experience. For example, Bambi's podcast was about the experience of being betrayed by a romantic partner. In the podcast, she asks her interviewees: "Do you believe the saying: 'Once a cheater always a cheater?'" This statement could be the catalyst for heated transactive discussion if students were encouraged to see both sides of the issue. This thesis is removed enough from Bambi's personal heartbreak experience that she could potentially engage freely in the discussion. While engaging in discussion, Bambi's ideas about this issue might have expanded or developed. Gwen's narrative was about being called gay for her short haircut. She extrapolates the social issue of stereotypes about different sexual orientations in her podcast. In the podcast, she comes to the conclusion that it is common to assume other peoples' sexuality. Whether or not this is problematic and how to prevent it might be a provocative topic for transactive discourse.

  Instead of asking students to directly converse about their personal narratives—pieces of writing that might make students feel vulnerable—educators could help students find the hidden theses embedded in their narratives that relate to larger social issues, about which any student can take an opinion. By engaging in transactive

discourse, students' reasoning about these issues may change, leading to changes in their construals of their personal conflicts.

      Audience. At the beginning of the project, students were reassured several times that their podcasts would not be shared unless they wanted to share them. Time was given at the end of the project for volunteers to share their podcasts with the class. The researcher intended to arrange a listening gallery where students could walk around to each others' devices and listen to podcasts through headphones. However, at the end of the project, no one wanted to share their podcast outloud with the class. Some students allowed their close friends to listen, but otherwise, no one volunteered to share. Students probably made design choices in their podcasts based partly on whom they expected would hear the podcast. Some students, it is clear from their narration, decided to imagine a wider audience than Ms. C. and the researcher. They made comments such as: "So for all you listeners out there who have experienced heartbreak…" Others made design choices based on the fact that the audience for the podcasts was restricted to only two people. Ms. C. and the researcher were wary of pushing students to share stories with their peers that were too personal, but more culture-building activities could have been done, and more efforts could have been made to reassure students that podcasts are meant to be heard by an audience. In this way, students could have benefitted from their peers' reactions—i.e. empathy, humor, solidarity, and even critique. Camangian (2010) wrote about the benefits of students sharing autoethnographies in class. He wrote, "They began to understand one another across their various perceived differences and unify on personal, cultural, and community levels" (p. 194). He explained that after listening to their classmates's stories of struggles with violence, identity, sexuality, and family, that students were able to identify common ground with their peers that did not exist before. Similarly, Soep and Chavez (2010) wrote about public accountability as a key feature of collegial pedagogy at Youth Radio, the site of their research. It prevented students from publishing passionate, impulsive rants, and instead facilitated an editorial process in which students' ideas were subjected to further interrogation by peers and adults. With regards to podcasts, if students had expected their peers would hear their podcasts, students' stories may have undergone different reasoning shifts. For example, they may have felt compelled to gear their concluding message towards their peers, or they may have felt compelled to address common social perceptions about their issue that their peers might hold, or they may have felt compelled to provide more statistical evidence for their claims. These elements would have significantly changed the reasoning in the podcasts.

      Technology. The majority of students used iPads provided by the school to complete their podcasts. However, there were several technological issues that made these devices quite complicated to use. Students were instructed to record their interviews, scenes, sounds on their mobile phones. Some students continued on to produce their entire podcasts on GarageBand in their phones. However, if they were using classroom iPads, they had to transfer their interview audio files from their phones onto the iPads.

      The school district did not allow students to download anything onto the iPads. Furthermore, every time the iPad software required a software update, an on-staff technology representative from the school district had to come from the central office to update them personally, because they would not release the administrator passwords to

teachers on site. It was extremely difficult to arrange for this to happen in the middle of our podcast production process. However, without the software updates, the option within GarageBand to import files from a device or from the cloud was unavailable. If students had been able to import files from the cloud directly into GarageBand, students would have had to use OneDrive (Microsoft cloud drive), the school-sanctioned app for file sharing. Unfortunately, many students had forgotten their passwords to these accounts, and had never used them before. Without the GarageBand capacity to import files from the cloud, and since students could not email themselves their files and download them onto the device (because downloading was disabled), students were a bit stuck.

In order to work around this barrier, a friend of this research project manufactured a cord that connected the phone and iPad via headphone jacks. While this cord was plugged in, a student could play a track on his or her phone, and the sound would transfer directly onto a new track in GarageBand on the iPad, as if it was recording the sound through its microphone. The sound quality of the original file was preserved almost entirely through this method. The drawback to this work-around, was that it took a lot of time. The time it took to transfer each file was the same as the length of that sound file. So if a student conducted a 15-minute interview, it would take 15 minutes to transfer that file via cord. This resulted in a somewhat constant queue of students waiting to transfer files, and sometimes coming in at lunch or after school. After the project was concluded, all of the iPads were updated, and so the file importing function is now enabled in GarageBand, so the next group of students that does a project like this will not have this problem.

Chapter 6. Conclusion

In this study, high school participants constructed handwritten narratives about personal conflicts and then transformed them into audio podcasts. The podcast format required students to do research, interview people, and gather relevant media clips, and then design and organize them into an audio composition. Students chose to tell stories that in some cases included complex themes about encountering racism as refugees, fending off homophobic stereotypes, and navigating the stigma of being adopted. As students interviewed people with different perspectives, their resolutions, viewpoints, and even the key characters that played a role in their stories shifted. These shifts often revealed that students were willing to change their minds or reevaluate an initial opinion. Students systematically shifted towards reasoning within the conventional domain in their podcasts, a developmental signal that students started to grapple with issues of social norms and conventions within the podcast medium.

Students' narratives underwent three types of transformations: discovery, built a case, and survey. These types of shifts illuminate ways in which students integrated new information into their existing construals of their personal conflicts, and how they appropriated and tapped into the social and media-based resources available to them to shed light on their conflicts. Students also connected their personal conflicts to social issues, like racism, sexual harassment, cyberbullying, and depression in multiple ways: integrating, tacked on, naming, and maintaining. These categories revealed that the task of connecting one's personal conflict to a larger social issue is an abstract task, and one that requires identifying the right issue, finding the right information, and asking the right questions—when you may not know what it is that you are looking for.

Not all of the students moved in the direction of a more critical stance. These findings were similar to that of other researchers (Stack, 2010; Jenkins, 1997), who found that youth-produced media can often disrupt and perpetuate stereotypes at the same time. Additionally, although participants raised issues in their podcasts that were relevant to the school's social and moral culture, their stories never reached an audience beyond the classroom—in fact, students were reluctant to share their podcasts even within the classroom. As mentioned in the limitations, an audience component to the unit—for example, publishing the podcasts on a class blog or school site—might have forced students to approach their topics from a more critical, investigative lens.

Through the analysis of this data, specific elements of the process and of the final products emerged as potentially useful for critical moral educators and critical pedagogues. These elements, shown in Tables 42 and 44, point educators towards skills, mindsets, and outcomes that are indicative of critical consciousness or critical moral reasoning, and that naturally show up in the podcast production process. As the illustrative examples demonstrated, both of these constructs are necessary and should be reflected on in tandem, since there are several points in the podcast production process when critical interpretations can fall through. This study showed that in alignment with the goals of domain-based moral education, personal narratives and podcast production in the classroom can stimulate critical moral reasoning, and facilitate the development of narrative moral agency within high school students. New coding schemes and methods were developed for assessing reasoning in podcasts, as well as identifying the

components of a developing critical consciousness in podcasts, with regards to personal conflicts.

Future directions

It is the intention of the researcher to expand upon these findings by exploring different motivations for the podcast transformations. In this study, the motivation behind transforming the handwritten narrative to a podcast was rooted in the parameters of the assignment, and included exploring an audio-based format of storytelling, and telling a compelling story about a personal conflict. The nature of these transformations will be explored in the context of a journalistic setting, where the motivation for producing a podcast is not only telling a compelling, perhaps personal story, but is also to inform, expose, raise awareness, and question the community that students inhabit. Additionally, the production guidelines for journalism include conventions (e.g. fact-checking, giving voice to both sides of the story, providing evidence for claims) that might lead to critical construals of conflicts.

The field of journalism is a relevant media production framework that can facilitate a critical reflection process. Soep and Chavez (2010) described their collegial-pedagogy approach to the editorial process, saying: "We ask young people, and ourselves, for a more complex version of reality, one that presents multiple perspectives that challenge the obvious with evidence-based arguments and rigorous reporting" (p. 74). Being able to present a more complex version of reality means refraining from jumping to conclusions, questioning one's own assumptions, and evaluating facts. Smirnov, Saiyed, Easterday, and Lam (2017) argued that these skills align with the goals of civic educators (Kahne, Hodgin, & Eidman-Aadahl, 2016; Ito et al., 2015) and are embedded in the journalism process. Smirnov et al. (2017) outline several suggestions for implementing civic journalism education that follow the journalism's natural cycle of praxis and problem solving. Additionally, producing *more podcasts,* would allow students the opportunity to capitalize on the technical and design knowledge they gained from producing the first one, and potentially express more complicated reasoning. If podcasts were a regular activity, students would get comfortable with the medium—and used to its affordances and limitations—and possibly express their ideas more intentionally, artistically, and innovatively.

By combining the results of this current study with the framework of journalism production, we can bring into conversation developmental ways of thinking about teenagers alongside approaches that engage them as change agents through critical media education and journalism education. This research would allow us to study psychological shifts in students' moral and social reasoning, and construals of moral conflicts, as they make a real-world impact on their community. The school context is an ideal setting in which to develop a critical moral orientation (Nucci, 2009) towards one's world. Schools are social systems—mini-societies—in which students share experiences, goals, and challenges. As journalists, secondary school students may begin to question social and institutional conventions, policies, or narratives that are normally taken for granted. Producing digital media in school would allow students to start school-wide dialogues about experiences that seem unfair, exercising civic agency and public voice (Levine, 2008).

Since the implementation of the current study, the researcher has given two professional development sessions specifically about making podcasts with high school

students—one to about 20 people from English Language Arts department of the study site school, and another to approximately 35 English teachers from around British Columbia at the British Columbia Teachers of English Language Arts conference (2018). Teachers responded positively to the workshops, and expressed strong desires to use the lesson components in their own classrooms.

Chapter 7. References

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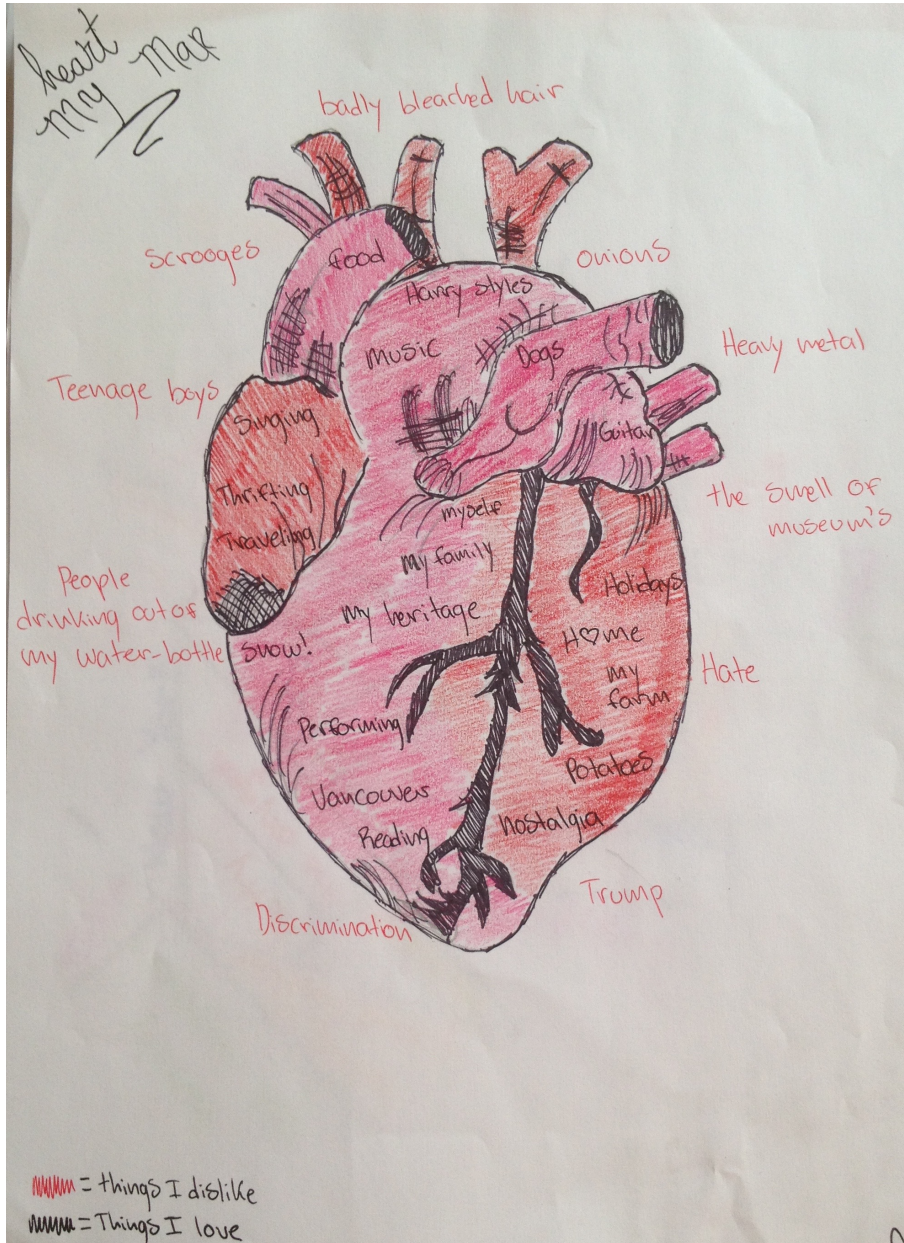Freire, P. (1973). *Education for critical consciousness* (Vol. 1). London, UK: Bloomsbury Publishing.

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Appendix A: Heart Map Examples

heart my Map

badly bleached hair

scrooges

food

onions

Harry styles

Heavy metal

Music

Dogs

Teenage boys

Surfing

Guitar

Thrifting

Traveling

myself

the swell of museum's

My family

People drinking out of my water-bottle

My heritage

Holidays

Snow!

H♥me

My farm

Hate

Performing

Potatoes

Vancouver

Reading

nostalgia

Discrimination

Trump

⩘⩘⩘ = things I dislike
⩗⩗⩗ = Things I love

PART I: Narrative Reflection

Name of writer: _____ **Name of reader:** _____

Instructions: The writer will read their piece aloud to the reader. The reader will write down an initial response below, and then give this sheet to the writer.

I could see/hear/feel…

The strongest words were when…

I wondered about…

A question I have is…

PART II: Peer Discourse / Discussion

Talk through the questions below with your partner (taking turns with each narrative). Take notes about your own narrative on the back.

1. Who might this story impact? Have others experienced this same conflict?

2. Why might others be interested or care about this story? Is there a connection to bigger social issues?

3. Does the author have a resolution in their story? If not, how does this serve the story?

4. Is there an opinion being expressed? What is it?

5. If there is an opinion, who might disagree with the opinion of the author?

CHECK all the statements that somehow CONNECT to your story:

1. Fairness	8. Changed my mind about something	15. Safety
2. My choice	9. Rights	16. I need something
3. Everyone's right to choose	10. Personal rights	17. Someone else needs something
4. How things are usually done	11. Privacy/ My business	18. A big change
5. Rules	12. What is "normal" or "not normal"	19. Strong emotions
6. Hurt/harm to someone	13. I'm / others are not used to something	20. Everyone deserves something
7. Hurt/harm to me	14. Something weird	21.

Name: _____

Notes about my own narrative during PART II: Peer Discourse

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What statements (#s 1 – 21) did you check off for your own story?

_____
_____
_____
_____
_____

MySongs. When you open GarageBand, click on My Songs to see your project. Click on MySongs to save or rename your project at any time.

Rename project. In order to rename your project, tap on MySongs, and then tap on the title of the project, and a keyboard should pop up. Type in the name of your project.

Make a new project. To make a new project, click on the + sign in the upper left-hand corner. It should show you many options for types of projects. Tap on the Audio Recorder option.

Editing screen. Tap on the icon that looks like three rows of rectangles and squares. This shows you your tracks. This will be the most helpful screen for editing.

Metronome. To turn the metronome OFF, click on the wrench icon in the upper right-hand corner, and tap on Metronome and Count-in. Slide the metronome level to the left, tap on No Sound, and turn the Count-in off.

Make a new track in your project. To make a new track within your project, click on the + sign in the bottom left-hand corner. Select Audio Recorder again.

Recording a single track. For recording, make sure the metronome is OFF. For recording, you need to make sure that the track will record more than 8 bars. To change this setting, click on the + sign at the end of the track on the upper right-hand side. Then tap on the number of bars, and turn on Automatic. Once you are ready to record, tap on the RED circle. **MAKE SURE** that you see the track becoming red and reading the waves of your voice.

Recording additional tracks / MUTING tracks. If you are recording onto the iPad, but you already have tracks in your project with other sounds on them, you must **MUTE** the other tracks while you record additional sounds. **Tap the microphone icon on the left of the track and swipe it to the right**. You should see two icons. Tap on the **megaphone with a slash through it** to mute the track.

Rename a track. To RENAME a track, double tap on the audio. Options will appear like Cut, Copy, Delete, and also RENAME. Tap on rename, and type the name of the audio (e.g. "Michael interview."

Undo. If you make a mistake, the UNDO icon is the arched arrow to the left of the play and rewind icons. This will undo the very last action you made.

Split a track. To Split a track, tap on the audio so it is highlighted. Then, double tap so the editing options show up. Tap on Split. Drag the scissors to the point in the track where you want to make a cut. Drag the scissors downwards through the audio. Now you should be able to tap on the separate parts and move them around.

Moving audio around. If you want to move a section or audio to another point in your podcast, simply drag it with your finger.

Adjust Volume. To adjust the volume of the track, swipe the microphone icon at the head of the track to the right. You will see a volume slider. Move this to the right or the left.

Volume editing / Fade in / Fade out (Automation). To create a fade in or fade out, tap on the microphone to the left of the track. Options should come up like Delete, Duplicate, and also Automation. Tap on Automation. Then find the pencil icon in the top left-hand corner. Swipe it to the right to unlock the editing. Then tap on the icon below the microphone (looks like lines and dots). Now tap on the line of your track. You should be able to make dots and then move them around to create fade ins / fade outs. When you are done, tap on the icon again to make it White instead of Yellow. Then swipe the pencil icon back to the left, and finally tap Done in the top right-hand corner.

Appendix D: Interview Protocols

Initial interview protocol
1. Describe the conflict in your narrative.
(Ask only the following questions that are relevant to the narrative.)
a) Why do you think this issue is unfair?
b) Why do you think this issue is right / wrong?
c) What do you think is the function of this social rule / norm / law?
2. What is the takeaway message of your story?

Final interview protocol
1. Describe the conflict in your podcast?
2. Why did you collect the interviews that you did?
(Ask only the following questions that are relevant to the podcast).
a) Why do you think this issue is unfair?
b) Why do you think this issue is right / wrong?
c) What do you think is the function of this social rule / norm / law?
3. What was the most surprising piece of sound or interview that you collected?
4. Ask students about specific elements of the composition: Tell me about why you included [*this*] element.
5. Did any of your interviews make you think differently about the issue?
6. What is the takeaway message of your final product?
7. What do you hope people will learn from your project?