A STUDY OF STUDENT TEACHERS’ PERCEIVED RESISTANCE TO TEACHING MULTICULTURAL EDUCATION: WILL THE PEDAGOGY BE “COLORED THAT I TEACH?”

A Dissertation in Curriculum and Instruction by Donna Ruth King

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ABSTRACT

Why teach? This inquiry into the underlying values for teaching through specific “praxis” writings and curricula preparation can engage pre-service teachers in the examination of their teaching philosophy, their negotiation of cultural positioning, and their roles as cultural pedagogues. This dissertation examined the need to create pedagogical spaces to combine the use of technology, literary practices, and theoretical frameworks of cognitive dissonance (Festinger, 1957) to solve the dilemmas of cultural pedagogues. Thus, this study explored the cognitive awareness of teaching as a cultural activity with emancipatory consequences.

This study that questions how and why the conceptualization of teaching multicultural education, including a review of the perspectives of scholars in the field of education, can indicate how literary practices are related to indicators of cognitive dissonance. Learning and teaching controversial subject content and a cultural context within multicultural education promotes “resistance” which needs to be examined further for the existence of the invisible undercurrents of cognitive, historical, and cultural dissonance(s). This perceived resistance and the ‘officialized’ conceptualization of theories of resistance have been indoctrinated into teacher preparation and practice through the ideology of the deficit model of education, resulting in the disempowerment of educators. Henry Giroux (2001) talks about “theories of resistance education,” in which dissonance can be framed as “oppositional resistance.” This ‘official’ view of education creates a suboptimal view of teaching framed with pedagogies of hopelessness, impossibility, and marginalization.

The purpose of this research project was to explore a praxis teaching/research inquiry done with pre-service teachers at Penn State University. The teachers reflected on their own unique cultural stories and the history of their education when writing their individual statements of their teaching philosophy. The application of their lesson planning and their development as English pedagogues was enhanced through their participation in the National African American Read-In Day (AARI). Their experiences of teaching an MCE lesson and the reflections on their AARI teaching experiences became part of a methods course for pre-service teachers at Penn State during the Spring 2008 semester. The research project was a supplemental teaching project, with the goal of the students learning more about African American literature and teaching multicultural education. The purpose of this project was to demonstrate how a culturally appropriate planned teaching module, when combined with a web-based e-curriculum, could serve as a planned cultural activity designed to emancipatory consequences in teacher preparation.
and practice. The project involved pre-service teachers enrolled in a Language and Literacy methods course LLED 411 titled Teaching Language Arts in Secondary Schools, which analyzed how classroom literacy events connect theory, practice, and identity. Using the AARI day, their lessons involved engaging multicultural texts through the use of curriculum development as an inquiry into these socially constructed practices. They connected theory and practice, concluding with their teacher reflections about how “teaching as cultural workers” engages critical reflection on the ‘official’ representations of teachers’ racial and cultural identities, relationships, and values in traditional teacher education practices.

In the Spring 2008 semester, a class of 13 pre-service teachers (2 males and 11 females) participated in this praxis project. They developed and taught lessons on African American literature for the local high school’s AARI activities. This group of all White pre-service teachers taught these lessons to a predominately White high school population. In the next section I describe how to utilize theories of multicultural education and ‘cultural pedagogy’ to prompt pre-service teachers’ analyses of how ‘official’ educational texts (e.g., standardized curricula and “traditional” pedagogical styles) reflect the dominant racial and cultural identities of teachers. However, in this cultural exercise, the pre-service teachers were teaching African American literature, some context of which are deemed as “unofficial” educational texts (e.g., non-standardized curricula and “cultural” pedagogical styles) to a majority classroom and then reflecting upon their experiences as English educators and cultural pedagogues.

This dissertation argues how student teachers’ rethinking of traditional practices and their uses of critical pedagogy theory (Giroux, 1998) and emancipatory education (Freire, 1993) helped to transform their knowledge of literacies, identities, relationships, and values. Because the pedagogical goal of the project was to have the teachers engage in an inquiry into their cultural identity as the basis for connecting theory and practice, the knowledge of their own “cultural” and “societal” identities were integral to this AARI cultural activity. Thus, what is important to note is that the 13 teachers and myself, the researcher, can be represented in several ways: 1) two males and nine females, 2) two students who did not attend the AARI activity with their groups, but still participated in the online activities and research activities, and 3) being instructed by an one African American graduate teaching assistant and researcher (myself). These aspects of identity were significant to this study and to their work as future educators who were almost exclusively White, middle class, female students seeking secondary English teacher certification in a large Midwestern public university.
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The purpose of this research study was to explore the perceived resistance that teachers experience when teaching multicultural education (MCE).

An inquiry into cultural pedagogy and cultural dissonance could help teacher educators to understand and explore the discomfort that classroom teachers experience when teaching multicultural education. Transforming “cultural dissonance” into progressive, authentic, “teachable moments” creates the need for the development of critical lessons to teach about societal issues and participatory activities to allow teachers to “dare to teach as cultural workers” (Freire, 2005). This inquiry was intended to create a sense of urgency for instructing our future educators with a critical exigency to create “critical thinking citizens” (Giroux, 1988) in our schools and communities in order to bring about change within our society.

While there have been studies to address this resistance to learning about societal contradictions, the framework that is imposed upon educators from traditional teacher education programs serves only to perpetuate conceptual frameworks that follow a deficit model of learning. These traditional ideologies create a mis-education about the critical exigency or a “pressing need to change the world in positive ways” (Denzin & Lincoln, 2000, p. 281). There is a need for teaching educators to enact change in optimal ways by initiating the spirit of liberation and social justice. How? In place of the tradition ideologies, undo the “mis-education” of praxis by educating the teachers to enact the notions of empowerment and liberatory praxis. These “new” notions of conceptualization about teaching with optimal views about pedagogy will take the place of the “old” notions of disempowerment, and the suboptimal views of pedagogy of how to teach resistant learners. These notions are the beginnings of “perceiving pedagogy as a form of cultural work” (Giroux, 1993). As Giroux states, there is a relationship between “pedagogy” and “cultural work,” as well as an understanding of one’s culture as it relates to pedagogy.

Understanding Pedagogy as Related to Culture

What is pedagogy? In Living Dangerously: Multiculturalism and the Politics of Difference, Giroux (1993) “perceives pedagogy as a form of cultural work which involves the production of knowledge and social identities” (p. 4).

An individual educator’s notion of “self” and the notion of historically belonging to a group of dedicated teacher educators lead to the need for a reflective look at the ‘officialized’ construction of teachers’ attitudes about their culture and their social identities. But where do these beliefs, values, and attitudes come from? Is culture the same for me, as a person of color, as
it is for a person who is White? No. But according to Nieto, the definition of “culture” deems that a cultural identity consists of “The ideations, symbols, behaviors, and beliefs that are shared by a human group” (Nieto, 1996, p. 382).

These belief systems are embedded in our societal framework, which are shared by a human group. Therefore, one may inherit the underlying ‘official’ culture of his or her society. Yes, there is a “politics of difference” when perceiving resistance and pedagogical practice as cultural. These notions of multiculturalism and this notion of “historically belonging” to this group of dedicated teacher educators who become involved with this form of “production of knowledge” is a form of practice known as “revolutionary multiculturalism” (McLaren, 1997) and is framed as “living dangerously” (Giroux, 1993). Some dedicated traditional educators deem this form of practice as non-normative and problematic when viewing their notions of resistance as pedagogical and cultural.

Albright, an English pedagogue, studied this dilemma in his dissertation titled *Rewriting English and the Problem of Normativity: A Bourdieuian Analysis* (1999), in which he talks about “students construction of themselves as social beings.” He calls for an exploration by educators into how this work is “crucial to the possibilities that will play a significant role in the (re) making of the social spaces in which we all live” (Albright, 1999). When [re] writing English literacy praxis, the use of social literacy allows for this type of inquiry in which educators can view their perceptions about their resistance to learning about the cultural and social constructions about schooling from a more liberatory and empowering space within their curricula and instruction: an optimal view of learning through the perceptions of their resistance. This theoretical shift from traditional teacher training to a constructivist instructional design within our schools, and within our teaching practices, has been important to the development of my own teaching philosophy. This teaching strategy and my research strategy are based on the context of social justice by allowing participants to learn from these spaces of struggle and cognitive frameworks. The contradiction lies within the application of an emancipatory teaching strategy for future teachers, noting that this strategy creates cognitive dissonance for learners who have been socially constructed to “think within the box” and to teach from those boundaries.

This conflict and contradiction exist due to the problems of “normativity” as Albright described in his study. In the current research project, the conflicts existed because of the usage of the theoretical constructs of race, social literacy, cognitive dissonance, and cultural pedagogy within traditionalized curriculum and instruction in English/Language Arts. When combining the teaching of canonical literature and the conceptualization of multicultural education, a collision of
ideologies and cultural frameworks challenge the traditional beliefs, values, and assumptions about teaching. Even though this problem can be studied in an interdisciplinary context, in this instance, this research problem was explored only within the discipline of English Education with English pre-service teachers who were beginning to learn about becoming teachers and developing their statements of teaching philosophy in a methods course titled “Teaching Language Arts in Secondary Schools.”

Another goal of the project was to further examine this issue that when teacher’s experience “perceived” resistance to learning multicultural education the teacher and the student are going to experience both comfort and discomfort when teaching MCE on multiple levels. The research dilemma lies within this issue of resistance and cultural negotiation: how to create an optimal learning strategy that would help student teachers embrace and confront this cognitive dissonance when preparing to teach a cultural context. Through an extensive literature review, I found that there is contradictory evidence within the literature on theory and in practice that led to a need for the study of this “perceived resistance.” The need for a re-conceptualization of this optimal learning strategy encompassed the use of critical pedagogy, critical media literacy, technology, and a planned cultural activity. As the researcher, I identified the audience that could benefit from a study of this research problem. This research would be in a setting in a teacher education program, a collaborative partnership with a local school, and a voluntary praxis preparation project with teacher educators and in-service and pre-service teachers, to promote their role of becoming critical and cultural pedagogues in the practice of English/Language Arts.

**The Purpose of the Study**

My research purpose was to examine the cultural assumptions surrounding teaching about difference. Through the exploration of cultural and social processes of the beliefs and values of educators when MCE, there is a need to create a space of comfort to dialogue about these reflections and sources of discomfort. There is a need for educators to be self-reflective and to confront their cultural subjectivity as well as their social position of privilege, power, and difference when thinking about themselves as cultural pedagogues. Thus, my research examined these cultural assumptions about teaching about difference with the aid of technology and digital literacy.

Digital literacy and virtual classrooms can become the spaces for “dialogical discourses” to take place, where student teachers and teacher educators can dialogue about their experiences. But, they need to first “talk the talk” and then “walk the walk.” By creating an immersion
experience of teaching MCE, in which they can discover and describe the impact of the comfort and discomfort from their experiential learning as teachers and cultural workers, they will first “talk the talk,” and then “walk the walk” as a participatory action strategy. The findings, conclusions, and strategies of inquiry resulted in my central intent of the study, which was to develop a participatory action research project involving teachers, dissonant literature, and teacher educators. The study involved a series of planned instruction to teach the student teachers how to develop lesson plans, examine liberatory praxis, and perform curricula research to inform their teaching practices. All these practices were implemented during a methods course; thus, the future teachers were constantly reflecting upon the appropriate use of various transformative strategies of pedagogical practice.

The Significance of the Study

The outcomes from this research could provide information about the relationship between the research purpose of identifying the cultural assumptions and the realities surrounding the dilemma of teaching MCE, as well as learning when and how to use culturally relevant practices (CRP) as teaching strategies. Having students experience being a cultural pedagogue during a planned teaching activity would be an essential practice as one of their first pre-service teaching experiences. The findings reflect the relevance of the research method of participatory action research and the relevance of contextualizing their experiences through teacher narratives and dialogues about their shifting identities. Hopefully, the outcomes of this study would trigger the need for having educators teach cultural content with the aid of technology, curriculum development, multicultural literature, and reflective praxis with emancipatory consequences.

Combining the Use of Technology, Literary Practices, and Theoretical Frameworks: A Rationale for Creating Web-Based Projects to Solve the Dilemmas of Cultural Pedagogy

How do you teach multicultural education in different educational environments, yet still remain consistent with the goals of social justice and emancipatory education in the development of curriculum and practice? Creating web-based projects offered one way to solve the dilemmas of cultural pedagogues through the engagement of cultural activities involving teacher identity. The pedagogical aspects of being an “educator of color” present a dilemma of racial positioning due to the “visible” cultural characteristic of skin color and the marginalization of being “colored” as well as a being a pedagogue. The results of this dissertation study could help resolve this dilemma of cultural pedagogy and offer teacher educators a cultural identity praxis project for
pre-service teachers that combines critical literacy, technology, and the theoretical frameworks of emancipatory education and liberatory praxis. This study also describes the consequences and the possibilities of using several pedagogical praxis projects to bring cultural awareness to pre-service teachers through cultural activities with emancipatory consequences.

**Why liberatory praxis?** To liberate the student teachers from inculcated assumptions about issues of race and culture. My literary inspiration into looking further into this dilemma of the visible locations of culture, according to cultural characteristics, came into view as an educator of color, sometimes being the lone person of color in the classroom. So, with the use of the literary aspects of allusion and allegory, I chose the poem by Langston Hughes, “*Theme for English B*” (1951), to help illustrate this dilemma of being a cultural pedagogue. In the poem, the author speaks of an assignment given to him “to go home and write a page that will come out of you and then it will be true.” Being the only colored person in the class, Langston’s inquiry was: “Will my page be colored that I write?” So, I changed the context from writing to teaching, and my inquiry became: “*Will my pedagogy be colored that I teach*”? Does this dilemma only exist for an educator/writer of color? No. Additionally, do you have to be a person of color to be a cultural pedagogue? The answer unfolded within the research.

As I further explored the racialized terms “colored” and “White” I became conscious of the cultural assumptions and subjectivity of other educators, as well as my own cultural assumptions as an African American, female educator. What about your cultural assumptions? I admit that I had to contend with my own cultural biases. So, does this dilemma exist for any educator who identifies with a culture? The research shows that it does. As Giroux (1988) claims, we need to become “transformative intellectuals” and create a space for this theoretical inquiry into cultural positioning (p. xxxii). Thus, I have created specific objectives for teaching multicultural education in different educational environments, cognizant of the goals of teaching social justice through pedagogical inquiry.

This dissertation describes this journey in a two-stage process: first, the self-reflective process of identifying the multiple voices and identities of a cultural pedagogue; and second, the research and application of varied theoretical frameworks of emancipatory education to be incorporated into the development of curriculum and praxis. I concluded my research with descriptions of two web-based forum projects that were created from the dilemmas that had emerged from the theoretical exploration of this cultural pedagogical inquiry and dilemma. The use of theoretical frameworks can help solve this dilemma of cultural pedagogy. Consequently, Henry Giroux extensively studied the works of Paulo Freire and his theories of emancipatory
education, among other concepts, while he was a student of Freire. He took Freirean theory to new heights with the concepts of “transformative education” and his theories of “schooling as a space of contestation, resistance and possibility” (Giroux, 2001, p. xx). I used these original concepts of Freirean theory and the corresponding works of Giroux to support my position for the need to define the “larger struggle for human liberation” as liberatory praxis and as “a critical pedagogy” that is emancipatory (Giroux, 1988, p. xiii). We need to engage in transformative intellectual activities as praxis to help future teachers experience the resistance to intellectualizing socio-historical issues and societal flaws. Geneva Gay also talks about this process of internalizing all of the transformations that take place when becoming a multicultural educator. She says this can be a reflective process “by minimizing the perceived threat and to counter some of the misconceptions surrounding teaching to and surrounding diversity” (Gay, 2003, p. 1). A transformative praxis as Giroux states is all part of becoming “teachers as transformative intellectuals” (Giroux, 1988, p. 121). However, this process creates dissonance.

I have internalized the dissonance of this process myself, for I too, experienced discomfort and disempowerment; yet, when I intellectualized the dissonance, I became transformed into a “transformative intellectual” and a “critical thinking citizen.” There is a lesson to be learned from this reflection about my immersion in this dilemma that permeates this dissertation, that is, how the dissonance that is created from the misconceptions about teaching cultural content needs to be intellectualized, not just internalized (my teaching mantra). The process should be a form of liberation, a freeing from societal constructions that can be contradictory to learn, must less to teach. Indeed, I, too, have been a victim of this dilemma, not just as a cultural pedagogue, but also as a “critical thinking citizen” and a public pedagogue, or what Giroux calls the development of “a pedagogy of critical citizenship” (Giroux, 1988, p. 170). I pose this lifelong inquiry into the dissonance(s) and the contradictions that are created when trying to understand our world, by creating learning strategies to teach our youth and future teachers about these conundrums. This is why my research is based on the theoretical frameworks of cognitive dissonance (Festinger 1957) as the foundation for looking at these perceived resistance(s) and cognition(s). Dissonance provides a tool to minimize the perceived “threat” and “misconceptions” to teaching and learning multicultural education (MCE) and culturally responsive pedagogy (CRP). I studied past and present and revisited dissonance theories to help solve this dilemma of cultural pedagogy and the context of “naming” and “framing” multiple concepts of dissonance(s). I then applied these conceptual frameworks into my dissertation study.
projects, combining the use of online forums and digital literacies to teach about these dissonances and misconceptions of teaching multicultural literature.

**Theoretical Strategies and Praxis**

I used these multiple concepts of cognitive, cultural, and historical dissonance as theoretical strategies of praxis to have the forum participants identify the points of dissonance and comfort/discomfort that they experienced when reading and viewing works of literature. Ironically, the element of discomfort is present at the same time that they begin to reflect on their personal and teacher identities. Thus, the concept of oppositional resistance to becoming critical pedagogues and cultural workers is introduced and re-introduced throughout the curriculum content and forum discussions about culture. Combined with the use of technology, the pre-service and in-service teachers learn how to view multiple aspects of the impact of culture on educational environments. To explore these aspects of culture, I have the forum participants go several layers deeper by: 1) looking at the significance of place, 2) using their lenses of environmental differences, 3) being conscious of their historical thinking about educational practices, and lastly, 4) critically unpacking the politics of education and their roles in these aspects of schooling. Their in-depth analysis is broadened to further explore the societal constructions of these cultural, social, and political factors of schooling and situated learning spaces.

All of these factors were used as prompts to guide the discussion forums that precede the viewing of critical media clips from popular culture. My purpose was to have the pre-service and in-service teachers identify all of these cultural, social, and political factors and critical incidents that impact our classroom environments, our social worlds, and our pedagogical practices. There is a correlation among all of these critical factors and the levels of multi-layered structures of learning.

There are also multiple voices that they [we] use to express ourselves about the impact of culture through language (Bakhtin, 1981). By having the participants write and speak to these culturally inherent voices, the multiple aspects of the impact of culture on an educational environment (even a virtual classroom being negotiated and shared with an invisible cultural pedagogue) are revealed as evidence within the intercultural dialogues. The creation of this virtual space enabled a dialogic classroom, as Bakhtin would call “an approach of understanding language itself as a field of creative choices, conflicts and struggles…and how each of these roles and discourses must be considered in light of the others” (p. 262). The term “dialogic classroom”,
when referring to “the field of computers and composition, these discussions address issues, concerns, problems, and successes of such pedagogies are invaluable to teachers who often feel isolated and marginalized from other department members” (Galin & Latchaw, 1998, p. 248).

The concept of “othering” should be considered in light of all of the choices and struggles related to the characteristics of a cultural pedagogue, and this negotiation was evidenced within this situated virtual classroom.

But how can all of these choices be interpreted with the aid of a computer-assisted instruction (CAI) tool? Galin and Latchaw borrowed from Bakhtin’s (1991) theory of discourse, for they also use “the concept of dialogism” as it is articulated in his text “Discourse in the Novel,” to talk about language as being “stratified” (or multi-vocal) in its social dialects, characteristic group behavior, professional generic languages, languages of generations and age groups, and languages of authorities. This is similar to the context of using social literacy in the curricular design of an intercultural forum, such as its acronym a “Pedagogy for Intercultural Critical Literacy Education” (PICCLE) which uses dissonant discourses and “languages that serve specific sociopolitical purposes of the day” (pp. 262-263). Participants engaged in these “socio-political languages” in these situated virtual classrooms where the context of the unpacking of the dialogue is complex and transformative, as Bakhtin explains, “Dialogue may be external (between two different people) or internal (between an earlier and a later self)” (427). In The Dialogic Classroom (1998) Galin and Latchaw speak to a scenario of an instance of a student-teacher interaction (external dialogue) demonstrating how a failure or a success might lead to an internal dialogue that calls into question certain elements of a teacher’s pedagogy. This conundrum, in turn, led that teacher to undertake further research.

This is an example of an inquiry with the goal of having teachers integrate computer technology, pedagogy, and research as a “new form of dialogism emerging” (p. 15). Their inquiry posed the question: “What can the computer do that cannot be done in other ways?” What implications, consequences, and results might be expected in this computer-facilitated course? (Galin & Latchaw, 1998, p. 5; www.ncte.org/dialogic). Technology defined a place for this “stratified” language and literacy notion of legitimizing space to engage dissonant literature, technology, pedagogy and research. My strategy for looking further into this notion about using dissonant literature, a computer facilitated course, and a “dialogic classroom” also led me to the work of Maxine Greene, to uncover a form of discourse that would create a space of liberatory praxis in a “dialogic” virtual classroom to teach the perceptions of MCE. Within these potential spaces, students are engaged in this dialogue of social literacy. Thus, the discourse could be
framed as a form of dissonant discourse, as Greene would suggest the need to create “dialectic discourses of freedom.” The goal is to create a virtual space in this dialogic classroom that mirrors our societal framework.

This would lead the way to the next stage for the critical analysis of the dialogue constructed as data from the teacher narratives engaged within the web-based forums to make meaning, using the concept of “intermediality.” What kinds of dialectic discourses could come from using popular culture to help create this virtual space that could mirror our societal issues? By intentionally creating a space for learners to construct meaning through dissonance discourse, we used intermediality in three stages: “first-observe, second-identify and describe elements in the text” (Pailliotet & Semali, 1999, p. 32), and third, in the final stage, have the students evaluate their findings while viewing points of dissonance through a visual arts medium through the use of media and technology. Both critical media literacy and intermediality can aid in the facilitation of dialogues about racial, social, political, and societal positions through the approach of “deep viewing” (Pailliotet & Semali, p. 53). This “deep viewing” of popular culture scenarios with the utilization of visual dissonance allows students to see vital issues that mirror our societal framework.

How would you create a space to facilitate these “dialectic discourses of dissonance” with the objective of creating emancipatory consequences? Help the students understand what they are experiencing as they view societal issues and spaces of these “contradicting social worlds” (Beach & Myers, 2001). What will “dialectic discourses of dissonance” look like? What type of pedagogy can be used to teach this form of liberatory education with emancipatory consequences and/or discomfort? Before students engage in these discourses, we need to develop or enhance their critical consciousness by helping them develop a framework about their experiences with dissonance, using theoretical frameworks, to make meaning by reading and discussing theorists who have studied these contexts. Educators can create a space for dialogue that will promote liberatory praxis, to promote writing that can be healing (not just being uncomfortable), and identify these processes as emancipatory education. This can be accomplished by engaging in research and inquiring further into this dilemma of being a critical/cultural pedagogue as an MCE inquiry project. One theoretical strategy is to have the students study Freire, Giroux, Greene, and Festinger and their concepts related to emancipatory education to understand the pedagogies of possibility, hope, and freedom that exist within internalized resistant and dissonant voices.
**The MCE Inquiry Project**

This MCE inquiry could become a scholarly project in English Education (as well as an interdisciplinary project). The study of the conceptualization of MCE and application of four contextual frameworks of emancipatory education prompted the study of these theorists: Freire, Festinger, Greene, and Giroux (and others), whom I discuss further in different sections of this dissertation. First, I needed to identify the points of dissonance that I would have students critically analyze as an act of praxis. Table 1.1 looks at the process of identifying the components of cultural pedagogical practices.

**Table 1.1**

*Theories of Emancipatory Education*

<table>
<thead>
<tr>
<th>Emancipatory Education (Freire, 1993), Cognitive Dissonance (Festinger, 1957), Dialectic Discourses (Greene (1988), and Transformative Intellectuals (Giroux, 1988)</th>
</tr>
</thead>
</table>
| 1. Identifying the points of dissonance in the critical analysis of popular culture media clips as an act of praxis.  
2. Identifying the points of dissonance in the classroom environment – the student/teacher conflict.  
3. Identifying the process of the dialectical method and need for discussion – focus on oppositional discourses and healing discourses (just like Maxine Greene’s dialectic methods) – with a “dialectic of freedom.”  
4. Identifying the components of cultural pedagogy - looking at the pros and cons of teaching MCE and the learning and teaching strategies used by cultural pedagogues. |

Table 1.1 contains the theoretical constructs that are essential for a ‘non-normative” research inquiry of identifying the elements of praxis to be evaluated with participants through the asking of questions about these critical points. But there is another approach to help facilitate these dialectic discourses. Beach and Myers in an article titled “Constructing Critical Literacy Practices through Technology Tools and Inquiry” (2001) support the rationale for creating a technology tool based on my inquiry into cultural pedagogical practices. They stated:

They have found technology projects to be especially beneficial in supporting the development of language and symbol use within social worlds. These technology projects also support the realization that skills are socially negotiated ways of using symbols (not cognitive predispositions and limits) that enable actions into different contexts to develop new forms of negotiating meaning belonging, and social activity within social worlds. (Beach & Myers, 2001, p. 67) and [http://www.ed.psu.edu/k-12/social worlds](http://www.ed.psu.edu/k-12/social worlds)
With the support of the context of this literary work, I have already described the necessity of combining the use of technology, literary practices, and theoretical frameworks. I now have further evidence for the use of inquiry and the need for the development of a web-based project that combines all of these practices. However, one needs to reflect on all of the “social activity” within social worlds in order to “enable actions into different contexts to develop new forms of negotiation meaning and belonging” (Beach & Myers, p. 67). This “social activity within social worlds” can become complex and dissonant while “developing new forms of negotiation of meaning” when teaching cultural content.

Looking at the relationship of “culture” and “pedagogy” can be viewed within different contexts. A new form of negotiating the meaning of belonging to a group of educators who engage in this struggle of trying to make sense of the different social activities that are situated and embedded within the literature we teach that mirrors our society is essential for cultural workers. Developing this web-based project and all the research that it entailed has engaged a great deal of “social activity” and entry and exits within these multiple situated “social worlds.” This journey can be lived vicariously through fiction and nonfiction accounts within the context of literature, or this journey can be personal, that is, going through this process as a lived experience. However, this process has been a personal journey of transformation for me. In this negotiation of social worlds, I have had many trials and tribulations, but I learned to go from “Victim to Victor” (King, 2001) in the process of overcoming and internalizing my struggles. This has also been an academic journey of growing as an intellectual, while using the experiential knowledge of the negotiation of all of these social worlds and actions to connect to an academic purpose. The complexities lie with the tasks of how to combine “researching lived experiences,” narrowing down a topic, finding the theoretical support for the topic, and then creating the research framework to study the topic.

What a journey, trying to bring all of this knowledge together to form a framework of conceptual context, definitions of concepts, and a research purpose, and then to write about the journey with the use of personal narratives within the framework of academic writing. However, the dissonant context created the need for an unconventional framework, which became very complex and ambiguous. The biggest dilemma was how to frame the methodology for this task, so I researched a methodological framing called “critical auto-ethnography” (Marshall et al., 2006). Yes, I internalized and intellectualized this journey. This mantra will be further explained throughout the dissertation. In addition, the “victim to victor” concept will be referenced
throughout this dissertation as an example of the struggle to negotiate these social worlds and social activities as they relate to academia and teacher identity—not just to my struggles, but to the struggles and victories of other pedagogues as well. (In telling much of my story within the context of a dissertation, I have indicated my words as My Personal Narrative, Reflection, or Note and italicized them to differentiate my narrative from others’ or other voices in this work):

My Personal Narrative:
*So in conjunction with this dilemma, I think the final turning point of my PhD journey was the re-analysis of the Victim to Victor curriculum model that I created at Temple University as a change project. The title of the model is “Are You a Victim or Victor of Racism, Social Injustice, Discrimination and/or Hate Crimes?” (2001). I have used this change project as a curriculum tool for community programming about diversity awareness and student conferences that bring people together to tell their stories of injustice. That was then, for I started out as a parent advocate, became a community leader, then a community activist, and now a transformative intellectual and a Holmes Scholar at PSU. But this is now. I never looked back on my journey and purpose as an educational advocate in this way before I began to write about my journey in this dissertation project.*

Now, as a “transformative intellectual,” I had to be able to support all of these concepts theoretically in order to construct the web-based projects that engaged dissonant discourses in discussion forums. These virtual spaces enable liberatory learning about societal “isms” and social actions. I was also interested in the journey of the student pedagogues becoming “cultural workers” (Freire, 2005).

This dissertation explored my journey and the journey of the student teachers’ cultural work, which led to outlining the characteristics of cultural work and being a cultural pedagogue. The dissertation first explored how my journey as a cultural worker began with the assumptions about my cultural inherent abilities and cultural work. As a cultural teacher, I can “teach and preach” with my style of cultural pedagogy and create cultural dissonance with this teaching tool. But what did I do to create this dissonance? I needed to understand my own style of pedagogy, but I also needed to be able to use this pedagogical praxis tool of emancipatory education to understand this Freirean approach and application of “conscientization” (Freire, 2002, p. 227).

Giroux (1998) explained this earlier Freirean notion (2002) of “conscientization,” as he referred to “the interface of critical reflection and action as two separate but interconnected moments in the process of individual and collective emancipation” (Giroux, p. 226). These two “interconnected moments” embodied a notion of a sense of agency that is similar to the conceptual framework of the “victim to victor” concept (King, 2001). After all, I did create the model from an internalized struggle and the intellectualization of the concept of dissonance. This
dissertation attempts to reveal these instances of being a victim and a victor of oppositional resistance. Be forewarned that trying to understand the complexities of this conundrum of understanding this process of “individual and collective emancipation” required mentoring and teachings from multiple instructors and cultural workers from many disciplines. I faced the dilemma of constantly battling within myself about whether to be empowered by this resistance or disempowered by the resistance, for it was all in the perception of this resistance and being cognizant of how different types of dissonance created the discomfort. Finally, with this knowledge, there was a transformation process and the realization of the victory over these societal constructions as an emancipatory consequence.

**Victim to Victor with the Processes of Transformative Education**

I have gone from “victim to victor” with the processes of transformative education. However, to become a “victor” and recipient of the “very song of freedom that I sing,” I did so with my own reflexivity, [re]construction of this knowledge and the expert guidance from my academic advisor and other renowned professors, who taught me the context and the learning processes of the appropriate usage of these academic and conceptual tools. I am now a victor over those academic struggles and indoctrinations. This “school of hard knocks” and educational process became an intellectual journey as part of my graduate school experience. I have also learned a great deal from the dissonance of these academic processes and can now apply this framework to my research and to my work as a critical and cultural pedagogue. I then looked forward to all of the critical incidents that would shape my future, and my education in this PhD journey, as Myles Horton and Paulo Freire (1990) proclaim from their own experience in their book: *We Make the Road by Walking: Conversations on Education and Social Change*. Having walked this dissonant path, I have definitely taken the road to emancipation and social change, while being educated within the academy. My purpose of this dissertation was to define the path that I had taken, and then describe the path taken by others in this cultural work. In retrospect, the research for this project helped me to define and to discover a new way of using dissonant struggles to becoming a teacher educator. They are somehow related to the politics of education and the political structuring of schooling. I then began looking forward to the new constructions of knowledge on the road from my candidacy, to comprehensive exams, to the defense of my proposal, to enacting my proposed research, the writing of the dissertation, and further research as a cultural pedagogue.
This process has been very important to the understanding of the dissonance that is created and experienced by a “teacher as a cultural worker” (Freire, 2005). I felt that it was important for other educators to learn more about the process and possibly go through this process as a learning strategy to become a multicultural educator and a cultural pedagogue. Yes, this can be an empowering journey. This dissertation study speaks to the comforts and discomforts experienced through the process of teaching as a cultural pedagogue and of reflecting about emancipatory education and social change. The overall framing of the study of perceived resistance to teaching multicultural education and being able to provide evidence within the literature from the voices of the academy, within the history of teacher education, was to identify the conflicting paradigms and characteristics of a cultural pedagogue framed as follows:

**Characteristics of a Cultural Pedagogue**

1. Knowledge of one’s own culture - [self-actualization] - one’s own cultural positioning
2. Knowledge of ‘othering’ and others cultural positioning
3. History of cultural experiences/lived experiences - content and context of MCE and CRP (knowledge of political and social worlds and how they came to exist)
4. Intentions of teaching the context of emancipatory praxis; (going from victim to victor in pedagogical practices).

The following brief description of the chapters provides an overview of the dissertation. An epigraph introduces several of these chapters as a narrative device or introduction to the content; for example, Langston Hughes’ poem “Theme for English B” precedes Chapter One.

- **Chapter One** speaks to the origins of a pedagogue and literary inspirations.
- **Chapter Two** speaks to the process of exploring the versatility of culturally inherent voices that are present and embedded within teachers’ pedagogical styles.
- **Chapter Three** delves deeper into the suboptimal and optimal views of pedagogical styles and the intentions of educational praxis.
- **Chapter Four** looks at the methodology for studies of resistance and dissonance.
- **Chapter Five** examines narratives as primary sources that evidence voices of resistance within literature.
- **Chapter Six** explains theoretical literature on the concept of dissonance.
- **Chapter Seven** describes and analyzes student voices in the PICCLE projects that evidence the characteristics of a cultural pedagogue.
**Chapter Eight** describes and analyzes the AARI study teacher reflections that evidence the characteristics of a cultural pedagogue and a discussion of problematizing cultural identity when teaching African American literature.

**Chapter Nine** provides the conclusions of the study and revisits past and current models of racial identity development, offering future implications for research projects.

**Chapter Ten** presents the culmination of the long-term emerging implications of the AARI projects and future research and praxis possibilities for curriculum and instruction in teacher education.

In Chapter One I have applied all of these practices and research processes that have taken me from “victim to victor” by examining the four components of my intentional dissonance pedagogy in my dissertation: *inquiry, application, strategy, and liberatory reflective practice*. Chapter One will also go further into the origins of a cultural pedagogue, namely my narrative that speaks to the literary inspiration that started this journey of being “the only colored in the class.”

“Will my pedagogy be colored that I teach?” The need for the [re]positioning of the assumptions about cultural pedagogues as a pedagogical inquiry coupled with the identification of the cultural assumptions and perceived notions that a “colored” pedagogy embodies, is a dilemma to be resolved as a cultural worker. The politics of race is reflected within our teacher identity, pedagogy, and classroom practice.
DEFINITION OF TERMS

This dissertation uses the following definition of terms.

Auto-ethnography -
Representations in auto-ethnography “may take a traditional form such as text, often closely resembling a research report in which the author and his/her voice are central to the narrative. Representation in auto-ethnography is presenting one’s own story with the implied or explicit assertion that the personal narrative instructs, disrupts, incites to action, and calls into question politics, culture, and identity (Marshall et al., 2006, p. 167).

Cognitive Dissonance –
Cognitive dissonance is: “inconsistency between the beliefs one holds or between one’s actions and one’s beliefs” www.dictionary.com). From the manuscript titled: The Theory of Cognitive Dissonance, Festinger’s (1957) proposition: If a person held two cognitions that were psychologically inconsistent he or she would experience dissonance and would attempt to reduce dissonance much as one would attempt to reduce hunger, thirst, or any drive (Aronson, 1992, p. 2)

Consonance/Dissonance –
Consonance means those combinations that have been used in Western formal music as suitable points of at least momentary repose and not necessarily requiring resolution. Dissonances are those combinations that, in Western tonal music, do not serve, as points of repose but require, instead, resolution to some consonance (Randel, 1978, p. 118).

Culture –
The definition of “culture” deems that a cultural identity consists of: “The ideations, symbols, behaviors, and beliefs that are shared by a human group” (Nieto, 1996, p. 382).

Dialogic Classroom –
A dialogic classroom, as Batkhin would call it, is “an approach of understanding language itself as a field of creative choices, conflicts and struggles…and how each of these roles and discourses must be considered in light of the others” (Batkhin, 1981, p. 263; Galin & Latchaw, 1998, p. 248).

Didactic Discourse –
Inclined to teach or moralize excessively: didactical, preachy. In the broadest sense, most allegories and satires that imply a moral or political view may be regarded as didactic, along with many other kinds of work in which the theme embodies some philosophical or other belief of the author. A stricter definition would confine the term to those works that explicitly tell readers what they should do (http://www.answers.com/topic/didactic).

Emancipatory Education –
“The truth is however, that the oppressed are not just ‘marginal’ and are not people living ‘outside’ society. They have always been ‘inside’ the society, just living in the margins” (Freire, 2002).

**Epigraph** –
A quotation at the beginning of a book, chapter, or section of a book, usually related to a theme (*Encarta Dictionary: English North America*).

**Ethno-History** –
Ethno-history emphasizes the joint use of documentary materials and ethnographic archaeological data, as well as the combination of historical and anthropological approaches. In the study of social and cultural processes and history research provides a venue for the development of historical data to be used for the study of culture (Trigger, 1982).

**Ethno-historical Research** –
Ethno-historical research can be a qualitative or quantitative analysis of data in any discipline, but the interpretation of data should be performed with a historical consciousness. Multiple lenses should be used to unpack the “social story” and “untold story” contained in the compilation of data and in the gathering of resources.

**Liberation** –
Liberation is a praxis: the action and reflection of men and women upon their world in order to transform it (Freire, 2002, p. 79).

**Participatory Action Research** –
According to the *Dictionary of Sociology*, participatory action research (PAR) is a form of action research. If the goals of traditional research have generally been restricted to trying to know, or understand aspects of society, participatory action research aims to change that which is studied. For this reason it is inherently political and involves research and researchers working together to identify and resolve issues in a particular area. Thus, compared with more conventional research methods and approaches, participatory research is more akin to praxis in that it assumes knowledge comes from interactive engagement with the world (Abercrombie et al., 2000, p. 447).

**Pedagogy** –
In his text, *Living Dangerously: Multiculturalism and the Politics of Difference*, Giroux (1993) “perceives pedagogy as a form of cultural work which involves the production of knowledge and social identities” (p. 4).

**Preaching – Homiletics (or sermonic style)** -
According to the *Norton Anthology of African American Literature*, “preaching” is a form of the African American Vernacular (AAV) where there is a sense of continuity in Black homiletics (or sermon making)...and like other artists in the Black vernacular tradition, the Black preacher is involved in not just call and response patterns, but in patterns of call-and-recall: inspiration and memory (Giyard, 2004, p. 70).
ACRONYMS

The dissertation includes the following acronyms:

**AARI** - African American Read-in

**CLS** - Critical Legal Studies

**CRP** - Culturally Relevant Pedagogy

**CRT** - Culturally Responsive Teaching

**CRT** - Critical Race Theory

**MCE** - Multicultural Education

**PICCLE** - Pedagogy of Intercultural Communication Critical Literacy Education

**STCP** - Strategies of Transformative Cultural Pedagogy

**TSOP** - Transformative Strategies of Optimal Praxis
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I can do everything through Christ who strengthens me.

Philippians 4:13

First and foremost, I thank God and the ancestors for ordering my steps in the way of this service in education and in the purpose of this work in teaching. I have been truly been inspired by so many educators, students, and colleagues. I want to thank the student teachers and faculty participants, whether here at Penn State, or from an urban or global setting. Many participants volunteered for the pilot projects and the dissertation study, lending their voices and ideas to be shared with future teachers. I would like to give special recognition to all of the elders who came into the classroom to tell their stories of history, social justice, and endurance. They became public pedagogues for the students and inspired the students with their lived experiences.

I would like to express my gratitude to my committee members: Dr. Jamie Myers, Dr. Ladi Semali, Dr. David McBride, Dr. Keith Wilson, and Dr. Ron Jackson II. I want to thank this interdisciplinary team who inspired me throughout this dissertation process. Each committee member has his or her specific areas of expertise, and I have been very fortunate to have been educated through their unique aspects of scholarship from each of their disciplines. Dr. McBride, of the College of Liberal Arts, is the most modest, an expert in the field of public health, African American history, and archival research. We have worked through multiple independent studies with projects in the field of ethno-historical research. Dr. Wilson, in the College of Education, has been like a counselor, and is an expert in the field of multicultural counseling, vocational rehabilitation studies, and psychological services. We have worked through multiple independent studies with research in the field of multicultural competencies in education and counseling.

I made my second home in this department where I electively selected so many courses in Comparative and International Education that I now have a minor in CIED. Dr. Semali, who is also in the College of Education and Chair of the CIED Program, mentored and taught with me side by side in the educational block of courses in the fields of Language and Literacy and Teacher Education. I also want to give recognition to Dr. David Post from CIED, who acted as a consultant and mentor for my work in comparative studies. To conclude, Dr. Ron Jackson II, formerly in the College of Communications at Penn State, served as a cultural scholar and expert on African American Literature and Intercultural Communications.

Finally, Dr. Myers, my chair and dissertation advisor, is from the College of Education in the field of Language and Literacy and is the Director of the Professional Development School
Program in Secondary Education, a Holmes Partnership Teacher Education Project between Penn State and the local State College School District. Dr. Myers has been with me throughout my entire dissertation journey, from when our relationship started when he attended a Victim to Victor community program and subsequently recruited me into the teacher education program in Secondary English education. As my advisor, he nominated me to become a Holmes Scholar and work within the Professional Development School Program. Jamie allowed me to be a cultural pedagogue and provided me with the opportunities to gain teaching experiences with in-service teachers in a yearlong field placement and with pre-service teachers on campus co-teaching the methods courses in Teacher Education. Jamie challenged my intellect every day of our journey together. I thank him for his conundrums of critical thought, his challenges to my thinking and abilities, and his focus on my ambiguity. No wonder my theoretical framework of study is about cognitive, historical, and cultural dissonance.

Thank you all for the inspiration for my dissertation study. I am so grateful to all of my professors, my students and most of all, my family. All of you have touched my life on this divine path of social justice and education.

Lastly, thank you to my family: my husband Barry, my soul mate and my strength, and our four children, Barry Jr., Kimisse, Kory, and Kristall, for their years of sacrifice as I obtained four degrees in a 10-year span, even as we all cared for my mom until her passing. Ironically, during this time, I also helped to birth and raise three grandchildren: Deontay, Najee and Jaheem. Purposely, the oldest grandson, Deontay was born at the beginning of this journey and he became my technical advisor in the final stages of the writing of this “book.” He helped me construct the diagrams and charts in the last chapter of this dissertation. He also helped with the caring and healing of our elder, his great-grandmother, as this venture became an intergenerational mission of life and education during this process. Ironically, she passed in July, the year that I completed the requirements for the graduate program, and I started the doctoral program in August. All of the elders who guided my journey told me, “She was just waiting until I finished the program,” and she went home to glory, just before I was to begin a new beginning of the next stage of my life. But, don’t worry, I have a surrogate mother and spiritual advisor named “Mama Price,” who continues to watch over my life’s work and progress, and she is actually a part of this dissertation study. This dissertation is for all of you, but especially for you Mom, God willing. Dad, my counselor and best friend, you set the bar so high for me to achieve. Both my parents are now deceased, but they taught me to give the glory and praise to the Lord for all my endeavors.
This is how this story begins . . .

Theme for English B
by Langston Hughes

The instructor said: Go home and write a page tonight. And let that page come out of you---Then, it will be true. I wonder if it's that simple?

I am twenty-two, colored, born in Winston-Salem. I went to school there, then Durham, then here to this college on the hill above Harlem. I am the only colored student in my class. The steps from the hill lead down into Harlem through a park, then I cross St. Nicholas, Eighth Avenue, Seventh, and I come to the Y, the Harlem Branch Y, where I take the elevator up to my room, sit down, and write this page:

It's not easy to know what is true for you or me at twenty-two, my age. But I guess I'm what I feel and see and hear, Harlem, I hear you: hear you, hear me---we two---you, me, talk on this page. (I hear New York too.) Me---who? Well, I like to eat, sleep, drink, and be in love. I like to work, read, learn, and understand life. I like a pipe for a Christmas present, or records---Bessie, bop, or Bach. I guess being colored doesn't make me NOT like the same things other folks like who are other races. So will my page be colored that I write? Being me, it will not be White. But it will be a part of you, instructor. You are White---yet a part of me, as I am a part of you. That's American. Sometimes perhaps you don't want to be a part of me. Nor do I often want to be a part of you. But we are, that's true! As I learn from you, I guess you learn from me---although you're older---and White---and somewhat more free. This is my page for English B.

(Hughes, 1951, p. 534)
CHAPTER ONE
“Theme for English B”

The instructor says: “Go home and write a page tonight, and let that page come out of you and then it will be true.”

The student then creates a work of cultural dissonance embodied within a cultural context and voice that impacts himself and his classroom -- with a page that reflects his social and political environment. This cultural narrative distinguishes his voice and his writing from the rest of his social world in that majority (White) educational setting, “on the hill above Harlem,” which creates dissonance for the teacher and the student.

My Personal Note:
I am making the literal assumption that Hughes is speaking about himself as a student at Columbia University, “to this college on the hill above Harlem,” as he writes this dissonant page and context in “Theme for English B.”

But lastly, Langston Hughes says:

Will my page be colored that I write? Being me it will not be White; but it will be a part of you instructor; you are White, yet you are a part of me, as I am a part of you. That’s American (Hughes, 1951). Can a cultural narrative be framed as culturally dissonant with the clash of culture and race? Yes. What is Hughes saying about voice and cultural positioning as he states: “You are White, yet you are a part of me, as I am a part of you”? This poem is a prime example of how “the personal can be political and yet illuminating by choice” (Lorde, 1984). Hughes claims, “That’s American.” What about the politics of nationhood? In this case, “being American,” for evidently, the politics of identity relate to classroom practice.

Cultural dynamics are negotiated within social worlds and classroom environments that mirror this poem. The narrative of a cultural student will create dissonance. Why? I guess the answer depends on the culture of the writer. The narrative of an instructor promoting this cultural assignment will create dissonance, for even the culture of the teacher impacts the writing project. What about the teacher’s pedagogical narrative as a cultural pedagogue? Will it be framed as “colored” or “White?” Again, I guess the answer depends on the culture of the pedagogue. However, there can be multiple assumptions related to this question about culture within this poem, especially written during 1951 in an era of pre-civil rights legislation.
Look at the cultural markers: a “segregated community” and a “segregated classroom” and how the influence of the politics of the time period subsequently embodies a “segregated ideology” of teaching and practice. Look at the language, for this is how I had my students frame their inquiries into this poem, from a socio-linguistically framework of language and from a socio-historical framework of ethno-history. Most importantly, from a political framework, this was from a temporal space of having readers look at the poem through social and political lenses of yesterday, today, and tomorrow.

Dissonantly, as temporal framing, even Hughes asked: “Will my page be colored that I write? In 1951, this was the language of the time -- “colored” or “White,” so this poem is an ideation that mirrors the societal ideology of that era. But, that was then, and this is now. So does this same ideology apply to today’s classroom practices and pedagogical framing in a post-civil rights era? If the answer were NO, I wouldn’t be using the allegorical reference to Hughes’ poetry to support my pedagogical inquiry and feel compelled to tell my “illuminative” narrative of origin as a cultural pedagogue.

**Narrative of My Origin as a Cultural Pedagogue**

This is my personal narrative of my origin as a cultural pedagogue. Part one of my dissertation uses the method of “auto-ethnography” to present my story and the literary inspiration from “Theme for English B.” Representations in auto-ethnography:

> May take a traditional form such as text, often closely resembling a research report in which the author and his/her voice are central to the narrative. Representation in auto-ethnography is presenting one’s own story with the implied or explicit assertion that the personal narrative instructs, disrupts, incites to action, and calls into question politics, culture, and identity. (Marshall et al., 2006, p. 167)

My personal narrative “instructs and “disrupts,” “incites to action” and “calls into question politics, culture, and identity”-- as they relate to the assumptions about the racial characteristics of being a multicultural educator (Marshall, 2006). So does Hughes’ poem, “Theme for English B,” which I used as an epigraph to begin Chapter One of this dissertation as the inspiration that started my journey as an educator. I continue to use Hughes’ poem as a teaching tool and as a literary tool, which connects “being the only colored student in the class” to English and Language Arts studies. I open all my classes with this poem, whether it is the professional development classes for in-service teachers and mentors in the PDS program (Professional Development School) as part of the Holmes Partnership, or in the LLED (Language and Literacy
Education) block of pre-service teachers when I teach a methods course titled “Language Arts in Secondary Schools” in the White majority environment of The Pennsylvania State University.

This poem was also the inspiration to create a curriculum based on my son’s personal, social injustice experience in an English classroom, and within this poem, I found my teaching purpose and cultural pedagogical style of teaching and writing.

The context of Langston Hughes’ literary “cultural boldness” in this poem called out to me. That boldness and impact inspired me to start the exploration of my role as a cultural being, my role as a cultural pedagogue, and my creation of cognitive dissonance when I teach. However, the impact of cultural pedagogy is not just the experience of discomfort. Rather, one can experience transformation when you or I -- and cultural difference -- intentionally and unintentionally -- create a space for the process of “learning through resistance” and the conflict of “one’s beliefs” and “one’s actions.”

**Experiencing and Examining Cognitive Dissonance**

*What is cognitive dissonance?* According to [www.dictionary.com](http://www.dictionary.com), cognitive dissonance is: “inconsistency between the beliefs one holds or between one’s actions and one’s beliefs.” What happens when your pedagogy is non-normative or non-traditional and inconsistent with dominant standards of instructional design or dominant ideologies? Dissonance is created. This is an important question. Leon Festinger, the theorist who first studied cognitive dissonance theory (1957), later published *Conflict, Decision and Dissonance* (1964) in which he talks about the impact of the decisions, behaviors, conflict, and dissonance created by this dilemma. This “cognitive dissonance,” as it relates to the field of teacher education, makes one question his or her pedagogical beliefs, values, and actions. The decision(s) that one makes about what to teach, how to teach, how to conform, or how to rebel is/are all part of experiencing the inconsistencies and the struggles of pedagogical conflict that can exist within oneself.

As a pedagogue, how do you handle this dissonance? What can be done? You can study it, reflect upon it, talk about your feelings with others and examine the relevance of this discomfort to the field of teacher education and practice. But first, only by acknowledging that you have a cultural framework can one can begin to identify the components of one’s cultural origin and begin a cultural narrative. Next, one can apply this critical consciousness to reflect upon how culture influences pedagogical styles and choices. This is *characteristic #1 of being a cultural pedagogue: knowledge of one’s own culture.*
Identifying One’s Own Pedagogical Style and Cultural Origin

I (Donna King) have identified my pedagogical style as non-normative and intentionally cultural and critical. Therefore, I have an intentional, dissonant, cultural style of pedagogy that I use to communicate ideas that are intended to create critical thinking. According to Marshall, the role of this dissertation and the method of auto-ethnography helped me to critique and analyze my pedagogical style and how “my personal narrative will instruct, disrupt, incite to action, and call into question politics, culture, and identity.” (Marshall et al., 2006, p. 167)

So, speaking in an emancipatory discourse, in relation to the framework of social justice and emancipatory education, the results of my journey has been the culmination of a “freedom ride.” There is a distinct relationship between cognitive instructions, as it is related to cognitive theory and there is a conceptual relationship to the field of language, and literacy, culture, society, curriculum and instruction. Due to the dissonant nature of these processes, I now see the cognitive connection of teacher education to the field of psychology. The blending of disciplines can help to define and empower the intercultural assumptions of a multi-disciplinary framework of an educator. The theory of cognitive dissonance is a psychological theory, but it can also be applied to the cultural assumptions of the framework of educational practices.

Cognitive Dissonance Related to the Cultural Assumptions of the Multi-Disciplinary Framework of an Educator

The relevance of the literary significance of the conceptual context of the text Conflict, Decision, and Dissonance (Festinger, 1964) supports this notion -- affirming that I have “experienced” and “created cognitive dissonance” in all aspects of being an academician. Or, to say this in a culturally authentic voice, “I make a cognitive decision to create dissonance wherever I go,” carving out spaces of conflict, discomfort and self-reflection, or as my advisor says: “You force others to look into the mirror at their cultural assumptions about race when you speak” (Myers, 2006). This is due to my strong voice of activism and cultural inferences of race, injustice, and social justice in the majority of my intellectual interpretations, which tend to morph into a “racialized” cultural discourse. Is this the same for all educators within their culture?

At this point in the research, I only answered these questions from my own personal experiences. These cultural assumptions (or socio-cultural realities) were the framework of my research and my statement of praxis and philosophy of teaching. This framework has created a mirror of constant reflection for me, sometimes compelling me to validate my position as an
intellectual of color. Being an educator of color, a critical pedagogue, and an intellectual, I see social conditioning and social constructions of knowledge with cultural references in everything that I venture into. Even throughout multiple disciplines, since cultural studies can be interdisciplinary, I see the importance of including the study of culture in all elements of society, for cultural reproduction is perpetuated in all institutions and practices.

My Multi-disciplinary Influences

I can clearly see the influence of the dominant ideology reflected in our educational institutions and practices due to my academic degrees in organizational leadership, business management, and business administration. Within these multi-disciplinary influences, I became very engaged in critically viewing the work of classical management theorists and institutional structures as a student of business education. When viewing classical management from a cultural standpoint, few theorists were willing to take our defining societal frameworks to another dimension, until they began to look at traditional management theory critically through a societal lens and intercultural framework. By looking critically at the management of our corporations, governance, and educational institutions, the ideological framework of our society became vividly transparent. Even in business school I searched for that ‘dissonant’ ideology to further develop my critical thinking about our dominant White society. (Yes, I created dissonance there, too!)

Why am I going here? This exploratory research study looked at ways of defining societal frameworks about pedagogy and practice within a multidisciplinary framework. Even the literature review is interdisciplinary in nature, so one of the methodological frameworks for my research design was critical ethnography (Thomas, 2003). The relevance of looking into the literature about the ideological framework of our societal structure, especially in the field of teacher education, intrigued me, especially the comparisons of the interpretation by the works of theorists Thomas and Weber. Interdisciplinary contexts can reveal parallel ideological frameworks that need to be critically viewed to see the relevance of cultural framing, no matter how abstract. This comparative viewing leads to uncovering interesting parallel framings about educators that exist within multiple interdisciplinary contexts that relate to the ideology of schooling.
Interdisciplinary Contexts and the Use of Cultural Lenses and Critical Theory

For instance, when doing research in my business program I came upon Max Weber, a famous sociologist and management theorist who began to “separate normative judgments” from factual statements. I was intrigued by the notion in a journal article, described as “a problem of interpreting intellectual reflexes according to determinant social conditions” (Weber, 1982). I deemed these intellectual reflexes as “cognitive dissonant reflexes” or reactions to resistance and discomfort. This quote was taken from an article titled “Critical Ethnography in Comparative Education” (Masemann, 1982), which I felt confirmed this notion of ideology in the methods of critical ethnography. I needed a research method that looked deeper, beyond “normative judgments,” thereby exploring the “abstracting” of ideology.” This ideology is representative of the exploratory research design that I chose for my research, as it related to “unpacking the social and political processes” of cultural pedagogy and the beliefs, values, and cultural assumptions contained within pedagogical styles and the ideology of schooling.

This space of resistance that is created “when interpreting intellectual reflexes” becomes problematic for an individual, due to the inconsistencies and contradictions of his or her cultural beliefs and norms. These notions are consistent with the concepts in critical theory and with the framework of qualitative research as a form of an “emancipation of cultural members from ideologies” (Thomas, 2003). According to Thomas,

Critical ethnography is not a theory but a perspective through which a qualitative researcher can frame questions and promote action. Its purpose is emancipation of cultural members from ideologies that are not to their benefit and not of their creation—an important concept in critical theory. Because critical ethnography is born out of the theoretical underpinnings of critical theory, it is premised upon the assumption that cultural institutions can produce a false consciousness in which power and oppression become taken-for-granted ‘realities’ or ideologies. (p. 2)

In this way, critical ethnography goes beyond a description of ideologies of culture that is “not of their creation,” thereby resulting in a need for inquiry, self-reflection, and inevitable paradigm shifting. In accordance with my research, there is a need for participatory action to enact change by challenging this “false consciousness” and ideologies of schooling exposed through the framework of interdisciplinary research. Critical ethnographers suggest that “critical researchers begin from the premise that all cultural life is in constant tension between control and resistance” (Thomas, 1993, p. 9). Therefore, the cultural emergence of an educator can be a good subject for research to have teachers look at their perceptions about teaching and their “taken for granted realities.” This can begin their questioning of ideologies of power and oppression. Teachers as
cultural workers should be made conscious of this notion of “taken for granted realities” and the
notion “that cultural institutions can produce a false consciousness” so researchers should be
“open to scrutiny about otherwise hidden agendas” (Thomas, p. 4). This challenge of the
assumptions of this false consciousness can be problematic, yet liberatory to frame the
questioning of this “relativizing” or “abstracting of ideologies” (Weber, 1982). In this case, we
are abstracting the notions of race, culture, and pedagogical practices.

This ideology of looking at education through the false assumptions about learning
through suboptimal views with the use of the deficit model of education is a good example of
how a “false consciousness” is created about pedagogical abilities and liberatory practices. To
scrutinize these traditional agendas, one would have to teach with resistance, or research the
oppositional view. This critical epistemology isolates the dominant standard that is representative
in traditional research as a way of knowing and making meaning of the culture embedded within
our institutions. It is important to recognize a newer cultural epistemology as a more progressive
standard to become part of teacher research in the twenty-first century. These ways of knowing
are important for teachers to see themselves as cultural workers. They need to engage with their
emergence as cultural educators. How will they teach? With a pedagogy of the oppressed, or a
pedagogy of possibility? These ways of thinking and knowing need to be an essential part of
teacher education and are a very important part of their cultural emergence as educators. This way
of knowing is representative of characteristic #2 – knowledge of othering.

**The Cultural Emergence of an Educator**

Jerome Bruner (1990), in his text *In Acts of Meaning*, spoke of this emergence as
“cultural” rather than strictly individual psychology, in which “self is defined both by the
individual and by the culture in which he or she participates” (Bruner, 1990, p. 116). I feel that
this definition of self, as “defined by the individual and by the culture in which one participates,”
can become an emancipatory space of intellectual possibility to look at these cultural
assumptions “under determinate social conditions” (Weber, 1982). Can you now see how this
concept of dissonance is connected throughout disciplines? This is important because teachers
need to make sense of interpreting pedagogy through their beliefs and values in terms of their
own cultural disposition. This inquiry of “counterattitudal behavior” (Festinger, 1957) creates a
sense of dissonance by which one can choose to avoid these feelings of discomfort and self-
reflexivity. However, this decision is less problematic when one can maintain the relative comfort
of the status quo and justify his or her constraint. My argument with learning about
“counterattitudinal behavior” is that educators need to embrace the dissonance(s) they create when attempting to define and explore the underlying factors that are intricate parts of cultural assumptions about normative and non-normative pedagogical styles. In accord with this research, teacher educators have to combat and challenge this notion of false consciousness instead of avoiding the dissonance created with this new knowledge of attempting to understand “the culture in which one participates” (Bruner, p. 116).

Emergence of This New Knowledge of Dissonance: Taking Greene’s Education for Freedom a Step Further

Speaking of an emergence of a cultural psychology where “self is defined by both the individual and by the culture in which he or she participates” (Bruner, 1990) creates a new knowledge of dissonance as praxis. I felt that this was an invitation for me as an educator to find a way to transform intellectuals by creating new knowledge about this dilemma, expanding upon their knowledge of freedom and dissonance. Remember, the goal of my research was to take Greene’s idea of education for freedom a step further and have educators reflect on who they are as critical beings, cultural beings, and educators. Going through the process of taking a critical view of freedom and how to make meaning of this self-reflexivity creates a space for the exploration of our individual, historical, societal, and social conditioning. But how is this process dissonant? Does this critical process of making meaning of a new knowledge of freedom have to be dissonant? It should be a norm. This reflective inquiry can just be a cultural process of reflecting on what “education for freedom means” (Greene, 1988, p. 530). When one “unpacks” personal cultural assumptions and cultural values, dissonance is already promoted, so there is an invisible undercurrent of dissonance already present. This is optimal learning. Furthermore, this view of learning demonstrates the relevance of self-reflection and internalizing cultural assumptions that take place in teacher research.

Internalizing Dissonance

“Don’t internalize the dissonance, intellectualize it” is the mantra of Carol Hopps, my Holmes Scholar Mentor.

Throughout the dissertation, you will become familiar with this mantra. This inquiry is relevant to understanding what cultural factors are underlying the construction of “self” as a cultural pedagogue. Yes, I am a victim of the very song of freedom that I sing, and the dialectic of freedom that Greene inspires us to use teaches me to learn how to sing this song. At first, I internalized my struggle. You see, dissonance can be internalized and cause discomfort,
resistance, and multiple reflex reactions that can lead to social and psychological trauma—a problematic reflex. Or, dissonance and be used as an emancipatory reflex, a pragmatic reflex that can promote liberation as a form of education enacted through learning from the discomfort. Throughout my recursive analysis of the multiple contexts of dissonance, I was constantly engaging the intellectualizing of this “perceived” resistance.

The emergence of a cultural educator speaks to the creation and re-creation of an inquiry into the nature of cultural dissonance and the inherent struggle with cultural assumptions about teaching and learning. The process is ongoing and perpetual. I learned not only to internalize the struggle, but also to intellectualize it, as this has become the central focus of my research. Being a cultural pedagogue with an ongoing and recurrent dilemma has created a need for me to create an “intentional dissonance curriculum” that uses “this struggle” as a teachable framework. The unpacking of cultural assumptions and cultural values promoted a shared learning environment for the teacher and the students, for we all can share life’s struggles. Thus, I learned from the students’ life stories as well. They learned about dissonance from me, because I used personal narratives and stories in my teaching to provide “cultural authentic teachable moments as an expression of critical ethnography as a form of “emancipation not repression” (Thomas, 1993, p. 2).

I think the origin of my journey is relevant to the purpose of my teaching, the premise of my research, and the background of my study. However, what about the significance of the role of doing historical research in this inquiry about cultural pedagogues and English education? The role of history and historical consciousness fits into this inquiry about liberatory praxis. Remember the temporal framing of the poem “Theme for English B”? There are ethnocentrism contained within literature and history to uncover. History contains “told” and “untold” stories with teachable lessons, which can be analyzed from an ethno-historical research approach. What is ethno-historical research?

**Ethno-Historical Research as a Form of Praxis**

Historically, there have been ethnocentrism about cultural pedagogues since the origins of our American education system. Ethnocentric analysis and the “decolonization of research methodologies” (Smith, 1999) must be factors in the interpretation of works of literature, data analysis, and reporting of the findings. Multiple lenses should be used to unpack the “social story” and “untold story” contained in the compilation of data and in the gathering of resources. Ethno-history demystifies the “social and political story” of history and literature when viewed
through the cultural lens of an educator and/or historian. The interpretation must be subject to
critical viewing, as the quantitative and qualitative analysis reflects the social and cultural
processes of the history of educational frameworks. The internal and external validity of the
temporal framing of the historical context relies on the interpretation of the researcher and the
acknowledgement of the social, historical, and political contexts of dominant research standards. I
devised a definition of ethno-historical research: Ethno-historical research can be a qualitative or
quantitative analysis of data in any discipline, but the interpretation of data should be performed
with a historical consciousness.

However, these research paradigms can be related to the field of teacher education and
history; in this case, to the history of how one has been educated to do research. The use of
historical evidence, or what passes as historical evidence, can be used and misused for political
purposes. So, it is important to recognize the Eurocentric view of data interpretation and research
methodologies. Therefore, there needs to be a cultural revision of historical research as it relates
to the study of cultural pedagogues and MCE education. Ethnocentrisms exist within literature,
history, and teacher education.

*What about these ethnocentrisms?* Can a researcher ignore the dynamics of studying
ethno-history without the subjectivity of looking at one’s own cultural positioning and the impact
on how one looks at the historical content? I noticed the inclusion of White his-stories and the
exclusion of the untold stories of people of color (also, the exclusion of her-stories). Although
this seemed to raise a red flag for me as a researcher, I just assumed that I was making that
identification due to a natural instinct to look for “similar identifiers” of my own culture. In a
social studies research course I took, I did explore this notion of identifying context within one’s
own culture. I did analyze the reflection of a scholar/historian and the critical examination of his
subjectivity as a researcher. Trigger (1982), as an ethno-historian stated, “The historian is tempted
to identify himself with one party or another and seek to influence his reader to make a similar
identification” (p. 6). As cultural pedagogues, which ideology or space of privilege, power, and
difference does each of us identify with? One must look at one’s own cultural position and the
impact on the pedagogue’s subjectivity. A cultural revision of historical research and literary
research must become a critical part of being a teacher/researcher and cultural worker.

Earlier in this chapter, I talked about the importance of creating a space for historical
exploration and self-reflexivity about what cultural factors are underlying the construction of
teacher educators as cultural pedagogues. Let us use the tool of ethno-history to look back in
history for examples of the work of cultural pedagogues, their impact on teacher education, and
their roles in social justice and social literacy. This inquiry is representative of characteristic #3: knowing the history of cultural/lived experiences—exploring the content and context of MCE and CRP.

**Cultural Pedagogues: The Story of Myrtilla Miner**

In her book *Woman, Race and Class*, Angela Davis (1981) identified ethno-historical accounts of cultural pedagogues who wanted to teach for change and who were part of the struggle for education. In a chapter titled “Education and Liberation: Black Women’s Perspective,” Davis stated:

The most outstanding examples of White women’s sisterly solidarity with Black women are associated with people’s struggle for education. Like Prudence Crandall and Margaret Douglass, Myrtilla Miner literally risked her life as she sought to impart knowledge to young Black women. In 1851, when she initiated her project to establish a Black teachers’ college in Washington D.C., she had already instructed Black children in Mississippi, a state where education for Blacks was a criminal offense. (Davis, 1981, p. 102)

These were White women, acting as cultural pedagogues to provide an education for Black children. Ethno-historical research can be used as a tool in teacher education and other disciplines to teach about the impact of culture and the role of liberation with examples such as this one of “teachers as cultural workers.” However, when the voice of the pedagogue is not a person of color, what impact does this pedagogical voice have on the way that social action and social justice impacts the work of a teacher “bent on freedom” and liberatory praxis? Cultural repositioning and cultural re-visioning of historical research has an impact on the way teachers and researchers look at the role of culture, the ideologies of traditional education, and political roles of educators, official/traditional roles, and ethno-historical research paradigms.

**Defining Ethno-History**

*What is ethno-history?* Ethno-history emphasizes the joint use of documentary materials and ethnographic archaeological data, as well as the combination of historical and anthropological approaches, in the study of social and cultural processes. Historical research provides a venue for the development of historical data to be used for the study of culture (Trigger, 1982). This dissertation study combined issues and assumptions about the history of teaching, race, and the impact of the study of culture on critical and cultural pedagogy. What is the broader relevance and significance of this discovery for a critical educator? In the context of the interdisciplinary relevance of the study of culture, pedagogy, praxis and research, I am now
confident and affirmed to teach and write from a cultural position. In fact, I feel compelled to
teach and write from this cultural space. Finally, I realize the importance of my learning the
dominant discourse, a different discourse of teaching and writing for me, in order to legitimize
and utilize my cultural voice in the dominant discourse. In this way, I am satisfied and fulfilled as
a writer and teacher with a cultural voice. As Toni Cade Bambara (1970) said about cultural
writing, she “changed her attitude and has come to appreciate that it is a perfectly legitimate way
to participate in struggle” (p. 10). Therefore, for me, cultural teaching and cultural writing are
legitimate ways “to participate in the struggle” located in culture.

There is a broader relevance and significance for me with this discovery. It is not just
about my role as a cultural writer and as a cultural pedagogue, but also about the role of any
educator who wants to partake in this interdisciplinary exploration of what it means to be a
cultural teacher and writer. There is also the relevance of the further exploration of the versatility
of historical voices contained within teaching and writing, but there is also the need for the
exploration of the versatility of voices contained within my own pedagogy. Where do these
voices come from? The process of exploring the versatility of culturally inherent voices present in
pedagogies can be used to ask educators to identify their pedagogical styles and reflect upon their
cultural frameworks about teaching.

An Ethno-Historian on the Cultural Re-visioning of Historical Research

The role of historical thinking can be used as liberatory praxis when looking at the
purpose of education under the scrutiny of the time periods of the classrooms of yesterday.
Teachers and researchers faced similar personal and political challenges of the dominant culture’s
notions of social justice in the teaching of children of native, Black and mulatto students, as well
as the acknowledgement of cultural biases when doing research on the culture of the “other” and
on cultural relations in general. Trigger (1982), who is a White ethno-historian, explains a view of
ethnocentrism that can be a flaw of traditional historical research when viewing the findings
through the lens of the dominant culture. He stated, “Native spokesmen have suggested that Euro-
Americans are incapable of understanding native history from the inside and are therefore unable
to produce work that is not flawed and superficial, if not overtly biased and derogatory” (Trigger,
p. 7).

Look at the reflection of this previously quoted scholar/historian and critically examine
his subjectivity as a researcher. Trigger admitted the Eurocentric limitations. (Again, I look to the
academic voices to help me frame this notion of cross-cultural research by making comparisons
and critical analysis beyond my cultural assumptions of what this means on the surface: when studying cultural relations between two or more ethnic groups.) For now, let’s remain with the voice of Trigger using an example of this dilemma of this cross-cultural research from the *Journal of Ethno History*: When writing a detailed ethno history of the Huron Indians from prehistoric times to 1660, I had to face a number of methodological issues. Trigger (1976, p. 50) re-stated that the most important of these were:

1. What should the basic units of my analysis be?
2. What the relationship should be between me an ethno-historian and these units?

Trigger also questioned viewing history through his cultural lens as a White researcher using it as a disclaimer of the influence of his culture and writing about “Indian history,” as he admits to “facing a number of methodological issues as a White anthropologist writing about Indian history…” He really became authentic when he concluded that “indeed, in the absences of documents written by Indians, some historians come to the fatalistic conclusion that White documents make White history” (Trigger, 1986, p. 6).

My Personal Reflection:

Trigger inspired me to provide a disclaimer as a teacher/researcher of color writing about cultural studies. There is relevance in looking for the ethnocentrism contained within traditional historical research and literature. There is a relevance of looking at the ethnocentrism contained within traditional teacher education and the influence on my role as a cultural pedagogue. Most importantly, the humility to claim the cultural biases that we bring to the research and the acknowledgement of these biases; Even, the racial biases that have become part of our psyches. Yet, there are even dimensions beyond race that are part of being a cultural worker.

The role of ethno-history had a similar influence on my research framework, my teacher narrative, and my journey of being a cultural pedagogue. As Trigger (1976) stated, “What should the relationship be between me [as a cultural pedagogue] and these units?” (p. 51). Even after looking at the story of Mytrilla Milner, which we will revisit in another chapter, I hope you are gaining a deeper view of why I asked these questions of myself and others: “Are you a cultural pedagogue? How and why? But mainly, do you have to be a person of color to be a cultural pedagogue?” These questions were posed to the pre-service teachers in this study after their African American Read-In Day AARI activity. *What role does social justice play within the role of a White teacher as a cultural pedagogue?* There are dimensions beyond race that are part of being a cultural worker.
As a cultural pedagogue, the inquiry into what kind of teacher/researcher/activist I have become needs to be explored further. I need to reveal the next steps of my role as a researcher of color, a cultural pedagogue, and a self-trained historian, and as a public history lecturer. Look at Mytrilla Milner, for she was a teacher/activist. I am sure that Mytrilla Miner, Prudence Crandall, and Margaret Douglass had to think deeply about what kind of teacher/activist/public lecturers they had become. I also need to think about how to look at the ethno historical framings of past and present pedagogues bent on freedom, equality and their relations to interdisciplinary contexts of race, cultural identity, and becoming teacher/researchers, all at the same time.

My Findings as a Researcher of Color:
The Cultural Lens of Ethno-Historical Research

I previously posed the interdisciplinary question: Is this English or history? I have a passion for local history. There is relevance to my inquiry about performing this interdisciplinary research by combining the fields of English Education and History. As a self-trained historian and a public pedagogue I do research on the Underground Railroad. This is a large part of my role as a cultural pedagogue and a public history lecturer in my community. I perform ethno-historical research by looking at the census records of Centre County, Pennsylvania, as well as other literary documents in the archives of local libraries. I use the critical analysis of ethnocentrism, cultural studies, and the knowledge of the literacy of the past to search for the dominant stories and voices of the past, as well as the “untold stories” and the voices of the “other.” When I do research on a local history project, I try to locate and analyze historical records with the tools of cross-cultural research. I rely on publications such as The Journal of Ethno-History to aid in my academic search of writings about ethno-historical researchers who have viewed research through cultural lenses and used historical consciousness, defined as a view of the world through the location of culture (Bhabha, 1994). Doesn’t everyone view research through his or her cultural lens? Yes, but this research is done in accordance with the researcher’s location of culture and role defined by society. Fortunately, within my historical research, I did come across works of other ethno historians who presented me with conflicting paradigms about historical pedagogues. The findings resulted in racial conundrums, which raised red flags for me. I used these examples such as this one throughout the dissertation as cultural analogies where the ideological notions can be flipped – to shift the cultural framing. I am drawing on this notion framed by Giyard (1996) known as “let’s flip the script: an African American discourse on language, literature, and learning.”

“
**Cultural Analogy #1:**

According to Asante (1990), Woodson states: The chief difficulty with the education of the Negro is that it has been largely imitation resulting in the enslavement of his mind.... In fact, the keynote in the education of the Negro has been to do what he is told to do. Any Negro who has learned to do this is well prepared to function in the American social order as other would have him. (Asante, 1990, p. 162)

[Flipping the script].

This racial conundrum raised a flag of “false consciousness’ in historical thinking, as I viewed this interpretation of education critically as an inculcated imitation of enslavement of the mind. However, within a parallel context, looking beyond race to issues of power and authority, traditional education creates a similar ideology for teachers and citizens to follow: “That’s American” (Hughes, 1951).

**Cultural Pedagogues As Scholars and Ethno-Historians**

I learned about the work of scholars of color and other cultural pedagogues such as Asante (1990), Woodson (1933), and W. E. B DuBois (1903). DuBois was one of the first sociologists to study culture with his social study of his ethno-historical work compiled in *The Philadelphia Negro* (1996). This was a cultural epiphany for me as a novice researcher, for I had been mis-educated and denied this parallel view. These discoveries may be “old knowledge” to some, but it was “new knowledge” for me, due to the Eurocentric canon of White scholars and traditional research. Traditional research should contain the comparative component of cultural scholars and traditional scholars. As I learned more about becoming an academician, a cultural intellectual, a cultural pedagogue, and now an ethno-historical researcher, I could envision this comparative and cross-cultural research paradigm of double-consciousness as suggested by DuBois’ work. He made reference to all of these cultural voices of the past and their important work.

I use the conceptual framing of ethno-historical research to aid in reviving the use of historical perspectives and literary narratives from historical archives to help educate others about the cultural voices from the past. Ethno-historical research allows me to teach and write about history from the voice of the “other” and the process of ethno-historical research gives me the right to narrate with a cultural voice. Ethno-history also helps to point out the dissonance context of societal ideations that can be interpreted beyond “color” and race – as in the cultural analogy of “imitation resulting in the enslavement of the mind” (Asante, 1990, p. 162). This is still a historical education problem, even in today’s world of education. Teaching teachers to use ethno-
history to teach English and Language Arts can help to uncover these cultural analogies as a tool to demonstrate that there are dimensions beyond race that are part of being a “cultural worker.”

**Is This English or History? The Relation of Ethno-History to the Teaching of Language Arts as a Cultural Pedagogue**

Ethno-history is directly connected to the field of language and literacy, curriculum and instruction, and critical and cultural pedagogy. The process of critically viewing history, curricula, and the writing of history creates cognitive and cultural dissonance for the learner and the teacher. The “old” and “new” knowledge constructed through cultural and historical narratives can be used to aid in the teaching of multicultural education and in the teaching of “difference” in the field of English and Language Arts. One might then ask the question of an educator: “Is this English or history?” This is the interdisciplinary focus that I began to include in my pedagogical praxis as a language arts practice of social literacy.

Chapter Two thus speaks to the process of exploring the versatility of culturally inherent voices that are present and embedded within teachers’ pedagogical styles that should be included in pedagogical praxis.

**Will the Page That I Write Be “Colored or White?” A Student’s Story of Being Denied a Cultural Voice in an English Classroom**

In his poem, “Theme for English B,” Hughes as the student asks, “Will the page that I write be colored or White?” Ironically, this written page can be seen as healing work -- as a liberating process created within Hughes poem (possibly for himself).

**A Personal Victim-to-Victor Story of Dissonance: Becoming An English Pedagogue:**

*Give the poem to a student who was denied a voice...*

As I mentioned previously, Hughes’ title “Theme for English B” inspired me, especially his line “Will the page that I write be colored or White?” to become a cultural pedagogue. I now view pedagogy as a form of healing, teaching purpose, and praxis. Hughes also inspired me in several other literary works. Ironically, my first epigraph and liberatory scholarship were created from this literary inspiration, which denote an actual teacher story related to an actual line from the poem by Hughes. Even before I began to look at the relationship of my culture to my pedagogy, I used this poem as a liberatory praxis that saved my son. You see, he was the only colored student in the class, in a White majority English college-prep twelfth grade course. He
wrote his senior speech about what it was like to be the only African American male in a college prep English course. His instructor told him to change his speech because it would offend the other students in the class. He refused. She didn’t allow him to read his senior speech and she opted to fail him. I gave him the poem “Theme for English B” as a healing strategy to show him that he was not the only “colored in his class” who wrote a Theme for English B. My son suffered a long time from that teacher’s damaging pedagogical act, but now he is a writer (King, PDS Journal, 2005).

In fact, Langston Hughes’ poem inspired me to switch disciplines and become an English educator, to teach future teachers, so that no student would be denied a voice. So, will the pedagogy that I teach be colored or White? For certain it will be a liberatory praxis. I use my son’s story as a teaching tool, after I have the students read the poem; sometimes I reveal the personal side of it, and sometimes I don’t—but in my heart, I know why I teach this poem. Now you know, too!!

But what about the pedagogical style and culturally inherent voice(s) of the teacher? Let’s explore further the inquiry into the voices of a cultural pedagogue and the fundamental question: Will the pedagogy be colored that I teach?
CHAPTER TWO

The Process of Exploring the Versatility of Culturally Inherent Voices in Pedagogies

The process of exploring the versatility of voice and the elements of culture inherently present in teacher pedagogies requires teacher reflection about his or her cultural framework. I have identified six culturally inherent voices present in my pedagogy. This inquiry into the cultural framework of my cultural pedagogy evolved from the context of my teacher preparation and practice. I answered these questions related to my teacher identity and teacher personae, concluding with a narrative of my teacher reflection.

1. The voice of inspiration
2. The voice of process
3. The voice of praxis
4. The voice of teacher researcher
5. The voice of narrative storyteller
6. The voice of teacher reflection

In Table 2.1, I pose questions to explore the versatility of cultural inferences perceived to be inherent in one’s pedagogical voice(s).

Table 2.1

*Exploring the Versatility of Culturally Inherent Voices in Pedagogy*

<table>
<thead>
<tr>
<th>Question</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>What were the elements of your inspiration to teach? For myself, the need to become a multicultural educator for social justice.</td>
<td>What were the literary influences that have informed your teacher identity? For example, Langston Hughes “Theme for English B” (for myself)</td>
</tr>
<tr>
<td>What critical incidents informed your calling to teach? To tell my son’s story.</td>
<td>What were the processes of teacher preparation and the history of your education that inform your curriculum and instruction? Examine the processes. (For myself, becoming a critical pedagogue, an activist, an educational advocate, and a public pedagogue.)</td>
</tr>
</tbody>
</table>
What were the elements of your praxis? State the elements of your praxis and the development of your teaching philosophy and teaching metaphor. Intellectualize your journey.

What was your call to action? For myself, teaching community and social literacy.

What were the elements of your teacher research? Historical consciousness and cognitive dissonance.

What was your call to research? What were the cultural conflicts and identification of dilemmas when teaching? For me, researching cultural dissonance and historical perspectives were my call to research. The cultural conflicts were based on assumptions about myself due to race and tradition.

What are your teacher reflections? I used critical auto-ethnography to tell my teacher story.

Teacher Reflection - the development of teacher narratives to tell your story and sharing your cultural voice with others in and out of the academy is transformative and a form of liberatory praxis.

What are the elements of your teacher narratives? Tell your teacher story.

The Many Voices Contained in My Pedagogy: Personal, Political, and Cultural Voices of Emancipation

The list below provides my specific answers to the questions in Table 2.1. There are many voices contained within my pedagogy as an educator. According to the many cultural voices and perceptions within my pedagogical style, I feel that this process of looking at how I teach, and the different voices and discourses that I use, is an inquiry into the elements of being a cultural pedagogue and is a necessary as part of my research methodology of critical auto-ethnography. I needed to examine my personal, political, and culture voice(s) contained within my pedagogical style. Where do these voices come from? The following outlines my process of exploring the culturally inherent voices in my pedagogy:

(Voice #1) - My inspiration came from the literary works of Langston Hughes.

(Voice #2) - I provide a reflection and personal narrative about the inspiration and critical incident that prompted my call to teach.

(Voice #3) - I talk about the cultural dimensions of the process of becoming an educator and obtaining a PhD.

(Voice #4) - Next is the notion of praxis and my teaching metaphor, the call to action.
(Voice #5) - Then comes the call to research - cultural dissonance and cultural pedagogy.
(Voice #6) - Finally, I discuss my voice(s) of teacher narratives about storytelling and a culminating voice of teacher reflection and resolution.

Again, this inspiration comes from Hughes’ poem and his dilemma as a cultural writer within the dominant culture. When listening to the many voices of a cultural writer, who has a dilemma about race and cultural positioning, one can, hear many voices. What is so true is that you can be a victim of the songs of freedom that you sing and write about. I now realize that I do utilize and negotiate these six voices within my pedagogy. This inquiry also inspired me to look at the multiple voices contained within my writing styles and within my pedagogical style(s). The consequence of this process was a deeper, cultural awareness of myself as a cultural pedagogue, but also with emancipatory consequences. I will first describe how I use these six voices that are contained in my pedagogy.

**Cultural Pedagogy - Colored or White?**
**(Voice # 1 - Literary Inspiration)**

Through my reflection and the inspirational context of Hughes’ works, I now continue to ask this question about race and the notion of pedagogy: “Will my pedagogy be colored that I teach? Or, will the pedagogy that I teach be White?” Being colored, it will be part of me, and being White, it will be part of the dominant culture. Therefore, I embody both elements as part of my socially constructed educational framework. Both? I need a combination pedagogy that is reflective of my inherent culture as well as my socially constructed culture of being an educator and an activist. To do this, for this research study, I developed and applied a constructivist instructional design within the Professional Development School (PDS) program and local school district environment through a PDS partnership between Penn State University and the local school district. This also became a practice of “public pedagogy” in service to the local community.

Identifying a combination pedagogy that has been reflective of the importance of my community work as an activist with the interconnection of theory, praxis, and practice has helped me. How? In essence, I designed a framework of looking at the complexities of the multiple identities that I negotiated within all of these social worlds. I also acknowledged the versatility of my many different voices, in and out of the classroom. One is a cultural voice that speaks within a spoken context, and the other is a cultural voice in a written context. This combination of voices
resulted in a blended, multi-faceted pedagogy that reflects a combination of teaching and writing styles.

**Reflection and Personal Narrative of My Inherent Cultural Voice**  
**(Voice # 2 - Process)**

This reflection begins my personal narrative of this critical auto-ethnography. The process that I began with denotes the personal journey of being an educator and a community activist, which has inadvertently impacted my dissertation research. All of the inherent cultural voices have become intertwined; the reflections, the inspirations, and all the educational processes are the combined studies of each of these emancipatory aspects of my education thus far. The theme of my work, ever since I decided to become an educator, has consistently remained within the mission of social justice. Even the description of my narratives and the stages of the development of my many voices influenced the framing of the service activities of “public pedagogy” and community activities. This form of teaching and service helped me to develop and embody a pedagogical style of social justice and community building. The next stage of development as a critical educator started with my “teacher voice,” an ambiguous tone with a “classic” (not “official”) style of delivery (Smith, 1999). Also, I cannot dismiss the cultural assumptions by others that I embody the African American rhetorical traditions within my pedagogical styles and cultural discourse(s).

This tradition triggered the development of my “social justice” voice and/or my “teacher-preacher” voice, which developed into the strong, contested, oppositional, and non-normative verbal expressions that describe my journey as a teacher educator. This also was the beginning of the acknowledgement of my unique teacher discourse that others framed as a “cultural pedagogy,” described as the “preaching of” personal narratives and academic narratives that I would tell to anyone who would listen.

**The Cultural Dimensions of My PhD Process**  
**(Voice #3 - Praxis)**

All of these cultural dimensions emerged and unfolded to enable me to put together a dissertation that reflected this journey of preparing for the professorate. The academic reflections of this process provided my committee members and me with a better understanding of my dilemmas as a minority woman, a cultural being, and also clarified the cultural dimensions of becoming a PhD candidate and academician. As I have stated previously, this can also be a liberating journey of transformation. You cannot separate the personal from the political. I claim
this to be one of the cultural dimensions of the PhD process for an educator of color. Granted, I have had some personal trials and tribulations that accompanied me on this academic journey of growing as an intellectual, but some of the critical incidents related directly to institutionalized racism in the public school system, and in dealing with the epistemologies of ignorance amongst my some of my White colleagues. This said, I decided to intellectualize these dilemmas, since I have gained no cultural credibility by internalizing these dilemmas. They can transcend the dangerous internalization, but first, I needed to understand the process, and then I could teach others.

How could I use these experiences to help other cultural pedagogues? I used the knowledge and experience from this journey to help advance the field of teacher education. However, I was faced with a mountain to surmount -- the multiple dimensions of inquiry and research into the cultural emergence of becoming a critical educator. At the same time, I used this experiential knowledge to focus not only on my journey, but also to connect with the task of how this process has impacted my work, the work of others, and my proposed research required of the PhD program.

Relevance of My Journey to the Dissertation Process
(Voice #4 – A Call to Action)

The process of this journey thus far has encouraged me to become a critical thinker, a scholar, an academician, and a cultural pedagogue. I had to learn about the process of conceptualization of the context of “cultural pedagogy” and “cultural dissonance” -- a new discourse of writing and organizational structuring for the framing of my research topic. I am now thinking more critically about my cultural voice, my writing, and my cultural conditioning. Researching the dissonance created by cultural and critical pedagogy can be liberating and emancipating, as well as a power and a privilege issue. This exploration has been rewarding for me thus far, but I am humbled, for I still have a great deal to learn about the process of this type of study, and the work that I decided to undertake will hopefully make an impact on teacher education.

What Influenced Me to Undertake This Study?
(Voice #5 – Call to Research)

In my roles as scholar/educator in the Holmes Partnership Program, which supports the underrepresented in professional development schools and higher education, I observed behavior that I interpreted as “resistance” to learning multicultural education, especially through my role as
a Holmes scholar serving as an intern/associate in the Professional Development School Program at Penn State University. As an educator of color teaching pre-service and in-service teachers in multiple ways, I made a conscious vow not to internalize this phenomenon, but rather to intellectualize it by researching the components of my cultural pedagogical style and others – and by creating a study of this phenomenon. The emergent research problem and the need to do research to understand “cultural dissonance” can come from teacher reflections about their resistance(s) to teaching multicultural education (MCE). My style of cultural pedagogy, my multicultural context, and my cultural style of teaching have influenced students, colleagues, notions of curriculum design, and professional development in teacher education. Initially, I identified the audience(s) that could benefit from a study of this research problem: majority educators and in-service and pre-service teachers. My goal in this study was to further promote the complexity of becoming critical and cultural pedagogues in the practice of teaching English/Language Arts. (This journey was historical in nature, for others have walked this path before).

**Purpose of the Research on Cultural Pedagogues (Voice #6 – Teacher Narrative)**

There is a need for educators to confront their subjectivity and social positions when thinking about making their pedagogical beliefs visible in cultural terms. These cultural terms, concepts, and cultural assumptions include the social and political construction of their pedagogical styles and their beliefs and values about being educated in a diverse society. The outcomes produced during the study provided information on the relationship between the research purpose and the research question(s), as well as the relevance of the research method of a critical auto-ethnography, in which I used the personal narratives of my journey as the first part of this study. The second method I used was participatory action research in which the student teachers participated in a cultural activity that would identify their role as cultural pedagogues. What voices did they use to teach MCE? Did they create dissonance and feel resistance as part of their teaching experiences? Yes. How can transformation take place? By using transformative strategies of pedagogy (TSOP) that come from inquiry, application, strategy and liberatory practices.
Operational Definitions of Culture and Related Aspects of Dissonance and Pedagogy

Teacher educators can learn about the epistemologies of culture and aspects of dissonance and their cultural inferences for pedagogical practice. To provide further understanding of the terms used in this study, I offer the following definitions as they relate to educators.

1) What is culture?
A way of perceiving, believing, evaluating and behaving, culture shapes human behavior, attitudes, values, and the way people learn or cognition. Teaching and learning are cultural processes that take place in a social and political context. A faulty belief that the values, beliefs, and actions of the majority culture are the norm for all (Akbar, 2005 PSU Lecture).

Dr. Akbar was a visiting professor from Xavier University in New Orleans. As one of my first female professor of African American descent at Penn State University, she had a major impact on my academic journey. Her cultural pedagogy influenced my research and provided the affirmation I needed to be a teacher/preacher about cultural dissonance and the promotion of social justice in curriculum and instruction.

2) What is dissonance?
According to Webster’s Dictionary:
Dissonance is a combination of sounds that is unpleasant to listen to; a lack of consistency or compatibility between actions and beliefs. A musical term: a combination of notes that when played simultaneously, sounds displeasing and needs to be resolved to a consonance. (www.websters.com)

3) What is consonance?
Consonances are those combinations that have been used in Western formal music as suitable points of at least momentary repose and not necessarily requiring resolution. Dissonances are those combinations that, in Western tonal music, do not serve, as points of repose but require, instead, resolution to some consonance. (Randel, 1978, p. 116)

Dissonant Combinations
The perfect fourth, which is the inversion of the perfect fifth, functions as a consonance when it is a combination of three or more pitches such that the lower of the two pitches is not the lowest sound of the entire combination. All remaining intervals are dissonances. (Note: Chords, i.e., combinations of three or more pitches, are consonant if they contain only consonant intervals
and dissonant if they contain even a single dissonant interval.). (Randel, 1978, p. 116)

Striking dissonance chords. There is a substantiated relevance between the definition of dissonance and its relationship to literature, language and music. There is a logic and pattern to the inversions, intervals, and combinations when they are intentionally used to sound displeasing, or to strike a dissonant chord for the purpose of resolution. Let’s turn once again to the Harlem Renaissance writer Langston Hughes for an epistemology of the use of music and dissonance in literature. Once again, Hughes gives another form of literary inspiration, this time in the notion of “blues logic” and “willful dissonance.”

**Langston Hughes’ Dissonance and Blues Logic**

*What is willful dissonance and blues logic?*

Even Langston Hughes refers to the blues in both a literary context and a musical context as he refers to “willful dissonance.” A willful or intentional dissonance can be unpleasant to listen to, and sounds displeasing. “Cultural dissonance pedagogy” can create learning that is uncomfortable, but at the same time purposeful and emancipatory, a necessary resistance that leads to a contradiction with a purpose and with a result in resolution. In the chapter “Through Blues” in the text, *Do the Americas Have a Common Literature?* The author, Jose Piedra (1999), refers to Langston Hughes’ “SCRATCHY SOUND”, which he explains in the following:

I have chosen as critical objects two forms of expression that, although musically very different, emerge as parallel historical and rhetorical expressions of neo-African logic of performance; the North American blues and the Cuban son. Both have suffered from a literate prejudice that considers their lyrics as mere clusters of distorted words or rhythmic sounds. However, the blues and the song thrive on the simultaneous, contradictory playing of more than one ‘chord’ - perceived as string, beat, voice, language, or meaning. This is what Langston Hughes praises as a “SCRATCHY SOUND” and is called in the vocabulary of the Afro-Cuban tradition fragayar… these sounds do not have a clear or fixed source, quality or notation, nor do they follow a predictable order or furnish an exact meaning…This willful dissonance is not exclusive to music; it can also occur in other textual or critical systems accused of being merely musical. The uninitiated perceive these systems to rely on a relative or faulty pattern of written logic. (Piedra, 1990, p. 108)

This “willful dissonance” causes a disruption of schema and perception of what is normal in patterns of music, literature and writing. The blues logic defies all tradition and
creates “counter codes” to express an illogical logic that goes against the status quo. There is a reference to a play called “THE SCRIPT.” This reference to Langston Hughes’ “THE SCRIPT” (ALL CAPS) and Hughes’ logic of “THE SCRIPT’ from his text All About Jazz speaks to a work of linguistic rebellion in which the main text is written in capital letters, and the secondary parallel text is written either in “normal” script or in smaller capitals. This linguistic logic is confirmed in the ideology of Houston Baker, with his study of Hughes’ “blues logic,” referenced in his Blues, Ideology and Afro-American Literature (1984).

Once again, I can relate to Hughes’ blues logic. I relate teaching as a cultural pedagogue to the concept of “willful dissonance.” Piedra refers to “this willful dissonance that is not exclusive to music. It can also occur in other textual or critical systems accused of being merely musical” (p. 108). I relate the elements of my pedagogical style to willful dissonance as “it does not follow a predictable order or furnish an exact meaning;” it is just dissonant; for my style seems to strike a contradictory chord when teaching about MCE. I am willingly allowing the dissonance that I create and experience as a cultural pedagogue to guide my road, paving the path as I go -- the road less traveled. OR NOT. But where does this road take me?

Additionally, I feel as though I need to shout out loud my personal narratives and put words in all CAPS just to prove the validity of my story; just like A SCRIPT OF A CULTURAL PEDAGOGUE WHO TEACHES AND PREACHES WITH A SCRATCHY SOUND. I have learned a great deal with my inquiry into literary dissonance and linguistic dissonance to help support my research context through the voice of academic scholars and fellow cultural pedagogues. I am being transformed by this literary inquiry into the voices of other cultural pedagogues and their works of literacy and research. It seemed as though, historically, this is a déjà vu. This road has been traversed before. Even as if I have traversed it before.

Language and metaphor can be used as a “cultural framing” of social words and worlds. Langston Hughes used SCRATCHY SOUND AND BLUES LOGIC to talk about how music can be used to create dissonance, which can be resolved to a consonance, and how “lived experience” can be used to talk about how “the personal” can be socially and politically constructed. Even stories of history can be used as a “cultural framing of social words” and “worlds.” READ THE WORLD, READ THE WORD (Freire’s First Letter: In Letters to Those Who Dare To Teach, 2005, p. 31). These letters reveal a different cultural framing of the world, and Freire, like Hughes, used a different way of putting together the
language to represent a liberatory consequence to reading and understanding this transformative cultural pedagogical literary dissonance. Both of their writings were extremely linguistically dissonant and almost metaphoric. But what story were they trying to convey? They just seemed to use an experiential form of discourse --very personal, yet a political language and unconventional writing with an “illogical logic,” being convened for all who would listen.

**Linguistic Dissonance and Metaphors for Framing the Social Worlds**

Mark Johnson’s (2003) work on “experiential, embodied metaphors” and George Lakoff’s (2003) work on metaphors can be used as a cultural framing of social worlds. These are not unlike the letters and words that Freire uses like metaphors to teach about this world that we live in. Metaphors are made of language that is used to describe moving back and forth from a personal world to different social worlds. Although, Johnson and Lakoff (2003) claim “one way of emphasizing the inseparability of metaphors form their experiential bases would be to build the experiential basis into the representations themselves” (p. 19). But what type of stories embodies moving back and forth from the personal and the political? Johnson, Lakoff, and Freire all speak to these representations of politics in their writings. But how can the use of language, story, and metaphors relate to transformation? There is a historical context to all of our lived experiences and our stories of struggles and victories in how we have been educated and socialized. We need to listen to these stories of “lived experiences” and use authentic moments in time to help frame cultural understandings of knowledge, power, privilege, and indifference. This notion of using lived experiences is representative of characteristic #3: knowledge of cultural/lived experience as the knowledge of othering, which can be used as a form of transformative pedagogy.

**Transformative Pedagogy**

*What is said about transformative pedagogy?*

Kincheloe wrote about Tierney (1989) speaking about pedagogy with a metaphor and its relation to layers of meaning, as he describes transformative pedagogy as “Excavation”:

Only within a historical context, it is claimed, can transformation take place, Tierney refers to this historical analysis of pedagogical practices as “excavation” an apt metaphor that expresses they layers of meaning and struggles for power, from which our curricula are built, that must be stripped
away to reveal the true relationship between knowledge and power. (Tierney, p. 86)

Why is this important? When teaching about power, privilege and indifference, at times using a reference to metaphor is essential to understanding the relationship of “struggles for power.” Traditional words and the standardized framing of words that are needed to describe transformation, at times, need to take on a non-normative format. For example, take the metaphor of an onion -- the layers of power and struggle need to be stripped away to reveal the “relationship between knowledge and power.” This process of “excavation” that Tierney refers to denotes this fluidity, as a moving back and forth from the personal to the political. This transformative space requires a different use of language through story, metaphor or historical context and/or lived experience to bring about an understanding of a new knowledge to be constructed about the issues of power, privilege and indifference. I decided to use our lived experience to help students understand the complex layers of power and struggle. There is a power to storytelling and listening to culturally authentic voices speak to “historical context.”

**Listening to Culturally Authentic Voices**

In a teaching context, here is an example of transformative pedagogy spoken by public pedagogues “within a historical context.” Students were asked to listen to “culturally authentic voices” in the classroom setting as elders came to the class for an oral history project to talk about the time period of 1959, when we were studying the play *A Raisin in the Sun*. The students listened to the stories of elders from a local retirement community and were asked to look for points of cultural dissonance in their narratives. Throughout this dissertation, I use excerpts of the students’ reactions to the elders’ stories and historical thinking. But first we needed to define cultural dissonance.

*What is cultural dissonance?*

In the intercultural web-based discussion forum prompts, cultural dissonance is defined “as the point of acknowledgement when one looks at the distinctive cultural lens by which one is interpreting school or societal environments and the point of acknowledgement of the different worldviews; the ‘AH-HA‘ epiphenal moments of intellectual dissonance.” This is the definition that I provided for the PICCLE forum’s glossary for cultural dissonance. The dissonance was actualized when the learners asked themselves these questions: What did we learn? And how does it feel? How does it feel to confront this transformative moment, when the point of acknowledgment, when the moments of the “epiphanies of dissonance,” are
actualized? This form of self-actualization needed to be viewed as a space for learning through the resistance.

These questions should help students unpack their cultural assumptions. Why do I think I learned this? Why is it important or valued? Who values it? Central inquiry: Students do feel emotions and contradictions and they need to understand this process of learning through both discomfort and comfort. According to the literature review for this study, they experience feelings either of comfort or discomfort, ignorance, denial, resistance to change and/or liberation, or all of the above. The application of the definitions of cultural dissonance is represented in the section below with a student’s voice in a discussion post from a university web-based forum called ANGEL.

A Student’s Voice on Cultural Dissonance

Students’ beliefs become inconsistent with cultural dissonance. Here is the voice of a student narrating his/her inconsistency between his/her beliefs and actions. This is a contradiction that is based on numerous factors of not just why the inconsistency exists, but how the dissonance is engaged. This pre-service teacher watched video clips from popular culture depicting a scene of cultural conflict between a teacher and a student, and listened to an oral history narrative from an elder who had visited the classroom from the local community about race relations in their time period.

After watching these movie clips from “Finding Forrester” and hearing an oral history from an elder from Foxdale, my beliefs about the importance of a multicultural education and having a critical pedagogy have been reinforced. As the elder from Foxdale was speaking to the class today, I realized the impact that an oral historical account can have on a learner; it brought historical events to life. For example, the other day in class, we talked about the word “nigger” and how it affected African Americans. Hearing the man from Foxdale talk about a specific time he remembered in his past when his cousin called a group of Black children “niggers” helps to add another element to the severity of the use of the word and the beliefs of the [fifties] time period. (A pre-service teacher, Summer, 2005)

This response is filled with points of cultural dissonance, historical dissonance, and the reinforcement of the importance of multicultural education and critical pedagogy. Also, the reference to the language used in the classroom is relevant to a case study about a pre-service teacher that will be introduced in later chapters. The case study is related to the use of the word “nigger” and the perceived resistance of the students in the classroom to saying this dissonant word.
Significance of the Study of Resistance and Dissonance

The significance of this study is the importance of the usage of the research findings about the study of resistance, dissonance, and the consciousness-raising activities that can be developed through the analysis of “learning with discomfort.” Researching dissonance helped to create new paradigms of learning theory and praxis, as well as helped to identify and define the significance of the application of these data. The dilemma of what to do with the findings and how to apply them to our educational practices is the factor of significance to educational research. Researching the dissonance created by cultural and critical pedagogy can be liberatory, emancipatory, and/or a power/privilege issue. Again, this inquiry was historical. In reference to the study of theory, research, and practice, new and veteran scholars can be inspired with new theoretical frameworks and divergent perspectives that will inform their research analysis and/or practice with the findings and conclusions of this study. To reiterate the research purpose, “Educators can view this resistance to learning from a more liberatory and empowerment curricula and instruction model by bringing curricular development theory to an [optimal view] of learning through resistance” (King, PDS Journal, 2006). The main emphasis is on the “optimal learning” and the transformation through “optimal dissonance and resistance.”

I have been transformed by this intellectual journey thus far, and it has been educational, transformative, and healing by helping me intellectually cope with the complexities of being an educator of color. There have been numerous cultural pedagogues accompanying me with this mission of social justice. I believe that other educators should partake of a similar journey of self-reflexivity. The outcomes of the review of the literature defined and redefined throughout this study produced information about the importance of this research for the critical ethnographer and for cross-cultural research. The notion of self-reflexivity and looking at interdisciplinary studies of resistance for learning in other disciplines is essential when exploring cultural and social processes. In relation to English and Language Arts, this strategy of inquiry can inform teacher educators, scholars, practitioners, and policymakers as this study is significant for pre-service and in-service teachers, our future teachers in terms of understanding their culturally-informed pedagogy. These future teachers will be the next generation of curriculum developers, critical policymakers, analysts, critical thinking citizens, and cultural pedagogues.

The findings and conclusions of the review of the literature and examination of the voices of the academy and cultural workers are of significant relevance for their conceptual
context, for further developments in research theory and for curriculum planning. These findings can aid in the teaching of multicultural education and cultural studies within multiple disciplines.

There seemed to be a thread of a need for a critical consciousness and cognition for understanding the process by which a learner advances towards the critical consciousness spoken of throughout the literature review on resistance and dissonance.

**Relevance of This Study to Educational Research Theory**

I was compelled to look at the literature to answer questions about the anticipated outcomes of the results of this study and its relation to education research theory. I looked at the existing contradicting cognitions and psychological theories relating to resistance, discomfort, and dissonance. Additionally, I explored multiple transformative strategies of education -- Giroux, Tierney, and others -- to study the processes by which a learner advances toward critical consciousness and liberatory education (Freire, 1994). The pedagogical research on cultural pedagogy with Delpit, (CRP), Gay (CRT), and Ladson-Billings (CRP) and other cultural pedagogues would be the focus of the review of the literature about Culturally Relevant Practice (CRP) and Culturally Responsive Teaching (CRT).

Below is an excerpt from a text by Ladson-Billings about the teaching of African American children and six strategies for Culturally Relevant Practices.

**Cultural Pedagogy as Culturally Relevant Practice (CRP)**

In *The Dreamkeepers*, author Gloria Ladson-Billings (1994) identified six practices that define culturally relevant practices in her study of successful teachers of African American students. Each practice contains distinctive characteristics of culturally relevant practices. It will be interesting to see if I can deem these same practices as successful for White teachers in the AARI Day study.

Culturally Relevant Teaching Practices (Ladson-Billings, 1994):

1. Students whose educational, economic, social, political, and cultural futures are most tenuous are helped to become intellectual leaders in the classroom.
2. Students are apprenticed in a learning community rather than taught in an isolated and unrelated way.
3. Students real-life experiences are legitimized as they become part of the ‘official’ curriculum.
4. Teachers and students participate in a broad conception of literacy that incorporates both literature and oratory.

5. Teachers and students engage in a collective struggle against the status quo.

6. Teachers are cognizant of themselves as political beings. (pp. 117-118)

These six characteristics embody a similar context to the characteristics of a cultural pedagogue in the chart in Table 2.2. This is a dilemma for educators who are trying to understand the process of becoming a MCE educator using CRP. But we must be on the right track – let’s listen to these authentic voices to learn more about CRP as they talk about the dissonance of being a teacher and the cultural work that exemplifies all of these characteristics of a cultural pedagogue.

Table 2.2
Characteristics of a Cultural Pedagogue

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<th>Knowledge of one’s own culture – know one’s own cultural positioning.</th>
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<td>2</td>
<td>Knowledge of ‘othering’ and others cultural positioning.</td>
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<tr>
<td>3</td>
<td>History of cultural experiences/lived experiences – content and context of MCE and CRP (knowledge of political and social worlds and how they came to exist).</td>
</tr>
<tr>
<td>4</td>
<td>Intentions of teaching the context of emancipatory praxis.</td>
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Culturally Relevant Pedagogy (CRP)

In her study of Culturally Relevant Practices (CRP), Ladson-Billings (1994) introduced a theoretical model that addresses student achievement and helps students accept and to affirm their cultural identity while developing critical perspectives that challenge inequities that schools perpetuate. She terms this praxis “culturally relevant pedagogy.” In relation to teacher educators, Ladson-Billings also interviewed educators of color, reported in Beyond the Big House (2005). I used excerpts from these teacher narratives in a later chapter as evidence of other pedagogical voices of cultural pedagogues in the academy. Often scholars make reference to the use of metaphors to help understand the notions of power, privilege, and indifference. I feel as though Ladson-Billings is speaking to the invisible
undercurrent of cultural dissonance as she paints a portrait of the future role of a cultural pedagogue in the professoriate. This is definitely a form of “culturally relevant pedagogy” (CRP) to scaffold teacher educators. Notice the title of Ladson-Billings’ text: *Beyond the Big House*, where James Banks, the “father” of MCE, explains in the introduction to her text why she uses this particular metaphor. Banks describes her use of the metaphor “the Big House”:

> She uses this metaphor to describe the barriers to reform that these African American teachers experience in the predominately White institutions in which they work…The Big House was the mansion on large plantations in which the owner and his family lived. The enslaved people who worked in the Big House has a higher status than field workers…Ladson-Billings uses the Big House metaphor to describe how departments, schools, and colleges of education reflect institutional values that support the status quo and impede the academic development of African American students and students from other marginalized groups. (Banks, 2005, p. 5)

This quote speaks to the representation of institutionalized values that support the status quo.” Consequently, African American teacher educators in predominantly White colleges and universities are “outsiders within” (Collins, 2000) who seek to reform teacher education programs in substantial ways in order to advance educational equality (Banks, 2005, xii). I experienced dissonance as I continued to read about being a teacher educator as an “outsider within.” Collins as a feminist scholar is providing a necessary framework for the direction of my literature review, to validate looking at the political side of teaching. Ladson-Billings reiterates this point, in the aforementioned text, *The Dream Keepers* (1994) where two of her six practices (numbers five and six) are being played out just in this brief initial review of the literature on cultural pedagogy. There is a message of “perceived resistance” to being a cultural pedagogue contained within her studies. I am scared to go forward…but I must. Ironically, Ladson-Billings also refers to the traditions of cultural rhetorical style and the dissonant realities of racial divisions as service:

> She also refers to “Teacher Education as the Big House” as she speaks to how the “teaching’ and “preaching” traditions run deep in the African American community. Even in the midst of enslavement, African Americans found ways to feed the mind and spirit” (p. 3). However, she warns: “if one perceives oneself to be working in the Big House, one understands that she or he is there to serve, not to be served…. This service also extends to taking responsibility for educating White pre-service teachers about issues of race, class, gender, social justice, and equity” (Banks, 2005, p. 5).
I feel as though this scholarly sister is “teaching and preaching” and prophesying my own future. This is relevant to my research, as yet having another cultural pedagogue “testify” about the conditions of being a cultural worker in the academy. This quote is related to *characteristic # 4: being a cultural pedagogue*, which shows how it is imperative to understand the knowledge of the political and social worlds and how they came to exist.

Likewise, this quote is related to *characteristic #6* of Ladson-Billings culturally relevant teaching practices: “teachers are cognizant of themselves as political beings” (p. 117). This critical consciousness is crucial to understanding cultural positioning and “institutionalized values” as barriers and how they are forms of “perceived resistance” as testimonial advice given to the academy by this scholar and cultural pedagogue. She is just telling a dissonant reality that I am reluctant to hear. Lastly, Ladson-Billings also refers to “Working Conditions in the Big House” as she refers to:

> How being in the house did not mean that one was of the house. They were there to work on behalf of the owners, not to enjoy the fruits of such labor. Unfortunately, many African American teacher educators feel a similar tension. They are in the academy but not of the academy. Their roles are circumcised by race and the social conditions of African Americans in the broader society. (Ladson-Billings, p. 5)

So yet, another conundrum of dissonant reality, for what are our roles as cultural workers and what are our places in the academy?

This is an important transformative primary source that contains teacher narratives of educators of color and the relevance of issues of racial identity as cultural and political forms of cognitive dissonance. After briefly touching the surface of the outcome of this review of the literature of other cultural pedagogues, it is comforting yet foreboding to read the narratives of others. After studying other teacher researchers who have used a critical auto-ethnographic method of self-reflexivity as a study of resistance and liberation about being an educator of color, I feel compelled to find an optimal view of teaching and service as a scholar of color. I feel as though I have been forewarned of what the future will bring, or what cognitive dissonance is to come forth, as a social justice educator and a cultural pedagogue.

Chapter Three will delve more deeply into the suboptimal and optimal views of pedagogical styles and the intentions of educational praxis.
CHAPTER THREE
The Suboptimal and Optimal Views of Pedagogical Styles
and Intentions of Educational Praxis

In this part of the dissertation, I further describe the process of inquiry and development of my pedagogical style in the context of my role as a cultural pedagogue and cultural worker.

Component #1: Inquiry

Let’s begin the process with this question: Are you a cultural pedagogue?

I have decided to expand the research framework for this study beyond self-reflective practice. I looked at varied previous research and scholarship in the literature about other cultural pedagogues with the same dilemmas. Important to note: I take my reader through the process that I engaged in, followed by the idea of using the same process on other educators to see if this was solely my own unique “cultural dilemma” and “lived experience” of being a cultural pedagogue and a person of color. The last chapter created a sense of “perceived resistance “to teaching and serving as multicultural educators in the academy”, otherwise known as “The Big House.” After critical reflection on this metaphor for the academy, I needed to conceptualize this worldview of teaching as a cultural worker. Look at your own worldview -- personal identity, teacher identity, and societal identity through the significance of place. Take into account the situated environmental differences, and the cultural differences of race, class, gender and language. This inquiry addressed characteristic #4: have a knowledge of your intentions of teaching the context of emancipatory praxis.

Consider all of these factors as being the characteristics of the role of being a cultural worker. (Remember that this inquiry started as I posed this question about my own role as a cultural pedagogue.) Being a cultural pedagogue is such a complex conundrum! Thus, I began the process of scholarly research, looking for healing as well as finding more evidence of this conundrum. Viewing a dissonant video/film about intercultural dialogists partaking in this “dialectic of freedom,” The Color of Fear by Lee Mun-Wah (1994), prompted me to I start my inquiry with a metaphor from one of the cultural pedagogues in the film: “The cure for the pain is in the pain.” Yes, indeed, this is a very painful, yet necessary process of being a cultural pedagogue, but remembering to intellectualize the process helped me to create a liberatory, reflective practice with its four stages of: 1) inquiry, 2) application, 3) strategy, and 4) liberatory/reflective practice. I found by researching these dilemmas of MCE and
CRP practices, I could look more deeply into the parallel dimensions of multicultural education (MCE) and cultural responsive pedagogical practices and teaching (CRP and CRT).

**Teaching and Cultural Assumptions About Learners**

During my dissertation study I looked at varying forms of pedagogy according to the suboptimal and optimal views of teaching and learning. Let’s first look at the good, the bad, and the ugly of our dominant views of traditional educational praxis. “The bad” is the suboptimal view of teaching within the deficit model of teaching, while “the good” is the optimal view and the innovative way of a more progressive approach to teaching. Thus, there needs to be an ongoing critical analysis of a more positive and productive view of education and postmodern praxis. How will we teach a diverse group of learners? An optimal view of educational praxis provided a lens into the parallel dimensions of contradiction and conflicts of various forms of pedagogical styles.

*My Personal Note:*
*Please note, as I progress from point to point in my inquiry into the cultural assumptions about pedagogical styles, my critical consciousness grows. It transforms my thinking about the theoretical context of cultural pedagogy and the relationship of cognitive, cultural, and historical dissonance to the multidimensional journey of not only becoming a multicultural educator, but consciously thinking about what strategies I will use to teach our marginalized and oppressed student.*

With all that has been studied thus far, there needs to be an inclusive, optimal model of educational praxis that teaches about privilege, power, and difference. All of these spaces and varying forms of pedagogy are contained within the multi-vocal voices of educational practices. However, the research should show if there are different voices to be used for marginalized students versus privileged students when teaching MCE. Therefore, the elements of this liberatory praxis need to be explored further and identified for cultural competencies and appropriate application for teaching and learning strategies of more critical pedagogies.

**Component #2: Application**

Cultural pedagogical theorists promoting the use of critical pedagogy strongly urge a sense of critical exigency, meaning an immediacy/urgency with a call for social action to be
enacted by the teachers and the students. But, there are two opposing ways of viewing pedagogical styles and intentions about learners. What about the framing of these pedagogical styles in relation to the intentions: “optimal” and “suboptimal views” of learning about dissonance and how it relates to educational praxis? Myers’ work (1988) in “optimal psychology” talks about the “optimal and suboptimal views” of learning and dissonance. Therefore, I decided to take a deeper look at teacher education theories presented in texts and pedagogical frameworks from the opposing views of teaching. To clarify these framings further, there have been texts about pedagogies of oppression, poverty, and the silencing of pedagogy, which can be deemed “suboptimal.” Then there are texts about pedagogies of liberation, student and teacher empowerment, and pedagogies of power, which can be deemed “optimal.” All of the latter components are indicative of an emancipatory education. I examined these concepts in depth in subsequent chapters, individually titled with these important transgressive and liberatory practices.

Next, I went in search of works written by cultural pedagogues, and I speak of the work of several of these theorists throughout the dissertation. I explain later about the foci of including their theoretical constructs in the design of my dissertation project, but first, I would like to begin with the premise of being “silenced” as a pedagogue and expanding upon the work of Lisa Delpit. Since Delpit talked about the “silencing of the pedagogue,” her work is relevant to my journey. I feel compelled to explore how other pedagogues feel when teaching about societal issues, for I felt silenced and cross-examined by colleagues and students due to my cultural style of pedagogy.

**Delpit and Authentic Writing**

I chose this example from an article by Delpit (1988), “The Silenced Dialogue: Power and Pedagogy in Educating Other People’s Children,” to provide evidence of the dilemma being researched in this project. Delpit talks about authentic writing and authentic voices in her article, since the content relates to “the silencing of voices.” This context is relevant to my research about cultural pedagogy, given that I now feel compelled to use technology as a venue for authentic voice, narrative, and writing. This should be about the creation of a space for authentic voices to come through, without the presence of a visible pedagogue of color. By allowing technology to take the place of a visible educator of color, I am silencing my dissonant pedagogy to be more effective and empowering. As a cultural theorist, Delpit talks about the silenced voices of educators of color and their scenarios of
teaching. She collected statements from educators of color and she also discusses her perspective on authentic writing. She noted:

I have collected these statements...in a somewhat autobiographical account, entitled, *Skills and Other Dilemmas of a Progressive Black Educator*, I discussed my perspective as a product of a skills-oriented approach to writing as a teacher of process-oriented approaches. I described the estrangement that I, and many teachers of color, feel from the progressive movement when writing process advocates dismiss us as too “skills oriented.” I ended the article suggesting it was incumbent upon writing – process advocates or indeed advocates of any progressive movement – to enter into dialogue with teachers of color, who may not share their enthusiasm about so-called new, liberal or progressive ideas. (Delpit, 1989, p. 85)

As detailed in this citation, there needs to be a space “to enter into dialogue with teachers of color,” to talk about multiple frameworks and orientations. Delpit talks about the importance of having these cultural dialogues because dialectic discourse among educators of all cultures could facilitate this initiative. With the aid of an intercultural forum -- a venue for ideas could be negotiated and shared within a safe space. This dialogue about education would be a multi-modal compilation of ideas and emotions, with views containing different contexts and perspectives, especially ideas and viewpoints that create dissonance: a multi-vocal arena of voices of pain, struggles, conflicts, liberation, and victories. Creating space for this dialogue where teachers can talk about their experiences of pain, struggles, conflicts, liberation and victories about teaching is critical to my research/dissertation.

Deciding when to be silent, what to reveal, and what to hold back could be resolved if these dilemmas could be heard and understood by peers. What about the voices of progressive educators? Should I silence my “progressive ideas” about the creation of an e-curriculum that examines visual dissonance, or will they be dismissed? I could pose critical questions such as: Are my ideas non-normative? Is my cultural canon an ‘unofficialized’ curriculum? And what about my male cultural icons of color -- like Martin, Malcolm, and DuBois? What about the cultural scholarship of female pedagogues like Delpit, Geneva Gay, and Gloria Ladson-Billings teaching about cultural pedagogy and the dilemmas of cultural pedagogues? My silenced voice wants to shout out: Is it the content of the dialogue, or the culture of the pedagogue that influences the way students feels about learning about societal conflict? Both. They feel comfort and/or discomfort in expressing their dissonance views. And in the case of my teaching, is it about my voice of social justice and activism? The conflict is due to my visible culture and my “perceived racialized discourse.” Even when I am not referring to race, the assumption about my discourse being “racialized” is relevant to the
content of the dialogue. I would define a “racialized” discourse as the “perceived dialogue and language belonging to a person of a specific race and cultural tradition; in my case, a female of color, with my stories of struggle and liberation” (King, PDS Journal, 2006). All of these factors impact how others perceive my discourse and pedagogical style. What about this notion of “color?”

I cannot just silence the stories of struggle and liberation or the “activist voice in me,” due to the inherent voice of struggle and victory that is part of me. In addition, I cannot hide my culture, even unintentionally, for I just cannot control having my culture be visible in my pedagogical style. Should I mute my “colored discourse” as well? What style do I possess -- a pedagogy of oppression or a pedagogy of liberation? According to some of my White colleagues, I am not liberating students; I am creating dissonance and resistance. This is why I chose to create a “silent” pedagogical space for web-based learning, but I cannot ignore this positioning of either my pedagogical style or my racialized discourse. Is this possible? I needed to reflect further on this premise. Krishnamurti, a philosopher of education, calls upon this process in the titles of two of his texts: Think on These Things (1964) and The Awakening of Intelligence (1973). I guess I needed to reflect deeper within myself and have a “dialectic discourse” internally and literally.

**Component #3: Strategy**

Have a dialectic discourse with myself over this dilemma of cultural pedagogy…

The didactic method:

According to the Norton Anthology of African American Literature, “preaching” is a form of AAVE, the African American Vernacular where there is a sense of continuity in Black homiletics (or sermon making)...and like other artists in the Black vernacular tradition, the Black preacher is involved in not just call and response patterns but in patterns of call-and-recall: inspiration and memory. (Giyard, 2004, p. 70)

This anthology opened a new door of language and literacy reflection for me as an educator and scholar of color.

My Personal Narrative:

My White colleagues told me, “You don’t teach, you preach, you tell a lot of stories and people get tired of hearing about your cultural icons of Martin, Malcolm and DuBois.” (Yes, I internalized this!!) I want my pedagogical style to be liberatory and I didn’t realize that I was preaching!! What methods of discourse would help me identify my “unquiet pedagogy?” Is my pedagogical style political? Yes. This is a good example of the cultural
assumptions made by teachers in a majority teacher education program about my style of pedagogy. But what about this notion of color? Should we mute this notion? I did claim that I am a person of color as a disclaimer for this study, but it is possible that [we] as pedagogues share some of the same cultural attributes?

In Color Mute: Race Talk Dilemmas in an American School, Pollock (2004) speaks to the muting of this notion of color as he surmised:

This is a book about race talk-- about people in one school and district struggling with the basic American choice of when and how to describe one another racially. People in America have long struggled in various ways with racial categories that have become a social truth without ever having a legitimately biological basis; created to organize slavery, retooled with waves of immigration, and naturalized over centuries by law, policy, and science, race categories are now everywhere, alternately proud building blocks of our nations diversity and the shameful foundation of our most wrenching inequalities. (Pollock, 2004, p. 1)

I will examine this notion of racial categories later in the study as part of the analytical framework for the White student teachers involved in their teaching exercises in the AARI cultural activity. Table 3.1 raises questions about cultural pedagogy.

Table 3.1
Defining Didactic or Preachy in Cultural Pedagogy

<table>
<thead>
<tr>
<th>Is the didactic method – preachy? Is cultural pedagogy preachy and/or imposing to students?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Is this a cultural assumption that a cultural pedagogue is explicitly telling learners what they should do, or is this just conviction and culturally inherent pedagogical voices speaking from the position of subjectivity, societal identity and a sense of self? Does this space only apply to cultural pedagogues? Or only to persons of color?</td>
</tr>
</tbody>
</table>

According to www.dictionary.com the definition of didactic is:

1. Teaching morality: didactical, moral, moralizing. See teach/learn.
2. Inclined to teach or moralize excessively: didactical, preachy. In the broadest sense, most allegories and satires implying a moral or political view may be regarded as didactic, along with many other kinds of work in which the theme embodies some philosophical or other belief of the author. A stricter definition would confine the term to those works that explicitly tell readers what they should do.

(http://www.answers.com/topic/didactic)

Preachy - Black homiletics (or sermon making)
Component #1: Inquiry:

If “preaching” is a form of AAVE, the African American Vernacular, where there is a sense of continuity in Black homiletics (or sermon making), then when students frame the voice of a cultural pedagogy as “preachy,” what is behind this framing? This term often shows up in teaching evaluations with educators of color, and in feminist pedagogy. Are cultural pedagogues more inclined to “teach or moralize excessively?” Is this a form of preaching?? Or, can it also be the subject matter that drives the pedagogical inferences.

This description of “Black homiletics” or “sermon making” is didactical in nature. Sounds to me like a strong, imposing tone of conviction that is essential to teach emphatically about societal issues. So, yes, my pedagogy is didactic and political. This is why I am researching the use of technology as a pedagogical tool to replace my didactically inherent voice that seems to create dissonance amongst my students and peers. I needed to inquire further into another method, the dialectic method to help resolve this pedagogical issue of being “preachy” and imposing…and personal and political (hooks, 2000, p. 10). This term is used in hooks’ text: Where We Stand: Class Matters, so keeping within this context, I wonder where we stand when color matters?

Whites have the power of their “politics of invisibility” (hooks, p. 111). hooks claims that poor Whites have racialized class divisions in their discourses as well. She says: “However, these slurs are not a product of Black vernacular slang, they are just the terms White folks with class privilege invented to separate themselves from what they called “poor White trash” (hooks, 2000, p. 111). So, I should also become an invisible pedagogue due to my hue and because of societal assumptions about my discourse? Since the direct style isn’t effective, there are too many cultural assumptions that get in the way of teaching as a cultural pedagogue. I should use hooks’ (2000) concept of the “politics of invisibility” to counteract the personal assertions about being an educator of color. I am getting tired of asking so many questions about the assumptions of my pedagogical style. Wouldn’t it be ironic if all pedagogues, due to the content of the literature, shared some of the cultural characteristics? This is a key point to be explored when the students act as teachers for African American Read-In Day.

EXPLORATION: Intellectual Inquiry:
Dialectic Method - Maxine Greene

Again, I want my pedagogical style to be liberating for students and for myself. I can change my style to be more effective and less dissonant. (I feel like a victim of the very song
of freedom that I sing and teach about). I don’t want to “preach my lesson plans” to my students, or “preach” as an “angry Black woman” to my colleagues about cultural content that seems to bring out my “inherent voice of AAVE” or Black homiletics. This reflective process needs to be healing, not victimizing, so I won’t internalize this dissonance. I really had to do extensive research to find a term that helped me answer my dilemma posed by my White colleagues about my “teaching” and “preaching!!” or now, conceptualized as “homiletics” (Giyard, 2004). Yes, I intellectualized it!! But, what should I do with the dissonance? In order to resolve this dilemma I needed to find a medium to continue this dialectic discourse, for I needed to be liberated from this conundrum. I felt as though I needed to apologize for my pedagogical style and repeat these liberatory mantras over and over again, just to validate my position. Is this is common in cultural discourse? Only the research will reveal this common element of cultural pedagogy. Let’s look further into what the scholars say… What else do Maxine Greene (and others) say about this method, this new knowledge of construction and the cultural discourse(s) that it are engaged in.

Even cultural writing evokes narratives about the embracing of these critical incidents. The critical thinking about this discourse of discomfort and resistance, evoked when embracing cultural and political dissonance, is part of what hooks calls “making the personal, political” and also part of this liberation, or as Greene calls it “The Dialectic of Freedom.” In Greene’s book review by Koyayashi (1989) he states: she “invites educators to reflect deeply on what education for freedom means” (all educators). As critical educators “she urges us to look at the different ways in which perceptive and thoughtful educators of different cultures have attempted to transcend the usual limits placed on their work as teachers” (p. 530). The goal of my research is to take Greene’s idea one step further and have educators dialogue through the use of technology to “transcend their usual limits” and reflect upon who they are as critical beings, both cultural beings and educators.

Also, my goal is to enact dialectic discourse among educators using Greene’s directive of “looking at the different ways of getting educators of different cultures” to dialogue. The participatory action part of my research is to engage students in a cultural activity in which they teach cultural context, as cultural pedagogues, during the national African American Read-In Day, where I have the privilege to engage in the “politics of invisibility” by allowing the White pre-service teachers to become cultural pedagogues as they teach African American literature content.
Personal Reflection and Liberatory Practice

My Personal Reflection:
As another example of the dialectic discourse which I had with myself over this dilemma of cultural pedagogy, the review of the literature thus far has posed several questions for me as a cultural pedagogue and/or a pedagogue of color:

How do you apply these concepts? By using the findings of this personal inquiry and applying this dilemma of cultural pedagogy and taking it to the next stage: application to the field of teacher education and praxis. These conceptual frameworks can be applied to help students understand what they are experiencing through this form of liberatory education with emancipatory consequences embodying discomfort. An intentional dissonance curriculum helps them with the application of theoretical frameworks and the reading of essays and texts that discuss context about cultural pedagogues. Immerse the students with multicultural context and teach them about the theoretical frameworks of MCE. Then, provide them with spaces for inquiry, dialogue, and further research of other cultural pedagogues. I personally, decided to study other pedagogues of color to see about their views of cultural pedagogy. However, all educators should partake of this CRT inquiry.

Component #3: STRATEGY:

One theoretical strategy is to study Geneva Gay’s CRT (Culturally Responsive Teaching) (2000) Gloria Ladson-Billings’ Liberatory Acts of Praxis (2005), Lisa Delpit’s Silenced Pedagogues (1988), and others. A detailed study of these concepts can be used by pedagogues to understand the acts of pedagogies of possibility, acts of hope and freedom that exist within their internalized resistance and their dissonant voices. How can educators create a space for dialogue that promotes liberatory praxis, promotes teaching that can be healing (not just uncomfortable), and identify theses processes as emancipatory education? The act of having this personal dialectic dialogue with me and other scholars needs to become an exercise for educators to talk about these dilemmas through the use of an intercultural forum.

How can the use of technology, and theoretical frameworks, solve this dilemma of cultural pedagogy? This dissertation describes how a cultural pedagogue uses technology as a curriculum tool for teacher education. Pre-service teachers and in-service teachers engaged in critical, media literacy activities and liberatory praxis when having dialectic discourse(s) about the points of dissonance they engage with, when learning about multicultural education (MCE) and culturally responsive pedagogical practices (CRP). Through the use of technology with the creation of a web-based curriculum intended to teach MCE and CRP, the participants viewed clips of films about societal issues, oral history narratives, teacher narratives, and
ethno-historical inquiries into literary works. The discussion forums created a “location of cultural space” where students feel free to engage their resistance to learning and teaching about societal issues. They can do so without the visible presence of a cultural pedagogue who has been identified by colleagues and other students of using a didactic approach to “teaching and preaching” about societal constructions of language, literacy, and racial and social positioning. However, this happens to be the “perceived” space from which she (I) teaches (teach) as an African-American educator.

*Can technology solve this dilemma of cultural pedagogy?* English teachers engage in social literacy practices through the use of an “intentional dissonance” curriculum. This serves as a technological tool to alleviate the resistance and discomfort of student teachers being taught by an educator of color. This dissertation contains the description of two pilot projects, one titled “The Critical Analysis of Film” and the second titled “An E-Curriculum for Social Literacy.” This dissertation also contains a multiplicity of examples of these “points of dissonance” evidenced within the responses by students, teachers, and collaborative partners. The responses of the participants are linked to the varied cultural activities that the participants engaged with MCE content, controversial subject matter, and social literacy practices. The goal of the projects was to have the participants perform an examination of their teacher identity as cultural workers (Freire, 2005) and their identity as pedagogues teaching cultural content. Table 3.2 defines terms for cultural pedagogy.

**Table 3.2**

*Cultural Pedagogy Terms as the PICCLE Acronym for an Intercultural Forum*

<table>
<thead>
<tr>
<th>PEDAGOGY</th>
<th>INTERCULTURAL</th>
<th>CRITICAL</th>
<th>LITERACY</th>
<th>EDUCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>is intended to communicate an idea.</td>
<td>is exploring how different cultural perspectives shape ideas differently.</td>
<td>is considering the values and beliefs that support multiple meanings for symbols.</td>
<td>is using symbols and language to systematically shape ideas.</td>
<td>is negotiating values and beliefs to share meaning for an idea.</td>
</tr>
</tbody>
</table>

Below from the PICCLE Forum is a student’s response to a web-based forum called “Critical Analysis of Film,” with a clip from the movie *Finding Forrester* (2000). The film clip is about a White male English teacher who accuses a Black male student of plagiarism. The
student teachers were asked to find points about cultural dissonance and respond to a viewing of this critical media literacy tool. The website address is: http://piccle.ed.psu.edu

There were many instances of cultural dissonance between Jamal and his teacher. When the teacher accused Jamal of cheating for the first time, he is assuming that he had to be cheating because he did not believe that Jamal’s work could have been so well-developed and of such high quality considering the neighborhood he comes from and his background. Jamal was extremely hurt and offended by those remarks and assumptions. There were clearly cultural differences here that caused Jamal to feel angry. It seems as though the teacher and Jamal could not relate to one another because of the teacher’s stereotypes about Jamal. He is not giving him a chance to prove himself. (PICCLE Forum, 2005)

This is an example of a discourse relating to “cultural dissonance” and a sample of evidence from one of the online forums about the development of the student voice (s) and reflective practices. The student describes an undercurrent of racial stereotyping by the English teacher due to the student’s cultural background. This response is evidence of how the use of technology can aid in the teaching of multicultural education. The framing of societal issues can be addressed through the viewing of scenes from popular culture depicting problems that are part of lived experiences and schooling.

**Rationale for Using Technology in MCE**

In conclusion, the rationale for the use of technology as an intentional dissonance MCE pedagogical tool is based on Giroux’s notion of rationality when generating a new discourse (see Table 3.3). He stated:

The notion of rationality has a dual meaning. First, it refers to the set of assumptions and practices that allows people to understand and shape their own and others’ experiences. Second, it refers to the interests that define and qualify how one frames and engages problems confronted in lived experience. (Giroux, 2001, p. 3)
Table 3.3

*The Use of Technology as a Tool to Aid in Teaching MCE*

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. How do you construct a research tool to help educators define the elements contained within their pedagogical style?</td>
<td></td>
</tr>
<tr>
<td>2. What pedagogical purpose could a web-based forum serve as an aid for teaching MCE and CRP?</td>
<td></td>
</tr>
<tr>
<td>3. Can technology take the place of a cultural pedagogue? Is there another way of looking at the discourse and critical incidents of cognitive dissonance contained within the responses to the viewing of specific text containing “dissonant context” to identify the dilemmas of being a cultural pedagogue?</td>
<td></td>
</tr>
<tr>
<td>4. Could the creation of a space of discomfort and comfort in a web-based forum engage intercultural discourses(s) and help to define the elements that could be strategically utilized to teach dissonance and consonance? How does this praxis help to resolve the disagreement through rational discussion?</td>
<td></td>
</tr>
<tr>
<td>5. Create an inquiry research tool to teach both MCE and CRP.</td>
<td></td>
</tr>
<tr>
<td>6. Create a pedagogical space to allow pre-service teachers to participate in a cultural activity with emancipatory consequences to teach both MCE and CRP.</td>
<td></td>
</tr>
</tbody>
</table>

Giroux’s notion of rationality relates to how the use of technology as a tool to teach MCE is due to the “dual meaning” and rationale of this process of “engaging problems confronted in lived experience.” The first part of the process is to create a space in which you remove the cultural pedagogue as the receiver of the “cognitive dissonance” by outlining the notions about the set of assumptions about the effects of the discourse and visible presence of an educator of color. This is the rationale for the use of technology as a pedagogical tool to confront the cultural norms. The second part of the process is the notion of generating a new discourse as Giroux (2001) suggests: “allow people to shape and understand their own and others’ experiences” (p. 3). Speaking to these lived experiences of engaging MCE allows educators to engage one another about teaching cultural content and societal issues that create resistance. There is a need for the creation of dialectic space for dialogue, a fourth space of cultural consciousness for the invisible pedagogue to negotiate the dissonance. Bhabha (1994) speaks to this “location of culture” as a third space of critical consciousness; however, he states “that he doesn’t mean in any sense to glorify margins and peripheries” (p. xi). How can an educator create a space that is liberatory, yet marginalized? Allow for a transformative pedagogical space of freedom, free from the culturally imposed boundaries created by the racial and societal positioning of officialized spaces of learning.” As Carter Woodson would
claim, “without the third witness.” One of the main claims of this dissertation is about how digital literacies can be a location of culture that is conductive for the cultural pedagogue. Here, the students cannot use the culture of the teacher as their reasoning for feeling uncomfortable; instead, they need a place to negotiate this dissonance, engaging in the discomfort with one another, learning from the discord.

**Component #4: Researching Liberatory Praxis**

Technology can be used as a medium for teaching and learning MCE. This dissonance can be channeled into an interactive, intercultural critical literacy web-based forum in which participants in the forum acquiesce to responding to a visual arts form of an MCE teaching tool. While viewing critical media literacy clips and points of cultural dissonance, without intentionally responding to a visible cultural pedagogue, the participants interact with one another, within multiple pedagogical frameworks and the content of the literature.

This visible, yet invisible, undercurrent of cognitive dissonance can be used as a liberatory praxis through the use of technology and as a research tool for culturally responsive pedagogy. The rationale for setting up an intentional dissonance (MCE) pedagogical tool is to create a space for dissonance to be stored and negotiated for dialectic discourse and research purposes: a fourth space of praxis. Remember the notion of using the “privilege of invisibility”? This strategy takes the place of the visible cultural pedagogue and/or the cultural assumptions of students being taught by an educator of color: the “visible cultural entity.” The notion is to generate a new discourse, creating a space for the dissonance to be stored, engaged and negotiated for teacher reflection and research purposes -- a fourth space of praxis to [dis]engage the systematic undercurrents of power and the issues of the politics of education.

This space of freedom is still not free from the political ideologies of schooling, but the cultural dynamics of the traditional classroom setting have changed: no third witness. The inspiration for this pedagogical tool came about because my students and colleagues responded to me as a cultural symbol of racial positioning and identified me as a “cultural pedagogue.” In the literature, the “third space”, referred to by Bhabha (1994), is to be reflective about a higher level of consciousness. This transcending beyond boundaries can be achieved as one critical way of thinking about this dilemma, but how can the creation of a
“fourth space” teach about dissonance through transcending beyond the boundaries of a traditional classroom setting?

*How can a virtual classroom resolve disagreement through rational discussions?*

There needed to be a creation of a “fourth space” with the use of technology and a virtual classroom to have the students dialogue and reflect on these liberatory practices and become liberated from this “false consciousness” about race, pedagogy, and freedom. To reiterate, Greene (1988) calls this space “The Dialectic of Freedom.” She “invites educators to reflect deeply on what education for freedom means.” As critical educators “she urges us to look at the different ways in which perceptive and thoughtful educators of different cultures have attempted to transcend the usual limits placed on their work as teachers” (p. 530). Remember, the goal of my research is to take Greene’s idea one step further and have educators dialogue through the use of technology to “transcend their usual limits” and reflect upon who they are as critical beings, cultural beings, and educators. I responded to her invitation as she called for the need for deeper reflections about liberatory praxis.

*Reflection on These Liberatory Practices*

The time was ripe to combine the four spaces of liberatory practices. The four spaces/components are: *inquiry, application, strategy, and reflective practice.* The creation of a “fourth space” to attempt to resolve this dilemma through rational discussion with the creation of an online forum for inter-cultural literacy was necessary to have students participate and reflect upon these liberatory practices. So, I put these strategies of research and application together with all of the inquiries discussed previously by combining the use of technology and literary practices. I used the theoretical frameworks of dissonance and emancipatory education as the rationale for using the interactive tool with the PICCLE Forum (Pedagogy for Inter-Cultural Critical Literacy Education). The participants prescribed the description of the formats of these virtual classrooms and the dialectic methods of discourse, as well as the development of the discussion context of two web-based forums, listed below in further detail with examples of the responses. Remember, I am attempting to create a dissonant space -- a space of discomfort and comfort while combining the scholarship of Greene and Bakhtin -- for a “Dialectic of Freedom” (Greene, 1999) within a dialogic virtual classroom (Bakhtin, 2005) [http://en.wikipedia.org/wiki/Dialectic](http://en.wikipedia.org/wiki/Dialectic) (Bakhtin’s theory).
Combining the Use of Technology, Literary Practices, Theoretical Frameworks: A Rationale for Using the PICCLE Forum: Two Forums to Teacher MCE and CRP

The PICCLE pilot project is an interdisciplinary project that was created as an MCE teaching technology tool. So, the next level of testing this dissertation’s social literacy strategies will be through the use of oral history narratives and culturally authentic voices integrating technology and practice. With the creation of an e-curriculum as a pedagogical tool to teach multicultural education, these e-studies involved intercultural and international forums that contained critical media literacy clips of narratives about schooling and societal issues. Through the use of discussion boards, participants shared ideas and concepts that inform teacher education and practice. Pre-service teachers from the summer of 2006 and in-service teachers in fall of 2005, 2006 and 2007 participated in this e-curriculum pilot project to engage in discussion forums about social literacy, cultural dissonance, and cultural pedagogy. Here is an introduction to the objectives of the e-curriculum.

How and why does the use of narratives and cultural authentic voices that tell stories of social justice inform teacher preparation and practice when teaching multicultural education? Where pedagogical tools #1 and #2, first used in Table 3.4 I make reference to tool #1 (using the significance of place) and tool # 2 (using environmental differences) with examples of responses from the participants of the forum.

Table 3.4

<table>
<thead>
<tr>
<th>Integrating Social Justice in Curriculum Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use the dissonance tools to identify:</td>
</tr>
<tr>
<td>1. The significance of place.</td>
</tr>
<tr>
<td>2. Environmental differences.</td>
</tr>
<tr>
<td>3. Cultural differences of race, class, gender and language.</td>
</tr>
<tr>
<td>4. Political ideologies of schooling.</td>
</tr>
<tr>
<td>5. Inquiry for educators: follow up with social literacy projects, historical thinking, and the researching of these MCE and CRP dilemmas.</td>
</tr>
</tbody>
</table>

For an example of the above-mentioned liberatory practices that were used as prompts for the discussion boards in Table 3.5, refer to tools #1 and #2. Here is a quote from a teacher in New York City dialoging with interns from PSU where he was introducing himself in a forum talking about “the significance of place and environmental differences.”
PROMPT: Looking at the posts through cultural lens and the "significance of place."

Welcome to NYC, 234 West 109th Street, "Morningside Heights." Our school stands in the shadows of Columbia University. Our building and our school, PS 165M, is 106 years old. The area is rich in history. For 9 years, I've been a teacher at PS 165M. I'm a middle-aged, Caucasian male, a minority in this area. I care to live and teach in harmony in our multicultural environment. (A NYC teacher, 2006)

This urban teacher speaks to “the significance of place” and “environmental differences,” descriptors from Table 3.4, as he describes his urban and social environment. He claims to be a “minority” as a Caucasian male in a multicultural environment.

Next, is the description and design of the technological blueprint for Curriculum and Instruction: the development of the PICCLE Forum Project. I am using the four strategies of 1) Inquiry, 2) Strategy, 3) Application, and 4) Reflection on liberatory practices. Since my field of study is Curriculum and Instruction in Language and Literacy, I needed to create an actual technological blueprint for the context of this pilot study that morphed from the aforementioned four strategies, which were the catalyst for this PICCLE Forum project. For the next phase of this research pilot project, we need to ask: What methodology, curricular content, and audience as participants will take part in this project?

As a teacher educator, I created a space for dialogue among pre-service teachers and in-service teachers that would promote a liberatory praxis to promote writing that can be healing, not just uncomfortable. I chose to conceptualize these processes as emancipatory education with the integration of technology and the development of an intentional dissonance curriculum. What instructional strategies, curricular content, and methods of data collections will be used? The methodology for the project (an actual blueprint of the forums), the contents of the e-curriculum, and the information about participants of the project are provided throughout the next sections of the chapter and throughout remaining chapters, with examples of the existing forums from 2005, 2006, and 2007, 2008, and 2009.

PART I: PICCLE - Proposal for This Dissertation Project

Project Methodology

The student responses were used as data, and the previous responses and existing forums would be used to familiarize the new participants with the PICCLE format and purpose. Data gathered from the forums and the participating students and teachers provided the foundation for the analysis of the narratives. There wasn’t an analysis of the development of the software
interface and forum content, but there was a discussion of how the process of using web-based forums supports easy access to collaborating with an international e-learning community. The method of participatory action research was utilized so that teacher educators could participate in the research forums and talk about the limitations and problems of having intercultural and international forums about dissonant context with teacher educators from different places.

This next section of the dissertation will describe in detail the rationale and development of this dissertation e-project, which was tested as a pilot project in teacher education with pre-service teachers in an LLED course and in-service teachers assigned to a PDS program at Penn State University. This PICCLE Forum Teacher Education Project entitled “A Pedagogy for Intercultural Critical Literacy Education” contains intercultural forums that support thinking about the ways that cultural backgrounds shape the reading/viewing of texts and media. Students discussed their interpretations and cultural experiences in the online course forums within the individual web courses, which were password protected. The objectives, strategies, goals, and participatory research activity aimed at emancipatory education are outlined in the development of the curricula and practices used in the forums. Described below are the four components of the Goals of Participatory Action: inquiry, objectives, strategies and application.

**The Four Components:**

**INQUIRY:** How do you teach multicultural education in different cultural environments, yet remain consistent with the goals of social justice and emancipatory education in the development of curriculum and practice? What instructional strategies are used? How are the previously researched theoretical frameworks utilized in the forum development and praxis? How will these frameworks be applied?

**OBJECTIVE:** The theoretical framework studied and applied in this research pilot project to transform pre-service and in-service teachers’ cultural assumptions into dialectic discourse with emancipatory consequences is based on Freirean theory and the concepts of Emancipatory Education (Freire, 1993) and transformative education (Giroux, 1998).

**STRATEGY:** Using intentional dissonance to intellectualize working through the resistance of learning MCE and teaching MCE to facilitate optimal spaces for transformation: Goals of Participatory Action: Using the concepts of dissonance to create a space of liberatory practices while preparing pre-service teachers to teach MCE during a cultural activity.

**APPLICATION:** Integrate frameworks of critical literacy by incorporating aspects of social justice in Curriculum Development, using the cognitive elements of dissonance as praxis tools to identify specific points of cultural positioning in your discussion.
prompts to facilitate the online dialectic discourses: Look again at these aspects of social justice that can be used as prompts for the discussion forums: Using the practices from

Table 3.4
1. The significance of place
2. Environmental differences
3. Cultural differences of race, class, gender, and language
4. Political ideologies of schooling

Using liberatory reflective practices as research activities for educators.

Teacher Education Technology Project

Table 3.5
Using Dissonance to Intellectualize Working Through the Resistance of Learning MCE and Teaching CRP to Facilitate Optimal Spaces for Transformation

1. Identifying the points of dissonance in the critical analysis of the media clip as an act of praxis in the classroom environment through student/teacher conflict.
2. Research the concept of “dissonance” as the theoretical framework applies to cultural assumptions about pedagogy, literacy, and technology and also MCE content and practices.
3. Research the concept of “resistance” as the theoretical framework applies to cultural assumptions about pedagogy, literacy, and technology as well as MCE content and practices.
4. Research the concept of cultural pedagogy as this relates to teacher education, teacher identity, praxis, curriculum, and instruction.
5. Research the facilitation of optimal spaces for transformative education.

Examples of Critical Literacy Activities and the Intentional Dissonance Curriculum Practices

Here are two examples of these cultural activities integrated into a technology project of social literacy. Project One: The Critical Analysis of Film and Project Two: A Social Literacy E-Curriculum. I will explain briefly about both projects, but in the first half of the dissertation, I will use the examples of Project One. Project Two will be explained in more detail in the second half of the dissertation, because the students used the forum as a basis for learning MCE and CRP and African American literature.
PICCLE Research Pilot Projects

Project One: The Critical Analysis of Film Project

The rationale for the Critical Analysis of Film Project was to use a dissonant scenario to engage an international forum for intercultural exchanges about a classroom depiction of a student/teacher conflict. This technology tool was a useful addition to my curriculum for teacher educators. I used the clips from the movie Finding Forrester to talk about the classroom environment, the geographic and the racial environment of schools. Then students dialogued online with students from another country about the content of the clips and comparative schooling context.

Objective of the Project: Finding the points of “cultural dissonance” and creating an intercultural space for dialogue and reflection. Create an international forum to engage in intercultural global communication amongst collaborative partners in teacher education. This forum used global voices to emphasize environmental differences about schooling and teaching.

Project Two: A Social Literacy E-Curriculum Project

The rationale for the Social Literacy Project was to use a supplemental MCE teaching tool in the form of a web-based technology project to teach about the uncomfortable spaces contained in our social worlds. Through the use of visual arts, participants could visualize points of dissonance, feel the dissonance, and work through the process of cultural shock when learning about the historical, psychological, social, and political constructions contained in literature and critical media literacy practices.

Objective of the Project: To awaken pre-service and in-service teachers to social justice. Overarching theme: Victim to Victor in history, literature, and pedagogical practice through the use of an intentional dissonance e-curriculum incorporating visual arts, literature, and popular media culture. This forum used urban teachers to emphasize environmental differences and oral histories as cultural markers of historical context.

Component #1: Inquiry

PICCLE Research Inquiry Question:

How and why do the use of narratives and cultural authentic voices telling stories of social justice inform teacher preparation and practice when teaching multicultural education?
Project One: The Critical Analysis of Film. This forum contains more than just a brief clip of *Finding Forrester*. Project Two: The Social Literacy E-Curriculum also contains clips of popular culture with multiple scenarios of the literary works of film, with scenes from *A Raisin in the Sun* (1961, 1989), *Star Trek* (1991), *The Color of Fear* (1994), and oral history narratives of local community elders. Additionally, this was an intercultural e-project to engage pre-service and in-service teachers in dialogues about culture as it relates to schooling, teaching, and societal issues. In order to prepare pre-service teachers to engage in a multicultural context within literature, popular culture, and the viewing of dissonant subject matter, the e-curriculum was utilized as a virtual classroom to view specific scenes of popular culture. The intention was to have the students watch social situations that evoke dissonant feelings, emotions, contradictions, and cognitive responses to these situated learning tools. The students watched (and dialogued about) clips from *Finding Forrester* (Project One) and *A Raisin in the Sun* (Project Two) in order to prepare them to participate in the essence of teaching societal issues during AARI Day. But how does the use of narratives and voices of popular culture inform and transform teacher consciousness?

*The Pedagogical Use of Freire’s Conscientization to Transform Teacher Consciousness*

The importance of the pedagogical use of Freire’s concept of “conscientization” to transform teacher consciousness would be a progressive step toward carrying on the legacies of cultural pedagogues. Performing the practices of social literacy and enacting social transformation in the field of education helped the student teachers transform their “teacher consciousness” with the pedagogical use of the concept of “conscientization.” Having the students study the existing Freirean theories embodied within a pedagogy of the oppressed, a pedagogy of freedom, and concepts of liberation, introduced them to a different form of contradictory learning that would be integrated into the curriculum. The representation of negotiated spaces for learning about “cultural identity” to shape the role of teachers as cultural workers would promote a different kind of learning and purpose of education. New teachers would ‘consciously’ create “critical thinking” citizens in their classrooms and within their communities with a different notion of the legacy of teaching for social change. The answers for many of these complexities lie in the studies of culturally constructed identities of the past, present, and future pedagogues and critical citizenry.
Changing the consciousness of the oppressed and the oppressors from a “suboptimal view” to an “optimal view” (Myers, 1988) of teaching, would be to have teachers embrace change as an essential component of their teaching philosophy through optimal learning. First, a socio-cultural recognition of critical consciousness is essential for “teachers as cultural beings,” and second, begin to frame their pedagogical constructions of hope, liberation, and possibility through educational reform. Next, teachers need to recognize their spaces of “insider” and “outsider” as cultural positions within schooling. This knowledge impacted their pedagogical construction(s) and how they viewed these spaces within education. I do recall Ladson-Billings (2005) speaking about this space for educators of color as “an outsider within” the academy. The space that teachers occupy is relational to their cultural position(s). How does this space change for an insider within the academy? This is a negotiable space of privilege, power, and difference [and fear], but first one needs to be conscious of the different spaces, social worlds, and contradicting views that exist within schools.

Here is Cultural Analogy #2:

Cornell West (1985), a famous race theorist, speaks to the “Dilemma of the Black Intellectual.” West lays out several models with which to address the cultivation of a different Black identity, one not constructed by ideals of the dominant culture. He argues that it is necessary to construct the new identity cognizant of the relational boundaries between the resisted identities. In other words, a new critical identity could only emerge from exploration of the thoughts of the conquered people; this people would need to affect insurgent transformation of a proscribed identity. This would necessitate critical insight of cultural differences between mainstream and minority culture (West).

So the spaces of “insider” and “outsider” can be negotiated according to the location of culture and societal framework. The trouble comes when a teacher is conflicted with deciding which space they are teaching from. The normative notion is to teach from the margins, and this notion is representative of the deficit model. This is what West (1985) described as the space between the boundaries and the resisted identities. Can a mainstream White teacher teach from the margins? Yes. [Flipping the script] Again, West posits how looking at a new critical identity would necessitate deeper insight of cultural differences between [mainstream] and [minority culture.] In this case, cultural pedagogues are in the minority within the majority culture -- teaching from the margins, not with the traditional “banking concept of education” (Freire, 2002). However, the student teachers were stuck
between their “resisted identities” and their “new critical identities” as cultural pedagogues. This should be an empowering space of transformation for teachers to learn more about the structure of the margins.

Audre Lorde - Define and Empower: How to Use This Knowledge of Cultural Dissonance to Empower Educators

Using this knowledge of cultural dissonance to keep within the context of learning about self-reflexivity from Freire and Lorde, remember that Lorde tells us: “This is an old and primary tool of all oppressors to keep the oppressed occupied with the “master’s concerns” (p. 113). Audre Lorde talks about self-reliance in her text Sister Outsider: Essays and Speeches (1984) stating:

It is learning how to stand alone, unpopular and sometimes reviled, and how to make common cause with others identified as outside the structure in order to define and seek a world in which we can all flourish. It is learning how to take our differences and make them strengths. For the master’s tools will never dismantle the master’s house. They may allow us temporarily to beat him at his own game, but they will never enable us to bring about genuine change. In our world, divide and conquer must become define and empower. (Lorde, 1984, p. 112)

To reiterate, the reason for learning about self-reflexivity, transformation, and “conscientiatization” from cultural theorists such as Freire and Lorde, is to note the differentiated framing of a woman teaching about the margins as a feminist activist and scholar. Audre Lorde schools us through an emancipatory discourse based on Freire’s theory of conscientiatization, for Lorde notes: “This is an old and primary tool of all oppressors, to keep the oppressed occupied with the “master’s concerns” (p. 113). Remember to concentrate on the “master’s concerns” but “learn how the personal and the political can begin to illuminate all our choices” (Lorde, 1984). (Remember, this was one of my dilemmas as a cultural pedagogue: my pedagogy was personal and political, but I did not feel illuminated by this notion at the time). The moral to this critical analysis of Freire’s and Lorde’s lies in Sister Audre’s last statement: “In our world, divide and conquer must become define and empower” (p. 112). Define cultural assumptions, cultural constructions of power, privilege, and difference, and use the knowledge to empower our critical thinking.

Teaching educators who embrace “learning through cultural dissonance” and may not “be disempowered by cultural dissonance” will empower teachers to define the structures of oppression and privilege. We need to learn this “new” (yet historically “old”) knowledge to empower others as cultural pedagogues. See, once again, “Don’t just internalize the dissonance,
intellectualize it!!! As Sistah Lorde said: Define and empower!!! Lastly, Freire (1970) states, “We must see ourselves as the subjects of history even if we cannot totally escape being its objects”…through a true praxis (p.160. We need to “navigate the relationship with the subjects” (Lightfoote & Davis, 1991, p. 13). We need to look at “authentic narratives” to learn about the stories of resistance and dissonance to define and empower our intellect about teaching when teaching as cultural workers.

Chapter Four will look at the methodology for studies of resistance and dissonance.
CHAPTER FOUR

Methodology

PART I - INQUIRY:

Methodologies Used for Studies of Resistance and Dissonance: Narratives by Cultural Pedagouges

As I previously discussed in Chapter Two, Ladson-Billings, in her Beyond the Big House: African American Educators on Teacher Education (2005), uses authentic teacher narratives to tell the stories of being a teacher educator of color. A cultural pedagogue needs a methodological tool that can capture and unpack the “social and political story” of the interviewee, and Ladson-Billings used Featherstone's (1989) suggestion of “portraiture for it links the voices and perspectives of narrators, storytellers and the audience” (375). Lawrence-Lightfoot and Davis (1997) “suggest that the researcher is made more visible and evident in portraiture: she is seen not only in defining the focus and field of the inquiry, but also in navigating the relationship with the subjects, in witnessing and interpreting the action, in tracing the emergent themes, and creating the narrative” (Ladson-Billings, p. 14).

I learned a new methodological tool and research strategy that can provide validity and reliability to critical auto-ethnography. This research project contains narrative data and ethno-methodological analysis that can be viewed as “non-normative” to the dominant standards of research. This project looked at research through a cultural lens with the voices of the “other,” which tend to be” ethnocentric; finally, it was important to discover research tools that would “decolonize” methodologies (Smith, 1999) and have the “researcher be made more visible and evident—to navigate the relationship with the subjects” (p. 13). Ladson-Billings (2005) used teacher narratives and references to historical context to enable teachers to become “cognizant of themselves as political beings” (p. 118).

However, within the narratives, I discovered stories of oppression and references to a collective struggle against the status quo. This chapter examines the methodologies needed to research this conceptualization of race and culture in relation to teaching and pedagogy. As this inquiry required further research, I found a resource called Methodology of the Oppressed: Theory Out of Bounds (2000) by Cheval Sandoval. The author validated the premise of the complexity of teaching about racism and the importance of using anti-oppressive research frameworks to teach about community and emancipation. Anti-oppressive research supports the idea of using a “methodology of emancipation.” Sandoval speaks of a methodology that he calls
the “radical process of meta-ideologizing as a liberatory practice” (p. 109). He calls for “the methodology of the oppressed to engage in an emancipatory, or revolutionary, activity…for the practice of this technology is linked to the order of meaning that one intends to change” (p. 109). Also, Sandoval speaks of Derrida’s (1968) “middle voice” or Barthe’s (1980) “third meaning” with the intention of “restoring consciousness to history” (Sandoval, 2000, p. 148). Sandoval is speaking about a different way of thinking in using methodologies in research to go beyond the boundaries of the traditional methodologies.

This is the same directive of Freire and Lorde mentioned in the previous chapter. Social research should point out the ways that oppression plays out in different historical and contemporary contexts, as ethno historical research points out these notions of power and ethnocentric ideologies within the dominant culture; that is social justice research. I am becoming more aware of the importance of my social justice lens, which has now been validated by this text, which takes an extended look at the concept of “ethnocentrism” in research strategies. This methodological research exploration leads into the inquiry by many intellectuals of color about the legitimacy of their research and their credibility as cultural pedagogues. A compilation of cultural methodologies and research frameworks would help to create validity and credibility for educators of color, collective voices of cultural scholarship.

The Validity and Credibility of Educators of Color

In an earlier article, Ladson-Billings (1996) reported on her own experiences as a Black teacher in a class of all White students. She says, “Despite my decade of public school teaching experience, students often treated me in ways that challenged my legitimacy” (p. 16). Educators and intellectuals of color dialogue a great deal amongst themselves about the “credibility” given to teachers and intellectuals of color in reference to their work, their pedagogical styles, their cultural references and content material, and their multicultural curriculum. This project interested me a great deal, for my research as a cultural pedagogue has created a constant, revolving inquiry about my pedagogical style and my credibility as a teacher/educator who teaches critical pedagogy and multicultural education. Ladson-Billings helped to clarify my inquiry with an in-depth look at “cultural pedagogy.” In Beyond the Big House (2005), in a compilation of teacher narratives about being an educator of color, she states:

African American teacher educators may bring a different teaching repertoire to the classroom. They may be more direct in their questioning, more exacting in their requirements or more expressive in their presentation. This not to suggest that there is a stereotypical Black teacher who exhibits a “Black teaching style.” Rather, I argue that some of the collective experiences of Black life may find
their way into the classroom, just as the home, community and cultural experiences of White teachers influence their classrooms. For example, Foster’s (1989) description of an African American community college teacher details the use of African American colloquialisms and sermonic style to motivate and relate to their students. (p. 17)

Interesting, “the use of sermonic style to motivate and relate to her students;” that sounds familiar. [But Ladson-Billings states, “that isn’t to suggest that there is a stereotypical Black teacher, who exhibits a Black teaching style.”]

My Personal Reflection:

This book is very relevant to my research. My White colleagues tell me that I have “a cultural pedagogy.” I admit and testify (posit) that I make references to the wisdom of the elders and social justice strategies that have been passed down to my generation by the golden members of freedom fighting. My references seemed fictitious to some, who get tired of hearing about this influential person in my life and the lives of many others in multiple communities, not just Penn State and local history accounts. One of my colleagues asked me if she was real or fictitious.

This fictitious idol is real -- and reverence should be given when speaking of elders, one in particular, my mentor and spiritual advisor, Mama Price.

She named me Joshua, for I am to follow in her footsteps with a legacy taught to me by her, as a legacy to all who will listen to the teachings of the work of social justice. She preaches too when she teaches (a sermonic style). I mentioned in earlier chapters how I researched and conceptualized my style of communication as “homiletics” (Giyard, 2004) or sermonic style, so I want to thank you, Gloria Ladson-Billings, for the validation of an inherent, cultural communication style, historical thinking and interdisciplinary perspective other than the dominant culture. She also used ethno histories at the beginning of each narrative with a quote of historical importance chosen by the narrator as an influential historical figure of the narrator’s choice. She used historical thinking and historical dissonance to make the teacher narratives more authentic, realistic and liberating.

This notion of historical thinking and historical dissonance became a teaching tool for me and all who delve deeper into the gifts of the power of liberating oneself and others with the narratives of history.

**Inquiry: Historical Thinking and Historical Dissonance**

What is this historical thinking? This literature so far has been based on excerpts of literature, epigraphs, and historical narratives about varying aspects of resistance. The context of this literature about race and identity is dissonant and contains psychological aspects that needed to be explored further. The next section of the literature is based on the theories of cognitive dissonance and racial identity development models. Relevantly, theoretical references to
dissonance are an intricate part of several racial identity models. The last section of the review of the literature about resistance will look into the Racial Identity Development Model Stages (Table 4.1) for African Americans, Blacks, Anglo-Americans, and Whites in the psychological literature to explore the relationship of the concept of dissonance to the understanding of culture. This is followed by psychology theories containing dissonance (Table 4.2).

Table 4.1

*Racial Identity Developmental Stages for African Americans*

<table>
<thead>
<tr>
<th>Stage</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Pre-encounter</td>
<td>Lack of self-awareness as racial being. Denial/devaluation of Black acceptance of Euro-centric worldview and White normative standards result in pre-white/anti-Black attitudes.</td>
</tr>
<tr>
<td>2. Encounter</td>
<td>Experiences with personal and social vulnerability and trauma. Inconsistency of these events with image of self as human being. Realization that frame of reference is unsatisfactory. Decision to acquire Black identity. Beginnings of painful search for Black identity.</td>
</tr>
<tr>
<td>4. Internalization</td>
<td>Development of personal ties to Black culture/experience. Increased self-confidence/inner security/resolution of conflicts. Proactive Black identity with racial tolerance/flexibility/openness diminished anti-White feelings. May include focus on social action, political activity to channel negative feelings.</td>
</tr>
</tbody>
</table>


In the model in Table 4.1, Helms and Carter (1991) and Parham (1989) describe stages of African American cultural identity. I was interested in their identity model and the stages of racial identity due to the fact that I am doing a critical auto-ethnography about my personal narrative as a cultural pedagogue. I did recognize and analyze some of the stages that I went through during the process of becoming a cultural pedagogue. Some of these identity models will be used for portions of the data analysis later on in this study. Likewise, in Table 4.2, I compiled all of the psychological theories listed in this dissertation.
Table 4.2
Inquiries: Psychology Theories Containing Dissonance

<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Type of Model</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bennett et al. (1990)</td>
<td>Developmental Model of Anglo American Unachieved and Achieved Identity (see Table 4.3)</td>
</tr>
<tr>
<td>Helms (1992)</td>
<td>Model of White Racial Identity Development (WRID) (see Table 4.5)</td>
</tr>
<tr>
<td>Atkinson, Morten, and Sue</td>
<td>Minority Identity Development Model (MID) (see Table 4.7)</td>
</tr>
<tr>
<td>(1989)</td>
<td></td>
</tr>
<tr>
<td>Festinger (1957)</td>
<td>Original Theory of the Concept of Cognitive Dissonance (see Figure 6.1)</td>
</tr>
<tr>
<td>Myers (1988)</td>
<td>Optimal Theory Applied to Identity Development (OTAID) (see Table 6.1)</td>
</tr>
<tr>
<td>King (2010)</td>
<td>Revisiting OTAID Model with New Perceptions of Resistance (see Table 9.8)</td>
</tr>
</tbody>
</table>

In Table 4.3, the developmental model of Anglo American identity attitudes with the characteristics of avoidant, dissonant, and dependent, and the aspects of being “dominative” intrigued me. Also the state of being conflictive and reactive, all described some of the responses to the intentional dissonance curriculum content in my pedagogy.

Table 4.3
Developmental Model of Anglo American Unachieved and Achieved Identity Attitudes

<table>
<thead>
<tr>
<th>Unachieved</th>
<th>Dissonant</th>
<th>Dependent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Avoidant</td>
<td>Uncertain sense of own</td>
<td>May reflect family</td>
</tr>
<tr>
<td></td>
<td>attitudes</td>
<td></td>
</tr>
<tr>
<td>No consideration of own identity</td>
<td>Avoid concern for other issues</td>
<td></td>
</tr>
<tr>
<td>Alternative</td>
<td>(Perceptive not considered)</td>
<td></td>
</tr>
<tr>
<td>For cultural/racial issues</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Achieved</td>
<td>Dominative</td>
<td></td>
</tr>
<tr>
<td>Ethnocentrism, Anglo American dominance with active (hostile behaviors) or passive (fear, anger, avoidance) expression.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Conflictive    | Opposition to discrimination and ameliorative programs |;
| Reactive       | Perception: Anger/shame Expression: Passive (noninvolvement) or active (paternalistic/over-identification) |;
| Integrative    | Value cultural pluralism. Understand socio-political issues. |;

SOURCES: Bennett et al. (1990); Rowe et al. (1994).
Still others are uncertain and conflicted about their identity based on their own experiences or dissonant type. Dissonance may represent a time of transition. Ethnocentrism as an expression of superiority may be coupled with limited information about persons of color (dominant type) and expressed actively by hostility or passively by acceptance or their own identity as the standard (p. 88). Interesting in Table 4.3, Bennett and Rowe speak to how ethnocentrism “as an expression of superiority may be coupled with limited information about persons of color.

Hardiman (1982) suggested that individuals move through several stages in the racial identity process that begins with a lack of racial understanding, and proceeds toward development of a non-racist White racial identity (Henriksen, Jr. & Trusty, 2002) (Table 4.4). All of these stages are relevant to the processes that the student teachers experienced and “should experience” in order to understand the role of being a cultural pedagogue. There are key points that validate the process of “developing a racial identity” and “becoming aware of racial differences and the roles and expectations of different racial groups” (Trusty, p. 66). The stages are lack of social awareness, resistance and acceptance, and transition and internalization.

Table 4.4
Stages of Hardiman’s Model of Racial Consciousness

*Stage 1 – Lack of social awareness*
Hardiman (1982) asserted that White individuals start their journey toward developing a racial identity by first having a lack of social awareness. Individuals in this stage are just becoming aware of racial differences and are not yet fully cognizant of the roles and expectations of different racial groups. The individual then moves through a stage of unconscious identification with his or her own racial group. Begins to accept the stereotypes of the various minority groups. During this early stage of development, Whites are taught to be aware of people’s color but not to mention color in public.

*Stage 2 - Resistance and Acceptance* This stage refers to “resistance” and “acceptance” and “identification with Whiteness.” Hardiman says that during resistance “White individuals begin to reject the racist teachings they have been led to believe are true.” (which is also a form of dissonance)
This stage is referred to as acceptance because of the acceptance and identification with Whiteness. Much of what is learned during the acceptance stage is the result of interactions with White and minority individuals. People move through acceptance toward resistance, which Hardiman refers to as the transition. This stage involves
feelings of guilt and anger because of discrepant experiences related to what has been learned about the meaning of White.

During resistance, White individuals begin to reject the racist teachings they have been led to believe are true. The anger and guilt becomes more intense because the Individual is able to recognize that he or she has in many ways confirmed to the dictates of racism (p. 66). Interestingly in the last stage, “people move through acceptance toward resistance,” which Hardiman refers to as the “transition.”

Stage 3 - Transition and Internalization Toward the end of the resistance stage the individual begins to develop compassion and recognize the importance and worth of all people regardless of race or ethnicity and moves towards internalization. It is during this time that individuals are able to integrate their White identity into all areas of the self without it negatively affecting relationships with their own or other ethnic or racial groups (p. 66).

An example of how this form of internalization took place with Group Three in the AARI study. When they taught the poem “Incident” by Countee Cullen, the students in the high school class refused to say the word “nigger” in the lesson. The Hardiman Model reflects this stage denoting how “one begins to accept the stereotypes of the various minority groups. During this early stage of development Whites are taught to be aware of people’s color but not to mention color in public” (Helms, 1982).

Relevant Research About Ethnic Identity Searches and Their Beginnings in High School and College Students

Research on Ethnic Identity Searches by Phinney (1988) is relevant to teacher education and when White and Black students start discovering their ethnic identity. All of these factors of identity formation are relevant to cultural assumptions and views of other groups and how this bias and ignorance impacts the transference to pedagogical practices and worldviews of future educators.

Like the Hardiman (1982) model, the Helms (1994, 1992) model shows that an individual moves from a belief of superiority to Whiteness toward a discovery of the positive nature of being White without the maintenance of racist beliefs. Phinney (1988) discovered that White adolescents started their ethnic identity search later than Black adolescents. This may be due in part to White adolescents believing their culture is obvious and their ethnicity has more to do with their relationship, which is to likely occur in college students rather than in high school students. Blacks demonstrated higher levels of ethnic search and commitment in their college years, suggesting the earlier beginnings
of ethnic search. Because White individuals are more likely to start their ethnic identity search later than other groups; it is more likely that they will have learned views prior to their ethnic search, making it more likely that they will begin the racial identity development process with racist views of other groups (p. 67).

The research by Phinney (1988) is relevant to this study because the AARI cultural activity was done in a local high school. The context of the subject matter was important but so was the audience of teachers – teaching during the AARI Day. These notions of difference in White/Black development are relevant to the cultural activity. In this methodological review of the literature, my focus on the White identity models of Helm and Hardiman are important to understand how the student teachers not only view themselves as individuals, but how they view others in a more collective framework. This worldview impacts the way student teachers view their students, their classrooms, and their school environment. Also, the impact on the teaching of literature and the teaching of “othering” as well as other subjects is definitely impacted by these worldviews. (This is especially relevant in the context of White teachers teaching African American literature on AARI Day in a local White majority high school. The literature expands upon these notions of looking at the individual processes and group processes of racial identity development which can produce both “positive and negative experiences with minority individuals” (Phinney, p. 67). This next quote comes from Helms:

The Hardiman (1982) model of White racial identity development viewed racial identity development from a group perspective. The Helms (1984, 1990) Model of White Racial Identity Development (WRID) takes the view that racial identity development is largely an individual process. However, like other models (Hardiman, 1982; Ponterotto, 1988) of White racial identity development, Helm’s (1984, 1990, and 1992) WRID models views White racial identity as a response to both positive and negative experiences with minority individuals. Helms (1984) originally saw WRID as a five-stage-process. In her revised model (Helms, 1990) she identified WRID as a two phase process with each phase consisting of three stages. She described WRID as a development process comprised of “abandonment of racism and evolution of a non-racist White identity.” (Helms, 1992, p. 24)

In Table 4.5, I find all of the factors in White Racial Identity Development important to cite in this study as a framework to understand the developmental process of identity formation. But, the key framing of this context was to emphasize the influence of power, privilege, and
difference on the student teachers’ feelings about the authority to teach about experiences that they themselves have not experienced.

Table 4.5

*Helms’ Model of White Racial Identity Development (WRID)*

<table>
<thead>
<tr>
<th>Stage</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contact</td>
<td>the individual is unaware or ambivalent towards his or her own race and the race of others</td>
</tr>
<tr>
<td>Disintegration</td>
<td>(Cognitive Dissonance) able to recognize the significance of race</td>
</tr>
<tr>
<td>Re-integration</td>
<td>unsympathetic attitude towards minorities and a belief in the superiority</td>
</tr>
<tr>
<td>Pseudo-independence stage</td>
<td>non-racist stage</td>
</tr>
<tr>
<td>Immersion/Emersion stage</td>
<td>“willing to investigate and gain new knowledge about Blacks in order to reduce the level of cognitive dissonance. “As White individuals are able to realize that just recognizing that racism exists will not lead to its demise, the individual is able to move on the Immersion/Emersion stage. In this stage, the individual seeks to learn about his or her history.</td>
</tr>
<tr>
<td>Autonomy</td>
<td>the number of contacts with liked minded Whites and Blacks increases, the individual is able to enter into the last stage of the identity development process. In this stage, the individual is able to accept racial differences with focusing on those differences. People are accepted for who they are and not what they represent. It is important to note that the WRID is based on interactions between Blacks and Whites, but does have applicability to White individuals’ interactions with other racial ethic groups. In this stage, the individual is able to accept racial differences by focusing on those differences. People are accepted for who they are and not what they represent. It is important to note that the WRID is based on interactions between Blacks and Whites, but does have applicability to White individuals’ interactions with other racial ethic groups.</td>
</tr>
</tbody>
</table>
Table 4.6


<table>
<thead>
<tr>
<th>Stages of Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Pre-Encounter – At this beginning stage, individuals have absorbed many of the beliefs and values of the dominant White culture, including the notion that “White is right” and “Black is wrong.” Though the internalization of negative Black stereotypes may be outside their own conscious awareness, they seek to assimilate and be accepted by Whites, and actively or passively distance themselves from other Blacks. They are also heavily into denial that race has anything to do with how they live their lives and that they can succeed in the U.S. system of meritocracy.</td>
</tr>
<tr>
<td>2. Encounter – Movement to this stage is usually prompted by an event or series of events that forces them to acknowledge the impact of racism on their lives, e.g., instances of social rejection by White friends or colleagues, or reading new personally relevant information about racism. These instances may lead them to the conclusion that Whites will not view them as equals. Faced with the reality that they cannot truly be White, they are forced to focus their identity as members of a group targeted by racism.</td>
</tr>
<tr>
<td>3. Immersion/Emersion – At this stage, individuals desire to surround themselves with visible symbols of their racial identity and actively avoid symbols of Whiteness. At this stage everything must be Black or relevant to Blackness. This stage is also characterized by a tendency to denigrate White people, simultaneously glorifying Black people. Individuals actively seek out opportunities to explore aspects of their own history and culture with the support of peers from their own racial or cultural background.</td>
</tr>
</tbody>
</table>

Personal Example of #2 Encounter:
The questioning of myself as a cultural being framed by society and the assumptions by colleagues about being a cultural pedagogue is due to my race and my visible skin color. The assumptions about my cultural pedagogical style of teaching and voice – with the conclusions that this is part of my being cultural pedagogue – the assumption about me as a person of color: “for I don’t teach, I preach, and I tell a lot of stories and have cultural icons of Martin, Malcolm and DuBois.” All of these characteristics were assumptions that this is why I teach the way I do (because of) my cultural background.
I have included an in-depth literature review of these two racial identity theories of Helm and Cross as an analytical tool because of the relevance of these stages and the context of the dissertation study. Having White teachers teach African American literature on AARI Day involves the identification of the stages of development of the student teachers and the participating teacher educator. The Cross Model (1971) in Table 4.6 helps to clarify some of the stages that are part of my personal narrative or critical auto-ethnography framing the first part of this dissertation study. The process of becoming a cultural pedagogue, for a person of color and for a person who is White, is embodied within these models of racial identity development.

The stages of development for the participants in this study, of course, have cultural implications according to racial identity, but there are those that overlap with notions of beliefs and values about each individual culture. Notions like: White is right, Black is wrong; White has privilege, Black does not, and the different stages of awareness of culture, institutional racism for Whites and against Blacks, and Collective Whiteness as a group. All of these notions are related to an awareness of the societal issues. This was a form of “de-colonizing the methodologies” (Smith, 1999). We all suffer from these societal constructions, for these stages of ignorance, this lack of awareness, and coming to awareness, impact both Whites and Blacks. The feelings of discomfort, guilt, shame, and anger at the recognition of privilege and the advantages and disadvantages of the role of Whites and being Black, include a parallel dilemma for societal members with the feelings of the recognition of discrimination and inequality of being Black in America, yet the White race, is the only race that has inherited this notion of imperialism, colonialism, privilege and power, and superiority.

My Personal Narrative:

At the intersection of social worlds—combining culture(s) – Cognition A and Cognition B, How did they embrace their White culture? Did they recognize that their culture is made up of cultural elements of the minority culture(s) as part of their culture? No—As a reflex, they claim what they have been taught to know, as a way of not having to know any more – as stages of ignorance and denial. The question being – Do they want to know, and to have to come to an awareness of all of the other cultural factors that make up the dominant culture, so that they would have to move out of their comfort zone of the status quo? Interestingly, the stages contained within the identity models speak to these “false ideologies” making up the politics of identity formation (Marshall, p. 167). In reference to the AARI study, taking on the African American culture within the African American literature caused an inner reflection and a societal reflection between “Cognition A” and “Cognition B” (Festinger, 1957) as the students traversed the intersection of both worlds.
The similarities of a political identity became a necessity for self-examination to occur. The feelings of resistance, cognitive dissonance, and the recognition of individual and group experiences of racism, sexism, classism, etc…all of these variables are experienced on different levels, but the main point is that all of these dissonant variables are prevalent and embodied in these identity processes and stages of development. [That’s American (Hughes, 1951).] So, in retrospect, how do all of the identity development stages impact teacher development and praxis? All of the above-mentioned identity models include internalization of all these variables crucial to the development of the pre-service teachers and the teacher educators. Both groups need to understand their identity development processes on their pedagogical practices and their roles as cultural workers in a diverse society. My focus in the literature review is on concepts of resistance, dissonance, self-actualization, and liberation. The literature represents various aspects of fictional, historical, psychological and pedagogical studies. Ironically, the availability of teacher narratives in the literature was helpful to further explore the complexities of being multicultural educators within the academy.

The last section of identity theory development focuses on the Atkinson, Morten and Sue (1989) Minority Identity Development Model. I juxtaposed the MID model (Table 4.7) with the model of Nigrescence (Thomas, 1971) in Table 4.8. because the stages in these models speak to the “processing of information about the Black culture” and “what it means to be a Black person. This is relevant to the context of teaching African American Literature.

Table 4.7

**Minority Identity Development Model**

<table>
<thead>
<tr>
<th>Stages</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Conformity</strong></td>
<td>Negative attitudes toward self, own group, other visible racial ethnic groups. Positive attributes toward Anglo Americans.</td>
</tr>
<tr>
<td><strong>Dissonance</strong></td>
<td>Conflict between own positive and negative attitudes based on self/other experiences.</td>
</tr>
<tr>
<td><strong>Resistance-immersion</strong></td>
<td>Positive attitudes toward self and own group. Negative attitudes toward Anglo Americans. Introspection Awareness of own ethnocentrism as basis for attitudes toward self, own group, other visible racial/ethnic groups, and Anglo Americans.</td>
</tr>
<tr>
<td><strong>Synergetic articulation/awareness</strong></td>
<td>Positive attitudes toward self, own group, other visible racial/ethnic groups, and selectivity in attitudes toward dominant group and individuals.</td>
</tr>
</tbody>
</table>
During the same time period in which Cross (1971) developed his model of Black identity development, Thomas (1971) also developed a model of Nigrescence. This model like Cross’s suggested that a Black individual will go through several stages in the process of accepting his or her Blackness in a White dominated world. Thomas put forth a five-stage model of Nigrescence, suggesting that Black individuals move from a period in which they withdraw into the self prior to examining the self and others. He went on to say that Black individuals begin to testify about their feelings of being Black as they move toward processing of information about the Black culture and what it means to be a Black person. Individuals then begin to actively move into the world of Blackness, resulting in a transcendental phrase in which individuals are able to see themselves as members of the dominant society, irrespective of race and class. (p. 61)

Do these stages look familiar within the framework and outline of Part One of this dissertation, representative of the applied method of critical auto ethnography? The next model by Thomas depicts the narrative of a “colored” pedagogue. The five-stage model of Nigrescence suggests that Black individuals move from a period in which they withdraw into the self prior to examining the self and others. He went on to say that Black individuals begin to testify about their feelings of being Black as they move toward processing of information about the Black culture and what it means to be a Black person. The model suggests that as individuals move through the different stages, they become able to recognize who they are racially, resulting in acceptance of themselves as racial beings.

Thomas’s model is similar to Cross’s (1971, 1995), which also begins with self-rejection (p. 61). Please note that the Cross model of Nigrescence has been revisited multiple times, most recently by Cross and Beverly Vandiver (2001). But are these experiences only for Blacks or people of color?

There is a model that speaks to the relationship between the two cultures (minority and White). This is called the Minority Identity Development (MID) Model which defines five stages of development that oppressed people may experience as they struggle to understand themselves in terms of their own minority culture, and the oppressive relationship between the two cultures [minority and White] (p. 28). It is important to not that not all individuals will experience all of the stages of the
Minority Identity Development (MID) model. Some may experience all of the stages of the Minority Identity Development model. Some may begin at later stages rather than the early stages, and some may begin and end at the last stage. Stage one - conformity stage, stages two - dissonance stage, and stage three - resistance and immersion stage, stage four - introspection stage - stage five, synergistic stage. (p. 77)

Here is the dissonance stage of the MID Model:

During the dissonance stage, the individual is made aware that he or she belongs to a minority, non-dominant group. This stage is characterized by a monumental encounter (racism or discrimination event), and internal conflict is the hallmark of this stage (similar to the Cross 1975, 1995 model). Minorities begin the process of letting go of their denial system and recognizing that they are members of a minority group. This is accompanied by the realization that their victimization is due to their minority status. Minorities often struggle between self-depreciating and self-appreciating during this stage. (Atkinson, Morten, & Sue, 1993; 1989, p. 78)

This model speaks to the relationship between the two cultures (minority and White). The MID model would necessitate the critical insight into cultural differences between mainstream and minority culture that West (1984) speaks to. The AARI study did emphasize the need to explore a crossing between the two locations of culture when teaching as a cultural pedagogue. This model was used in the data analysis to speak to the “internal conflict” and the “letting go of the denial system.” This raises the question: Do you have to be a person of color to be a cultural pedagogue? After all the answer within itself is an internal conflict and a political conflict, for it is not politically correct to be “White” and “colored” at the same time.

Smitherman’s Notion of “Talkin and Testifyin”

Within this literature review of the stages of dissonance in racial identity models, the points of dissonance contained in the studies of teacher education and praxis, as evidenced by multiple scholars, reveal that dissonance has been researched and conceptualized in multiple contexts within disciplines. The need for interdisciplinary work in all fields has been created through this overview of the theories of cognitive dissonance. Relevant to the AARI study, the use of teacher narratives and personal examples of cultural conflicts can be validated through the method of critical auto-ethnography as a form of testifying within the dissonant spaces contained within teaching as a cultural worker. I would like to conclude this part with reiterating the importance of
this methodological review of the literature relating to the concepts of dissonance as it relates to liberation and an optimal conceptualization of resistance. This review of theories and methods became metaphoric in nature likened to Smitherman’s linguistic notion of an “episodic journey over tributary rhetoric routes, but like the flow of nature’s rivers and streams, it all eventually leads back to the source” (Smitherman, 1977, p. 148). The theoretical source is Myer’s theory of optimal conceptualization with the main focus on the visiting and revisiting of multiple aspects of dissonance as they relate to pedagogy and cultural disposition.

Why is this important? Teachers need to make sense of interpreting pedagogy through their beliefs and values in terms of their own cultural disposition. According to the literature, there are numerous theories about cultural identity related to race, ethnicity, and stages of identity development. This inquiry into counterattitudal behavior (Festinger, 1957) creates dissonance, that is, that one can choose to avoid the feelings of discomfort and self-reflexivity. It is less problematic when one can maintain the relative comfort of the status quo. My argument with learning about “counterattitudal behavior” is that it is very important not to avoid the dissonance(s) created when attempting to define and explore the underlying factors that are an intricate part of cultural assumptions about normative and non-normative pedagogical styles. Theories containing cognitive dissonance should be used as a method to inform cognitively guided instruction, as an instructional method and strategy in which a teacher assesses what students already know about a subject and then builds on students' prior knowledge. Teachers should then assess what students resist learning about a subject, and use the conflict and dissonance to build on the students’ prior knowledge, epistemologies of ignorance, and fear of learning about difference.

**PART II – Data Collection**

The students in the study read the text *Teachers as Cultural Workers: Letters to Those Who Dare to Teach* (Freire, 2005), and the pre-service teachers discussed and shared their favorite Freirean letters, and started to write their praxis statements and philosophy of teaching. The letters chosen for them to read were Letter One: “Reading the World, Reading the Word” (p. 17) and Letter Two: "Don’t Let the Fear of What is Difficult Paralyze You" (p. 27), of which letter two was the most referenced. Using the literary context of letter one and letter two, one group of student teachers chose the context of one of the most famous
abolitionists who embodied the message of both of Freire’s letters: Frederick Douglass, the agitator and cultural pedagogue.

Future Implications for Educators: Frederick Douglass’s speech:

“What to the Slave Is the Fourth of July?” (1852). Frederick Douglass – When he was invited to address the Antislavery Society in Rochester, New York, for the Fourth of July oration of 1852, requested that the date of the talk be changed to July 5th as he did not wish to participate in the celebration of hypocrisy and could not join the festivities recalling the Declaration of Independence. This was an important personal and political statement; as in all of Douglass writings, there are two narrative agendas. First, he always sought to tell his own story in personal and intimate detail, which engrossed the reader in the account of his remarkable rise from the misery of slavery to significant public renown. Second, his writings always “universalize” his personal experience to include the wider suffering of his brothers and sisters who remain in bondage, so that the autobiographies are essentially political as well as personal documents. “What is the Slave Is the Fourth of July,” another title for the Rochester speech, is an angry attack on American hypocrisy, and as such, should be juxtaposed with David Walker’s Appeal (1829). (Freire, p. 38)

This speech denotes a way of looking at the political cognitions of personal fears and freedom, according to Freire who describes his speech in Douglass’ narrative as “essentially political as well as personal.” How do you teach and negotiate such a dissonant context that evokes the notion of using cultural pedagogy and ethno historical research to teach about Independence Day during the a participatory action research project during AARI day taught by English pedagogues? Continue the inquiry and the study of this dissonant discourse. Indirectly, an ethno history of Frederick Douglass’ speeches and his journey as an abolitionist lecturer would make an interesting research study. After all, it is rumored that Frederick Douglass came to Centre County, Pennsylvania, to speak in the town of Bellefonte by invitation of abolitionists in the state. So, is this English or history? This could be a future implication of the use of ethno history and English Education). (See last chapter -- we found the speech while performing ethno historical research).

READ THE WORLD, READ THE WORD. Group #4 chose this speech to use as their lesson plan (see Appendix D). The dissonance contained within the speech was engaged with technology, for the study participants used a “YOUTUBE” video of Danny Glover, the famous actor to eloquently aid them in their pedagogical practice. One again, a virtual pedagogue — a “colored” pedagogue, joined with “White teachers” preaches (in a sermonic style of AAVE and MCE). Just as Frederick Douglass “preached” about America’s July 4th
“Independence Day” on July 5th, 1852; he was reading the world according to the slave’s cultural position.

**The Problem**

Teaching about resistance in a cultural context is a dilemma in Curriculum and Instruction and becomes problematic when it is embodied in the development of curriculum and practice. Subsequently, when teaching African American Literature, this exclusionary context has been a contributor to past and current issues in rhetoric and composition studies. For instance, Jonathan Kozol, a very well known scholar in the field of education, had a dilemma as he chose to teach Langston Hughes’ poetry to his class. Let’s look at Kozol’s dilemma:

Browsing through a Boston bookstore one day, Kozol caught sight of a collection of poems with a picture of an African American poet on the cover. He purchased the book for his class. He wanted to show the students what a new book looked like, and he also wanted them to see that Black poets exist, since none were represented in their textbooks. Kozol found himself fired by the school district for “curricular deviation,” having read Langston Hughes poem that asked “what happens to a dream deferred”...Does it shrivel like a raisin in the sun...or does it explode? (Kincheloe, 2000, p. 319)

This narrative was taken from Kincheloe, Slattery, and Steinberg’s (2000) book *Contextualizing Teaching: An Introduction to Education and Educational Foundations*. This is actually an interdisciplinary problem, as many educators face this dilemma, not just when identifying curriculum to teach cultural studies, but being conscious of the emancipatory consequences that follow this liberatory praxis route. I taught the students about the optimal view of education by choosing pedagogies of hope, freedom, and possibility. The problem of the perpetuation of the “deficit model of education” and the “banking concept of education” (Freire, 2002, p. 72), taken from the conceptual framework of Freirean theory in his text titled: *Pedagogy of the Oppressed* is unfortunately there are both suboptimal views of education. The banking concept of education has been normalized within our educational frameworks of teaching and learning styles. In later sections of this dissertation, I will describe in more detail the reading of Freire that the students used as the theoretical frameworks for the development of their lesson plans and the reason for the purposes and consequences of teaching with emancipatory practice. The dilemma was: *How could I enable the pre-service teachers to bring this perspective to their own work?* We used our language and literacy coursework to explore ways of “teaching through the resistance.”
I taught the students about dissonance theories and about the unpacking of the societal and historical dissonance contained in literary analysis. This theoretical grounding of “cognitive dissonance” relates to the theme of my AARI preparation and to the significance of my study of dissonance in teacher preparation and practice. This is where a paradigm shift is needed to have educators shift away from the deficit model -- a significant, pragmatic approach to learning and teaching in the field of English Education.

But, this issue of cultural dissonance and the conceptualization of teaching to foster liberation, instead of the use of the ‘official’ transmission model often referred to as Freire’s (2002) “banking concept” of education, created the need for the development of an intentional dissonance curriculum.

The AARI cultural activity called for my “teaching through the resistance which resulted in emancipatory consequences. Educators can critically analyze the “official and suboptimal view” of teaching by embracing the change necessary to talk about “theories and resistance in education” (Giroux, 2001), not by “teaching to transgress” (hooks, 2004) but by teaching as a “liberatory act of praxis” (Freire, 2000). What is needed is the intent of teacher education to instruct new teachers to willfully create cultural work that encompasses the teaching of cultural content and curriculum planning compatible with the view of emancipatory education (Giroux, 1998). Kincheloe (1999) cited Giroux in his text *Cognition and Education: The Post-Formal Reader*. In this series of works focusing on Critical Education and Practice, Kincheloe talks about emancipatory education, specifically Giroux’s (1998) vision of emancipatory education. This border pedagogy is assigned the dual task of “not only creating new objects of knowledge but also addressing how inequalities, power, and human suffering…rooted in basic institutional practices (Giroux, 1992, p. 29).

**Relation of Specific Classroom Practices to Emancipatory Consequences Achieved Through the AARI Day Cultural Activity**

The AARI Day was a strategic cultural immersion activity, which was conducted as a specific classroom practice constructed in the MCE curriculum, because this liberatory praxis is directly related to cultural dissonance and cultural pedagogy. Teacher practice should reflect classroom strategies based on the conceptualization of optimal learning through resistance, a teaching strategy with a liberating practice that will “explore the dissonance” (an
optimal view) and “not resist it” (a suboptimal view) “rooted in basic institutional practices” (Giroux, 1999). This acknowledgement of the need for the rethinking of ‘official’ representations of traditional teacher identity needs to be developed as research projects that inquire about the “racial” and “cultural” identities of pre-service teachers and teacher educators.

The study of the impact of this “invisible undercurrent of cultural dissonance” is essential for teachers to explore, for this ideological premise is already present in the structure of teacher education and already “rooted in institutional practices” (Giroux, 1992). This AARI cultural activity of liberatory praxis could be the establishment of the rethinking of the ‘official’ narrative of teacher education, as a goal of teacher preparation and practice, to contribute to the body of knowledge for future teachers and teacher educators. The theoretical principles of transformative education (Giroux, 1992) and Freirean Theory of looking at this notion of “teachers as cultural workers” (2005) were the guiding principles for the methods course. By exploring the normative and non-normative variables of traditional teacher preparation and practice, this critical inquiry can help new teachers apply this resistance to learning about difference to their classroom preparation and practice. But questions remain for the pre-service teachers. 1) *What are their assumptions about being educated in a different framework?* 2) *What are their cultural assumptions and reflections about teaching multicultural education and about difference?* This is why I used the AARI Day to facilitate this cultural activity; my goal was to promote a critical [re]thinking of cultural pedagogy and the teacher identity construction of pre-service teachers. I wanted to combine inquiry research and new knowledge construction to have future teachers apply their knowledge of Freirean theory to praxis. In addition, to look at the impact of the cultural emergence of an educator and their conception of dissonance and their perceptions of resistance according to the contradictory and conflicting views of MCE.

**AARI Project of Pedagogical Dissonance: A Cultural Awareness of Conflict When Teaching MCE**

What type of pedagogy did the AARI cultural activity construct within the pre-service teachers’ praxis according to their culture? Did they create pedagogical dissonance within the classroom?

In the fall methods course, there was a student of color; his/her pedagogy contained the invisible and visible undercurrent of dissonance. The reason for this is that the pedagogy of the minority teacher is doubly impacted by the visible difference in skin color, language,
and cultural assumptions about the content and validity of the information, stereotypes, and the discourse of non-privileged authority. Festinger (1964) talks about this dissonance in *Conflict, Decision, and Dissonance* (1994) where he claims “that people avoid information that is likely to increase dissonance” (p. 270).

According to Festinger, a close-call decision can generate huge amounts of internal tension. What about the minority student? Would his/her pedagogy be impacted due to his/her culture? Yes. Would he/she have a cultural pedagogy due to their visible difference in skin color? Yes. This could be a source of internal tension or conflict when teaching MCE. Yes, this would be dissonant for a [minority] student of color. But what about the [majority] White students? Would their pedagogies be impacted due to their culture? Yes. Did they have a cultural pedagogy due to the visible difference in skin color? Was this a source of internal tension or conflict when teaching MCE? Yes. These were some of the research questions the students teachers reflected upon as they were learning about teaching multicultural education.

Simultaneously, their AARI preparatory lessons contained instruction in theories about dissonance, cultural pedagogy, and liberatory practices to bring about a cultural awareness of conflict and resistance. Here is an example of a student teacher who speaks to her cultural identity and her authority to teach cultural content:

As a Caucasian teacher I often struggle with teaching students about racism, prejudice, and discrimination because I feel that I lack the authority. I think having a cultural pedagogue to come in and talk about these issues is a much more effective tool in the classroom. I don't want my students of different races looking at me and thinking who are you to be teaching me about these issues? It is like teaching someone what it is like to live with cancer when you've never had cancer. (A student teacher)

But how do you analyze theses teacher narratives according to educational methods of research? In *Critical Issues in Anti-Racists Research Methodologies* (2004) there were ideas to support the methods to use for teacher/research projects like the AARI when teaching about racism. The importance of using an anti-racist research framework supports this idea of an “epistemic community.” Dei states,

Ant-racist research supports the idea of an epistemic community that shares certain basic principles and underlying ideas about racism and its manifestations in society. It is generally felt that racism is endemic in all societies. And that the objective of social research is not to prove or disprove the existence of racism but rather, to seek understanding of the nature, extent, and consequences of racism and the myriad ways racism and other oppressions play out in different historical and contemporary contexts. Anti-racist research also works with the notions of community in terms of how
identities and experiences are both shared and collective. (Dei et al., 2004, p. 14)

As a form of cultural awareness, one student teacher admitted, “Having a cultural pedagogue to come in and talk about this issue is an effective tool in the classroom.” The student teacher admits the conflict of being positioned as the “other” in this pedagogical context. Sandoval speaks to this conflict and the “notions of community in terms of how identities and experiences are both shared and collective.” This English/cultural pedagogue is looking at the collective struggle of herself, her students and life, using cancer as an example of “positioning of another experience” to explain something you “have never had—like cancer.” This is a very important part of the research analysis, for not only is the student admitting to her cultural identity, but she is pointing out the notion of the “authority: to teach a context of life and subject matter that she is not positioned to teach. Why does she feel this way? What is defining her context of being able to cross cultural boundaries and speak to cultural issues just based on cultural parameters set in place by culturally constructed limitations? What about her life experience as it relates to the “collective struggle” and the “position of the “other” to speak to that culturally authentic space of privilege, power and indifference?”

This is a space of conflict and contradiction that needs a voice and needs to be defined and heard, just as much as the cultural voice who can speak to the experience. Sandoval speaks to this “notion of community in terms of how identities and experiences are both shared and collective. In the context of societal positioning, what authority constructs the boundaries and creates the conflicts and dilemma of speaking to a place that you don’t know about, if you are a member of this society then you have a position to speak from, so let your voice be authentically heard and positioned from that cultural space. But what does this “othering” discourse look like in pedagogical contexts? This is one of the most essential critical ways of making meaning as a characteristic of a cultural pedagogue: the knowledge of the context of the “other” from an outsider/insider perspective.

Majority English Teachers’ Positioning of the “Other” in Pedagogical Contexts

I spoke earlier about the validity of the content of the “Other” from an Outsider/Insider perspective and pedagogical position. The credibility of an educator of color is under scrutiny through the decisions and discretion of the listener, the learner, and the teachers in a majority learning or social environment or societal environment. But what about
the validity of the content and pedagogical position of majority teachers in a majority environment when they are teaching MCE during the AARI day during Black History Month? This implication will lead to the questioning of these majority English teachers to look at the position of the “other” in pedagogical contexts. Then after teaching MCE during the AARI Day during Black History Month, they can authentically answer the last research question: Do you have to be a person of color to have a cultural pedagogy? These future teachers were positioned as cultural pedagogues through the teaching of resistance with the AARI project, and this positioning would contravene such a tacit implication. Look at one of the reflections of an emerging multicultural educator:

I had never really though of myself as a multicultural educator. I thought the students might think it was a little weird that 3 White girls were going to be teaching a lesson on African American literature. I was afraid they wouldn’t take us seriously or they wouldn’t be able to relate. I was surprised by their cooperation, as I had been fearing the worst. We had a rough start but after a little while the kids begin to relate and the discussion became easier. (Nadine, pre-service teacher PICCLE forum, AARI Day, 2007)

This is why when performing this research it was so important to inquire and research the narratives to learn from the dilemmas of other cultural pedagogues, such as Jonathon Kozol.

**Revisiting Jonathan Kozol’s Dilemma as a Cultural Pedagogue**

Let’s revisit the Kozol dilemma and analogy of the use of Langston Hughes’ poetry to look at the emergence of culture within an educator. Remember the dilemma? In the preface to his book *Death at an Early Age* (1967), Robert Coles wrote about how a White teacher was fired from the Boston School District because he taught African American Literature. His preface reads as follows:

Eventually--inevitably we only now know--Jonathan Kozol slipped and brought down upon himself the self-righteous wrath of what emerges in his book as a hopelessly insensitive bureaucracy. The charges leveled against him were absurd: he taught Langston Hughes poetry and Robert Frost to Negro children; he showed them pictures by Paul Klee, and read to them from Yeats--with surprising responses from his “disadvantaged” class. (Coles & Kozol, 1967)

By researching lived pedagogical experiences, I just wanted to reiterate the emancipatory consequences that occur when critical pedagogues teach critical literacy practices and social literacy practices acting as “teachers as cultural workers” (Freire, 2005). But are these acts of social justice worth the risks and negative retaliations? Both narratives about Kozol, from the
preface of his book *Death at an Early Age (1967)* and from a chapter from Kincheloe’s (2000) *Conceptualizing Teaching* reveal an emancipatory consequence to the political acts of oppositional resistance. In the case of Kozol, a student learned from his liberatory acts of praxis. In the preface, Kincheloe stated that Kozol received “surprising responses from his disadvantaged class with this reference: “Kozol related how one particular angry young woman who had resisted him throughout the course asked to borrow the book and memorized the poem” (p. xi).

Note this example of how liberatory practices can result in emancipatory consequences. Kincheloe (2000) goes on to say, “The poetry of Langston Hughes transformed the students and Kozol’s classroom, but it also disturbed the school authorities, who were afraid of what might happen if poor Black children began to read ‘radical’ poetry. Since Hughes’ poem did not appear in the curriculum guide or district syllabus, Kozol was fired” (p. 319). This is an example of going from dissonance to consonance. Though the teacher may have been fired, his students did learn from the poetry; so the disharmony turned into harmony. Kozol struck the dissonant chord and it yielded a beautiful sound with the poor, Black children…(sounds historically familiar like Myrilla Miner, only they burned down her school). These narratives bring out the theoretical context of dissonance in so many different ways. Look at Kozol. His teaching narrative is a representation of optimal dissonance. Next, I want to focus on the theory of cognitive dissonance and reiterate this context with a repetition of the work of Festinger (1964) by revisiting the concept of “counterattitudial behavior.” Remember the points of cognitive dissonance in the PICCLE Forum dialogue between the students from Woosong University in Korea and the students from Penn State about the representations of Americans in the media? The American responses of counterattitudial behavior were represented as follows:

I also wondered about the representation of Americans in the media that led to some of the responses from the Korean students. Does it seem that most Americans feel that Whites are superior to African Americans? It is very upsetting to me if this is the idea that other countries believe about Americans. (A PSU student)

Remember the dissonance stage of the MID Model where the contexts of the responses are validated with the dissonance stage. The American students expressed a cultural shift in identity and had a realization that their victimization was due to their struggle with their cultural status as they struggled between self-deprecating and self-appreciating during this stage represented in the MID Model as follows:
During the dissonance stage, the individual is made aware that he or she belongs to a minority, non-dominant group. This stage is characterized by a monumental encounter (racism or discrimination event, and internal conflict is the hallmark of this stage (similar to the Cross, 1975, 1995 model). Minorities begin the process of letting go of their denial system and recognizing that they are members of a minority group. This is accompanied by the realization that their victimization is due to their minority status. Minorities often struggle between self-depreciating and self-appreciating during this stage. (Atkinson, Morten, & Sue, 1993; 1989, p. 78)

This is a form of denial and the need for Cultural Analogy #3 - [Flipping the script]. Another interesting cultural analogy -- but this time -- the struggle is with the “superiority of another “colored” group -- the White race. [Flipping the script]. It is possible that Whites do feel that their White victimization is a form of dissonance. When internalizing the responses from the students from another country, the Americans began to “feel the self-depreciation” when viewed by another country as racist. This stage is reflection upon the [minority] status of Whites and the “letting go of their denial system.” The dissonance is also realized because the Woosong University students pointed out these cultural analogies, although not all of the students responded to their critical view of America. Fortunately, this student did voice her feelings as she admitted, “It is very upsetting to me if this is the idea that other countries believe about Americans.” Her awareness of her resistance was a teachable moment.

Let’s revisit these theories of dissonance: This educational inquiry into counterattitudal behavior (Festinger, 1957) and how resistance creates dissonance is reflected upon due to the choices that are made to reject or embrace the decision to learn from the conflicting view. One can choose to avoid the feelings of discomfort and self-reflexivity, and it would be less problematic when one can maintain the relative comfort of the status quo. The American student in the PICCLE Forum had to deal with the dissonance of the “outsider” perceptions of “White superiority.” My argument with learning about “counterattitudal behavior” (Festinger, 1957) is that it is very important to resist and avoid the dissonant inconsistencies and just not embrace the conflicting view. The learning comes when one chooses not to avoid the dissonance(s) created when attempting to define and explore the underlying factors that are an intricate part of cultural awareness. This can lead to different pedagogical assumptions about normative and non-normative pedagogical styles and intercultural dialogues about oppositional views. Fortunately, this one student in the forum did not avoid the dissonance; he/she confronted the counterattitudual behavior of the Korean students in the Woosong University students’ perceptions of White identity.
However, as a cultural pedagogue, what types of counterattitudinal behavior did Kozol embrace, and furthermore, what non-normative pedagogical style did he possess? He worked through the oppositional resistance and it had emancipator consequences for the learner. Granted, he was fired, but I feel it is important to reiterate this very important point: not to avoid the dissonance created when attempting to define and explore the underlying factors of non-normative perceptions of resistance, oppositional pedagogical styles and non-traditional curriculum decisions. As an educator, Kozol obviously knew what risks he was taking when teaching this “radical poetry” and his attempt at “curriculum deviation.” Are all cultural pedagogues conscious of the risks they undertake when they choose to teach cultural content that might be deemed “radical” or a “curriculum deviation?” Yes and no.

*Is teaching multicultural education considered “radical,” or a “curriculum deviation” in today’s society?* Remember that this incident occurred in 1967. What about the more contemporary AARI Day experiences in 2008 when the pre-service teachers presented their “curriculum deviation” and “radical poetry” and African American vernacular contained within the African American literature that they taught to a White majority high school audience? Were they cultural pedagogues with emancipatory consequences like Kozol? Yes. Even though the time period was different, the literary context is the same whether in 1967 or 2008. Remember the epigraph from Chapter Two? Literature can bring healing and purpose to negative consequences of being a cultural worker. Remember my dilemma? Will the pedagogy that I teach be colored or White? Remember, an epigraph, ironically, can be seen as a healing work -- as a liberating process created within a poem, once again, by Langston Hughes (1951).

**Revisiting the Epigraph From Chapter Two**

*As I mentioned previously in the epigraph that began Chapter Two: I was inspired by the line in the poem “Theme for English B”: “Will the page that I write be colored or White?” (Langston Hughes, 1951). I now view pedagogy as a form of healing, teaching purpose, and praxis. Hughes, too, inspired me in several of his literary works. Ironically, my epigraph and her story were created from this literary inspiration, which denotes an actual teacher story related to an actual line from the poem by Hughes. Even before I began to look at the relation of my culture to my pedagogy, this poem saved my son. You see, my son was the only colored in the class in a majority English college-prep 12th grade course. He wrote his senior speech about what it was like to be the only African American male in a college prep English course. His instructor told him to change his speech, for it would offend the other students in the class. He refused, and she didn’t let him read his senior*
speech and she opted to fail him. I gave him the poem “Theme for English B” as a healing strategy to show him that he was not the only “colored in his class” who wrote a Theme for English B. My son, suffered from that teacher’s pedagogical strategy, but now he is a writer.

Going from dissonance to consonance, an example of a liberatory resolution...

***Again, to cite the emancipatory consequences, this poem inspired me to switch disciplines and become an English educator, to teach future teachers, so that no child would be denied a voice. So, will the pedagogy that I teach be colored or White? (I use this story as a teaching tool, after I have the students read the poem; sometimes I reveal the personal side of the story, and sometimes I don’t, but in my heart, I know why I teach this poem, now you know too!!)

Therefore, through the reflection and the inspirational text of Hughes I am compelled to ask this question about pedagogy: Will the pedagogy that I teach be colored or White? Both? I needed a combination pedagogy that is reflective of my inherent culture and my socially constructed culture of being an educator. First was the process of the development and application of a constructivist, instructional design within the PDS program and local school district environment (through a Professional Development School partnership between Penn State University and the local school district). Second was the practice of “public pedagogy” in service to the local community. Both of these have helped me to identify a combination pedagogy that has been reflective of the importance of the connection of theory, praxis, and practice. As a method of critical auto-ethnography, I used a framework of looking at the complexities of the multiple identities that I negotiate and the acknowledgement of the versatility of my many different voices, inside and outside the classroom. This framework denotes a cultural voice that speaks within a spoken context, and a cultural voice in the written context, resulting in a combination of pedagogies and a combination of writing styles. I introduced this inquiry to my students as part of their cultural experiences as cultural pedagogues who were about to embark on teaching the cultural content of their African American Read-In curriculums.

The Cultural Content of the AARI Curriculum

Is this a struggle within cultures or a form of resistance due to the validity of the AARI cultural content? Yes. The teachers were transformed that day and the layers of cultural context were discussed and internalized by the pre-service teachers and the graduate teaching assistant, as well as all the AARI teacher educators. Remember the theme of the
representation of the official views of learning and teaching throughout the examples in this article: These ‘officialized’ representations, they argue, shape what comes to be understood as the “universal” identity within our professional community and, in so doing, marginalize alternate experiences and identities as “other.” Does this alternate experience marginalize these ‘officialized’ representations of these majority teachers? What about their alternate experiences and identities as ‘other?’ The point of awareness of these ‘officialized’ representations, whether in the canonical curriculum, or in the officialized representation of being a “colored” pedagogue or a “White” pedagogue, is transformative for teachers when they acknowledge their teacher identity and the layers of the cultural context that they are about to engage in.

**Transformation of Teacher Identity and the Layers of Cultural Context**

The pre-service teachers’ alternate experiences of teaching about the ‘other’ helped them to place their teaching in a historical framework, enacted through their chosen literary genres. Only within a historical context, it is claimed, can transformation take place. Tierney (1989) refers to this historical analysis of pedagogical practices as “excavation” (p. 86), an apt metaphor that expresses they layers of meaning and struggles for power, from which our curricula are built, which must be stripped away to reveal the true relationship between knowledge and power.

The transformation of the teachers’ identity came about through the AARI activity, where they experienced the unpacking of layers of pedagogical practices through their struggles with looking at the AARI curricula content within the historical context of trying to teach. Unpacking the historical perspectives and the political aspects of the time period from which you are teaching impacts in several ways. First is the impact of the interpretation of the literature and the social positioning of the characters. Then there is the impact of the social, political, and societal values of the layers of cultural content of what they were actually experiencing, living vicariously through the historical context. (Or at least, hopefully there is some historical thinking taking place by the teacher and students and followed by a conversation evoked from the historical dissonance of all of these factors). The awareness of all these dimensions that are present within literary contexts needs to be critically analyzed by the students. This pre-service teacher who participated in the AARI cultural activity was looking at these multiple dimensions (including gender) and she shared this context with her peers in a response to the AARI PICCLE Forum. Kate reflects:
Interestingly enough, I tend to look at literature through a feminist lens first. An African-American woman might choose to look at the same piece through a cultural lens. Either way, I am willing to look through a multitude of lenses when I teach my students so that they can get a broader picture. Multicultural education really opens doors and creates a much more interesting way of viewing literature, realities and the world—past, present and hypothetical future. (A PSU student teacher response)

This student’s notion of looking at the MCE literature taught during the AARI cultural activity through multiple dimensions is very important for spaces of gender identity as well as cultural identity for student teachers. So many doors are opening as well as lenses through which to view MCE literary contexts.

**Resistance When Teaching MCE**

Earlier in this dissertation, I talked about the importance of creating a space for exploration and self-reflexivity about the need to consider the cultural factors underlying the construction of the ideology of being cultural pedagogues. The teachers conducted a talkback about the dissonance of teaching multicultural education during the AARI Day. They discussed the resistance from the students and their self-reflexivity about being White teachers teaching cultural content. They reflected on their pedagogical practices and being “teachers as cultural workers” (Freire, 2005). Now I say after the AARI project is enacted, take this a step further and have educators reflect on who they are as critical beings. This self-actualization exercise is necessary to look at ourselves as cultural beings, as educators and teachers as cultural workers. How does this self-reflexivity create a space for the exploration of how our individual, historical, and social conditioning? These findings are relevant to understanding what cultural factors are underlying the construction of us as cultural pedagogues.

**Final Discussion of the Future Teachers**

After the AARI Day, the future teachers, my doctoral advisor, Dr. Jamie Myers, and I facilitated a discussion with the cultural pedagogues. What did the reflections of the pre-service teachers’ preparation of lesson plans for the AARI reveal through our classroom observations? The online forums and class discussion revealed their fears of their first teaching experiences. The official talkback of the pre-service teachers’ cultural activity of teaching several classes of secondary students during the AARI Day should take place with their researcher and their mentor teachers to reveal their perceptions about their cognitive dissonance. With the multicultural context of the lessons and literary genres they chose and developed, the talkback should reveal
how the MCE lessons become a cultural identity learning experience. The praxis and the theoretical context learned in the methods course support the teachers’ construction of a critical and cultural pedagogy. The participatory activities should transform the literacies, identities, relationships, and values of the teacher education students in ways that connect theory with practice. Here is a teacher narrative about the AARI teaching experience:

A talkback student reflection:

I found this to be very helpful when we taught students lessons on African American Read-In Day. Although the classes were made up of a majority of White students, we were able to create connections to them as we read a poem, “Mother to Son” by Langston Hughes. Just as the mother was speaking to her son about the struggles she had to endure but yet kept pushing through, we discussed the different struggles the students had. This was a great experience, because the students were able to discuss the difficulties of connecting the poem as well as growing individually. (A PSU pre-service teacher’s AARI experience, Spring 2006)

The pre-service teachers used critical lenses and cultural lenses to unpack the school environment, the classroom environment, and themselves as cultural pedagogues. This transformation of future educators is contained within the teacher narratives as evidence for all of the participants in the AARI experience to view and dialogue about in the discourse of liberatory praxis.

So, how do you prepare future teachers for the dissonance they can create and internalize when teaching MCE? All of these questions need to be addressed in teacher preparation and practice, which are the crucial points of this dissertation study. The AARI experience helped to relate the pre-service teachers’ specific classroom practices and experiences to the theoretical frameworks of Freirean theory about emancipatory education and its emancipatory consequences. Future work in the field of English Education can include similar immersion experiences of pre-service teachers during AARI programming and other cultural activities that will involve teachers to inquire about their cultural identity and their relationship to the literary works they would be teaching.

My insights and experiences as a cultural pedagogue did create dissonance and internal tensions, but working through these, the necessary space is created for scholars, teachers, and undergraduate students to prepare them to be English teachers. Teachers can then emerge and become “cultural workers” and critical pedagogues who dare to teach literary genres with social justice agendas. The remaining sections of the chapter explain
the actual curriculum that the students followed before, during, and after their AARI cultural activity based on Freirean theory and praxis, with examples of their reflections about these experiences.

**Praxis Research: Teachers as Cultural Workers and Their Cultural Activities with Emancipatory Consequences**

Earlier in the dissertation, the discussion of teacher education and praxis was focused on the multiple inquiries into the pre-service teachers’ cultural emergence as future educators. The next sections of the dissertation will describe 1) the preparation of the pre-service teachers to help them prepare for the cultural content of the AARI curriculum, 2) the pedagogical assumptions about teaching difference in literary practice, and 3) examples of their letters to Freire and their discussion forum responses about their AARI teaching experiences. Freire and defining praxis was the subject of the inquiry project involving social literacy. This praxis research inquiry project was conducted with majority pre-service teachers at Penn State University. The teachers reflected on their own unique cultural stories and the history of their education when embarking on their written statement of teaching philosophy. The application of their lesson plans and critical pedagogy through their AARI teaching experiences was the cumulating practice with the goal of teaching multicultural education. The purpose of this teacher preparation and practice section is to show how an intentional dissonance curriculum can become a planned cultural activity with emancipatory consequences.

**Critical Literacy, Liberation, and Emancipatory Education**

Several cultural activities were combined in the MCE curriculum section of a language and literacy course titled *Teaching Language Arts in Secondary Schools: LLED 411*, a methods course for pre-service English teachers. The goal was to introduce the students to teaching multicultural education through a journey of teacher identity, preparation of praxis statements, a study of Freirean theory, and participation in the AARI cultural activity. These are the cultural activities (Table 4.9) that would hopefully produce transformative learning with emancipatory consequences.
Table 4.9

*Cultural Activities*

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<th>AARI Cultural Activities</th>
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<tr>
<td>1. Literary Inspirations: Langston Hughes (1951) “Theme for English B”</td>
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<td>“I Am From Exercise” - Self Reflections of Pre-service Teachers</td>
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<tr>
<td>2. Read The World, Read The Word: Letters To Paulo Freire: Teacher Narratives and Praxis Statements</td>
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<tr>
<td>3. AARI Cultural Activity - African American Read-in</td>
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<tr>
<td>Last Words, Everything To Grow and Yet To See: Teacher Reflections As Cultural Pedagogues</td>
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I used examples of the students’ online responses to provide the rationale for this praxis research in order to support the need for cultural pedagogical tools for teaching multicultural education. My research is based on studying the cognitive dissonance those teachers experience when teaching cultural content and controversial subject matter.

**Step One: “I am from”: Teacher Narratives as Unique Cultural Stories**

Before the AARI activity, the student teachers were instructed to construct a free write about themselves and their own unique cultural story with a poetry exercise called “I am from” by Linda Christensen (Tatum, p. 120). The students used the phrase to begin thinking about their life and culture. This prompt goes along well with the epigraph from “Theme for English B” by Langston Hughes (1951) as the instructor in it says: “Go home and write a page tonight, and let that page come out of you and then it will be true.” Hughes states: “I wonder if it’s that simple?” The students responded to an online forum with the prompt: Please share your free write exercise “I am from” with your colleagues. Here is an example of a unique cultural story from Paul.

Sample free write: “I AM FROM”:

I am from 2 different nations, South Korea and America. There has always been a tug of war between the cultures, between identities. I follow the Christian faith, not the Christian religion. My parents are more quiet. I’m a bundle of energy (until you make me sit down--then I crash fast). I love music, I love to play the piano and sing. My English teachers have gone above and beyond routine curriculum, so I want to do the same. (A PSU student teacher)
Step Two: Letters to Freire: Philosophy of Education as Teacher PRAXIS

The students read the text Teachers as Cultural Workers: Letters to Those Who Dare to Teach (Freire, 2005). They responded to it by following this prompt in an online forum discussion as a homework assignment: Pick a letter or letter(s) that pertain to your philosophy of education. This will help you to start developing your philosophy of teaching. Please post your ideas about the readings from Freire and how the content of the letters relates to your philosophy of education. Here is an example of a letter to Paulo Freire:

School is a daunting experience especially when it causes fear in students. Paulo Freire, in his second letter, “Don’t Let the Fear of What Is Difficult Paralyze You,” shows that teachers and students need to overcome fear by not retreating in the face of obstacles. Freire states: “Such a retreat makes the mistake of not accepting the responsibility presented by the task of studying, as by any other, to those who must complete it” (Freire, 2005). We, as teachers and learners, need to study ourselves to improve our teaching and improve ourselves as learners. (A PSU pre-service teacher, Spring 2006)

This student wrote a letter about the need to overcome fear and quoted Freire with the directive “of not retreating in the face of obstacles.” Freirean ideology helps students to face the anticipation of “a daunting experience” as he teaches about emancipatory consequence of “not retreating” and the need to “study ourselves.”

Step Three: AARI Cultural Work Experiences From the Freirean Letters

The students wrote about their cultural experiences from the readings of Freire and their AARI cultural experiences. Notice the points of cultural dissonance in their reflections. The notion of “self actualization” among the pre-service teachers, as evidenced in the examples below, demonstrated the critical incidents of being a cultural pedagogue and the impact of the readings of Freirean theory in teacher narratives. They really performed critical thinking about the Freirean letters: That same pre-service teacher (John) wrote about fear in his African American Read-In (AARI) reflection:

A PSU Pre-service Teacher’s AARI response:

I know to be that type of teacher I have to overcome personal obstacles. For me, going into State College High School this Monday was difficult, but necessary. I know I want to be a teacher because I don’t want my students, the individuals that I may reach throughout my career, to be debilitated by fear. My teaching philosophy is to empower my students not
Another pre-service teacher spoke specifically to “our fear” in her response:

**A Student Teacher’s Letter to Freire: Fear and Panic**

In Freire’s second letter, “Don’t Let the Fear of What Is Difficult Paralyze You,” I found much that I can relate to. He speaks about how many things in our lives are difficult and challenging, and that difficulty is directly related to our fear. However, we must not let ourselves be overcome by that panic and let fear enhance the difficulty of the task. “The issue is not allowing that fear to paralyze us, not allowing that fear to persuade us to quit, to face a challenging situation without an effort, without a fight” (p. 27). (A PSU student letter to Freire)

The student teachers were making references to different kinds of fear -- the fear of teaching, the fear of teaching MCE content, and just the fear of the known and unknown. They used examples in their personal lives such as “losing a job”; examples of “pleasing the administration,” and the fear of “having to lie to survive.” This is the political view of teaching coming out in their responses for the students seemed to be very aware of the politics of teaching.

**A Student Teacher’s Letter to Freire: Referring to Letter #3: “Panic is a State of Mind”**

According to one of the letters of Those Who dare to Teach in the text by Freire, he writes: “Panic is the state of mind that paralyzes an individual faced with a challenge that he or she easily identifies as absolutely beyond any possible attempt to respond. (Freire, p. 28)

The student teachers identified the context of the teaching in these letters as learning about life’s challenges, and one student felt this “ideal attitude would be applicable to her life.” This student’s response speaks about cognitive dissonance and the abandonment of challenge at the first crossroad. Freire helped them view how fear and challenge can have an emancipatory consequence of viewing dissonance as a making an effort, as a road for optimal learning: “Don’t panic,” as Freire states, “it is a state of mind. Learn from the resistance and don’t give up when it gets difficult.” This is a form of optimal dissonance. Lastly, another student replied and titled her post: “Lying to Survive.”
Another Student Teacher’s Letter to Freire:
Responding to Letter #4: “Lying to Survive”:

At the end of his fourth letter, Paulo Freire encourages teachers to defend their right “to not have to lie to survive” (p. 46). This quote encapsulates the major fear that I have about exiting the liberal college classroom and entering the conservative public school setting. In college I am learning a plethora of instruction in progressive teaching styles. Secondly, I fear losing my job by not pleasing the administration. Both of these fears, grounded in the one fear of having to lie to survive, are hypothetical. (A student letter to Freire)

The student responses to Freire’s letters show evidence of how when exposed to Freirean theory about being teachers as cultural workers with “dissonant” letters to those who dare to teach, they spoke to the political aspects of instruction, voicing their ideologies of being liberal vs. conservative (Freire, 2005). Through the politics of education, the students were developing a sense of agency and a critical view of traditional education by questioning the status quo. They seemed to write political letters to Freire about schooling and their convictions about teaching. They exhibited their acquiescence to his comments as a critical understanding of how to deal with the consequences of being connected to the need to embrace change, struggle and contrast with a “whole different perspective.”

Responses to Freire’s First Letter: “Read the World, Read the Word: Struggle, Conflict and Courage”:

Hopefully all of us can find schools in which we can truthfully teach according to our convictions. If we are, however, forced into an unfavorable situation, we can take hope in two of Freire’s comments. Firstly, “there may not be life or human existence without struggle or conflict” (45). Secondly, “there may never be courage without fear” (41). (A student response to Freire’s first letter)

This student personified Freire’s last words as he titled his final letters to teachers who dare to teach: “To know and to grow and everything yet to see” (Freire, p. 163):

For students to feel a sense of comfort in their own social worlds as well as a valuable openness and understanding of others, we must also incorporate multicultural education. Whether it is a classroom of all African American students or not, this education is very important for students to be knowledgeable, as well as functional, in a world of many diversities. It also helps to find valuable connections for students who may feel that they cannot relate to a different culture. What may seem as unfamiliar and irrelevant can be seen in a whole different perspective, and therefore it is
our job as teachers to create that contrasting view. (A PSU pre-service teacher’s AARI experience)

This student spoke to the competency of becoming a multicultural educator when exclaiming that “it is very important for students to be knowledgeable, as well as functional in a world of many diversities.” This is connected to the AARI Day, because the students are looking for ways to “find valuable connections for students who may feel that they cannot relate to a different culture.” All of the responses related to all four characteristics of being a cultural pedagogue. This exercise of writing letters to Freire created an opportunity for a dialogue with a liberatory praxis to help prepare the pre-service teachers to teach as cultural workers.

**Conclusion**

Ironically, this was the last letter in the Freirean text titled: “To Know and to Grow -- Everything Yet to See.” This reflective directive was the culmination of this praxis research project as a supplemental part of the teaching of a method’s course; to have these pre-service teachers learn about being teachers as cultural workers and their cultural activities with emancipatory consequences. This thesis chapter was divided into segments based on the three terms of dissonance, resistance, and liberation. Earlier in the chapter, I discussed Kozol’s dilemma as an educator who took a stand by teaching African American literature with Langston Hughes’ poetry and other critical literacy texts in order to have students learn about their social positioning in our society. He also realized the perceptions of resistance and the political impact of our curricular decisions on the educational system. The literary inspiration of Hughes’ poetry was the catalyst for using cultural context from multicultural literary works to transform students in Kozol’s dilemma and within this thesis study, both as intentional praxis with a dissonant context. In conclusion, this multicultural approach is an ongoing education inquiry project of praxis research, with the study of English pedagogues and the studying of pre-service English teachers as cultural workers, and their cultural activities with emancipatory consequences. The inquiry into teacher identity, “the reading of the world” and the role of being a cultural pedagogue was thoroughly studied within the context of this assignment given to the student teachers. This critical analysis of studying the dissonant elements undertaken on the road to understanding the emergence of cultural awareness in an educator is very complex and difficult to navigate.
To recap, the teacher preparation, practice and these cultural activities of critical literacy were based on Freirean theory of emancipatory education and acts of liberatory praxis. Table 4.9 lists the prescribed lessons from the previous paragraphs as cultural activities that were used as critical analysis tools for this praxis research.

**Implications of This Praxis Research**

An inquiry for educators: my research is based on studying the cognitive dissonance that teachers experience when teaching cultural content and controversial subject matter. The students experienced cultural dissonance through first-hand experiences with a teaching experience, writing in a virtual classroom creating online teacher narratives, engaging in liberatory cultural writing, curriculum development, and AARI praxis. The pre-service teachers viewed themselves as cultural workers and cultural pedagogues. The significance of the future application of this praxis research project for cultural pedagogues in teacher preparation and practice poses a pedagogical inquiry for educators when teaching through fear with courage and liberatory praxis. Do you have to be a person of color to have a cultural pedagogy? During a classroom project, these 19 White female 1 African American male pre-service teachers went through this multicultural inquiry project of praxis research to experience being teachers as cultural workers and cultural pedagogues with emancipatory consequences. The data were comprised of the cultural discourse of their reflections about teaching and learning about multicultural education and being a cultural pedagogue. I have already described the necessity of combining the use of technology, literary practices, and theoretical frameworks. I now have further evidence for the use of inquiry and the need for the development of a web-based project that will combine all of these practices. I did apply all of these practices and researcher processes to include four components of my inquiry: INQUIRY, APPLICATION, STRATEGY, and LIBERATORY REFLECTIVE PRACTICES.

**The Design of the Study: Exploratory Research**

This exploratory research study was a qualitative design, using the methods of critical auto-ethnography and participatory action research. The strategy of using inquiry in my research was to perform an exploration of the cultural and social processes of student teacher discomfort and pedagogical choices and practices. A mixed approach using two
different research methodologies that complement each other explains why there are two parts to this exploratory research design.

First, in order to explain the nature of this study and the origin of the process of the rationale for the development of several MCE inquiry projects, an inquiry into cultural dissonance and cultural pedagogy was started. I needed to use critical ethnography to explain the process of what I experienced as a cultural pedagogy and a person of color when teaching MCE using CRP. Second, I used participatory action research to create a cultural activity where I as the researcher and my participants as the researched would work together to solve the dilemmas of cultural pedagogy through a planned activity as part of the research agenda. This cultural activity also provided the student teachers’ AARI responses in which they told their stories of being teachers as cultural workers.

**Assumptions and Rationale of a Qualitative Design**

I chose a critical ethnography as the research method to conduct my proposed research. A critical ethnography is a “conventional ethnography with a political purpose” (Thomas, 1993, p. 4). Also, a critical ethnography differs from a traditional ethnography in its attempt to link the detailed analysis of ethnography to wider social structures and systems of power relationships in order to examine the origins of oppression. A critical ethnography raises substantial questions about structural relationships. I combined a critical ethnography with a participatory action research project. Participatory action research is defined as follows:

According to the *Dictionary of Sociology*, participatory action research (PAR) is a form of ACTION RESEARCH. If the goals of traditional research have generally been restricted to trying to know, or understand aspects of society, participatory action research aims to change that which is studied. For this reason it is inherently political and involves researchers and researched working together to identify and resolve issues in a particular area. Thus, compared with more conventional research methods and approaches, participatory research is more akin to PRAXIS in that it assumes knowledge comes from interactive engagement with the world. (p. 447)

I used teacher narratives as critical ethnographies with the interactive accounts of the ethno histories of the English pedagogues as they became “teachers as cultural workers.” PAR involves “the researcher and the researched working together to identify and resolve issues in a particular area.” My rationale for using PAR combined with critical ethnography for both methodologies was “inherently political.” Therefore, I analyzed the
political and cultural frameworks of the “multivocality” of their teacher pedagogies with their personal and teacher reflections compiled from online discussion forums, through the use of a multimodal and multimedia social literacy e-curriculum.

**Data Collection Procedures**

The data came from various sources: informal interviews and observations of classroom lessons, online forum responses, and student preparatory work created in the LLED 411, 480, and 420, with invited classroom visits by guest lecturers. Other sources were: lesson planning documents, artifacts, and the videotapes of the teaching and research activity. I used transcripts of the pre-service teachers’ narratives and forum discussions and performed data analysis with the use of NiVivo software to do the coding analysis of the transcripts, my observation field notes, and the video tapes of their classroom activities (See Appendix E). I used 2006-2007 to take academic courses, to collect pilot data, and to co-teach language and literacy courses. My teaching experiences have been of a collaborative nature, for I have also served as an associate and a consultant, providing professional development for pre-service teachers in the Penn State College of Education and for in-service teachers in the PDS program at the local high school secondary PDS program. The following year, 2007-2008, was used for the participatory action research cultural activity, analysis of the data, and the writing of my dissertation.

**Outcome of the Study and Its Relation to Theory and Literature**

To reiterate, I looked at the literature to answer questions about the possible outcomes of the study and its relation to educational theory. I looked at the contradicting cognitions and psychological theories relating to resistance, discomfort, and dissonance. Additionally, I explored transformative strategies of educational praxis to study the processes by which a learner advances toward critical consciousness and liberatory education. This dissertation project and AARI study included the works of Freire, Ladson Billings, and Delpit, and other scholars and cultural pedagogues. The outcome of the study in relation to literature, English, and Language Arts, as well as this strategy of inquiry, can inform teacher educators, scholars, practitioners, and policymakers that the elements of this study are significant for pre-service and in-service teachers, our future teachers.
These future teachers will be the next generation of curriculum developers, critical policymakers, and analysts, critical thinking citizens, and cultural pedagogues. The findings and conclusions were of significant relevance for looking at the relationship of teacher identity and societal identity for their conceptual context, research theory. This unconventional form of having one of the first pre-service teachers’ classroom teacher experiences, writing lesson plans and curriculum planning aid in the teaching of multicultural education and cultural studies, can serve as an awakening cultural exercise within multiple disciplines. But what do you do about the discomfort and emancipatory consequences? Teacher educators need to help the students understand what they are experiencing through this form of liberatory education with emancipatory consequences of comfort and discomfort.

We can help future educators develop their teaching with the application of theoretical frameworks and reading and discussion about these theorists. A theoretical strategy is to study the concepts of Freire, Giroux, and Festinger to further the understanding of the pedagogies of possibility, hope, and freedom that exist within the internalized resistant and the dissonant voices. How can educators create a space for dialogue that will promote liberatory praxis, promote writing that can be healing and not just uncomfortable, and identify those processes as emancipatory education?

**Using a Research Pilot Project to Teach MCE and CRP**

I have created a web-based, pilot e-curriculum project for teaching the content of multicultural education and culturally responsive practices for pre-service and in-service teachers. It is an online forum in which I engage an intentional dissonance curriculum with social literacy and the participants engage in dialectic discourse about uncomfortable topics. The context is about societal issues and the impact on their teacher voices and on their teacher praxis. My theoretical framework is based on cognitive dissonance (Festinger, 1957) and Freire's theories of transformative education (Freire, 2005). My question: How do you evaluate the dissonance contained in an e-curriculum containing a multicultural context that causes resistance to learning? I used the participants’ responses’ as evidence of their comfort and discomfort when teaching and learning about MCE, where I analyzed their responses. I also had the students reflect on their pedagogical practices after teaching them about culturally responsive pedagogy. How do you evaluate their knowledge of the cultural factors that impact their pedagogy,
curriculum development, and instruction due to the fact that they are majority student teachers being taught by a minority educator? You accomplish this by creating a participatory action research activity that engages the students with these authentic cultural assumptions and perceived resistance and then asking them to dialogue about their experiences, and finally answering the research questions about MCE and CRP.

The Dissertation Project

The purpose of this research project was to explore a praxis research inquiry project to be done with pre-service teachers at Penn State University. The teachers were to reflect on their unique cultural stories and the history of their education when embarking on the beginnings of the writing of their statement of teaching philosophy. The application of their lesson planning and their development as English pedagogues would be enhanced through their participation in the AARI Day, a National African American Read In Day. Their actual experiences of teaching and the reflections of their AARI teaching experiences would be part of their methods course for pre-service teachers at Penn State during the Spring 2008 semester, the research project being a supplemental teaching project with the goal of the students learning more about African American literature and teaching multicultural education. The purpose of this project was to show how a culturally appropriate planned teaching module, when combined with a web-based e-curriculum, can serve as a planned cultural activity designed to demonstrate emancipatory consequences in teacher preparation and practice.

Project Abstract

Pre-service teachers enrolled in the Language and Literacy methods course LLED 411 titled Teaching Language Arts in Secondary Schools analyzed how classroom literacy events connect theory, practice, and cultural identity. Through the use of the AARI Day to connect theory and practice through identity with future English teachers, small student teacher groups illustrated literacy as socially constructed practices. Their lessons involved engaging multicultural texts through the use of curriculum development as inquiry into these social practices, concluding with teacher reflections about how teaching as cultural workers engages critical reflection on ‘official’ representations of teachers’ racial and cultural identities, relationships, and values.

1. Description of the Participatory Praxis Project
In the Spring 2008 semester, I guided a class of 13 pre-service teachers (2 male and 11 female) to develop and teach lessons on African American literature for the local high school’s African American Read-In Day activities. This group of pre-service teachers (all White) taught these lessons to a predominately majority high school population. In the paragraphs below, I will describe how to utilize theories about multicultural education and “cultural pedagogy” to prompt the pre-service teachers’ analysis of how “official” educational texts (e.g., standardized curricula and “traditional” pedagogical styles) re-inscribe the dominant racial and cultural identities of teachers. However, in this cultural exercise, the pre-service teachers would be teaching African American literature, “unofficial” educational texts (e.g., non-standardized curricula and “cultural” pedagogical styles) to a majority classroom and reflecting upon their experiences as English teachers and cultural pedagogues.

2. Connecting Theory and Practice Through Identity

The teacher educators and the pre-service teachers were asked to consider if their classroom observations and AARI lesson preparations, presentations, and practices support claims for the construction of a critical pedagogy that constructs a dialectic between theory, practice, and identity. The student teachers’ rethinking of traditional practices and their uses of critical pedagogy theory (Freire, 1993) and (Giroux, 1998) helped to transform the literacies, identities, relationships, and values of the teacher education students. Because the pedagogical goals of the teachers engaged an inquiry into their cultural identity as the basis for connecting theory and practice, the inquiry into their own identities is integral to this AARI cultural activity. Thus, it is important to note that the 13 teachers can be represented in several ways: as 2 males and 9 females (2 students did not attend the AARI activity with their groups) and the impact of being instructed by an African American graduate teaching assistant (myself). These aspects of identities were significant to their work as future educators of almost exclusive White, middle class, female students seeking secondary English teacher certification in a large Midwestern public university.

Teacher educators can use specific “praxis” cultural activities, such as the AARI project, to engage pre-service teachers in the development of lesson planning and the development of their teaching philosophy as cultural positioning. The potential for the future exploration of intentional dissonance tools of pedagogical strategy for use in the
development of curricula and instruction can be now framed as an optimal view of learning -- the creation of a pedagogy of hope (Freire, 2000) and one of possibility (Simon, 1992). In the Research Proposal for the School District and Research, these were the proposed inquiry questions:

1. *What is the experience of multicultural education for student teachers?*
2. *How do student teachers perceive multicultural education?*
3. *What is the experience of teaching African American literature as a cultural pedagogue in a majority classroom environment?*

### 3. Risks and Benefits to the Pre-service Teachers

The risks and benefits to the pre-service teachers would be minimal: they may feel discomfort but not resist, or they may not even feel discomfort, just cognitive dissonance. This "perceived" resistance can be intellectualized for the purpose of this study, but also used as a form of optimal learning about their comforts and discomforts about teaching multicultural education as English educators. This study explored their perceptions as the focus for the research, and the student teachers were videotaped while teaching. The camera was only on the teaching; not on the students in the classroom. The other important thing to say about the University IRB human subject protections requirements is that we were not doing anything with the students to collect their perceptions that are beyond regular classroom assignments, except for the volunteer interviews to be done after the cultural activity day project -- no experimental tasks, etc. The date of the research activity was February 4th, 2008 at the local school district site of the high school South Building.

Chapter 5 provides a literature review about different aspects of resistance with a look at teacher narratives, stories about cultural pedagogues, and historical narratives which served as primary documents to speak to these varied aspects of resistance and liberation.
An Elder Poet and Public Pedagogue

A Public Pedagogue’s Story about Cultural Resistance and Pride
Affirmative Action

Monday morning home
sick from school, I sat
at the kitchen table going
over lessons, keeping
Mama company.
It was her day off.
We listened to Young Doctor Malone,
Ma Perkins, and Stella Dallas duck
in and out of troubles. Jingles jumped over
and over again out of the radio.
They sang
about our Oxydol bleaching, Rinso White-ning, Super Suds agitating
in the growling round wringer
washer with its Black-knobbed lid lifted off.
Mama filled the tub with another load of clothes
and more hot water she carried in a heavy bucket
from the wood stove.
On the back porch perched
twin square zinc tubs filled
to the brim -- one with bluing for tee-shirts and sheets
that would dazzle soon.
The other held hot starch for my pastel
cotton dresses with embroidered
flowers on pure White yokes.
Daddy always said the turquoise dress
went the best with my vanilla lumpkin’s
skin. He said in our family he
is chocolate kiss Mama is
caramel treat.

On Monday that woman’s hands were tough
enough to dispatch a week’s worth of dirt
down the drain; strong enough
to lift heavy workclothes from willow
baskets and steady enough
to hang them in the backyard
on a sagging rope held
up with slotted splintered sticks
that boosted her swaying offering
towards heaven; in celebration
sheets and dresses clapped hems
in praise.
But come Tuesday Mama’s hands weren’t powerful
enough to keep the teacher from picking me
to be laundress in a class skit so that White
immigrants’ children taught by a coal miner’s daughter
could play at being ladies and gents so
one of them had to play
laundress because on Wednesday
Mama and Daddy said I
couldn’t be in the play.
By Thursday that play
Was cancelled.
Marian Dornell

The interjection of resistance is noted within this epigraph as it is noted by the poet and participant that THE PLAY WAS CANCELLED.
CHAPTER FIVE

Resistance

Marian is a community elder and a public pedagogue who wrote a poem about resistance and visited a LLED 411 methods class to speak with the student teachers about her life experience. Ironically, she gave the student teachers a handout by James Baldwin entitled “A Talk to Teachers” (1963) about the “Negro-Child – His Self Image.”

Giroux’s views about public pedagogy and resistance are relevant to Marian’s example of sharing her lived experience with a classroom full of future educators. In his essay “Educated Hope, Public Pedagogy and the Politics of Resistance” in Theory and Resistance in Education: Towards a Pedagogy for the Opposition, he states,

Resistance must become part of a public pedagogy that works to position rigorous theoretical work and public bodies against corporate power, connect classrooms to the challenges faced by social movements in the streets, and provide spaces within classrooms for personal struggles. (Giroux, 2001, p. xxx)

According to her words, Marian’s parents were in oppositional resistance to an institutional power of the classroom teacher. The scenario in the poem represents “the connection to the challenges faced by a social movement…and the providing of a teachable space within a classroom to talk about personal struggles and triumphs.” Did Marian, our young, gifted, Black poet and public pedagogue, experience resistance or liberation? Both.

Overview of the Literature on Resistance

This literature review is about the ambiguity of resistance. I am looking at multiple variables of resistance to show how there are vast differences and contradictory ways of viewing resistance according to the context. I have chosen to use primary sources such as: epigraphs, stories and historical narratives to describe and represent the varying definitions of resistance that exists within the literature. The concept of student teachers’ “perceived resistance” when teaching multicultural education, needed to be explored further. This inquiry posed a need to analyze and understand this concept of “resistance” as it relates to struggles and emancipation in accord with this concept of “perceived resistance.” I used definitions, lived experiences in the form of literary narratives, excerpts in the form of epigraphs taken from forewords from books, and various genres from works of literature. These works are used throughout the dissertation study to provide evidence of the multiple variations of resistance: futile resistance, necessitated resistance or liberatory resistance. This examination will be posing this inquiry into each
instance: “Is this resistance or liberation?” Is the resistance voluntary or involuntary when resisting struggles, discomfort, free choice or mandatory directives? This is the same question that would be the focal theme of the data analysis from the AARI cultural activity data. There were many types of “perceived resistance” that the student teachers’ were experiencing. However, the AARI study did have emancipatory consequences. But before we can analyze the data, we needed to develop a broader framework with the aid of an interdisciplinary review for the concepts of resistance, dissonance, and liberation.

Listen to the Sojourners

Throughout the chapter, I will be using an epigraph from literature or historical fiction, and then relating the theme to a parallel story of struggle to help explain the different variables of resistance: futile resistance, necessitated resistance, and liberatory resistance. In this instance sojourner Lorraine Hansberry wrote, Oh to be young, gifted and Black…in reference to a gift of a culturally inherent resistance that is perpetuated, produced and reproduced by societal issues. This form of liberatory resistance is passed down as a feminist pedagogy as a survival mechanism against racism, classism, sexism or societal injustices. Does this resistance manifest itself as just the truth of Black people’s lived experiences? This truth and societal ideology is self-evident in the lives of all who reside within this foundational ideology of societal injustice. But, what about in public spheres, can a work of literature be specifically written to tell truths which manifest into oppositional resistance to societal injustice? According to the literature, the work(s) of Hansberry and others speak to a resistance that is experienced and internalized according to the context of the event. Are these resistance(s) the same for all cultures?

Let’s look further into the literature of Lorraine Hansberry (Young, Gifted and Black - Foreword by James Baldwin) for ironically, Marian, who provided our first eloquent epigraph to begin this chapter, came into the classroom at Penn State as part of an oral history project to talk about the time period of 1959, when the play A Raisin in the Sun (1959) was introduced. She actually read parts of the play to the students and talked about her dreams as deferred.

James Baldwin (1969) speaks about Lorraine Hansberry:

We really met, however in Philadelphia in 1959, when A Raisin in the Sun was at the beginning of its amazing career. Much has been written about this play; I personally feel that it will demand a far less guilty and constricted people that the present-day anyway, no one can gainsay its importance. What is relevant here is that I had never in my life seen so many Black people in the theater, and the reason was that never before, in the entire history of the American theater, had so much of the truth of Black people’s lives been seen on the stage. Black people ignored the theater because the theater had always ignored them.
Were Black people experiencing a form of resistance when viewing *A Raisin in the Sun* “because the theater had always ignored them,” or was their resistance represented “as the truth of Black people’s lives being seen on the stage,” a form of liberation as a form of resistance?

Additionally, Baldwin (1969) says:

But in *Raisin*, Black people recognized that the house and all the people in it -- the mother, the son, the daughter and the daughter-in-law supplied the play with an interpretative element, which could not be present in the minds of White people: a kind of claustrophobic terror, created not only by their knowledge of the house but also by their knowledge of the streets. And when the curtain came down, Lorraine and I found ourselves in the backstage alley, where she was immediately mobbed. I produced a pen and Lorraine handed me her handbag and began signing autographs. “It only happens once,” she said. I stood there and watched. I watched the people, who loved Lorraine for what she had brought to them; and watched Lorraine, who loved the people for what they brought to her. For her, it was not matter of being admired. She was being corroborated and confirmed.

Was this a liberatory resistance that was being corroborated and confirmed with “an interpretative element, which could not be present in the minds of White people?” Baldwin describes this as “a claustrophic terror.” *Was this terror a form of resistance or liberation? Both, according to Hansberry and Baldwin.*

So literature can provide a LITERARY IDENTITY that can represent the lives of a people as a form of futile resistance, which provokes a LITERARY DISSONANCE. Apparently, this a deliberate strategy, a form of resistance, used by writers and performers who act as public pedagogues as they provide a political and social commentary about societal issues through fiction. Is their resistance futile? Does it have consequences? Yes. This resistance is described by James Baldwin as “a sense of injustice that is futile”… as he talks about his dear soul mate and fellow writer Lorraine Hansberry:

When a bright light goes out so early, when so gifted an artist goes so soon, we are left with a sorrow and wonder which speculation cannot assuage. One is filled for a long time with a sense of injustice as futile as it is powerful. And the vanished person fills the mind, in this or that attitude, doing this or that. Sometimes, very briefly, one hears the exact inflection of the voice, the exact timbre of the laugh – as I have, when watching the dramatic presentation, *To Be Young, Gifted and Black*, and in reading through these pages. But I do not have the heart to presume to assess her work, for all of it, for me, was suffused with the light, which was Lorraine. One cannot quite answer the questions negatively. One risks being caught in a lie. But an affirmative answer imposes a new level of responsibility, both for one’s conduct and for the fortunes of the American state, and one risks, therefore, the disagreeable necessity of becoming “an
insurgent again.” For Lorraine made no bones about asserting that art has a purpose, and that its purpose was action: and that it contained the “energy which could change things. (Baldwin, 1969)

What about what this form of resistance that Baldwin is emphasizing about Hansberry; this “sense of injustice that is futile,” yet powerful. This is a different form of an ideology of self-reflection and purpose. A futile, yet unmistakable, power of turning the viewer’s judgment on societal responsibility and one’s conduct as it forces one to ponder about the “fortunes” and “risks” of the American State. Even Baldwin turned this new ideology upon himself, to demonstrate that art does have a purpose, and also has energy for change. Ironically, his works are full of this same ideological stance as Hansberry and Hughes.

Was James Baldwin describing a futile resistance or joyous liberation as he spoke about this brilliant, risky, insurgent soul of a writer and friend who liberated us all with her artful prose and powerful writing? Yes, in a form of a revolutionary prose. Was her resistance futile? After all, she died so young, yet her work is still being used today to talk about America. (with its fortunes and risks) and (its dreams deferred). Even Hughes in his poem, “Theme for English B,” claims: “That’s American.” These writers, playwrights and poets were trying to tell us about the framing of being American. Their ideological stances about issues of nationhood and these forms of resistance against the injustices against Blacks, are forms of futile resistance and willful dissonance.

Look this reference to Hughes’ historical narrative:

*So will my page be colored that I write?*

Being me, it will not be White.

But it will be

a part of you, instructor.

You are White---

yet a part of me, as I am a part of you.

That's American.

Hughes used a form of willful resistance to write about the conundrum of being two parts of being an American. What grade do you think this student received on this writing assignment? Table 5.1 describes futile resistance and willful dissonance.
Table 5.1

Futile Resistance and Willful Dissonance

<table>
<thead>
<tr>
<th>So what is futile resistance?</th>
<th>Producing no result – In Star Trek, the Borgue species, aliens who assimilate their victims, would tell them that “resistance is futile.” You will be assimilated.</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is futile?</td>
<td>Serving no useful purpose; not subject to control of the will.</td>
</tr>
<tr>
<td>Resistance or liberation?</td>
<td>Can resistance be liberating and purposeful? Futile? Resistance can serve a useful purpose thereby producing a result of a change in consciousness.</td>
</tr>
<tr>
<td>What is resistance?</td>
<td>Noun. The act or power of resisting, opposing or withstanding. Psychiatry – opposition to an attempt to bring repressed thoughts of feelings into consciousness.</td>
</tr>
<tr>
<td>What is liberation?</td>
<td>Liberation may refer to liberty: The condition in which an individual has the ability to act according to his or her will. Is this true? <em>Ask your Mama</em> (Langston Hughes) Langston Hughes talks about willful dissonance. Or, in the case of being a cultural pedagogue, will the resistance that I feel be viewed differently if I am colored or White?</td>
</tr>
</tbody>
</table>

Let’s look at how the literature used primary sources in the form of narratives and epigraphs to further explore these different ways of viewing resistance.

*Sojourners and Revolutionary Thought: Inherent or Acquired Literacy of Resistance?*

What messages are these sojourners giving us through their literature and their literary legacies about different forms of resistance that are necessary to the struggle against inequality and injustice? Through their words, thoughts and deeds I am seeing a revolutionary pedagogy of resistance/liberation shining through the works of Lorraine Hansberry and the interpretative frameworks of James Baldwin. Additionally, Baldwin continues to speak about the spirit of Hansberry:
Yet, this same woman, was not afraid, in her last year, between lengthening sojourns, in and out of hospitals, to ask of herself: Do I remain a revolutionary? Intellectually, without a doubt. But am I prepared to give my body to the struggle or even my comforts? That was in the summer of 1964, a time of heightening confrontation in the Deep South, of the “Mississippi Summer Project,” police dogs in Birmingham and cattle prods in the Carolinas; the year that Chaney, Schwerner and Goodman, (among others less well celebrated) answered the same question for themselves, and for all time, in a station-wagon for which Lorraine Hansberry had helped to raise the funds. Carrying a portable typewriter back and forth from home to hospital, and a new initialed dispatch case jammed with photos from the front lines, she completed the revisions for her second play, *The Sign in Sidney Brustein’s Window*, scheduled to open that fall, and simultaneously, the text she had promised for SNCC’s epic book of photographs: *The Movement Documentary of a Struggle for Equality*. Her journal records this answer to the question she had posed: I think when I get my health back I shall go into the South to find out what kind of revolutionary I am (Baldwin, 1977, p. 88 from *Freedomways Reader*).

Lastly, let’s visit a quote about Hansberry’s willfulness and her levels of resistance, which can be framed into variables of ambiguity and contradictions about “becoming an insurgent again.” Her husband, Robert Nemiroff, adapted a text about Hansberry titled: *To Be Young, Gifted and Black: Lorraine Hansberry in Her Own Words* (1969). All of her struggles about taking risks, and her acts and powers of resisting, opposing or withstanding the need to have “insurgency as a necessity, were inseparable from her Blackness, her womanhood and her humanism…look below to see what this play embodied:

> In Sidney Brustein, she amplified in depth the nature of her commitment. Critic Emory Lewis has described a passage from that play as containing “perhaps the finest lines in modern American dramatic literature:” I care. I care about it all. It takes too much energy not to care. Yesterday I counted twenty-six gray hairs on the top of my head all from trying not to care…The why of why we are here is an intrigue for adolescents; the how is what must command the living. Which is why I have lately become an insurgent again.  (Hansberry, in the foreword by Robert Nemiroff, 1969)

For Lorraine Hansberry, insurgency was a necessity, a living essence of this artist. A necessity inseparable from her Blackness, her womanhood, her humanism (Neimiroff, 1969). She is posing “the how is what must command the living”…Which is why I have lately become an insurgent again.” *Can’t you hear her? Hansberry is a sojourner who is telling us about resistance and social justice*. Her message is framed as a necessitated resistance, cited by her as a form of insurgency; it began to take a toll on her.
What is necessitated resistance? This necessitated resistance is an inseparable essence of insurgency, social justice, liberation and a curse. Is this teaching and inference about insurgency a liberatory praxis for only a person of color? In this instance, Hansberry is embodied with this “necessitated resistance” and claims it to be a part of her Blackness, her womanhood, and her humanism. This dilemma is relevant to the cultural pedagogue. Once again, we ask the question: Do you have to be a person of color to be a cultural pedagogue? If not, then is this “necessitated resistance an inseparable essence of insurgency, social justice, and a liberatory praxis for any person of culture? Everyone experiences despair and struggle. Do these variables of resistance and ambiguities need to be experienced in order to claim this essence of artful consciousness? What about the notion of comparing blues—Your blues ain’t like mind? What are these writers trying to convey to us? There are distinct contradictions with the terms “resistance” and “liberation. These contradictions exist about the paradigms relating to resistance and liberation and struggle and survival; for there is still another paradigm that can be actualized from this resistance; strength, renewal and inspiration.

Baldwin speaks to this despair and humanism…

…Despair? Did someone say despair was a question in the world? Well then, listen to the sons of those who have known little else if you wish to know the resiliency of this thing you would so quickly resign to mythhood, this thing called “the human spirit.” But if Blackness brought pain, it was also a source of strength, renewal and inspiration, a window on the potentials of the human race. For if Negroes could survive America, then there was hope for the human race indeed. (Baldwin, 1969, p. xvii)

This quote is jam-packed with messages about resistance and liberation, hope and pain, “sources of strength, renewal, and inspiration.” Baldwin was also giving us an optimal view of resistance through a way of knowing this form of resiliency that he said, “Well then, listen to the sons of those who have know little else to know the resiliency of this thing you would so quickly resign to a mythhood.” Is this resiliency a myth? We only engage the suboptimal view of resistance.

All of these variables of resistance come into play when teaching as cultural pedagogues; we must be feeling the despair, yet remain resilient. The power of being educated through these epigraphs of resistance and pain evokes a spirit of knowing; a new, yet old, epistemology of resiliency and inspiration. When teaching as a cultural worker, (Freire, 2005), do you experience this dilemma? These fictional literary works of struggle should evoke these conflicting paradigms of ideological thinking about resistance.
The essence of resiliency and inspiration rings throughout these stories of resistance and liberation. These feelings of dissonance that I experienced when reading these literary texts are real, even within these elements of mythos in historical fiction. The authors tell me so, as if they want me to read between the lines. But, what happens when you read about slavery, which are not fiction and a myth? The reality is overwhelming.

**Epigraph of Slaves**

William Wells Brown was called “a prolific man of letters” (Liggins-Hill, 1997, p. 515). He wrote the first play by an African American protesting slavery. Here is an example: Brown’s play in 1858: *The Escape: Or a Leap for Freedom*.

The milestone publication of *The Escape: A Leap for Freedom* in 1858 marked the first time a drama by a Black American writer had reached print. Although the work was never staged, Brown often read passages of it at his lectures. Comic in some places and poignant in others, *The Escape* centers on two slaves, Glen and Melinda, who secretly marry and escape the abuses of their master, Dr. Gaines, for a life of freedom in Canada. Many of the themes and plot devices in *The Escape* are drawn from Brown’s own life and his familiarity with other abolitionist writers’ material. His most scathing commentary in the drama is reserved for a clergyman, Mr. Pinchen, who plans to sell Negro slaves in Natchez to pay his expenses while conducting a camp meeting. Brown also demonstrated that in order to stave off brutality, the slaves were able to appear content and even fond of the master they despised. (Liggins-Hill, p. 515)

Historical fiction and first-person narratives of slaves and their stories of freedom contain messages and teachable moments that can attest to the complexities of attempts to characterize the story of resistance/liberation, even if the liberation was only a state of mind. Within historical literature, the characterizations about the truth about the life of a slave, sometimes creates the need to apologize for our defects or societal circumstances. As cultural beings, we write and express ourselves sometimes from a different paradigm and ideological framework. Also, the politics of resistance is manifested through slave narratives and this liberating ideology can explain why an illiterate slave can still produce a form of literacy that is not undermined by this caveat, but is enhanced by this caveat. See, William Wells Brown’s work is perfect evidence of how political resistance can become liberatory, withstanding all odds against being able to tell his story.

Do you recognize the need for this fourth space of artful consciousness? This liberatory ideology goes against the grain, and is dangerous, but not a destructive resistance when it is expressed through literacy. A different space of consciousness is created, where the traditional notions of resistance are rebuked and transcended. This is the “fourth space” of consciousness
that I discussed earlier, a literary space of freedom to go against the grain, and to think and write through inspiration and kindred spirit. This political ideology, once again, is carried through the importance of this work and guidance based on “his familiarity with other abolitionist writings.” There is something to these sojourners legacies and works that pass on a message of resistance/liberation. Sometimes, we are driven by the politics of resistance; it is the American state, as Baldwin spoke about this new level of responsibility.

There is a thread that is running through all of these epigraphs, like a hidden curriculum of past and present responsibility to take risks and resist. Here is a commentary and critique of Brown’s *The Escape*. Is this a resistance commentary, or one of liberation? Both.

Denounced in the twentieth century for its melodrama and oversimplified characterizations, *The Escape* is nonetheless recognized for its groundbreaking exploration of slavery by an ex-slave. In a preface to the work, Brown apologized for the defects in his own creation, stating that he had been raised an illiterate slave and thus knew nothing of formal stagecraft. Scholars have noted that this caveat does little to undermine the historical importance of Brown’s work. (Liggins-Hill, 1997, p. 513)

**Historical Resistance and Necessitated Resistance**

When looking at the literature from a historical context, there are psychological themes and nuances to the necessity for resistance. Sometimes, the systemic powers and laws were the mandatory directives for “wanting to be free.” According to Thomas and Sillen (1972) in *Racism and Psychiatry*, there were psychiatrists who deemed “resisting slavery” as a mental health classification, with a disease called “DRAPETOMIA” (Dr. Samuel Cartwright, 1851, p. 2). The politics of resistance are very important even to academic scholarship, to include the questioning of scientific classifications, such as this mental health classification, or DSM, (Diagnostic Scientific Manual), which was flawed and destructive. What if slaves didn’t resist slavery? Abolitionists would not have existed for William Wells Brown to model after, if they had not resisted slavery. In this case, resistance can be necessitated by flawed and destructive systemic powers and institutional standards based on the politics of identity. What would happen if we didn’t voluntarily question law, scientific classifications, slavery and inequalities? One could just live and exist within a state of involuntary resistance. That’s American, too. Where would the liberating mindset come from? Counter ideological paradigms exist all through the slave narratives, which are why this literature review is full of dissonant and liberating mindsets.
Liberatory Mindsets and Involuntary Resistance

There is an element of freedom and resistance that resides within the memory of people being involuntarily oppressed. This liberating mindset is also passed down to others within the same bondage as a form of “counter hegemonic truths.” I found examples of this involuntary resistance as signifiers of liberation in opposition to their subjugated state of existence.

Giroux speaks about “the Liberating Memory” as another important dialectical element that constructs the notion of liberating memory. It “remembers power as a positive force in the determination of alternatives and counter hegemonic truths. It is a notion of historical remembrances that sustain the memory of social movements that not only resist but also transform their own interests what it means to develop communities around the alternative horizon of human possibilities. It is simply to develop a way of life. (Giroux, 1998, p. xxxv)

What about this LIBERATORY MINDSET? Where did it come from? Slave mothers, “as a way of life,” taught their children and others to resist their masters with mental trickery – “appearing to be content and even fond of the master they despised” (Kelley, 1994, p. 72). There are entries of text about mothering that teaches how to perform this act of trickery, “for there was rebellion even in the use of the words” (72)). Was this method a mythhood – imaginary or real? Was this a form of literacy? There were multiple genres used to reveal hidden messages in songs about escape and dualistic-meaning words, and even respectful names like “Massa,” and phrases like “Mister Charlie” and “Miss Ann,” while “purporting to be the formal, respectful address towards European Americans…These signifiers were negative, disdainful terms and a form or resistance and terms of subjugation” (Kelley, p. 72). Was this literacy a form of resistance that could be framed as social, political, or culturally inherent in nature? All of the above.

I found examples of this resistance in slave narratives -- historical fiction and non-fiction -- real accounts about mothering that teaches how to perform these acts of trickery through fictional stories and sojourner teachings as a form of feminist thought. This feminist pedagogy -- or Black feminist thought -- which is prevalent as a form of mother’s literacy has spanned the test of time; in temporal forms -- in the past era -- slavery, and in the present day -- civil rights and activism. This feminist thought permeates the slave narratives. This form of MOTHERING [I felt the need to use Hughes’ ALL CAPS (SCRIPT) linguistic style to emphasize this notion of a cultural pedagogy which comes through as a MAMA’S LITERACY - YOUR MAMA, OTHER MOTHERING, HISTORICAL MAMAS, GRIOTTES AND GRIOTES. The stories of struggle and survival seem to tell another story -- a counter-story that gives instruction to all who read and analyze the lessons; it is almost as if this literacy is an intentional dissonant hidden
curriculum, rich with fictional stories and sojourner teachings. These stories are a form of power and interaction for anyone who will listen and take heed to this liberatory praxis.

**Storytelling and Griots**

The art of storytelling is a powerful form of literacy, especially by griots. What is a griot? A griot is a storyteller in western Africa who perpetuates the oral tradition and history of a village or family (www.griotcircle.org). The genres contained within the storytelling can be used as a learning tool to teach about resistance. Why is this relevant to cultural pedagogues? The messages in the literary works need to be critically analyzed and taught as a form of resistance in theory and in education. Giroux speaks to how this resistance can be liberatory for “it remembers power as a positive force in the determination of alternatives and counterhegemonic truths” (Giroux, 1998, p. xxxv). Historical fiction and nonfiction works are filled with these voices and pedagogical messages. Once again, listen to the Sojourners through the use of an epigraph from literature or historical fiction, and relate it to a fictional mama or sojourner, and then relate it to a parallel story of struggle. In this case, these narratives are real life stories of involuntary resistance. (If this pain and anguish can be framed as such; it sounds like an oxymoron; however, literature is filled with this inculcated message). Even Frances W. Harper in 1854 speaks to this futile and involuntary resistance with a poem that speaks of the pain and the shriek of a slave mother as her child is taken from her.

**The Slave Mother**

Heard you that shriek?

It rose
    So wildly on the air,
It seemed as if a burden’d heart
    Was breaking in despair.

Say you those hands so sadly clasped—
    The bowed and feeble head—
The shuddering of that fragile form—
    That look of grief and dread?

Saw you the sad, imploring eye?
    Its every glance was pain,
As if a storm of agony
    Were sweeping through the brain.
She is a mother, pale with fear,
    Her boy clings to her side,
And in her kirtle vainly tries
    His trembling form to hide.

He is not hers, although she bore
    For him a mother’s pains;
He is not hers, although her blood,
    Is coursing through his veins!

He is not hers, for cruel hands
    May rudely tear apart
The only wreath of household love
    That binds her breaking heart.

His love has been a joyous light
    That o’er her pathway smiled.
A fountain gushing ever new,
    Amid life’s desert wild.

His lightest word has been a tone
    Of music round her heart,
Their lives a streamlet blent in one—
    Oh, Father! Must they part?

They tear him from her circling arms,
    Her last and fond embrace,
Oh! Never more may her sad eyes
    Gaze on his mournful face.

No marvel, then, these bitter shrieks
    Disturb the listening air:
She is a mother, and her heart
    Is breaking in despair. (Harper, 1854, p. 351)

These stories about the perils of slavery and the creation of inculcated resistance show
the reader where resistance would be futile due to the conditions of the power over another. Yet,
as a researcher, these slave narratives contents still resonate with sorrow, yet the narrative still
bears a power of its own kind. This and other slave mother narratives describe a form of
inculcated pedagogy to speak to various forms of resistance and inculcated forms of a counter-reality.
Slave Narratives and Inculcated Pedagogies

A subsection of a text containing slave narratives is titled Resistance.

Inculcation is a subject that is repeated throughout this section with stories about women who resist slavery and they are not mentally ill (remember “Drapetomia” and Samuel Cartwright (1851). These women were quite sane, and they managed to still take on a power of a different kind; with a form of inculcated resistance for they were able to face the “psychological effects of the new slavery” (p. 42) and still manage to have a form of liberation in their tactical strategies of survival and cunningness. Delgado (1995), a critical race theorist, speaks to the power of stories and their role as a theoretical framing of counter reality in Critical Race Theory (CRT). He states, “Everyone has been writing stories these days.” He also talks about how different groups

whose marginality defines the boundaries of the mainstream, whose voice and perspective—whose consciousness—has been suppressed, devalued and abnormalized. The attraction of stories for these groups should come as no surprise. For stories create their own bonds, represent cohesion, shared understands and meaning. The cohesiveness that stories bring is part of the strength of the out-group. An out-group creates its own stories, which circulate within the group as a kind of counter reality. (Delgado, 1995, p. 64)

Is this a form of inculcated resistance, or resistance inculcated?

However operative all this was in practice, the ideal of a Victorian domestic institution had a tremendous effect on slaves and on women. Although the slaves may have been physically better off than before, the psychological effects of the new slavery were potentially devastating. Along with the “benefit” of obedience came the no-holds barred response to disobedience. The double-sided coin caused abolitionists to assert that slavery was becoming “harsher” with each passing year, and enabled southern apologists to state, with equal confidence, that slavery was becoming “milder,” notes Willie Lee Rose (p. 42).

The framing of how to read, view, and conceptualize the concept of resistance that is contained with these pages of this literature review is important to understanding this concept of “perceived resistance.” Giddings talks about how “in the nineteenth century, Black women’s resistance to slavery took on an added dimension…it was the factor of reward that made this resistance a fundamentally feminist one, for at its base was the notion that they were the master’s property” (p. 43). The next two narratives speak to this notion of “voluntary submission,” yet somehow the slaves would find a way “not to submit to the power over them” (p. 43). But how? These paradoxical framings of slavery are possible. In her text, When and Where I Enter, Giddings (1994) re-tells Brent’s story which speaks to the notion of voluntary resistance. Giddings quotes Brent:
The narrative of Linda Brent, a South Carolina slave, revealed her struggle against the exchange of sexual favors for material reward. Brent’s master, Dr. Flint, didn’t try to “rape” Brent by physically overpowering her: he endeavored to make the young slave submit to his will. From the age of fifteen, Flint tried “to people my young mind with unclean images,” Brent wrote. He began telling the young girl that she was his property and “must be subject to his will in all things.” According to Brent, her master seemed to become obsessed with her “voluntary” submission. He “met me at every turn,” she said, “swearing…he could compel me to submit to him.” (Brent, 1861, p.435)

Was this voluntary or involuntary resistance? Brent speaks to how the master felt that “the young girl was his property and “must be subject to his will in all things.” But did she voluntarily submit to him due to the power and control that the policy of slavery had over her to submit? According to Brent, her master seemed to become obsessed with her “voluntary” submission.

Finally, he offered her a cabin on the edge of the plantation if she would accede to his demands. Brent resisted, however, and escaped to the North. Even then, Flint continued to pursue her until a friend purchased her freedom. Although Brent could feel safe for the first time in her adult life, she couldn’t help viewing her “purchase” with mixed emotions. “The more my mind had become enlightened, she wrote, “the more difficult it was for me to consider myself an article of property; and to pay money to those who had so grievously oppressed me seemed like taking from my suffering the glory of triumph. (Brent, 1861, 145).

These are examples of forms of resistance, yet forms of liberation. I chose these narratives because of the mixed emotions, and the talk of enlightenment, as the complex revelation that she spoke of: “taking from my suffering the glory of triumph.” These are actually very famous works written again by a slave named Linda Brent (1861): *Incidents in the Life of a Slave Girl*. But you are wondering: What do all of these examples of resistance have to do with the “perceived resistance” experienced when teaching MCE? I can’t help but wonder, as a cultural pedagogue, first, about the self-actualization of all of these emotions, dissonant context, variables of resistance, the realities of slavery, and second, the difficulty of digesting all of these factors.

Dissonant Personal Reflection about Resistance: I cannot resist the notion that I feel these conundrums as I read and study these narratives for the sake of my literature review, and I now wonder how the student teachers feel about teaching this dissonant context during the AARI day cultural activity. Learning about becoming a multicultural educator and the dissonance of being a “teacher as a cultural worker” embodies all of these factors -- with examples of forms of resistance and forms of liberation. These factors are a relevant part of the “perceived resistance” to teaching multicultural education. This is why the notion of learning through the resistance is a
necessity for creating a space for theorizing the perceptions about this resistance, and to provide the space for having the dialogue about the part of resistance that can be liberating. To read these narratives is a complex process, for how else can you not feel the dissonance and struggle experienced by these slaves? You must first internalize the content and there is no getting around this empathy as part of the “reading of the word, and the world.” Perceived resistance tells us that the empathy is different for a colored pedagogue then it is for a White pedagogue. Empathy is empathy, struggle is struggle, blues is blues. But some might posit, “Your blues aint like mine.” How does one teach this dissonant context? Do cultural pedagogues inculcate African American rhetoric frameworks to teach about African American blues and historical context? Maybe. Will their pedagogy be colored that they teach?

**Different Forms of Resistance**

Within this review of the literature, I wanted to show the levels of extremities of resistance. The importance of having an educator understand the different forms of resistance that one can feel, if not only from real lived experiences, but also from living vicariously through fictional and situated realities as evidenced in literature. But, after being immersed in these epigraphs and slave narratives, I posit this conclusion about the perceptions of resistance: there is a difference in the “perceived resistance” that student teachers experience when becoming aware of their cultural identities as cultural pedagogues. *I must admit, teaching multicultural content can cause dissonance and discomfort, but the student teachers’ resistance is voluntary.*

The review of the literature has broadened this notion of resistance from the personal, to the political. It is possible that the student teachers’ resistance is a form of inculcated resistance. Is their resistance inculcated from the politics of schooling and societal contradictions embodied within traditional teacher education practices? What types of inculcated values does a cultural pedagogy bring to the reading of African American literature and historical context? The evidence shows that there is a vast difference between their voluntary resistance and the involuntary resistance of slavery. The difference is that they have a “choice” to learn how teacher resistance can take on “an added dimension.” Why the discomfort? There is so much dissonance. As Paulo Freire (2005) wrote in one of the aforementioned letters to daring teachers, “*Don’t Let the Fear of What Is Difficult Paralyze You.*” This dissonance can be identified and become optimal learning to be passed on as a form of liberatory praxis “to inculcate the same values into succeeding generations.” But why the fear? They are afraid of the internalized pedagogical consequences. It is evidenced that other cultural pedagogues have experienced this internalization of pedagogical consequences and the result has been resistance. As Hansberry and
Baldwin have taught us, “It is a necessary form of insurgency and resiliency.” Teacher educators need to develop a more “liberating mindset” about resistance and about the survival of institutionalized practices.

**Involuntary Resistance**

Black women’s resistance took on the “liberating mindset” as a form of survival and as a form of nurturing for their children; whether biological offspring or children begotten as part of the slave community. Strategies of linguistics, philosophy, counter-hegemonics, birth to death control, trickery, Black feminist mothering, education and multiple forms of pedagogies, became a necessary form of insurgency and resiliency. These forms of involuntary resistance, were taught to women men, women and children who needed to learn and apply this form of liberatory praxis, “a way of inculcating the same values into succeeding generations.” For in the case of a slave like Linda Brent, “her hatred of her master stemmed from his attempt to destroy the values her grandmother had “inculcated “in her” (p. 44). These values that are being passed down from generation to generation denote an antidote to fight against their involuntary servitude, a form of involuntary resistance. Here is an excerpt from a *slave narrative about Black women’s resistance:*

Black women’s resistance to slavery took on an added dimension. With the diminution of overt rebellion, their resistance became more covert or internalized…So, Black women had a double challenge under the new slavery. They had to resist the property relation, which was to inculcate the same values into succeeding generations. (Giddings, p. 43)

These narratives are part of a chapter from Giddings text (1994) that were written with a directive denoting the struggle of women in slavery and in present day subjugation, subtitled: *Casting of the Die: Morality and Resistance.* The previous narratives can be used as an example of liberatory praxis that can be used to represent internalized, covert challenges to educators to inculcate these resistant/liberatory values to our students, our future citizens. But, there is a cost associated with this form of literacy. The next narrative speaks to a cost that is much greater and fatal as compared to the “opportunity cost” of becoming a teacher as a cultural worker -- the commitment of teachers needs to have different inculcated values for sacrifice and commitment for social change. Again, this notion of change creates fear and resistance. The consequences can be emancipatory with a “diminution of overt rebellion, where teacher resistance can become more covert and internalized.” Remember my mentor’s mantra, “Don’t just internalize it, and intellectualize it.” How can a research intellectualize this notion of voluntary resistance as a act of
emancipation? What about not just internalizing this risk as an action of overt rebellion, but as a legitimated way to resistance domination with covert counterstrategies for change?

*Here is a narrative that exuded these notions of tensions and acts of voluntary resistance:*

The tension was greater, noted the slave Bethany Veney, when the child was a daughter, whose “almost certain doom is to minister to the unbridled lust of the slave-owner. “When Veney’s daughter was born, she wished that both of them could “die right there and then.” Such a wish is commonly expressed in the slave narratives of women, and a number of the rare but not insignificant instances of infanticide can be seen within this context. (Giddings, 1994, p. 44)

Again, why such fear and resistance? The consequences can be fatal, or emancipatory with a “diminution of overt rebellion,” where in the case of teacher education, “teacher resistance can become more covert and internalized.” Risks can equal freedom in the classroom.

**Resistance to MCE: Arguments and Debates in Education**

As I studied the literature on the concepts of resistance and conflict, when teaching MCE, I can only speak for myself as an educator of color, as sometimes I felt like “the educator who speaks a “victim’s pedagogy; a discourse of non-privileged authority” (King, 2008). Kincheloe speaks to this space of the pedagogy of the minority. I agree that my discourse(s) and voice(s) of struggle validate MCE, but we need to teach about hearing the voice(s) of the other.

Even in the epigraphs and the slave narratives, the victim’s pedagogy is very powerful, but we all need to express our side and multiple views of societal frameworks. *What is a victim’s pedagogy?* This pedagogy contains the invisible and visible undercurrent of dissonance. The pedagogy of the minority is doubly impacted by the visible difference in their skin color and discourse, a distinct language riddled with the cultural assumptions about the content and validity of the information due to stereotypes; their voice is not legitimized and it represents the discourse of non-privileged authority. This pedagogy from the margins speaks to this space of marginality and speaks to a different relationship of the ideology surrounding resistance and liberation. Kincheloe spoke to a cultural ideology with an inference of culpability for minorities:

There is also the legitimate concern that infusion and cultural awareness strategies place the burden of enlightening majority group members squarely and exclusively on the shoulders of those who have been disadvantaged by the ignorance and bias the programs seek to ameliorate. The tacit implication in such an arrangement is that minorities must defend their culture in a successful enough way the dominant group members will be convinced of its value. (Kincheloe, p. 251)
Note: Let’s change the cultural positioning. What about the dominant group members and their burden of enlightenment? How do you teach from the dominant space? This cultural ideology also has an inference of culpability for Whites. *What about the “White man’s burden?”* (Jordan, 1974). *Do White pedagogues have a victim’s pedagogy?* This victim’s pedagogy would speak to the spaces outside of the margin. Not just to be framed in culpability, but in liberation. As you have found out by reading my dissertation, I tend to testify, teach, and preach and repeat myself in order to validate a point, “as to convince others of its value.” But I shouldn’t have to. I need to hear the “other side of the story.”

After all, we are all part of the equation, and as people of color, we are not the only voices of struggle and internal tension. There are views from outside of the margins that can be legitimized beyond the space of “the White man’s burden.” This form of victim’s pedagogy will create internal tension for the White teacher, especially when it is only framed from the standpoint of culpability, blame and guilt. This is why these types of dialogues become defensive and serve as a destructive function. Note that this can be a dilemma for educators of color, but also for educators of all cultures -- when these spaces are used for victimization and not enlightenment. These spaces of resistance and liberation exist for cultural pedagogues when the framing and purpose is about the process, and not just the focus on the negative perceptions of their resistance to speak about these racialized internal tensions and divisions.

My Personal Note:

*Personally, I do not feel that I have the authority to speak about teaching from the space of privilege, power, and being White. You see, it is not just the color of the skin of the pedagogue, it is the content that they are teaching that creates these internal and external tensions. Tierney (1989) stated that “only within a historical context” can a new framing of multicultural education be pursued. Traditional multicultural education “lacks an historical dimension and thereby ignores the dynamic nature of culture, of forms of resistance and struggle within cultures”* (Bennett, 1993, p. 35). Hopefully, this literature review has evidenced the power of internal conflict by using slave narratives that contain numerous examples of this ideological paradigm to be used as a pedagogical strategy. But in order for transformation to take place, it is exactly that which should be instilled in any new fashioning of multicultural education. Or as Festinger would frame it, this necessitated discernment as “conflict, decision, and dissonance.” *A decision to challenge and confront the internal conflicts and the dissonance(s).*

Festinger (1964) talked about this internal tension in one of his updated texts about cognitive dissonance. He also talked about this dissonance in *Conflict, Decision, and Dissonance* in which he claims “that people avoid information that it’s likely to increase dissonance” (p,
According to Festinger, “close-call decision can generate huge amounts of internal tension.” I spoke earlier about the validity of the content of the “Other” from an Outsider/Insider perspective and pedagogical positions of power, privilege and difference. All educators need to make the choice to examine their internal tensions. Why does it seem as though it is a requirement for an educator of color? This tension can be consciously or unconsciously evoked and triggered by the need to provide that explanation from your cultural background. Kincheloe (1999), in *Cognition and Education*, eloquently hit the mark when he stated that “a tacit implication in such an arrangement is that minorities must defend their culture in a successful enough way the dominant groups will be convinced of its value” (p. 251) Sometimes, it feels like you are on the witness stand to defend your credibility and your cultural positioning on any subject, for assumptions are being made about what you say and do.

The credibility of an educator of color is under scrutiny through the decisions and discretion of the listener, the learner, and the teachers in a majority learning environment or societal environment. “There needs to be a new fashioning of multicultural education” (Bennett, 1993) in order for “transformation to take place” (Tierney, 1989). The majority voices need to express their perspectives and pedagogical positions of power, privilege, and indifference. We can all learn from each other’s voices of resistance. Here is what Bennett and Tierney said about the new framing of multicultural education. If multiculturalism as is commonly applied in our schools “lacks an historical dimension and thereby ignores the dynamic nature of culture, of forms of resistance and struggle within cultures” (Bennett, 1993, p. 35), it is exactly that which should be instilled in any new fashioning of multicultural education. Tierney confirms this taking us back to the historical context of looking at the past to see the patterns and nuances of pedagogical practices still present in the future:

Only within a historical context, it is claimed, can transformation take place. Tierney (1989) refers to this historical analysis of pedagogical practices as “excavation” (p. 86), an apt metaphor that expresses the layers of meaning and struggles for power, from which our curricula are built, that must be stripped away to reveal the true relationship between knowledge and power. Giroux (1992b) explains that this process would manifest itself as “a shift[ing] away from an exclusive focus on subordinate groups…to one [a focus] which examines how racism in its various forms is produced historically and institutionally in various levels of ‘dominant culture’. (Kincheloe, 1999, p. 10)

My Personal Narrative:

*Earlier in this dissertation, I talked about the importance of creating a space for exploration and self-reflexivity about what cultural factors are underlying the construction of the ideology of being cultural pedagogues. Let us have a talkback*
and I will repeat my statement for sake of clarification: I say, take this a step further and have educators reflect on who they are as a critical being, a cultural being, and as an educator. See how this self-reflexivity creates a space for the exploration of how our individual, historical, and societal social conditioning is relevant to understanding what cultural factors are underlying the construction of ourselves as cultural pedagogues. You see, dissonance can be internalized and cause discomfort, resistance, and multiple reflex reactions. This can lead to social and psychological trauma, a problematic reflex.

Or dissonance can be used as an emancipatory reflex, a pragmatic reflex that can promote learning, a learning through the discomfort, an intellectualizing of the resistance, or the creation of an inquiry into the nature of the cultural dissonance. I learned how not to internalize it, but to intellectualize it, as my Holmes Scholar mentor taught me. These mantras should be a premise for a liberatory praxis required in teacher education that intellectualizes the nature of this cultural dissonance. What would praxis look like if it was a requirement to intellectualize the notions of resistance and tension by making the personal, political? The resistance then becomes political, due to the imposed dominant ideologies of schooling. Therefore, study and intellectualize how one cannot resist and ignore the inculcated politics of resistance (Table 5.2). This should be a voluntary praxis in order to learn about the imposed dominant ideologies of education, policy and practice. Table 5.3 presents resistance as reflexivity.

Table 5.2  
**The Politics of Resistance**

<table>
<thead>
<tr>
<th>Involuntary Resistance in Relation to Perceived Resistance</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>What is involuntary resistance?</em></td>
</tr>
<tr>
<td>Not subject to control of the will.</td>
</tr>
<tr>
<td><em>What is involuntary?</em></td>
</tr>
<tr>
<td>Done contrary to or without choice.</td>
</tr>
</tbody>
</table>
But what about resistance as reflexivity? This can be expressed as the cultural dissonance created when one realizes that “you are a round peg being framed and deliberately constructed to fit into a socially constructed module, a square -- where you must think, act, behave and function by the rules, dimensions of space, and within the specified parameters, a pragmatic reflex. As dissonance sets in, somehow you just don’t seem to fit or inherently, it just doesn’t feel right for you. How you react to this pragmatic reflex, is critical. Remember, the premise of involuntary resistance for your mindset can be an inculcated reflex, a perpetuation of the dominant “history, economics, philosophy, literature, religion, etc.; that’s normative and systematic economics. Have teachers been systemically miseducated about education? Carter Woodson wrote about miseducation and teaches us what the ideology of miseducation looks like.

Carter Woodson’s Ideology Relating to Liberation

From the Journal of Negro Education

Carter Woodson spoke about the “education and miseducation of the Negro”, and the need for a liberation through education as an emancipatory education for a person of color. He said, “No systematic effort toward change has been possible, for taught the same economics, history, philosophy, literature, and religion, which have established the present code of morals,
the Negro’s mind has been brought under the control of the oppressor” (Woodson, 1933, p. xiii). Woodson is describing an “inculcated resistance.” Look again at this form of miseducation. In fact, Woodson pointed out that:

Although education is supposed to make people think and work for themselves, an oppressor’s education produces dependent beings with an underdeveloped intellect…a symptom of the problem, he notes, is that Africans blindly imitate the ways of their former masters: they are anxious to have every thing the White man has even if it is harmful. (Woodson, 1933, p. xii)

But how is this form of inculcated resistance? (Table 5.4) Is this ideology like a political and socialized script that develops as a form of intellect?

Table 5.4

<table>
<thead>
<tr>
<th>Inculcated Resistance</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What is inculcated?</strong></td>
</tr>
<tr>
<td>To impress something on the mind of another by frequent instruction or repetition.</td>
</tr>
<tr>
<td><strong>What is necessitated consent?</strong></td>
</tr>
<tr>
<td>What does necessitated consent or captivity in lawful war have to do with “natural liberty” and “justified slavery?”</td>
</tr>
</tbody>
</table>

Woodson speaks to this form of inculcation in *The Education of the Negro* (1919) as he cites a minister named Richard Baxter, the noted Non-Conformist, in his work *Directions to Master in Foreign Plantations*. He believed in “natural liberty and the equality of man, and justified slavery only on the ground of “necessitated consent” or “captivity in lawful war” (Woodson, p. 24). His aim here, however, is not to abolish the institution of slavery but to enlighten the Africans and bring them into the church. Even overt inculcation can have an undercurrent of liberation, yet still adhere to the institutionalized norms. That is still harmful. I am starting to wonder about this inculcation and necessitated consent of the mental and intellectual consciousness of educators. In the text, it would seem that Carter Woodson is speaking only to Negroes about miseducation. The inculcated systematic learning of all of the disciplines, relates to a societal framework that impacts all members of the society, including the educators and those that are being educated. We just need to frame the systematic inculcation
according to the cultural positioning of privilege and power that [we] reside within as different locations of culture (Bhabha, 2001).

So, does one conform or resist? Education doesn’t need non-conformists who will stay indoctrinated in their own miseducation and positions of privilege and power. We need to have resistance become a reflex in order have teachers confront a “necessitated consent” to inquire into their cultural purpose(s) of education. Carter Woodson had a questionnaire for teachers about teaching the Negro in our schooling systems: how does this critical inquiry help us to create a new “Education of the Negro” to challenge the “Miseducation of the Negro”? In conclusion, I posit that Woodson, as an ethno historian and a cultural scholar, is speaking to all cultural pedagogues. He is attempting to speak to a system of learning that is inclusive for all, so he developed a questionnaire for about the teaching of Negroes, but we can learn how to improve our segregated schools of today, within a historical context of miseducation and educational practices. (See Appendix C for Woodson’s questionnaire about schooling for Negroes.)

With the aid of this critical literature review on indoctrination of educational practices, this dissertation confirms the need for a re-envisioning of the impact of this historical mis-education of educators. In response to this historical call to resist this temporal framing of systemic ideology, due to the fact that systemic undercurrents of invisible dissonance are permeated throughout the educational practices of the past, for unfortunately, there are still remnants of these ideologies still present in today’s educational practices. This dissertation explores the need for the creation of this type of liberating praxis. But in addition, the methods of critical ethnography and ethno historical research needs to be continually utilized and implemented in three ways:

1) The creation of a research/praxis project of manufactured consent (this means with a voluntary resistance model built within the framework).

2) With the creation of an intentional dissonance project to create the cultural comfort/discomfort need to be experienced in order to have teachers become that transformative intellectual (Giroux, 1988).

3) Create a participatory action research project to have the teachers teach and preach this “lived experience of becoming a multicultural educator” (Gay, 2001, p. 1) as pre-service and in-service educators.

This should be an integral part of educating the multicultural educator by developing this form of professional agency within the teacher education programming. What does the literature say about educating the multicultural educator and professional agency?
More Contemporary Views of Educating Multicultural Educators

In a more contemporary view, building upon the past legacies, I looked for research projects and pedagogical practices relating to multicultural studies. Geneva Gay (2003) speaks about the “important part of teacher preparation is becoming critically conscious of ones own knowledge, attitudes, and skills in multicultural education” and the process of how these evolve. She also speaks to the development of self-consciousness for teachers and helping them learn how to teach their students to do likewise. This was a major reason that she decided to undertake her MCE writing project in Becoming Multicultural Educators: Personal Journey Toward Professional Agency. She said that some of the best ways to find out about the interactions of person and performance in teaching is from the self-studies and personalized reporting of teachers.

These ways of knowing are referred to by various terms, including reflection, narratives, storied research, and autobiography. As research methodology, content, and pedagogy, they are becoming increasingly popular among educational researchers, theorists, and practitioners. They also fit well with our desire to share our personal and professional development is at once discrete and intertwined, individual, and collective. (Gay, 2003, p. 5)

These types of projects that speak to becoming a multicultural educator are part of more contemporary projects designed to educate future teachers. Lastly, even Sonia Nieto (2000, p. 353) argued “that becoming a multicultural teacher…means first becoming a multicultural person [emphasis in original]. Without this transformation of ourselves, any attempts at developing a multicultural perspective [for teaching and learning] will be shallow and superficial.” This transformation involves a deep “personal awakening and call to action” (Nieto, 1996, p. xvii). The works of Nieto, Gay, and Ladson-Billings have already been introduced in this dissertation, and another famous multicultural theorist is Dr. Beverly Tatum, who is well known for her work on dialoguing about race, as is known in the field of education and psychology. Remember her text: Why Are All of the Black Children Sitting Together in the Cafeteria? This text speaks to what Gay was positing when she challenged us as educators. She stated that “the intertwined, individual and collective spaces need to be shared as personal and professional development to help us with a more critical understanding about being cultural educators. Maybe then, we can answer and explain why “all of the Black children are sitting together in the cafeteria?” (Tatum, 1998) The ideological framing of racial divisions is historical and embedded within our individual, structural and institutional biases as established notions of collective racial interaction and group socialization. These notions are also reflected in schooling, teaching, and notions of cultural identity.
Another research project about teacher efficacy and empowerment was done by Dr. Beverly Tatum when she was a professor at Mount Holyoke. She facilitated a project on self-reflexivity about race and cultural identity called the NAME PROJECT. Dr. Tatum started the NAME PROJECT. She has educators interview themselves about their cultural identity of Whiteness or “other” and how this informs their pedagogy and ways of thinking and being. When I was attending a NAME (National Association for Multicultural Education) conference in Atlanta in 2005, where I sat in workshop sessions facilitated by Geneva Gay and Beverly Tatum, I was very intrigued by this teacher identity study. I proposed to do a similar study, actually how this dissertation framework was conceived -- through the use of technology and web-based forums that would enable me to do this same type of study with my pre-service teachers and/or my in-service teachers in the PDS program. However, I knew that I also needed to create a cultural activity to have them teach outside of their cultural/societal positioning and subjectivity. This was the initial impetus for of the framework of the AARI study project that I will be describing and analyzing in the second part of this dissertation as the participatory action research project that the student teachers will engage in. Why do this type of study? Tatum, who is now president of Spellman College, talked about the importance of these types of studies when she asked:

As meaningful opportunities for cross-racial contact are diminishing, what are the implications—not only for schools, but also for all of us, for our democracy? And what can we do as educators, citizens, and friends? With engaging storytelling and highly readable analysis, Tatum traces these questions across some of the most important issues in education and race relations today. She explores why it is important to affirm the identities of White educators to affirm the identities of their African American students and to reflect on their own racial identity as they teach. (Book flap of her text)

What is the solution? In Chapter Four of her text Can We Talk about Race: And Other Conversations in an Era of School Resegregation, Tatum (2007) spoke to the need for a different level of intellectualism and wisdom in her chapter titled: “In Search of Wisdom: Higher Education for a Changing Democracy” (p. 114). She talked about “affirming identity” for students of color. She noted,

It is often harder for those students who have been historically marginalized in our culture to see themselves reflected positively in school. This continues to be true at many predominately White colleges and universities, and the demand for ethnic studies courses on campuses around the United States can be understood in part as a need or one’s presence to be acknowledged in the institution.
They debate as to whether or not a standalone multicultural education course should be established and required as a teaching education mandate, is still being debated. (p. 115)

This is such a recurring theme in institutions of higher education. Scholars battle with this dilemma about MCE, and the students justify their resistance with “resentment if this becomes a curricular mandate. Tatum notes: “Sometimes, students resent having to be mandated to take a multicultural course. I feel that the course creates a space for community building, not a binary subject to be looked upon as the course about the ‘other’” (p. 115). Tatum also talked about “Building Community” for all students to learn about:

Students need to sense that they belong to a larger, shared campus community, and some observers argue that while the existence of cultural centers and related programs affirm identity they work against building community, encouraging separation rather than the cross-group engagement we seek. As paradoxical as it may seem, the opposite is more often the case…most of us are more willing to engage in the often-taxing work of crossing social borders when we are operating from strength. Affirming identity is not contradictory to but a prerequisite for building community. Learning to build community, to think inclusively, to cross borders, is both a challenge and a benefit of being part of a diverse campus community. (p. 115)

Dr. Tatum is also a psychologist who has said it has been her goal throughout her career to help institutions to become healthier places for both students of color and their fellow White students. That is still her goal even as she works to ensure the strength of Spellman College (an HBCU) a historically Black college/university) and other institutions like it. It is not an “either –or” choice, it is a “both-and” solution” (Tatum, p. 114). This is a cultural strategy – her ABC approach to inclusive classrooms: A- Affirming Identity; B – Building Community; and C- Cultivating Leadership which she deems “the three critical dimensions of effective learning environments in which students feel invested and engaged, not just during the college years but through all levels of education” (Tatum, p. 20).

After reading this text, I realized the need for more studies into the reflections of racial identity as “individuals” and “as a part of a community” for pedagogues are necessary. Tatum’s cultural is vital work to frame the inquiry into the relationship of affirming cultural identity, schooling, and cultural disposition. Cultural identity and societal positioning affect educators’ cultural disposition and their relationships within learning environments. The acknowledgement, recognition of conflict, and confrontation of these pedagogical factors are essential, but self-knowledge must first be addressed before the pedagogical elements can be addressed in relation to societal dispositions. This process can help educators learn about themselves, learn about their
society, and learn about the impact of the history and tradition of these ideological components of education for liberation and servitude. Then educators can develop their own unique sense of the purpose of education, their roles as teachers as cultural workers, and the envisioning of their statements of teaching philosophies and praxis according to these culturally relevant competencies.

After a critical reflection of this text, I am convinced Tatum’s ideology is relevant to a voluntary study into the reflections of racial identity as cultural pedagogues. Tatum’s work is also relevant to affirming identity, yet in some respects in contrast to the previous statement of Carter Woodson and his text about ‘blind inculcation.’” I am fearful that our present day, traditional teacher education might still be doing what Woodson believed: to be “blindly leading our future teachers into the same voluntary inculcation.” What type of teacher identity is being framed and perpetuated with harmful tradition practices? Woodson stated, “An oppressor’s education produces dependent beings with an underdeveloped intellect...A symptom of the problem, he notes, is that Africans blindly imitate the ways of their former masters: they are anxious to have everything the White man has even if it is harmful” (Woodson, 1933, p.xii).

What if not only the oppressed are “blindly imitating the ways of their former masters? What if teachers of color are “anxious to have everything that the White [dominant culture] has even if it is harmful?” Woodson (1993) proclaimed this as historical thinking about this ideology of being inculcated (Woodson, p. xii). There seems to be an involuntary resistance in relation to choices about the perpetuation of the dominant (White) culture and imitation of the aspects of White identity even today.

There should be no resistance to the realization of this blind inculcation of teachers being trained in this manner. Ironically, Woodson joins many other literary voices that confirm this historical ideology of being inculcated. It is time to make the choice to voluntarily internalize this notion of imitating the ways of their former masters, which can be harmful, yet liberating if we would just intellectualize what we have been reading in between the lines of this historical legacy. Table 5.5 presents voluntary resistance in relation to choice and white identity.
Table 5.5

Voluntary Resistance in Relation to Choice and White Identity

<table>
<thead>
<tr>
<th>What is voluntary resistance?</th>
<th>Resistance done with choice and subject to control of the will.</th>
</tr>
</thead>
<tbody>
<tr>
<td>What does voluntary mean?</td>
<td>Implies freedom and spontaneity of choice or action without external compulsion; proceeding from the will or from one’s own choice or consent.</td>
</tr>
</tbody>
</table>

In Relation to Choice and White Identity; Framed As “Too Privileged to Know; Too Privileged to Want to Know Too Privileged to Have to Know”

Once again, I turned to James Baldwin and other anthologies of literature for help and evidence of a different way of looking at voluntary resistance in relation to “perceived resistance” according to the perception of the “other.”

Foreword to a text called: The Freedom Ways Reader:

*Freedom Ways* appeared about five years after Mrs. Rosa Parks refused to stand up on the bus in Montgomery, Alabama. And give her seat to a White man. Rosa Parks thus entered history, and so did, others, such as Martin Luther King Jr.. But I have always wondered about that so critically weary White man, so anxious to take a load off his feet, for whom history appears to have reserved not the smallest footnote.

How did that White man feel? In this scenario, his privilege was a curse for him in relation to his choices, societal law and his White identity. This became the White man’s burden and a form of involuntary resistance due to de facto and segregated minds. Baldwin goes on to state,

Did his neighbors rally round him as the Blacks marched and the townspeople gritted their teeth and the bus company went bankrupt and segregation on the buses was finally outlawed? Or did they drive him out of town? Or push him in front of a bus? However, let me not be frivolous… (James Baldwin, 1977, Foreword to *Freedom Ways*)

Was This Resistance or Liberation?

What did this White man feel? Was his resistance colored or White? Will the resistance that I feel be colored or White? Langston Hughes talked about willful dissonance, which we visited in a previous chapter and now again in this chapter. Again, I pose the question about this cultural positioning of the White man who sat down in the seat that Rosa Parks, as a necessitated
resistor, had to relinquish. What about the untold stories of the Whites on the bus? This voluntary resistance is in relation to choice and White identity, and this view is important to be heard and known. This can be a form of this willful resistance or willful dissonance, when you can be the subject of a position of privilege vs. non-privilege status: that it is too privileged to know; too privileged to want to know, or too privileged to have to know. Why the inquiry? Is this a form of necessitated resistance or inculcated resistance, for are the elements of conflict, decision, and dissonance embodied within these privileges to choose even for Whites? Yes. This should be a necessitated resistance for all cultures to grapple with and learn from. Table 5.6 explains necessitated resistance.

Table 5.6

What Is Necessitated Resistance?

<table>
<thead>
<tr>
<th>Question</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do the same necessitated boundaries and borders for people of color bind Whites? Can they resist? What conflicts do they experience? What decisions do they choose? What would be the consequences? Resistance or liberation?</td>
<td>The quality or state of being necessary. Pressure of circumstance; physical or moral compliance; impossibility of a contrary order or condition; in such a way that is cannot be otherwise; also: as a necessary consequence.</td>
</tr>
</tbody>
</table>

What about the type of necessitated resistance that is felt by the victim and the bystander? James Baldwin also reiterated this point in the next paragraph of his foreword to The Freedom Ways Reader: Cultural Anthology #5 [Flipping the script]:

But many a White student, after all, and many a White soldier, loathed the king of gratuitous emasculation he was expected to endure by doing and saying nothing while the buddy with whom he played football, or the buddy with whom he had faced death, was forced to eat, and fulfill the most basic human functions in quarters, which, however boastfully “equal” were yet more certainly and demeaningly “separate”: separate because it was meant to be demeaning and demeaning, furthermore, for both Black and White. The White student did not have to know the difference between segregation de jure and segregation de facto to sit down beside a Black person at a lunch counter…(Baldwin, 1977)
**Societal Impositions and Mandates**

Which societal mandates are imposed upon citizens by policy? Which one is imposed upon by the nation state, and which one is imposed upon citizens by socially constructed boundaries? One term, *“de jure”*, is a form of “identity politics” which Anner (1996) states is “the politics and attitudes that dehumanize and must be attacked and defeated.” One term, *“de facto”*, is a form of “identity recognition” where Habermas states we must take this internal connection between democracy and the constitutional state seriously. Also Appiah, another cultural theorist, has written on “the problematic relationship between recognition of collective identities, the ideal of individual authenticity, and the survival of cultures” (Taylor & Appiah, 1994, p. xi). Ironically, these terms are referenced in the Baldwin quote and conceptualized by emerging scholars, so, there are forms of voluntary or de jure resistance and involuntary or de facto resistance present within our societal framework that plague citizens of the American legal system.

*Resistance or Liberation?* Or is this case a form of liberatory resistance, resistance that is a form of intuitiveness. Intuitive resistance – a gut feeling tells us this is wrong. But what do you do? Can one ignore this form of consciousness? Table 5.7 questions resistance and legality and Table 5.8 defines willful resistance.

**Table 5.7**

*Looking at Resistance in Terms of Legality*

<table>
<thead>
<tr>
<th>De Jure vs. de facto Resistance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Terms of Legality</td>
</tr>
<tr>
<td><strong>What is de jure?</strong></td>
</tr>
<tr>
<td>By Right or Legality – this would relate to involuntary resistance.</td>
</tr>
<tr>
<td><strong>What is de facto?</strong></td>
</tr>
<tr>
<td>By free choice not ordained by law – this would relate to voluntary resistance.</td>
</tr>
</tbody>
</table>
Table 5.8

Willful Resistance

<table>
<thead>
<tr>
<th>What is willful resistance?</th>
</tr>
</thead>
<tbody>
<tr>
<td>One brought about of one’s own will; subject to control of the will.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What is meant by willing?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Willing implies a readiness and eagerness to accede or anticipate the wishes of another (as in willing obedience).</td>
</tr>
</tbody>
</table>

Willful Resistance and Willful Dissonance: Langston Hughes and Blues Logic

How does one willfully resist? Again, let’s use sojourners and resistors to help us with a historical dimension of willful resistance. An inquiry into the nature of the cultural dissonance and the construction of the ideology of being a cultural pedagogue requires two things. First, we need to look at our cultural assumptions about being an educator, and second, we need to use this willful dissonance to look at the historical dimension of cultural pedagogical practices. This is a strategy and/or counter code for use by cultural pedagogues to “resist” the powers that be. This “cognitive dissonance” can be critically reversed, which is the key to using dissonance to develop further a sense of freedom and/or a counter strategy to transform learning. Learning through resistance, and learning through discomfort, or as Hughes (1961) would say, a “willful dissonance,” is form of a liberatory praxis. This liberation comes with the use of an intentional dissonance curriculum, or a form of a “counterculture” or as Langston Hughes called it, “counter codes.”

Looking through a cultural dissonance lens, the reversal and relevance of oppression and dominance become a “counter code” or as Freire (2001) framed it as “different reality.” One needs to understand the complexities and strategies used to keep someone dominated. In order to be empowered by this cultural schizophrenia (DuBois, 1903), which denotes trying to navigate in two different schemas, one must use the knowledge of the “master codes” of these hegemonic and ideological strategies to develop counterstrategies for the liberation of the mind. This requires a mental paradigm shift. Educators need to embrace change by developing reflective strategies of interpreting our intellectual reflexes and with the use of counterstrategies, develop tools to become the architect of our own construction of reality and blueprint for change. bell hooks, in a
chapter titled “Embracing Change: Teaching in a Multicultural Society,” noted that we may need to change our style of teaching. Then embrace teaching MCE:

If the effort to respect and honor the social reality and experiences of groups in this society who are non-White is to be reflected in a pedagogical process, then as teachers—on all levels, from elementary to university settings—we must acknowledge that our styles of teaching may need to change. Let’s face it: most of us were taught in classrooms where styles of teachings reflected the notion of a single norm of though and experience, which we were encouraged to believe was universal. (hooks, 2004, p. 35)

This notion of a single norm reminds me of Woodson’s notion of being “blindly inculcated” into the dominant norm of education. We have been encouraged (or blindly inculcated) to believe that our styles of teaching can be universal and work for all students. Therefore, this notion of change is inevitable. hooks is directing us to embrace the change, for we “need to make an effort to honor the social reality and experiences of groups in this society who are non-White…” (hooks, p. 35).

In Teaching to Transgress: Education as The Practice of Freedom (2004), hooks wrote about how this notion of change “has been just as true for nonWhite teachers as for White teachers…Most of us have learned to teach emulating this model (p. 35).” She advocates optimal learning - embracing the change that needs to happen. This fear of change needs to be challenged and embraced as a form of optimal learning. Yes, there are consequences to changing. She stated, “As a consequence, many teachers are disturbed by the political implications of a multicultural education because they fear losing control in a classroom where there is no one way to approach a subject—only multiple ways and multiple references” (p. 36).

So, in essence, there needs to be a willful choice to engage this paradoxical aspect of change, and a willingness to engage the dissonance, and fear of the unknown. Again, another affirmation from another scholar -- teaching and preaching -- about this “willful dissonance” (Hughes, 1961) where teachers and students can consciously choose to confront their discomfort, by learning through their resistance, as a form of liberation. Yes, “using the master’s tools to dismantle the master’s house” requires strategies to research the vast multiplicity of perspectives contained within the literary references about pedagogical practices, pedagogical constructions, and the study of the work of cultural theorists. The critical study of the “told” and “untold stories” needs to be analyzed with the double consciousness of existing in both worlds and/or mindsets: the oppressor’s mind, and the oppressed mind.

The answers can be deemed a metamorphosis, revolutionary, oppositional, interdependent, and transformative. The results would be what Freire calls “conscientizacao,” when he stated that:
Such transformation, of course, would undermine the oppressors’ purposes; so in order to avoid the threat of student conscientizacao, the solution is not to integrate them into the structures of oppression, but to transform the structure so that they become beings for themselves. (p. 74)

Relevance of the Study of Resistance to Cognitive Theory

In a review of related research, I found contradictions and conflicts relating to the failing views of traditional educational practices. A new strategy needs to be created to serve as a teaching tool that speaks to the contradictions and conflicts. In response to this resistance to reforming the existing norms with a conceptual context, a pedagogical strategy entitled Transformative Strategies of Pedagogy (TSOP) was developed and explored throughout the dissertation. There is existing literature that explores the contradictions of traditional educational research theories and critical theories of praxis and practice. What are the contradictions? The contradictions that I struggled with caused me to constantly confront the pedagogical styles of my professors, theoretical contexts of teaching, educational research and praxis, and the development of curriculum. This research study has allowed me to focus on the integration of the pedagogical information that I processed as a teacher educator and an academician, but also, to focus on my unique style of pedagogy as a person of color.
Table 5.9

**Theories in MCE**

| I compiled the most popular theories related to multicultural education with Nieto (1996), Banks (2003), and Tatum (2007); Cultural Pedagogy with Ladson-Billings and Tate (1998) and Gay (2003); and Liberation Pedagogy with Freire (2002) and Giroux (2001). These cultural theorists and critical pedagogues all represent different aspects of MCE contexts and liberatory praxis. Transformative education is represented in all of the theorists above. It is also important to include Theories about Whiteness studies and critical theory related to cognitive education with Kincheloe (1999), Paley (1979), and Katz (1984). |

There is a need to transform teacher consciousness to use these strategies of transformative strategies of pedagogy (TSOP) with the pedagogical strategies of “concientizacao.” This form of cognition and education will use this cognitive resistance to transform the “structure” of learning, for student teachers “so they can become beings for themselves” (Freire, p. 74). TSOP is a different strategy directed at not only transforming the structures of oppression, but also to transform their teacher consciousness: “the act of student conscientizaco” with the “purpose of undermining the oppressor’s purposes.” This application of the flipping of this mantra –would be by using the master’s tools to dismantle the master’s house (Lorde, 1984).

Lastly, looking further into related research and literature that refers to culture, dissonance, authentic voices, pedagogy, and multicultural education from a more optimal view of teaching, Table 5.9 which compiles theories in MCE, has developed into a review of a compilation of non-normative ideological references to education. What do all of these theories have in common? They all refer to race.

Race is an important concept to study and ponder, but I know I will continue to find and to explore other relevant theories and research about resistance, dissonance and liberation. But what about more optimal theories? What has developed from this review of the literature is that I would like to develop a theory for optimal dissonance and optimal resistance to help create a paradigm shift in the way that future teachers view teaching as a cultural practice (See Chapter Eight for OTAID models).
**Historical Thinking, Social Justice Dissonance and Her-stories in a Literature Review**

In multicultural education and liberatory praxis, there are practices that are historical in origin. The racial identity theories were developed out of the need for the critical understandings about the impact of race on identity development. Even Ladson-Billings noted that even theories about cultural pedagogy were derived out of the need for critical race theory as they related to historical legal studies. This literature review has been unique for the notion of pedagogy and research as self-reflective as well as and personal and political calls for a “her-story” to reflect on all of the notions mentioned thus far. Table 5.9 with its limited compilation of theories about MCE revealed that the notions of MCE theory.

I end this chapter with the directive by Gay, Ladson-Billings, and Nieto, who stated: “Some of the best ways to find out about the interactions of person and performance in teaching is from the self-studies and personalized reporting of teachers. These ways of knowing are referred to by various terms, including reflection, narratives, storied research, and autobiography.” So I conclude this chapter with my her-story of resistance. Critical auto-ethnography allows for the researcher and the scholar to use narrative to help “incite and disrupt” the traditional way of writing a literature review. My her-story of optimal resistance and activism speaks to the notions of advocacy in education whether it is a personal or collective struggle. All of the theorists in Table 5.9 have been mentioned in this dissertation through their narratives, theories, and stories of being transformative educators.

**My Her-Story of Optimal Resistance and Activism**

My her-story of resistance and activism as MAMA KING, an educational advocate, and as an insurgent for social justice, is parallel to many of the works of literature being presented as evidence of an optimal resistance. This is my story of being a teacher as a cultural worker, a historian, a community leader, and a freedom’s daughter. But how many stories of social justice embody dissonance and are driven by the lessons in the literature? But, what do you do with these lessons of social justice? How do you enact change through preparations of historical thinking about the use of oral literacy that runs through your mind as a script? What dissonant discourse(s) do you speak from the discourse(s) that are part of your consciousness from all of these historical voices and sojourners from literature? Do these voices impact your pedagogical practices? Yes. Look at the elements of the pedagogical situations that you are faced with through historical thinking, by studying the elements of what is to be enacted through the lenses of the preparation
from the lessons of resistance from the past. It is like the Sankofa bird principle: look to the past to know where to go in the future, and don’t forget the proverbial seeds planted on the journey. This historical thinking and social justice dissonance can be part of your journey to obtain your academic degrees.

Sure, even at an institution of higher learning at Penn State, CHANGE GONNA COME, for we have made many strides; yet, we still have a great deal of work to do. I can attest to these facts (through an extended literature review of social action at PSU-1948, 1968, 1988, 2001) that Penn State has not denied the power of the student voices, their passion for leadership and intellectual capacity for creating change. The institutional powers, even though they are met with futile resistance, would meet them halfway and build the bridge with their knowledge and expertise of systematic culture from the side of the administration, indirectly relaying the foundation of change to the student insurgents with the knowledge of the institutional possibilities and limitations. We need to call forth more stories of social action that demonstrate”a pedagogy of possibility” (Simon, 1993) and going against the grain. This action needs to be done with the acknowledgement of the need for critical leadership in opposition (that is to agree to disagree), thus promoting realistic outcomes, resulting in “pedagogies of liberation” for all of the participants engaged in social action (Freire, 1985). These statements are based on extensive archival research of Penn State’s legacy of social justice since 1855. I speak to this relationship of resistance and liberation, for it is a form of engagement with dissonance to be educated in the same institution that you are trying to change; but note, it is part of the politics of an emancipatory education. Therefore, I am dissonantly, Penn State Proud.

Yes, this literature review has become conceptual, very intuitive and very political; it is intentionally taking on the context of a political discourse. The politics of education can be pragmatic yet liberating when framed in the context of collective community action and the cultural negotiation of sitting around the library reading borrowed texts as well as purchasing books as a bibliophile; all dissonant texts, exploring all sides of the issues of the relationship of resistance and liberation to education. What is the solution? Think about all these authors with pedagogies of liberation and sojourners’ preparation for dealing with dissonance and critical incidents, even right within the university where you are being educated and that you are trying to change. Teaching community and teaching social action should be used as an academic tool to teach the students about how to enact social justice, just like how the sojourners in the slave narratives and epigraphs have taught us how to deal with life lessons through a form of inculcated education. This pedagogical and academic tool is like a feminist pedagogy, a form of mothering
and experiential learning to enact change. We learned from this notion from the results of the literature review in this chapter.

This literature review is full of women’s scholarship with voices from the academy, Sojourners, fictional mamas, slave mothering of the other, and cultural pedagogues; all speaking to dissonance and resistance. This knowledge of feminist pedagogy and of our historical Mamas and sojourners needs be applied to the study and enactment of change. After all, all of these historical voices that I have described thus far, all are learning from the threads of freedom and struggle in their literacy practices, for these were voices of slaves, abolitionists, activists, historians, and freedom’s daughters in the civil rights movements and in their local communities. The elders were sojourners who not only endured the hardships of their post-slavery era, but were also part of the solution of political action as oppressed women, social actresses, and change agents. Their acts of resistance became liberatory for their intentions met all of the characteristics of a cultural pedagogue, which moved beyond race; they were bent of freedom and education for all.

What this literature review has done for my liberatory praxis as a cultural pedagogue has shown me that this ethno-historical knowledge should be used as an act of liberatory praxis for teaching community awareness. After all, this region of Central Pennsylvania where Penn State resides has a history of social justice, so learning about this local history is exigent, which should be part of the solution. Yes, history is the cure. As you have learned from my own “her-story,” there are told and untold stories of social injustices right in our own communities, such as the story of my own MAMAs injustice. It is those elements of exclusion of the untold her-stories and the inclusion of the told stories of literacy that will propel student leaders, educators and activists who lead as MAMAs in social movements to draw from an inner strength, a hidden curriculum of social justice, as a conviction to persevere in order to better their communities. I hope this dissertation with works cited from all disciplines of literature teaches one that some of these dissonant and resistant strategies are part of culturally inherent knowledge that comes from these historical sojourners’ literacy toolboxes. All of the knowledge that is imparted from life lessons comes from these inner voices and numerous her-stories and their pedagogical practices. To conclude, the lesson I learned was to combine academic knowledge with the politics of these teachings of resistance from all of the her-stories in the literature review in order to enact social change.
“Change Gonna Come” –But I Won’t See It in My Lifetime or My Children’s Lifetime

In order to tell your her-story, which is relevant to your cultural positioning, you must talk about your mother’s influence on your notions of literacy. My beginnings came from the oral histories of my MAMA, for my mother could at times be pessimistic about change and the world’s changing in her lifetime. She had a hard life, and she saw life through the lenses of age, being 73 when she had her pedestrian accident and had to learn to walk over again. Even with futile resistance, she did walk again. Ironically, she was strong and full of optimism about her life and her recovery, but regarding the problems of racial injustice, she was less optimistic. This MAMA said she had to “tell it like it was, when it comes to change coming’.” (There goes that inference again to this same ole song.) Yes, but what is there about a song by a singer named Sam Cooke (1968) titled “Change Gonna Come, Oh Yes It Will” But what does it mean in the context of a story that is authentic from lived experience with a LITERACY OF DISSONANT DISCOURSE? This type of literary dissonance, with a voice of a biological MAMA, should be included in this literature review. ASK THE ELDERS…and you will hear from them, to listen, for there is a discourse about change used by many elders of color – “but I won't see it in my lifetime or in my children's lifetime.” The hope for change for people of color was to see change come "in their children's lifetime.” This is an example of my familiar influence on my notion of oral literacy passed on:

My Personal Narrative:
My culture background consists of the elders in my extended family, for my great-great grandfather and great-great-grandmother were slaves, and his/her idea of hope and time for change surpassed all of these lifetimes in order for change to come. Some elders still today feel that we are still waiting for change to come, just like my MAMA. (Note the historical narratives full of these notions of pessimism about change—due to the politics of their time.)

But why is change being deferred? The messages from the authors of these works embodied within these overt lessons that are passed down through authentic lived experience need to be acknowledged and included in self-studies if so desired. Even within oral histories there are literary morals, which can be framed as a MAMA’s pedagogy, and need to be affirmed and validated in classrooms as praxis. Yes, these authentic narratives belong with the theoretical frameworks, the conceptual frameworks, the historical frameworks, and voices of the academy. All of these works of literature speak to syntheses of dissonance and resistance context and the significance of time and space; even the songs contain the blues logic. This process is spiral, and what goes around comes back around, even in the context of literature reviews, especially when
looking at literature to examine locations of culture for “timetables for freedom” (King, 1963) and emancipatory consequences. The voices of feminist-mothering needed to be examined.

_Hearing the Voices of the Literary Sojourners:
Coming Back Around to Sojourner Lorraine Hansberry_

Hansberry talked about the deferring of dreams due to time and spatiality. All of the narratives attest to allowing literature to aid in the examination of locations of culture with a significance of time and space according to cultural positioning and “racial times.” Time and space are only for certain groups of people, as Nealon and Giroux (2003) state, “Political scientist Michael Hanchard makes this crucial distinction in his analysis of ‘racial time,’ a social construct that serves to mark ‘the inequalities of temporality’ between various social groups when linked to relations of domination” (p. 112). This issue of temporality is apparent in the epigraphs of the past, when various social groups or members of subordinated racial groups are literally made to wait for goods and services that are delivered first to members of the dominant group, a deferment referred to in _Afro-Modernity_ (p. 113). Thus, these narratives of sojourners need to be included.

Yet, ironically, these songs of hope and freedom and deliverance are sung in a different societal measure of time and space (p. 113). Again, Langston Hughes is cited as the great writer from the Harlem Renaissance as he talks about the concept of “A Dream Deferred,” in which he used an epigraph for a play by Lorraine Hansberry, referring to the American Dream for a family of color. _THE DREAM IS DEFERRED_ due to multiple social obstacles created by inequality for minorities in America; the dream can come true, but it must be deferred until the system creates the time and space of equality for members of subordinate racial groups. So this resistance can lead to liberation, but the narratives are weaving in and out of “these inequalities of temporality,” between various social groups when linked to the relations of domination. The patterns and the nuances are so apparent and critically denounced. Could this be what the elders are saying about change? Could this be what the MAMAs and sojourners are saying about their relationships to resistance and liberation?

Nealon and Giroux (2003) also talk about Martin Luther King Jr. and his collection of essays in his 1968 book, _Why We Can't Wait_. He wrote, “Negotiate small, inadequate changes and prolong the timetable of freedom in the hope that the narcotics of delay will dull the pain of progress” (Nealon & Giroux, 2003, p. 113). King also wrote his famous “_Letter from Birmingham Jail_” in the same book and he wrote eloquently about a "sense of urgency" which was needed for
Americans not to wait any longer for change. But even Martin knew when he said, “I had a dream and I have seen the Promised Land . . . I may not get there with you.” His notion of time and space surpassed his lifetime, for he knew he was going to die before change would come. And change did come - but we have come a long way - and we still have a long way to go. This theoretical analogy helped me to understand the complexities of the elders’ literacy of pessimism. Can Resistance be Emancipatory? Yes. The Cure for the Pain is in the Pain.

What about healing? After a review of the literature, we now recognize that resistance comes with emancipatory consequences. One can go from dissonance to consonance. But, this issue of cultural dissonance and the re-conceptualization of teaching to foster liberation instead of the use of the ‘official’ transmission model, often referred to as Freire’s “banking concept” of education, creates the need for a different wave of teaching. Teachers as cultural workers learn that “the cure for the pain is in the pain.” This form of optimal learning and transmission of emancipatory concepts leads to the need for the development of an intentional dissonance curriculum; yes, a voluntary commitment to learn with discomfort/comfort with liberating consequences. Teaching through the resistance can lead future teachers to becoming “culturally aware” teachers as cultural workers. But what type of resistance?

The AARI cultural activity called for “teaching through the resistance,” which will result in emancipatory consequences. Educators can critically analyze the official suboptimal view of teaching by embracing the change necessary to talk about “theories of resistance education” (Giroux, 2001), not by “teaching to transgress” (hooks, 2004), but by teaching as a “liberatory act of praxis” (Freire, 2002). After this extensive literature review, what is the relationship of resistance and liberation to the educator? What is needed is the intent of teacher education to instruct new teachers to willfully create a cultural pedagogy that encompasses the teaching of cultural content and curriculum planning compatible with the view of emancipatory education.

Joe Kincheloe cites Giroux in Cognition and Education: The Post Formal Reader (1999), in this series of works focusing on Critical Education and Practice, where he talks about emancipatory education. I think Kincheloe (1999) says this best as a directive for the future of teacher education: “At some point, teachers and students are encouraged to examine the cognitive structures that impede transformative action, whether on the self or the environment” (p. 16). Once again, there is a freedom to choose where one stands on the true purpose of education and the call for educational reform.

The perception of resistance that Kincheloe is challenging us is through a form of critical teacher education that should embody the aspects of futile resistance, involuntary resistance,
and/or liberatory resistance. By now, these inquiries should no longer be assertions. How much do cognitive structures impede transformative strategies of knowledge construction? I posit, that necessitated resistance should not hold one back from resisting the status quo and institutional ideologies. Cognitive structures do impede transformative strategies of knowledge construction, but we must not give up -- or give in to the impediments and obstacles placed before us as educators. Remember the story of Myrtilla Miner? (We will revisit her story again in this chapter).

What would education look like if resistors like Miner did not exist? She and others didn’t believe that resistance against the institution of slavery and segregation was futile. They kept on teaching anyway. What about modern day griots defined below as the storytellers of resistance and liberation? They, too, give lessons of liberation in oral histories passed down for prophetical purposes. They didn’t give up either; they did it anyway. They all learned to combine resistance and liberation in order to enact change. What a lesson of liberation for us to research further and emulate, though not blindly.

**Lessons of Liberation in Oral Histories – Griottes**

In a review of Sara Lawrence-Lightfoot’s collection of case studies about successful African Americans, *I’ve Know Rivers: Lives of Loss and Liberation*, Linda Quillan (1996) described the subjects as modern-day griots who convey lessons on how to survive racism in the United States. “These twentieth century griots included a filmmaker, a professor, and a university dean. According to the literature, there were nineteenth century griottes and examples of cultural pedagogues who risked their lives regardless of loss and liberation…(griots are masculine; griottes are feminine. What role should oral histories play in a literature review of cultural pedagogues? They should be included.

Here are some examples of cultural pedagogues of the past and their impact on teacher education, which reflects this notion of “Oppositional Resistance” (Giroux, 1999). Earlier in this chapter, I talked about the importance of creating a space for a historical exploration and self-reflexivity to discuss what cultural factors underlie the construction of educators as cultural pedagogues. Let us, once again, use the tool of ethno-history to take a look back at examples of cultural pedagogues and their impact on teacher education and their roles in social justice and social literacy. Now, remember the story of Myrtilla Miner? Note that there is an extra line about a reaction by Frederick Douglass to Miner’s response to the threats she received, the resistance to
her work, and her role in education and liberation. This time we are looking at a cultural pedagogue from a White woman’s perspective.

**The Story of Myrtilla Miner**

In *Women, Race and Class*, Angela Davis (1981) identified ethno-historical accounts of cultural pedagogues who wanted to teach for change and who were a part of the struggle for education. In a chapter titled “*Education and Liberation: Black Women’s Perspective,*” she wrote a subsection titled: *Black Education Was A Criminal Offense – She Did It Anyway:*

The most outstanding examples of White women’s sisterly solidarity with Black women are associated with Black people’s struggle for education. Like Prudence Crandall and Margaret Douglass, Myrtilla Miner literally risked her life as she sought to impart knowledge to young Black women. In 1951, when she initiated her project to establish a Black teachers’ college in Washington, DC, she had already instructed Black children in Mississippi, a state where education for Blacks was a criminal offense. (p. 102)

Even Frederick Douglass had “resistance thoughts” described as his “incredulousness” about Miner’s plans to start a college for Black women teachers. After Miner’s death, Douglass described “his own incredulousness” when she first announced her plans to him. During their first meeting he wondered about her seriousness in the beginning, but then he realized that none of the warnings issued to her -- and not even the stories of the attacks on Prudence Crandall and Margaret Douglass -- could shake her determination to found a college for Black women teachers (Davis, 1981).

Even within this historical view of teacher preparation, choices were made to promote quality for teachers, despite the fact that the political ideology of the time period was in opposition to the need for cultural pedagogues. In relation to the outcome of this dissertation study of cultural dissonance and cultural pedagogues and its relation to cultural theory, I used a contemporary viewing of traditional educational research and an ethno-historical viewing of educational research as they relate to the field of teacher education. Even Angela Davis, a freedom daughter, has shown us, in an academic way, the importance of a historical viewing of research (Ironically, she herself was an activist of the civil rights era, and now is a member of the professoriate) by affirming the critical exigency of continuing the legacy of teaching teacher educators to become cultural pedagogues with a mission of social justice. How rewarding to read about multicultural education as a means of liberation! Throughout the history of education there were “White educators bent on freedom” (Myrtilla Miner and others) with a determination to
teach students with the risk-taking decisions to educate teachers of the importance of being a cultural pedagogue. Again, do you have to be a person of color, to be a cultural pedagogue? According to this review of sojourners, the races of the pedagogues are not all of color.

This determinate philosophy of teaching contains all of the elements of a cultural pedagogy, including the strategies of a liberatory practice, in order to create a transformation of learning about our society and learning about how to transform our world. We as educators must carry on this legacy. I am looking forward to continuing my extensive literature review and further ethno-historical research into the untold stories of yesterday or stories not part of the dominant curriculum of teacher education. We must search for these “untold stories” and “unsung heroes and heroines” and their *Conversations on Education and Social Change* (Horton & Freire, 1990).

**Optimal Resistance**

Let me conclude this chapter by taking another look at Hughes’ poem and the example of willful dissonance in his assignment. His work is a product of optimal resistance. Remember the beginning directive in “*Theme for English B*” (1951). “Go home and write a page tonight, and let that page come out of you and then it will be true?” Was his paper a narrative of resistance or just dissonant discourse? Perhaps the framing could have been different, if written in a different context, or perhaps with an instructor like Myrtilla Miner, a White teacher, but a committed, cultural pedagogue. Even within the poem, maybe there is a way of educating, and teaching and writing to be representative of a liberatory praxis and a combination of cultural dissonance -- what a revelation to be voiced by a “colored” student-writer to a White teacher - “Yet a part of me, as I am a part of you.” Is it possible to see this as a representation of nationhood, as Hughes claims: “That’s American,” especially in 1951, when the poem was written during the era of segregation. And Hughes claimed that the instructor [being White] -- “Was somewhat more free.” We never knew the ideology that the instructor aspired to, nor did we know about her teaching philosophy, but we did know the race of the teacher in Hughes’ poem. Now in the case of Miner, we know her intentions for teaching, we know what ideology she aspired to, for within her era and historical context, even during post-slavery times, a cultural pedagogue like her [being White] would have still been “somewhat more free, but we know that she was an abolitionist teacher, so oppositional resistance, and/or willful dissonance, in either scenario, can become optimal and create a shared learning space.

Look again at Hughes' historical narrative:
So will my page be colored that I write?
Being me, it will not be White.
But it will be
a part of you, instructor.
You are White---
yet a part of me, as I am a part of you.
That's American.
Sometimes perhaps you don't want to be a part of me.
Nor do I often want to be a part of you.
But we are, that's true!

As I learn from you,
I guess you learn from me---
although you're older---and White---
and somewhat more free.
This is my page for English B. (Hughes, 1951)

A Page of Resistance – Theme For English B: Willful Resistance

Earlier in this chapter, I talked about the importance of creating a space for exploration
and self-reflexivity about what cultural factors are underlying the construction of the ideology of
being cultural pedagogues. There is no color associated with this fear; once again, society has
“blindly inculcated” us to be afraid to teach for liberation and write “Theme for English B”
literary works (Hughes, 1951). To reiterate, there is such much fear and negative perceptions
associated with this notion of resistance. The consequences can be emancipatory with a
“diminution of overt rebellion, where teacher resistance can become more covert and
internalized.” We need to frame resistance and dissonance to evoke the courage in educators and
students, to learn in an optimal way about power, privilege, and struggle; empowering ourselves
with a form of “willful resistance. I will survive, I will learn, and I will learn from you. This is
optimal learning. Also, by having educators learn about the ideology of oppression and being
politically oppressed, they can begin to understand our cultural identity formations and the
process of racial identity development, so as to challenge the existing schema of resistance and
liberation.

As Paulo Freire said in his letters to “Teachers as Cultural Workers: Letters to Those
Who Dare to Teach,” with Letter Two: “Don’t Let the Fear of What is Difficult Paralyze You”
(Freire, 2005, p. 27). He stated, “I believe the best way to begin is by considering the whole
issues of difficulty, of what it is that is difficult and that triggers fear” (p. 27). This is one of the
letters from Freire that the student teachers in this study chose to ponder the most, out of all of the
letters, as their inspiration when being assigned the readings of Freirean theory. The title of the
chapter is liberating in itself. This notion is representative of *characteristic #4 of being a cultural pedagogue: your intention of teaching with emancipatory praxis.*

Chapter Six will look at the concept of cognitive dissonance, with secondary sources describing research studies done about the concept of dissonance. The chapter contains references to numerous theorists who studied cognitive dissonance and also the revisiting of the conceptualization of the many forms of dissonance derived from the studies from multiple disciplines.
CHAPER SIX
Dissonance

The earliest literature on cognitive dissonance is from Festinger’s (1957) model, representing his theory of cognitive dissonance (1957). (See Figure 6.1.)

Figure 6.1. Schematic of Festinger’s Cognitive Dissonance Theory
Source: http://tip.psychology.org/festinge.html

Overview of the Literature on Dissonance

Festinger’s theory of cognitive dissonance was revisited in 1987. Festinger (1964) talked about this dissonance in Conflict, Decision, and Dissonance in which he claimed that “people avoid information that is likely to increase dissonance” (p. 270). According to Festinger, a close-call decision can generate huge amounts of internal tension. Figure 6.1 depicts the conflict of “Cognition A” and “Cognition B” and the psychological discomfort and internal tensions according to the unique cultural cognition dilemma. This part of the literature review focuses on the progress in building upon the theory of cognitive dissonance since its inception by Festinger in 1957. Studies by other scholars have been done in many different disciplines: science,
Improving the 1957 Version of Dissonance Theory in Social Psychology: The Avoidance Part of Dissonance Theory

In a chapter titled “Cognitive Dissonance: Progress on a Pivotal Theory in Social Psychology” (1999) by Eddie Harmon Jones and Judson Mills, the authors look further at Festinger’s assumptions “about the magnitude of avoidance and about what occurs before a choice. Their proposed change is concerned with how dissonance is determined by desired consequences and importance of cognitions” (p. 270). In the text, there is the entire transcript of Festinger’s final public revisitation of the Cognitive Dissonance Theory made at the symposium titled: “Reflections on Cognitive Dissonance: 30 Years Later” conducted at the 95th Annual Convention of the American Psychological Association (1987). The revisiting of theories is an important part of theoretical conceptualization. Dissonance theory was revisited by many other theorists as well as by Festinger himself in 1987.

A Radical Point of View on Dissonance Theory

Jean-Leon Beauvois and Robert-Vincent Joule (1988) talk about revisiting the original conceptual framework for Festinger’s (1957) dissonance theory and why the state of dissonance existed:

These propositions pulled the theory of dissonance toward a theory of the ego, and in fact, researchers neglected the rate of dissonance ratio and its theoretical implications, to deal with a new kind of cognition that Festinger had not foreseen. (with a footnote explaining further: for example, in establishing a dissonance ratio and putting the relevant, considered perceptions in the numerator or denominator, one can consider on the psychological implications of two perceptions at a time (Beauvois and Vincent Joule, p. 44). The authors believe that in abandoning the dissonance ratio, these revisions broke with the theory of ’57 (p. 44). They go on further to state: “to deal with this problem, we favored a course other than revising the theory with a course more or less suggested by Brehm and Cohen (1959) who was the first to introduce the idea of commitment.” An act induces a state of dissonance only when there is commitment. (p. 44)

Beauvois and Vincent-Joule’s radical point of view on Cognitive Dissonance Theory intrigued me to examine the “dissonance ratio.” The idea of “putting the relevant, considered perceptions in the numerator or denominator, one can consider the psychological implications of
two perceptions at a time” (p. 44). The importance of looking at the psychological implications interested me in how the perceptions of resistance and liberation should be viewed not separately, but at the same time. This enables one to look at different aspects of resistance and liberation as they relate to cognitive dissonance. For instance, student teachers – racial identity development is impacted by the multiple stages of cultural identity and the internalization of dissonance. In order to deal with this new cognition there needs to be a commitment to attitudinal change, which is crucial to understanding the need for experiencing dissonance.

But what are the conditions of that commitment? Also, the importance of “considering the psychological implications of two perceptions at a time,” is relevant to how this study shall be looking at the relationship between “resistance” and “liberation.” In the past, resistance and dissonance have held a negative connotation.

**Kiesler ‘s Theory of the Conditions of Commitment (1971)**

Kiesler talks about the factors considered to be the conditions of commitment” as being ones of “free choice, irrevocability, and consequences” (Kiesler, 1971). These issues of free choice and consequences, in the case of the AARI study, the student teachers volunteered to do this study. They knew of the possible consequences of resistance or emancipatory consequences, so the factors of free choice and consequences are relevant to “conditions of commitment. I was interested in this radical theory due to my interest in attitude change and the concepts of counter-attitudinal behavior. These concepts intrigued me because of the notions of argumentation.

**Critical discourses can result in an attitude change.** Also, when people are defending positions, the study of how these dialectic discourses can lead to the discovery of how important aspects of critical discourses can impact emancipatory education. Festinger and Carlsmith (1959) realized “that the condition that produced the greatest attitude change also produced less argumentation about the position being defended.” Rabbie, Brehm, and Cohen (1959) observed incidentally that in a counter-attitudinal role-playing situation participants who had produced the greatest number of arguments in favor of the position being defended were also the ones whose attitudes changed the least. These observations suggested an inverse relationship between the “greatest amounts of arguments in favor of the position being defended” on how the degree of argumentation affects attitudinal change. [This reminds me of the saying ‘thou protests too much’ -- some students use argumentation as a form of defensiveness to learning about a dissonant context.]
Rabbie et al. (1959) came to the conclusion “that these findings were never formalized by dissonance theorists.” Therefore, the radical view of the theory of Festinger’s (1957) and the counter-attitudinal arguments that participants produce cognitions that are consistent with the counter attitudinal behavior theory happened argumentatively, because it consisted of defending the argued viewpoint. Their conclusions helped me to understand the resistance that students and teachers give when attempting to have a discourse about societal “isms,” such as racism, and how their arguments tend to affect their attitude about change.

Lastly, the authors summarized this premise:

There is nothing shocking about this statement to dissonant theorists who “naturally” recognize that arguments consistent with the initial private attitude imply defending it by writing an attitudinal essay. As such, every argument that psychologically implies the viewpoint being defended must be regarded as a constant cognition and, as such, is a dissonance-reducing cognition.

This was a fascinating and relevant argument about how “the viewpoint being defended” requires a “dissonance-reducing cognition.”

It is thus easy to see why, in a counter-attitudinal role playing situation, the more arguments that the participants find to support the attitude that they defend and against their initial attitude, the less dissonance they experience, and consequently, the less they change their mind to reduce dissonance. We would therefore expect an inverse relation between argumentation and attitude change. (Rabbie et al., 1959)

Their conclusions intrigue me also because they talk about writing an attitudinal essay (which I relate to my e-curriculum and online discussion forums with intentional dissonance prompts) and the notion of argumentation and privilege -- “too privileged to know, too privileged to what to know and too privileged to have to know” -- the (internal commitment aspect) (King, 2007, PDS journal). This chapter by Joule and Beauvois (1988) also discussed external commitment (p. 45). The authors’ conclusions about the expectations of “an inverse relation between argumentation and attitudinal change” in the case of “a dissonance-reducing cognition” is an important inquiry into this validity, as it relates to the PICCLE Forum.

I will revisit this “hypodissertation” as I review the student teachers’ responses that tend to be “argumentative” and see if the dissonance experienced is less or more as they defend against their initial attitudes. This is a very important point of analysis in a web-based environment, or a virtual classroom, which is prompted to engage students with visual dissonance to evoke “dialectic discourses of freedom.” I am very curious to see how the data collected in the web-based forum discourse(s) either support or refute this theoretical stance. Look at the study below
of literature students and their attitudinal behaviors according to tasks that were performed vs. being described verbally. This study used the of rating the students attitudes toward tasks when the conditions were “free choice, irrevocability and consequences.” This intrigues me due to the rational for using the PICCLE web-based forum since the tasks are controlled by teaching with technology and not just a traditional teaching format.

**Kiesler’s Theoretical Concepts of Commitment and Telling the Truth**

These concepts of commitment, telling the truth and the two cognitions at a time, being treated and tested, are part of Kiesler’s study of participants. They were all volunteers, 80 literature students at the University of Provence, where they were assigned to tasks and then rated their attitude toward the tedious task on an 11-point scale. (Dependent variable 1) half had to accomplish a tedious task (turning knobs on a board for 13 minutes). The other half simply had the task described to them and were clearly told that they would not have to perform it (Independent Variable 1). Then all participants described the task to a peer, either positively (counter-attitudinal role playing) or negatively (attitudinal role playing); (Independent Variable 2), using arguments supplied by the experimenter (e.g., “It was enjoyable” or “I had a lot of fun” vs. “It was tedious” or “I got bored”). Finally the participants rated their attitude toward the task on an 11-point scale. The scale was identical to the one used by Festinger and Carlsmith (1959); the scale that produced the most significant findings. Again, the factors considered to be the conditions of commitment were: free choice, irrevocability, and consequences. What are the consequences of telling the truth? According to the next study reviewed, dissonance can be increased by telling the truth.

**Dissonance Revisited by Judson Mills**

In a chapter in *Cognitive Dissonance Revisited*, Judson Mills talks about counter-attitudinal behaviors and a view of radical dissonance and morality. Part of the chapter focused on “A Radical View of Dissonance” addressing THE DISSONANCE IN TELLING THE TRUTH…

The principal reformulations of dissonance theory (Aronson, 1968, 1969; Cooper & Fazio, 1984; Wicklund & Brehm, 1976) have gradually turned the original theory into a cognitive-defense theory, describing the mechanisms used by responsible participants concerned about their own morality. These factors date back, as we noted to the discovery in the sixties of factors that Kiesler (1971) considered to be conditions of commitment (free choice, irrevocability, and consequences). We would now like to demonstrate that even if one agrees that commitment is necessary, it does not have to be interpreted in terms of the morally good self.
Let us begin by showing that we can derive hypotheses from dissonance theory that are incompatible with this interpretation. Contrary to what the versions based on the morally good self and centered on the idea of lying would lead us to expect, dissonance can be increased by a perfectly moral act: telling the truth. (Aronson et al., 1976)

**TSOP: PEDAGOGICAL NOTE:**

Note: this concept of telling the truth and commitment is a reminder of how I would give class assignments about social justice practices and how to apply social action as a form of agency – for the purpose of making a difference. Students who are willing to learn about how to make change and see this learning as a “moral act” will tell the truth about their feelings and their purposes for wanting to help – commitment with emancipatory consequences. This telling the truth about lived experiences as evidence of these moral acts, if “dissonance can be increased by a perfectly moral act and the telling of the truth” (Aronson et al., 1976). This is another aspect of creating a “third cognition” of actually performing the task. This reminds me of creating a third space of teacher consciousness by action, with participatory research activities. This cognitive exercise can also be liberatory and transformative. Look at the results below: Another factor, dissonance theory relationships two at a time; and psychological implication indeed only looks at relationships between two cognitions. Saying that a task is interesting goes quite well is consonant with having carried out that task. This is true regardless of one’s attitude toward the tasks, and the attitude constitutes a third cognition. In short, the actual accomplishment of the task provided Festinger and Carl Smith’s participants, who said the task was interesting, with a constant cognition. They would experience less dissonance than participants who said the same thing but had not been required to carry out the task (p. 51).

As a pedagogical note: this concept of looking at tasks (that participants find interesting) reminds me of giving students assignments that are traditional in nature; official and not critical or abstract like cultural literacy -- less dissonant content and literature and activities -- less resistance. The irony of using participatory action vs. non-participatory action is key to the experiences of dissonance. Having participants, or in the case of the study, student teachers actually carrying out the task of being teachers as cultural workers, not just in the theoretical sense, but through a participatory cultural activity, is more resistant and cognitive for the participants being researched and the researcher who is participating in the research. Why? Another factor: “What happens when participants are led to tell the truth, namely, to say that the task is uninteresting?” This time, the two acts are inconsistent with each other. The requested statement, which involves telling the truth, should thus increase the dissonance induced by task
execution. In short, they have executed the tedious task, and the participants, having “lied” should experience less dissonance than participants having told the truth. These conjectures have been confirmed by the experiment conducted by Joule and Girandola (1995) described next (Experiment 2).

Relevance to Intentional Dissonance Curriculum

This study is entitled “Pro-Attitudinal Advocacy and Self Perception View of Dissonance Phenomena” (p. 52). In the conclusions of this study, the focus of cognitions that “imply doing the opposite”; oppositional resistance can lead to looking at dissonance as a phenomena. Thus, the immortality of the “lie” was not behind the dissonance:

Experienced by Festinger and Carlsmith’s (1959) participants, nor was the fact that they had tricked their peer (aversive consequences here: tricking a peer). Joule and Girandola’s (1995) results showed that participants would have felt even more dissonance had the researchers asked them to tell the truth. Thus, counter-attitudinal advocacy does not evoke dissonance because it is immoral, but, from a theoretical perspective, because there are cognitions that would have implied doing the opposite. From the same theoretical perspective, it is possible that the same would apply to pro-attitudinal advocacy. We have just seen, for example, that having previously performed the task sufficiently for the participant to experience more dissonance for telling the truth than for telling a lie. (p. 53)

Ironically, Festinger and Carlsmith (1959), in the Journal of Abnormal and Social Psychology, speak to voluntary vs. involuntary compliance and the levels of dissonance that are experienced for telling the truth, and when telling a lie in a work titled: “Cognitive Consequences of Forced Compliance” (p. 104). These social psychologists’ experiments were necessary as told by Aronson (1992), “that simplistic notion by showing that people believe lies they tell only if they are under-rewarded for telling them” (p. 2). I was intrigued by the terms “voluntary” and “involuntary compliance, for as with “involuntary” and “voluntary” resistance, there are institutional factors and laws that mandate whether or not to resist telling the truth. I think about how the morality behind the “lie” about having an authentic dialogue about race, and I can understand how a participant can experience more dissonance for telling the truth than for telling a lie.” From a moral standpoint, only the internal self knows when one is telling the truth, and when it comes to a dialogue about race, the truth can set you free.
Elliot Aronson (1992) discussed the role of self in dissonance in a chapter in his book *Dissonance, Hypocrisy, and the Self-Concept*. Aronson focused on “the relationship between cognitive dissonance and the self-concept.” He noted that when Festinger invented the theory of cognitive dissonance, he conceived of dissonance arousal and reduction as a much more universal phenomenon -- not tied to a person’s self concept. This author looked at how “dissonance arousal and reduction is not tied to a person’s self-concept” (p. 104). Most dissonance literature speaks to “dissonance reduction.” Aronson worked as a graduate student with Festinger and stated in 1957, “Dissonance theory sounded the clarion call for taking cognition seriously, in social psychology; dissonance theory produced experimental research that demonstrated convincingly, like as theory before it, that people think; we are not reinforcement machines. And because we think, we frequently get themselves into a tangle muddle of self-justification, denial, and distortion” (p. 2).

This concept of cognitive dissonance is very relevant to self-actualization as it has “transcended the boundaries of academic social psychology and has been widely cited in scholarly journals in a variety of disciplines including economics, philosophy, political science, and anthropology” (Aronson, 1992, p. 2). In the education field, dissonance can be related to beliefs and inconsistencies. This contradiction can be used for as self-reflection by pedagogues, so dissonance arousal is tied to what phenomenon? It relates to who you are as a teacher, and the relationship between the cognitive dissonance that one experiences and his or her self-concept. What you do with the dissonance is important to how one teaches which is relevant to a person’s self-concept. Is this a form of hypocrisy? Only in the case of avoidance. I think all of these authors speak to how dissonance can be used in an interdisciplinary way to study different fields and conceptual frameworks. I am using dissonance to study teacher education and throughout this literature review, I am finding how “dissonance” has multiple conceptualizations according to the discipline.

**Inquiry Into Previous Research on Dissonance in the Field of Science**

In an article titled “In Search of Dissonance; the Evolution of Dissonance in Conceptual Change Theory” by Rea-Ramirez and Clement (1998), the authors talked about the importance of looking at the “disparities that occur with respect to the meaning of the terms “conflict,” disequilibrium,” and “dissonance.” They discussed looking at conceptual change concepts, which intrigued me due to my conceptual framework of research on emancipatory education and transformative education. Vosniadou and Brewer (1987) stated that there were actually two types
of restructuring which take place during conceptual change. The first, weak restructuring, allows new information to be accumulated and new relationships to occur between existing ideas, without change to the core concepts.

This is similar to Piaget’s assimilation where new information is integrated into an already existing schema without the necessity of overhauling the basic conception. However, for the second type of restructuring, radical restructuring, to occur, a change in core concepts and structure of knowledge must take place. (Vosniadou & Brewer (1987)

Vosniadou and Brewer expanded upon Piaget’s theory of the integration of knowledge into an already existing schema, which is relevant to this dissertation, as the recognition of conflicting paradigms. Their conclusion of the need for a second type of restructuring that takes place during conceptual change is relevant to the contradictions of ideologies, for I agree, “radical restructuring needs to occur, and with a change in core concepts and structure of knowledge must take place.” But how does one bring about an optimal conceptual change with oppositional resistance and the creation of an optimal dissonance to be used for conceptual change? The creation of the TSOP (Transformative Strategies of Pedagogies) helps to bring together the contradictions of resistance and liberation when one studies the dissonance within an optimal conceptualization.

**Optimal Conceptualization:**

*Inquiry Into Previous Research and Optimal Dissonance*

According to Berlyn (1965) in the same article in the Journal of Science Education, an optimal degree of cognitive dissonance leads to curiosity and learning. In this dissertation, I wish to examine the possibility that the nature of change from an initial preconception may often preclude the avoidance of dissonance, that even when the teacher does not consciously seek to foster dissonance, the mere exposure to different ways of knowing may cause some dissonance.

Historically, people have referred to dissonance as “conflict”, but with a broader definition of dissonance we can possibly envision other instances where dissonance exists within harsh confrontation (Berlyn, 1965). Jensen and Finley (1995), in their article on evolution in the Journal of Science Education, said it is very pertinent to view dissonance from an optimal view. They stated that “that the initial preconception may often preclude the avoidance of dissonance that even when the teacher does not consciously seek to foster dissonance, the mere exposure to different ways of knowing may cause some dissonance” (p. 148). In that case, was the teacher a person of color? Or, was the teacher a cultural pedagogue? Is it the teacher that is creating the dissonance or the context of the subject
matter? “So an optimal degree of cognitive dissonance can lead to curiosity and learning” (Myers, 1988, p. 1). According to the same article, other researchers have suggested new sources. Champagne, Gunstone and Klopf er (1985) and Basili and Sanford (1991) referred to an approach in teaching that uses both internal and external criticism and refutation as “Ideational Confrontation” (Duit, 1994). In this model students struggle to analyze their understanding of a conception and then interact with other students in an attempt to justify the understanding. Jensen and Finley (1995) used historical arguments to induce cognitive dissonance for conceptual change. (Ramirez & Clement, 1998, p. 18)

CONCLUSION: They suggested dissonance can play an important part in conceptual change strategies. This article spoke to “avoidance” as a form of resistance; students don’t want to confront the subject matter so they become critical, confrontational and argumentative. However, the authors stated “that the initial preconception may often preclude the avoidance of dissonance that even when the teacher does not consciously seek to foster dissonance, the mere exposure to different ways of knowing may cause some dissonance” (p. 148). Different ways of knowing may cause some dissonance due discomfort, fear of the unknown, ignorance and just plain struggle with the concepts.

Looking at Dissonance Theory From an Optimal View and a Suboptimal View of Reduction

In the last section of this literature review, I will talk about the connection of having an “optimal view” vs. a “suboptimal view,” which I wrote about in the introduction. This connection to Myers’ theory of Optimal Psychology (1988) is so important for this literature review on the concept of dissonance, for Myers has been coined “The Godmother of Dissonance.” This section is relevant to teacher education, for the evidence to denote a paradigm shift in how to think about pedagogical practices in a more optimal framework, will be explored further, as well as conceptualizing dissonance in this “optimal view.”

Linda James Myers – Optimal Psychology and Dissonance

In search of the Afrocentric view, a kindred sister named Rochelle Brock talks about cultural dissonance in her dissertation titled Theoretizing Away the Pain (1999) where she also focused on the notions of Afrocentric psychology. Likewise, Myers and other theorists in the field of psychology spoke about dissonance in an article in The Journal of Counseling and Development titled “Identity Development and Worldview: Toward an Optimal Conceptualization” (Myers et al., 1991). Linda James Myers talks about an optimal psychology as
a form of meta-psychology. I am interested in the process of looking at a situation from all sides and not just negating it, but learning from the negation and resistance. Myers stated:

In this chapter, we hope to be able to identify the pattern and see the process in that which I will report and in ourselves as we are growing. I will be presenting a different perspective on United States culture and history than that presented by the dominant worldview of socialization. If the perspective is unfamiliar, you may begin to feel uncomfortable, possibly defensive. This response may be due to your ego (sense of self as separate from the infinite, emphasizing individual form and personality) beginning to feel threatened. Relax, and let go of your fear (negative beliefs) try to see and understand how it looks from another side. (p. 7)

She posits looking at resistance and negative beliefs from a more optimal conceptualization. Here is the model of Optimal Theory by Linda James Myers (1988). I was drawn immediately to Phase Two of the model - Relating to Dissonance. She also supplies an example that I have included to be reviewed.

Table 6.1

**Optimal Theory Applied to Identity Development (OTAID)**

<table>
<thead>
<tr>
<th>Phase</th>
<th>Description</th>
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<tbody>
<tr>
<td>Phase 0</td>
<td>Absence of Conscious Awareness</td>
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<tr>
<td>Phase 1</td>
<td>Individuation</td>
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<tr>
<td>Phase 2</td>
<td>Dissonance</td>
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<tr>
<td>Phase 3</td>
<td>Immersion</td>
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<tr>
<td>Phase 4</td>
<td>Internalization</td>
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<tr>
<td>Phase 5</td>
<td>Integration</td>
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<tr>
<td>Phase 6</td>
<td>Transformation</td>
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*Phase 2 – Dissonance (Myers, OTAID Model, 1988)*

I’m beginning to wonder who I am. Individuals affectively explore those aspects of self that may be devalued by others. This experience triggers conflict between what individuals believe they are and a false image of self that would be inferior. Feelings of anger, guilt, confusion, insecurity, isolation, or sadness may accompany the encounter with the devalued sense of self. Consciously or unconsciously, individuals may internalize socio-cultural values that hold the negative view of the self. Some individuals may suppress the salient aspect of the
self to disassociate themselves from this negative self-definition. (Myers et al., 1988, p. 28)

These stages would be useful in my analysis for the student teachers to consider dissonant subject content when watching the videos from popular culture as part of the Social Literacy e-curriculum. They did respond with defensive language at times and “tried to disassociate themselves from this negative self-definition” as they viewed other students from other countries (Korean students and Penn State students) who looked at White Americans as racist. The AARI study participant student teachers also answered interview questions through the PICCLE Forum after their teaching cultural activity and they learned about the optimal and suboptimal view theory. I used the OTAID model as it is useful for data analysis for the six phases represent the stages of their negotiation of their cultural identity as cultural beings and as cultural pedagogues. This is the example from the OTAID model that Linda James Myers shares as an demonstration of dissonance - Phase 2.

As an example, Nancy W. is a 20-year-old Asian American woman whose privileged economic background made it possible for her to escape the realities of racism. Most of her friends were Caucasian, and she saw herself as very much like them until she overheard them talking about her one day. Their description of her as a “rich chink” left her very hurt, angry, confused and isolated. (Myers, p. 28)

Myers looks at self-awareness and dissonance as a learning tool. I then started to look at identity models in the literature, and the models that contained a stage of dissonance, like Myer’s OTAID’s model, Stage 2, as well as the models that contained stages of transformation, like Myer’s OTAID’s model, Stage 6. However, there are limitations to these models of identity development (Akbar, 1989; Highlen et al.; Nobles, 1989; Reynolds, 1989). In the same article, these authors did point out the limitations and critiques of identity development models. Here is what they posited:

Although these various identity models are important contributions to the multicultural psychology literature, some authors have expressed concerns about their limitations (Akbar, 1989; Highlen et al., Nobles, 1989; Reynolds, 1989). In general few of these identity models have been systematically developed, and even fewer have been empirically validated using the logical positivist tradition upon which they have been based (Cass, 1984; Reynolds, 1989). Outside of the initial work by Hall, Cross, and Freedle (1972) and Cass (1984), little research has been done to test the validity of these conceptualizations. (p. 23)

The literature speaks to these limitations. “When these models were developed, they were received positively. However, there were some concerns. Some concern, however, has been
expressed about the relevancy of current models of Black identity (Highlen et al., 1986; Parham & Helms, 1985b; Smith, 1989). Most models of identity development emerged as a reaction to the zeitgeist, for example, the rights movement (e.g., Cross, 1971; Thomas, 1971), the women’s movement (Avery, 1977; Downing & Rousch, 1985), and the gay pride movement (Cass, 1979). Therefore, some models may reflect elements characteristic of a particular time period, rather than elements of a more universal process (Highlen et al., 1986). Furthermore, these models either implicitly or explicitly suggest that individuals are reactors to events in the environment, thus implying that the environment effects change in identity development (Akbar, 1989; Nobles, 1989). This perspective minimizes the role of the individual in the identity development process (Akbar, 1989; Highlen et al., 1986; Nobles, 1989).

This is a very interesting insight about how Highlen stated, “Some models may reflect elements characteristic of a particular time period.” This makes the historical aspects of the AARI activity relevant to how the students fare moving from one time period to the next; reflecting on the elements of past, present and future events. Since Akbar and Nobles suggest that “these models imply reactions to events in the environment, which effects change in identity development” then the study of identity models can provide the justification of the “negotiation of cultural identity” (Jackson, 1999). But, even with the limitations of the development models, we can still look at individual role in the identity development process, as well as collective roles; such as the collective role of teachers, belonging to a specific racial identity and societal identity.

We must look at the importance of the impact of societal and political characteristics of the historical time period in which literature is chosen for the lesson plans, and how these socio-cultural and political elements influence the participant’s pedagogical practices and self-reflections about teaching multicultural education.

For instance, issues of slavery, the use of the word “nigger,” the use of blues logic, and use of popular culture where one group of the AARI participant teachers developed their lesson with a poem titled: “And 2 Morrow” (1989) by Tupac Shakur who lived from 1971 to 1996, compared to Langston Hughes’ poetry of a different time period, titled: “Still Here” (1946). Their lesson showed how both authors spoke about anger at different time periods, and how related temporal emotions all relevant to study. I see this premise of historical thinking as a variation of historical dissonance, which needs to be addressed when looking at the importance of having pre-service teachers reflect on their experiences of teaching literature not only from these different time periods, but reflecting also upon how these experiences impact their pedagogical
practices. The importance of CRT teaching and theoretical context of liberatory praxis and emancipatory education should be an experiential part of educators, educating the educator.

**Ethnocentric Views of the Models**

Another criticism of these models that is relevant to my study is the cultural positioning of the ideological context of the models. Here is the criticism that explains the ethnocentric view of the models:

Another criticism of the model is that they have been based upon a Eurocentric worldview, which may not be applicable to the group in question. An example from the Black identity development literature illustrates this concern. Despite some expansion and reexamination of the original Cross model by Parham (1989), some authors have criticized the epistemological assumptions of this model as being based on a Eurocentric rather than an Afrocentric worldview. (Akbar, 1989; Nobles, 1989)

Note: So many models are revisited to change the cultural representation according to groups. This can create a division of symptomatic and symbolic patterns that might exist in most of the cultural identity models. I agree with Highlen et al., for the lessons and healing lie in the commonalities across worldview and the culpability lies within the societal construction of the labels that created the need for these diversified models in the first place – characteristic #3 – knowledge of the social and political worlds and how they come to exist. Why the divisions – why not a universal worldview upon which an identity development model could be based (Myers et al.). Would this be deemed a color-blind approach? No, this is psychology and a phenomenon that needs further study.

Likewise, commonalities across worldviews such as Afrocentric, Eastern, Native American, and the Western creation spirituality perspectives have been noted (Highlen et al. 1988), thus suggesting the possibility for a universal worldview upon which an identity development model could be based. (Myers et al., p. 24)

This part of the literature review points to the “possibility for a universal worldview” and this is relevant to the notion of “bi-culturality” that people can experience, based on different worldviews. But most important to the AARI study are the societal identities and commonalities across worldviews due to societal traditions, beliefs, norms, values and attitudes that impact [and impede] the ideology of institutional systems, like schooling and traditional teacher education practices. There are ethnocentricisms that impede [White] cultural pedagogues from being
politically corrected to claim their status as cultural pedagogues—[this is a form of ethnocentrism and one of the premises of multicultural psychology as it relates to education.]

**Multicultural Psychology**

Lastly, looking at the ethnocentric view and having the focus of these commonalities in these identity development models, Banks created a “typology of ethnic development.” The importance of the focus on the commonalities of the psychological effects on identity development with the notion of oppression and ethnology is also relevant to teaching multicultural education, and requires preparing multicultural educators, and being connected to the processes of multicultural counseling. James Banks, the father of multicultural education, created a typology of ethnic development:

Although the connections between oppressed groups have been recognized since the beginning of multicultural psychology, rarely have these commonalities been the focus of identity development models, Banks (1984) created a typology of ethnic development that examined the process of identity development among all oppressed racial ethnic groups. His stages include: Ethnocentrophy, Ethnocentricism, Ethnosyncretism, Transethnicity, and Panethnicity. Sue proposed another model of cultural identity for use with people of color. His model, though developmental in nature, was not an identity development stage model; rather it is a typological model based on two psychological constructs; locus of control and locus of responsibility. (Myers et al., 1988)

The multicultural education models and the multicultural counseling models speak to the ethnocentrisms and notions of oppression and ethnology. According to dictionary.com, ethnology is the science that analyzes and compares human culture – social structure, language, religion and technology. Banks’ model pointed to ethnic development among all oppressed racial groups, so the “pedagogy of the oppressed” (Freire) and “oppositional resistance” (Giroux) give a different view of how these societal notions are connected to identity development. All of the phases/stages of development have explanations that can be used for data analysis, as I search for support and evidence of the findings for the dissertation. I am looking critically at whether some of the minority models stages and phases can be transferred to White student teachers who are teaching and learning about African American literature and teaching on African American Read In Day, Is this possible? Are stages related to race, ethnicity or societal markers and socially constructed behaviors and attitudes? Yes.
Cross-Cultural Awareness and Cross-Cultural Competencies

The literature points to how multicultural psychology and multicultural education are related. The necessity of cross-cultural awareness and cross-cultural competencies in counseling and in teaching needs to be viewed as a parallel competence for the fields that are interrelated by the theorists in both fields of education and counseling psychology. Christensen (1989) spoke to the development of these cross-competencies in counseling:

Christensen (1989) described a process by which counselor trainees develop cross-cultural competencies. This cross-cultural awareness model is noteworthy because it is inclusive of both “majority” and “minority” group members’ perspectives. One of the most comprehensive and inclusive models is the Minority Identity Development Model (MID) which was created by Atkinson et al. (1983). This model went beyond race and ethnicity and included different types of oppression (e.g. sex, sexual-affectional orientation) but is based on a segmented worldview. The MID stages include: Conformity, Dissonance, Resistance, and Immersion, Introspection, and Synergistic Articulation and Awareness. (Christensen, 1989, p. 24)

Remember in Chapter Five I spoke about the MID model when I identified the racial identity models with the dissonance stages. Even more popular contemporary theories like Piaget’s theory of cognitive development is related to the context of cognitive dissonance as a cognitive process to be further explored.

Theories of Cognitive Development

The literature addressed Piaget’s (1980) theory of cognitive development and cognitive processes. This is a well-known educational theory as well as a psychological premise of Piaget’s theory of cognitive development in which disequilibrium, dissatisfaction, or discord within the individual is relevant to the need for change to the existing schema. In order for conceptual change to occur, one must deal with working with prior knowledge and making changes to the existing schema. Piaget’s theory of cognitive development and his focus on dissatisfaction, disequilibrium, or discord with the individual is relevant to Festinger’s dissonance ratios and the balance between resistance and liberation. I will speak more about these ratios and the balance and imbalance (the disequilibrium of the individual) in a later chapter when talking about the relationship between resistance, dissonance, and liberation. Since dissonance is caused by the disequilibrium of cognitive processes, there needs to be a different way of looking at this
“perceived imbalance” posed by Piaget’s theory. Can dissonance be used for optimal means and/or constructive means?

**Constructive Dissonance**

In *Constructive Dissonance: Arnold Schoenberg and the Transformations of Twentieth-Century Culture* by Julian Brand and Christopher Hailey (1997), I was looking to continue my quest of optimal dissonance by looking at learning in a positive framework through dissonant factors. The authors talk about Arnold Schoenberg, who died in 1951, and had been regarded “as one of the pivotal figures of twentieth century musical culture” (p. xiii). Since dissonance is a musical term, I wanted to look further into this scholarship. Schoenberg was famous for his “twelve-tone” and serialist techniques in his last years. He posed questions about the tension between “inherited and grafted culture” (p. xiii). Brand and Hailey speak of Schoenberg and describe a “constructive dissonance” even within the context of his futile resistance in Nazi Germany. As they stated,

> Schoenberg was among the first to recognize the futility of remaining in Nazi Germany, and in 1933, at the age of fifty-nine, he became an exile in America. Welcomed by many of his fellow émigrés, as a master of the Old World, he soon learned that he had to adjust to a new set of cultural assumptions. His American experiences enriched his creative thought (although performances of his music remained in inverse proportion to his growing reputation as a “modern enigma”) and gave him new outlets for his teaching (it was in America that he wrote his principal practical textbooks and exerted the widest influence as a pedagogue). And yet, during the very decade in which Schoenberg and others arrived from Europe, indigenous American artistic culture was taking wing. (p. xiii)

Did the wave of European émigrés enrich or retard that process of finding an “American” voice? What a contradiction for Schoenberg to constructively find an American voice, even within the context of his futile resistance in Nazi Germany. Exiles from other countries could understand dissonant conceptualizations due to the nature of their issues of political and national contradictory viewpoints and stances about their native lands. They challenged oppositional ideological frameworks with their “constructive dissonance, not only as a musician, but also as a pedagogue.” In the literature, it says, “that he soon learned to adjust to a new set of cultural assumptions…and how his American experiences enriched his creative thought” (p. xiii). I wonder how he felt about the societal divisions of race, class and gender in America as an exile from Nazi Germany in 1933 at the age of 59. The review of literature speaks about other voices of composers who created works based on the concept of dissonance as a challenge to their social and political worlds as well as in their world of music. The field of music is filled with this
artistic challenge of using dissonance, constructively, and in the past, was answered by the world’s most gifted musicians and renowned prodigies, such as a composer named Satie.

**Dissonance and Music:**

**Dissonant Musical Scores – Vexations by Satie**

“Vexations” is a noted musical work by Erik Satie (1888). It consists of a short, chordal passage and a bass line which is repeated twice in each repetition of the piece. The piece is to be repeated 840 times[1][2], and on the score, it is suggested that, "In order to play this motif 840 times consecutively to oneself, it will be useful to prepare oneself beforehand, and in utter silence, by grave immobilities.” (See Appendix D for the musical score of *Vexations.*)

**Dissonant prompt:** Play this score – 840 times consecutively – it would be useful to prepare oneself beforehand in utter silence. Note: The Interdisciplinary Theoretical Patterns and Similarities.

This “blues logic” or illogical patterns of musical notes reminds me of John Coltrane and other blues musicians who created jazz as a counter culture to traditional music as a political statement to our segregated society. (The syncopation of the notes – the sounds of jazz is dissonance – denoting the ideological disharmony within harmony). This is such a form of political dissonance – for dissonant scores were outlawed – starting in the 18th century, due to the dissonant chords created in opposition to tradition and normative musical practices. It is also intriguing how art can be “in dialectical opposition of tradition,” in this instance with music, as Satie demonstrated with the dissonant piece, *Vexations*, and in the instance below again with Schoenberg’s Kunsthegriff.

Herman Danuser demonstrates how Schoenberg’s Kunsthegriff, or concept of art, with its dialectical opposition of tradition and innovation, heart and brain, is at once historically dated and surprisingly relevant to the creative dilemmas of our own time. (like Satie) Jonathan Dunsby’s praise for Schoenberg as “the central architect of present-day theory and practice” likewise emphasizes his role as “irritant to the orthodoxies” that everywhere challenged by postmodernist perspectives.” (p.xv)

All throughout this review of the literature about dissonance, I have yet to find a reference to a revolutionary role as “an irritant to the orthodoxies.” Hansberry would have loved this phrasing of the emphasis of a role of being irradiant or the “necessity of becoming an insurgent again.”

**Conclusion: Musical Dissonance and the AARI Activity**

However, there is a point in music where the harmonious tones come together to a resolution to strike the Flat Fifth – where dissonance is resolved to a consonance. Again, consider the musical score, *Vexations* and *The First Gynompedie* by Satie (1888), which was one of the first musical scores with all dissonant chords. Ironically, my brother used to play this jazz piece,
by a postmodernist artist, Yusef Lateef, when he returned from Vietnam with his reel-to-reel tape recorder of classic jazz, but it wasn’t until I started my inquiry into dissonant chords, that I found this historical work was composed by Satie. I included the musical score of *Vexations* in the Appendix D, which is the epigraph for the chapter on dissonance, for the piece needs to be played 840 times, which takes 28 hours. Striking the dissonant chord, ironically, became the final part of one of the student group’s AARI lesson, as the student teachers chose a poem by Langston Hughes titled: “*Weary Blues.*” In relation to musical dissonance, the pre-service teachers brought instruments to the classroom for the students in the classroom to learn about dissonance as a musical term during the AARI day activity. Indeed, this notion of the blues logic saga continues to show its academic applications of the four components of inquiry, strategy, application and liberating practice. Next in Chapter Seven, the methodologies used for the AARI study will be explored.

Chapter Seven also includes the data analysis section for the PICCLE Projects and the AARI Dissertation Study. Chapter Seven and the AARI day lesson plans: One group chose the speech “*What to the Slave Is the Fourth of July?*” By Frederick Douglass Another group chose the poem “*Weary Blues*” by Langston Hughes. Another group chose the poem “*Incident*” by Countee Cullen. Another group chose the poems “*Still Here*” by Langston Hughes and “*And 2 Morrow*” by Tupac Shakur.
CHAPTER SEVEN
The AARI Study

Table 7.1 contains an excerpt from Frederick Douglass’ speech in July 1852. His speech is an example of willful dissonance. To facilitate this AARI Day lesson, the student teachers used a YOUTUBE video with a virtual pedagogue to recite Douglass’ speech for the class.

Table 7.1
Excerpt From Frederick Douglass’ Speech

<table>
<thead>
<tr>
<th>Excerpt From Frederick Douglass’ Speech - July 5, 1852</th>
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<tbody>
<tr>
<td>The fact is, ladies and gentleman, the distance between this platform and the slave plantation, from which I escaped, is considerable—and the difficulties to be overcome in getting from the latter to the former are by no means slight. That I am here today is, to me, a matter of astonishment as well as of gratitude. You will not, therefore, be surprised if, in what I have to say, I evince no elaborate preparation, nor grace my speech with any high sounding exordium. With little experience and with less learning, I have been able to throw my thoughts to your patient and generous indulgence. Thus, I will proceed to lay them before you. This, for the purpose of this celebration, is the Fourth of July. It is the birthday of your National Independence and of your political freedom. (Douglass, 1852, p. 320)</td>
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An Example of Willful Dissonance

Frederick Douglass is best remembered for his autobiographical narratives: *Narratives of the Life of Frederick Douglass, An American Slave, Written by Himself* (1845), *My Bondage and My Freedom* (1855), and *The Life and Times of Frederick Douglass* (1881) and for his eloquence on the abolitionist speaking circuit, which he joined soon after his escape to the North from slavery on a plantation near Baltimore, Maryland. This excerpt comes from the *Narratives of the Life of Frederick Douglass* (1845), with an introduction by Mason Lawrence, a professor of English at the University of Amherst, Massachusetts, another English pedagogue. Again, there is that interdisciplinary inquiry: Is this English or history?
The students were taught the caveat about Douglass’ refusal to read the speech on July 4th for he asked: “What to the Slave Is the Fourth of July?” The student teachers used this speech about abolition and developed a lesson plan based on historical dissonance, since this abolitionist refused to read the speech on July 4th about his freedom. He read his speech on July 5th, 1852. The narrative pointed to the “peripetia” of the moment due to “a sudden reversal in circumstances” and a notion about the power of a narrative presented in a text by Bruner (2002) about the use of story. Douglass’ story spoke to the reversal of the circumstances and the freedom of slaves as contradictory and biased (p. 17).

**Cultural Analysis Using a Mixed Methods Approach for Qualitative Research Practices**

Part One of the study used the method of critical auto-ethnography with personal narratives throughout Chapters One and Two to serve as thematic narrative(s) for the research project that would follow. This was also an important part of the orientation of the dissertation, as first I told my story, and then repeated the process with a second approach of having the student teachers participate in the same process of reflection and telling of their stories of teaching. This mixed methods approach also employed recursive analysis and emerging analysis due to the reference to the previous dataset of teacher narratives and reflections from the multiple forums of PICCLE e-projects that served as preparatory praxis and background for the AARI dissertation project in 2008. The AARI preparatory praxis contained: The context of African American literature, and the reading and writing letters to Paulo Freire. The context of the digital literacies were learned through the e-courses, **Project One**: The Critical Analysis of Film: Watching and discussing the film Finding Forrester, **Project Two**: The E-Curriculum and Social Literacy Forums, concluding with the AARI Day Forum: Teachers as Cultural Workers: With Teacher Reflections of Dissonance, Resistance,, and Liberation. The content of the PICCLE forums discussions will be explained in further detail in the next section of this chapter and also in Chapter Eight with the summary of the findings with the interpretations of the qualitative data collected through the PICCLE forums. The use of digital literacies was a very important part of the AARI praxis.

In “The Potential of Qualitative Research: Eight Reminders” in *Interpreting Qualitative Data: Methods for Analyzing Talk, Text and Interaction* (2001), Silverman returns to the theme of “the situated character of accounts and other practices and to the dangers of seeking to identify phenomena apart from these practices and the forms of representation which they embody” (p. 285). So the student teachers learned from the previous discussion forums that contained the
“talk, text and interaction” of teacher narratives from other pedagogues who viewed the same MCE context. Thus far we have learned about how there PICCLE projects and forums were used as an e-curriculum and a teaching tool to aid in learning about the voices and stories of other teachers and students partaking in the process of becoming a cultural worker. Next, the cultural analysis and critical viewing of the data findings will be shown along with the validity of how the use of narratives to tell stories of struggle and liberation have been used historically—as evidenced in the epigraph from Frederick Douglass’ speech from 1852.

In Bruner’s text Making Stories: Law, Literature and Life (2002), he validates the use of story as a cultural method, when analyzing stories about law, literature and life. He uses examples of how the analysis of even Harriet Beecher Stowe’s remarkable novel Uncle Tom’s Cabin in writing the travails of slavery in a narrative of suffering was responded to by human kindness.

Bruner (2002) also speaks to how centuries later the novelists, poets, and playwrights of the Harlem Renaissance set the stage for the anti-segregation ruling of the U.S. Supreme Court by humanizing the plight of African Americans living with the mockery of Jim Crow’s separate but equal doctrine (p. 10). The data for recursive analysis in this study came from the AARI activities and the viewing of critical media literacy of these works of historical literature. This preparatory praxis was part of the intentional dissonance curriculum specifically used to gather data and provide evidence for further analysis of the discourses of liberatory praxis—as the stories of struggle and purpose.

In order to make use of the teacher narratives, I used auto-ethnography as a framework because it considers my cultural voice and story as the researcher. This is a framework that also considered my role as the researcher. For example, Marshall (2006) suggests that “the methodology should address the personal biography of the researcher, and how that might shape events and meanings not just a sentence” (p. 171). He also speaks about the use of voice and narrative:

Representations in auto ethnography may take a traditional form such as text, often closely resembling a research report in which the author and her voice are central to the narrative. Representation in auto ethnography is presenting one’s own story with the implied or explicit assertion that the personal narrative instructs, disrupts, incites to action, and calls into question politics, culture, and identity. (Marshall et al., 2006, p. 167)

The dissertation was oriented to use “voice” and “narrative” because this framework is central to “instruct the reader as a form of praxis (informed action).” The reader can follow the “implied” or explicit assertions of how the personal narratives guide the questioning of the role of “politics,
culture and identity” contained within the historical narratives of teachers from the past and present. All throughout the dissertation the context of the chapters keeps returning to the essence of the contradictions and conflicts of being a multicultural educator. In the analysis, the role of politics, culture, and identity emerge as a process in becoming a multicultural educator.

**Emerging and Recursive Analysis**

The method of data collection for this study had to be ongoing, recursive, and enacted in several planned stages. There was a need for emerging analysis to gather additional data reflections and feedback, as the process would unfold of determining the orientation of the narrative analysis that was “guiding the role of “politics, culture, and identity” contained within the data collected within the forums from previous pedagogues. The students began their AARI content preparation, curricular research, participatory action, and teacher reflection first, through learning the MCE course content with the aid of a technology tool. Second, even the research interview questions were answered at the end of their AARI Day classroom instruction in a web-based forum format. The goal of the web-projects were also to aid in the development of their end of semester three-week curriculum projects with their first lesson plan experiences and their first teaching experiences, being the AARI Day participation. Their first teaching experiences served as the final part of the study with the participants’ conclusions about their participation in the study. Also, to see if the goal of using technology as a method for analysis had better results than the more conventional means of data collection and reflection, questioning, whether the AARI project was helpful and for my research purpose, did the technology forums aid in creating a safe space for the students’ teaching practices and reflections about becoming MCE educators.

**Cultural Ideological Analysis**

I wanted to walk the reader, the researcher, and the participants being researched through the process, to include my evolving thought processes. This framework arose out of an awareness of the need for a “shifting of research paradigms that highlight the subjectivity of the researcher” (Rossman, 2006, p. 169). The student teachers and the researcher or both participated in this cultural ideological shifting in relation to the negotiation of social worlds when teaching about societal issues. Rossman states the relevance of this paradigm shift in relation to the subjectivity of the researcher:
Philosophical inquiry and shifting paradigms highlight the subjectivity of the researcher and her relationship to the research process. Placing analytic memos, methodological notes, or interludes in the report makes these processes transparent. (p. 169)

In my case of using critical auto-ethnography and participatory action research, I included interludes and/or personal narratives, “for these pieces served as stories within the story” (Rossman, p. 169).

**Emergent/Recurring Data Collection Procedures**

The forum webpage about the AARI project was to be a separate course on the PICCLE website, as an integration of a technology tool to aid in the data collection and reporting analysis. I developed a forum webpage to house the AARI Day resources, data, videos of the classroom projects and a special forum for the teachers’ reflections with a section specifically for interview questions. I titled the AARI Day web forum Teachers as Cultural Workers. From a data collection standpoint, Marshall explains, “The explanation of product and dissemination called for a website devoted to the project to share emergent findings and relevant literature” (p. 181). Sometimes dissonant context calls for the use of technology as a tool for data collection. The forum webpages contained the AARI Day course on the PICCLE website, which played an integral part of the data collection and using a different methodological framework, in order to take advantage of the virtual classroom and the use of digital literacy.

**Personal Narrative Reporting and Analysis**

The “epithetical moments” during the research process were to be highlighted within the narrative analysis as still part of the ongoing story of becoming a cultural pedagogue. These pieces are titled “My Personal Narratives” at various points throughout the dissertation as well as throughout the analysis to “allow the reader to participate not only in the story of the reform process but also in the discovery process for the researcher” (Rossman, p. 170). This recursive process outlines the critical thinking that is taking place not only during the research process, but also during the analysis to report the transformation processes. My goal was to build upon the shifts in the ideological frameworks of dealing with race, identity and cultural context. In addition, three students, with the pseudonyms of Mary, Sally and Jane, provided three cases studies of their personal narratives that are analyzed in the last section of Chapter Eight.

According to Thomas (2003), “critical ethnography is not a theory, but a perspective through which a qualitative researcher can frame questions and promote action. Its purpose is
emancipation of cultural members from ideologies that are not to their benefit and not of their creation” -- an important concept in critical theory. I thought it was very important to set the framework for the analysis of the findings, for with use of critical ethnography, as the researcher when performing an auto-ethnography, I infused “a political perspective” where “I can frame questions and promote action.” And delve deeper into the phenomena. This analytical framework also legitimized my use of “cultural analogies” throughout the dissertation to help frame the shifting of ideologies about the political constructions about the “coloring” of a pedagogue. Remember, my goal is to achieve emancipatory consequences, so the notion of using anti-racist methodologies of analysis that enable, identify, and create community was critical to the analysis of this study. To theorize community, in Critical Issues in Anti-Racist Research Methodologies (2004), the authors define community:

As Price (1998) notes, the term community can refer to different conceptions of social identity. The term can operate or function as an enabler or a mobilizing force in the fight for social justice and the redistribution of power and material advantage. (Dei, et al., p. 14)

The analysis of the student responses in the discussion forums was related to the “conceptions of social identity” (Dei et al., p. 14). Also, the notion of how to frame this concept of community is relevant to Thomas’ purpose of “emancipation of cultural members from ideologies that are not to their benefit, or not of their creation,” which points to looking at how the ideologies of education impact teaching and research and analysis frameworks. Also, Thomas (1993) suggests that “critical researchers begin from the premise that all cultural life is in constant tension between control and resistance” (p. 9). Even Rossman (1998) posits when speaking about the purpose of qualitative research as an important part of the analysis: to allow the reader to do part of the “discovery process for the researcher” (p. 170). As a researcher, these emancipatory practices served as a gateway to viewing the digital projects as liberatory strategies of optimal praxis.

Thus, my analysis uncovered the underlying undercurrents of power and oppression; and my goal was to frame my research questions to uncover these hidden notions of race and hegemony, even those present in pedagogical practices. Also, the prompts in the PICCLE Forum were designed to “incite” these responses.

**Section Two: Data Analysis**

**The E-Curriculum Projects as a TSOP Format**

The politics of resistance and willful dissonance are represented in the curricula projects and the technology projects engaged by the students. All of the dissonance concepts were starting to become framers of analysis in a Transformative Strategies of Optimal Praxis (TSOP) format
emerging out of the data of the researcher and the researched as voices of teacher agency. The
data analysis identified themes of resistance, dissonance, and liberation and a range of nuances of
conflict and resolution in the study of the participants’ talk (p. 170). The student responses served
as data, and I analyzed the transcripts of their videotaped sessions. I utilized the stages denoting
resistance and dissonance in the racial identity development models to help identify the student
teachers’ roles as cultural workers. The stages of the student teachers development as cultural
workers, before the AARI activity, during the AARI activity, and the narratives of their
reflections after the AARI activity, were analyzed for their perceptions about resistance and
dissonance were central to the findings. The multiple aspects of resistance and the multiple
concepts of dissonance were explored in the discussion of findings.

Here is an example of how the TSOP format served as a pedagogical tool engaging
liberatory reflective practices in this AARI study through the use of the integration of technology,
literacy and the theoretical analysis of the concept of dissonance. By creating a virtual classroom
to engage with intentional dissonance context, the course that was created was called The Social
Literacy E-Curriculum, which engaged the presence and participation of other voluntary voices to
aid in the dialogues with the students from Penn State. To reiterate, as a form of recursive
analysis, parts of this web-based forum were used to introduce the pre-service teachers to MCE
and the narratives of other cultural pedagogues. The characteristics of becoming a cultural
pedagogue are reflected within the dialogue of the forum participants. However, a strategy of
optimal praxis was to be utilized to teach the participants about the power of lived experience as a
cultural learning experience.

Recognizing the value of allowing a living and historical cultural voice to teach aspects
of historical dissonance and critical historical thinking was an integral part of the TSOP strategy.
By using an authentic and living example of a visual cultural pedagogue as a temporal tool of
praxis to teach about history, by temporal I mean, looking at history from the viewpoints of the
past and present cultural lived experience. This form of digital literacy was very empowering to
the forum participants. The participants definitely alluded to characteristic # 3 (knowledge of the
history of cultural experiences/lived experiences). As an example, this student teacher was
intrigued by MAMA Price, a community elder, who became a virtual pedagogue with a voice of
temporal framing of history for the forum.

This is a student teacher’s response to a public pedagogue named MAMA Price, but also
an example of how the forums allowed for the comparison of the relationship of a virtual
pedagogue to a fictional pedagogue case, Mama Younger from the work of literature *A Raisin in the Sun*.

I found it interesting that Mama Price was experiencing racism in a different way in Georgia than she had in Ohio and how that relates to *A Raisin in the Sun*. Mama Price says that she had never experienced segregation in the way that she did on her bus trip; however, she states that in her hometown all the Black people had Black doctors, dentists, and etc. They were segregated even if they thought they had power in the situation. I think this relates to *A Raisin in the Sun* when the White neighborhood was willing to buy the house from the family so that they could afford a house on “their own side of town”. (PICCLE, 2007)

This student compared the societal barriers to both MAMAS from the content of the PICCLE forums from both projects one and two, for both used the critical analysis of popular culture film with oral histories about MAMAs. The rationale for the projects was for the forums to be used as an intercultural exchange with viewing societal issues seen as visual dissonance context, and as a teaching tool to be used as a supplemental e-curriculum for MCE and CRP for teacher educators. Both of these technology projects were used with the objective of having students engage with the different stages and aspects of resistance and dissonance as the results of their dialogues served as the findings. This concludes the description of the two projects, and the ease of data collection and data analysis collected from the student teachers discussion responses. The first half of the chapter was to show the rationale for the e-project, and the objectives for the forums. Next, the research findings of the two projects are described further and analyzed with the data that were collected, and the results are shown in the next section of using the forums.

**Research Findings**

The use of narratives and culturally authentic voices telling stories of social justice inform teacher preparation and practice when teaching multicultural education.

**Student Participation From Woosong University**

The structure of the forum does allow for teachers to monitor the web-based activity, along with when and how many times the clips have been viewed, and the date, time, and activity of the viewing of the forum responses by participants for research and evaluation purposes. Using critical media literacy with the use of the critical analysis of films of popular culture was part of a teacher education initiative with former Penn State Professional Development School (PDS) instructors, one based in South Korea at Woosong University, and another at an HBCU in Norfolk, Virginia, with students mandated by their instructors to sign on as part of a class project.
In Project One, the data analysis is focused on the student participation from Woosong University.

This first project forum was used by the AARI Day students to view only the dissonant content in just a brief clip from the film *Finding Forrester*. The second project created was developed into an e-curriculum containing multiple clips from the film of *A Raisin in the Sun*, an episode from *Star Trek*, and the film about diversity *The Color of Fear*. The second project forum was used by the AARI Day student to view video clips of elders and their oral history narratives. In addition, it is important to note that Project Two was not teacher initiated by the Woosong University staff as in Project One. We just asked for volunteers to sign on and look at the e-project. Unlike Project One, The Critical Analysis of Film, the teachers played a role in the forum discussions through development of the prompts, viewing the film clip, and responding to the student responses. Incorporated into Project Two, the use of historical narratives was used to teach about interdisciplinary ways of combining the fields of English and history and African American Literature.

**Using Historical Narratives as Praxis: Is This English or History?**

The results of the research findings of this dissertation project that can be utilized for further research in curriculum development emerged from a pedagogical inspiration by students. So the next forum sub-forum would be titled as an interdisciplinary inquiry: “Is this English or history?” There is a new and untested part of the e-curriculum that I used during the dissertation project. It is actually the last part of the e-curriculum asking the students about being an English educator looking at the elements of literacy in historical narratives. They were to post their notes about the viewing of the clip of history at a local historical site for the Underground Railroad.

With teaching context about miseducation and the Underground Railroad, since my students constantly inquired about my use of historical thinking and allegorical references to history when we were reading and unpacking literature, I decided to pursue this interdisciplinary dilemma by having the participants listen to a lecture about the history of the Underground Railroad by Charles Blockson. The objective of this transformative strategy of cultural praxis, (TSCP) intended to represent how the nuance of historical agency can be used to teach English. The future implications of the results of the forum are demonstrated in Chapter Ten with an actual curriculum that was developed out of this interdisciplinary inquiry. Here is an excerpt from a student teacher’s noted how she developed a unit about social justice about the impact of viewing Blockson as a virtual pedagogue:
She said: I’m currently teaching my unit about social justice and today in particular I taught a lesson on miseducation and censorship. The students reacted in interesting ways to the activity I presented. Linking this activity to the clip of Blockson, I feel that trying to reteach students as an English teacher is one of the most challenging things I’ve faced so far. Trying to teach through their biases as well is difficult. Blockson presents some really interesting facts about miseducation and teaching style in this video. I hope to incorporate more of that into my lessons, but at the high school level. I’ve found that I have to start at a much lower level in regards to prior knowledge, etc. in essence, unteaching is hard! (A PDS teacher response, 2008)

This student teacher was impacted by the concept of miseducation and the “teaching style” of this famous historian. She even created a unit plan to include these aspects of identifying biases and “unteaching” in regard to prior knowledge that might not be seen from multiple perspectives. This virtual pedagogue represented a different way to look at teaching of English and history as a form of cultural praxis.

Additionally, aspects of historical dissonance are demonstrated with the examples of the dialogue within PICCLE in the Social Literacy E-Curriculum, discussion forums created about their learning from oral history narratives. In this case, the elder from the Penn State community named Mama Price, not only as a form of praxis where the participants benefited from the use of digitized cultural authentic voices, but also from listening to a voice of history from the time period that they were studying while reading the work of Lorraine Hansberry. In the new forum, they did again listen to the voice of history, but from a living historian about the concept of being “miseducated” as a representation of historical dissonance. They learned about how cultural pedagogues speak to a theoretical view of learning about ethnocentricisms and the relevance of this framing to cultural work. This relates to characteristic #4 of being a cultural pedagoge (the intentions of teaching as a form emancipatory praxis) and the characteristic of being an ethnohistorian recognizing the need of critical analysis of soci-historical agency. These elements of critical analysis are shown as historical agency in the examples of the participant responses.

They were starting to recognize the power of listening to voices of dissonance as praxis. The expressions of the virtual cultural pedagogues became part of their responses, for their writing voices also contained the elements of their cognitive learning about the dissonance that they visually experienced. While viewing the fictional and authentic pedagogues in the film clips, a good example his intertextuality and webs of the integration of resistance, dissonance and liberation, e have seen previously in the student response where the two MAMAs were compared as they internalized and intellectualized the interpretation of the MAMA’s stories and allegorical reference to politics, race, and cultural identity of being Black in 1959. This oral history narrative
was specifically planned to follow the viewing clips of the literary work by Lorraine Hansberry, so that the participants could use what they learned from the viewing of the visual dissonance to bring closure to their learning by listening to a voice of an elder who spoke about the same societal issues as lived experience from the pre-civil rights era of Jim Crow and segregation. The clips are also part of the Teachers as Cultural Workers forum that was created specifically for the AARI Study.

Here is an example of the impact of one of the responses was to MAMA Price’s resiliency metaphor with the label of M-A-T:

I thought this was a really great presentation of ideas and Mama Price has a lot of insight on issues of racism from having so much experience with it. “I am not a mat, so nobody walk on me.” I thought that was very powerful and her strength and refusal to be walk upon was inspiring. She went through more in her life by the time she was 13 then most people do in a life time. She said that people who care about other people walk together. Her trust in God and her fellow human beings seems relentless. She believes in people and understands that in order to exist, we must work together like the fingers on our hands.

Another student responded to the metaphorical reference to M-A-T phrase by MAMA Price:

I like that you pin pointed that particular phrase from Mama Price. I do feel that with that being said it characterizes the person she is. She will stand up for what she believes is right and will not allow herself to be stepped on by others. She is a true inspiration to others.

Another student teacher responded to the issue of how to deal with racism as an optimal opportunity of learning:

Yeah, I agree that at this point in her life, it would be very easy to become hardened and hateful towards the race of her oppressors. What she has done instead is to use this opportunity to instead of perpetuate hard feelings to try and undo some of the racism that still exists in society by making people aware.

The students not only learned from the content of these historical narratives, but they also had a chance to look at the pedagogical styles of these elders of color. The ideological stances taken by the virtual pedagogues are also invaluable pedagogical tools that teach about societal issues that are related to the same issues that exist within works of literature. These issues can be optimal learning practices expressed through these instructional tools of cultural pedagogy and the implications of cultural praxis were initiated so that the student teachers could learn from lived experiences evidenced in the dialogues above along with and the inferred role of the concept of ‘othering’ (characteristic #2: of being a cultural pedagogue).

This instructional strategy is part of the TSCP pedagogical strategy, initiated so that the participants would engage in optimal learning and start to recognize the empowerment of cultural
praxis. Through using a web-based curriculum the goal and instructional objective was to provide an “optimal learning” activity using as an example of how to teach resistant multicultural education content. This virtual classroom can be used as a tool of instruction that replaces the cultural pedagogue. These planned outcomes of using technology as a method to teach resistant and dissonant MCE literature, used the strategy to have a cultural pedagogue still influence the student’s learning by supplying digital literacies with dissonant content. The student’s reactions can be monitored and evaluated through the data contained in the forum responses to uncover the intercultural dialectic discourse(s) of the participants. The data were to be collected for research purposes but also to be used as a teaching tool. Therefore, these techniques can be effectively used to promote learning and used as models of curriculum. The responses by the participants in the forums serve as evidence of the complex structures of learning and resistance during the engagement of a dialectic virtual classroom.

There were numerous examples of these types of responses in the forums; the evidence of a liberatory praxis, or as Maxine Greene would say, “a dialectic discourse of freedom.” The intercultural forum evidenced a discourse that was engaged in between different cultures and teachers from different environments. The engagement that took place within this virtual classroom uncovered a form of a “dialectic discourse of freedom” evidenced by the critical data analysis of the responses to the clips between the participants. Greene (1988) speaks to how “social freedom is based on naming and resisting and overcoming obstacles in order to achieve freedom” (p. ix). There were voices and reflections of resistance and liberation as the future teachers and other pedagogues unpacked the social stories contained within the narratives of the characters in the video clips.

There were even negotiated spaces of cultural identity and societal identity according to the representation of the literary identities of the participants in the situated roles of the characters in the clips from popular culture. The interesting data came from the interactions with the participants from different countries, different geographic environments, rural teachers and urban teachers, and the differences in race, class and ideologies of schooling that are represented with the responses of the participants. Complex data, indeed. The data was analyzed within a specific criterion of using the theoretical context emancipatory education, using the elements of resistance and liberation to find the multiple voices of dialectic discourses of resistance, freedom and resolution. Even within different disciplines.

Data Analysis: The Criteria for Analyzing the Multiple Voices of Resistance and Liberation
The unpacking of the social stories with the narratives the voices, perceptions, attitudes, beliefs, and behaviors of the teachers, students and the hidden curriculum of the invisible virtual pedagogue were evidenced within the responses. There are many layers of teaching going on within the virtual curriculum. There is instruction being taught by the participants in the forum, the critical media literacy curriculum content, the visual dissonance being viewed from the characters portrayals, and the writings of dissonance in the responses to all of these dynamics. This form of spontaneous instruction and learning becomes liberatory as the responders work through their resistance while questioning themselves, each other, and the societal frameworks contained within the intentional dissonance curriculum. Also, the recognition of having agency from the intercultural beliefs and assumptions and as Geneva Gay (2003) stipulates in Becoming a Multicultural Educator. She claims that the interdisciplinary frameworks that are “complementary strengths that enrich our efforts to speak comprehensively, deeply, and cogently about what we consider to be fundamental in preparing for multicultural teaching” as a form of professional agency” (Gay, 2003). Gay states the criteria for a Culturally Responsive Teaching (CRT) Curriculum Content as follows:

We are intimately in and passionate about what we write about. We believe it, advocate it, live it, and do it. All of us are engaged, in some way or another, in classroom teaching, teacher preparation, and multicultural education. Some of us approach these issues from the disciplinary vantage point of curriculum and instruction, while others do so from training in educational psychology, and educational leadership and policy studies (Gay, 2003, p. xii).

I feel that Geneva Gay is helping to give credibility to the need to identify the characteristics of a cultural pedagogue relating to characteristic #3 (knowledge of content and context of MCE and CRP (knowledge of political and social worlds and how they came to exist) and the relevance of self-actualization and using critical auto ethnographic content to explain the complex “preparation for multicultural teaching.” The importance of looking at the “interdisciplinary vantage point of curriculum and instruction” (xii) which are part of the elements that I described about my background in previous chapters, but also, the “strengths that enrich our efforts to speak comprehensively, deeply and cogently” (xii) for my combination of perspectives and skills of being a multi-disciplinary educator are reflected throughout this dissertation. The personal narratives speak to my concerns as an educator, but they also speak to the form of Gay’s notions of “professional agency” and ways of knowing about the knowledge of self and othering: She states, “These ways of knowing are referred to by various terms, including reflection, narratives, storied research, and autobiography. She also states: “some of the best ways to find out about the interactions of person and performance in teaching is from the self-
studies and personalized reporting of teachers” (4). CRP praxis denotes that “We see the issues of our concern from personal and professional, insider and outsider, experience and novice—that is, multiple perspectives” (p. xii). She also notes, “Each of us must take our own journey toward becoming multicultural educators” (Gay, 2003, p. 5). As noted, “Multicultural teaching is both a personal and professional process” (4). However, Gay’s notion about this form of “professional agency” is relevant to the methods used for teaching, research and analysis—but now also within the framework used to compile the data and spaces for dialogue and reflection. That creates the need for an intentional dissonance curriculum to compile data for further analysis of what it takes to become a multicultural educator with professional agency must be engaged within teacher forums. Gay tells us to “record the feelings of cultural dissonance” (Gay, 2003, p.40).

Section Three - The Intentional Dissonance Curriculum
Data Analysis and Sample Student Responses

Critical Analysis Tools of Multi-Dimensional Unpacking of Pedagogical Identifiers

The critical analysis of the responses to the clips on multiple layers can be identified as follows: The critical incidents discussed after the deep viewing of these elements of CRP reveal and question if the dissonance contexts are related to race, gender, class and societal stereotypes. How is the dissonance concept discussed – covertly or overtly? Both.

How are the critical incidents discussed by the pre-service and in-service teachers?
How are the critical incidents negotiated by the cultural pedagogues?

What are the “critical incidents” of the “cultural pedagogues?”

Who are the cultural pedagogues?
Virtual pedagogue – forum creator
Public pedagogue – Mama Price
Forum pedagogue – identified as a teacher in the Korean forum
Forum pedagogue – identified as a teacher in the PS 165 schools
Forum pre-service and in-service teacher – participants in the forum while studying to become teachers
Fictional pedagogues – characters contained within the critical media literacy video clips serve as teachers, social actors and visual representations of the voices, oppression, and recipients of the societal isms.
The situated learning environment of technology and the significance of place
A virtual space in which to negotiate all of these dynamics that are being played out simultaneously. Intra-cultural analysis of the identification of the pedagogical strategies used to dialogue within the – prompts used by the critical pedagogy.

The criteria for the data analysis used the identifiers in the charts for the unpacking of the dissonant contexts contained within several hosen response served to provide evidence of how to use the curricular context of CRT and CRP to aid in teaching MCE. It also helped “name” and
“frame” the multiple negotiations of the teachers as cultural workers – whether they are teaching, learning, using voices of liberation, critical discourse, teaching and preaching; all as identifiers of the engaging in critical and cultural pedagogy. One can identify these engagements of dissonance within The PICCLE forums and the e-curriculum, which contains all of this pedagogical identifiers named in Table 6.1. Here is an example of a critical incident that occurred with a student as she spoke about her identity as a teacher and an American:

After re-viewing the clips from the film, I was struck by this particular section. As a White American, I have never considered that I would have an ethnic history. Therefore, it never occurred to me that a rich ethnic history is something on which I am missing out. Perhaps it is because I have already "died" in the ethnic sense. If ethnicity is something that I have lost and cannot regain (or, arguably, that I, in this generation, never had), then maybe I do not possess the ability to respect the ethnic background of another, because I have no experience with it. Reflecting on the last few months of teaching, I can recall instances where I was not aware and, by extension, respectful of my students’ ethnic backgrounds. This film really opened my eyes to be sensitive to racial issues, including that of White supremacy. It also opened the door to reflection about my teaching practice, and it provided me with some tools to begin the process of regaining that ability to be respectful and aware of the differences among my students. (An in-service student teacher response, PICCLE Forum, 2008)

For the sake of analysis, by using the power of language and social literary frameworks of cultural rhetoric to make meaning of the naming of the visual dissonance, I was attempting to put into words the framing of the critical incidents that the student teachers are trying to explain. This student response tells it all. For instance, by using the context of the situated environment of racial dialogues and dissonant scenarios of a classroom environment, all of the dynamics of visible and invisible undercurrents of dissonance contained with the video clips, spoke volumes more than what I could speak as a lone cultural pedagogue. I specifically looked for the presence of discourses about racism, stereotypes, and examples of intercultural dialogues within the chosen critical media literacy clips, to provoke cultural interpretations according to the racial and societal positioning of the respondents. I extracted quotes specific to these parameters, and identified the multiple negotiated pedagogical practices of the teachers. I also identified the evidence of the self – reflections about the subjectivity and the positioning of the responders and the significance of place, race, societal differences and educational frameworks contained within the narratives about schooling, social injustices, and historical references to societal inequities.

**Use of Finding Forrester and a Dissonant Classroom Environment**

The student teachers viewed the media clip of popular culture which provided supporting information and examples of the resistance to teaching and learning MCE and CRP. They were
told to look for "points of dissonance" in the film *Finding Forrester*. The scene chosen was the one about the depiction of a conflict between a professor and a student. The Penn State University students seemed to respond more to the responses than the students from Woosong University to the way that intercultural lenses perceive America.

**Response Example One:**

In the response in which a student pointed out that there are many great African Americans and used Michael Jordan as an example we talked about the presence of racism. I don’t feel that the response was a racist response. I think that the response was based on the representation the media gives to our society (A PSU student response)

The defending of the American representation and the focus on the way racist activities and cultural assumptions are viewed and expressed by the outside looking in, seemed to be part of the primary discourse of the student teachers at PSU. The dissonance is expressed in their interpretation of the cultural assumptions about the reactions of the Woosong University students to the video’s critical incidents and the questioning of the language used to describe talking about “the presence of racism.” The focus on the context of “racism itself” is a form of dissonant discourse about the perceived “response based on the representation the media gives to our society.” Yes, there were indirect references to the stereotyping of African Americans, and the icon of using “Michael Jordan as a great African American,” is only one layer of the discourse about the complexity of the depictions of African American males in our society.

And the following response simply stated: “disgusting.” What is disgusting? The way the Black student is treated in the movie, racism itself, or the fact that someone was defending the character of African Americans? (A PSU student, October 2005)

This was such an interesting interpretation by the students of another country. The way the “Black student was treated by the teacher” and the inquiry into the possibility that “someone was defending the character of African Americans” denotes the issues of power, privilege, and indifference. The evidence is prevalent in Response Example One. The critical analysis of looking at how the different societies viewed the roles of African Americans in America was intriguing for they were viewed in optimal ways and suboptimal ways by both groups of future teachers. The evidence of their different and varied assumptions about the positioning of cultural differences across race, ethnicity, and societal frameworks was an eye opener for the American teachers. In Response Example Two, they had to engage with acknowledgement and negotiation of “racism” as a societal problem and a societal flaw. But where does the culpability lie in the
context of both responders according to their global and intercultural frameworks? *There are racial and political covert and overt biases contained within the societal framing of racism in and out of the margins for virtual spaces defy the margins through dialogisms.* Who is doing the self-reflection about being part of the dominant group while speaking in a web-based forum about a marginalized space that they obviously do not occupy? The students identified the margins within their responses.

The students from Woosong University in Korea even identified this space of privilege and the spaces that Whites occupy and the spaces of marginalization of Blacks in American. A PSU student responded to this statement by a Korean student about White superiority, such as “Does it seem that most Americans feel that Whites are superior to African Americans?” It is very upsetting to me if this is the idea that other cultures believe about Americans” (PSU student response). This is a good example of the negotiation of cultural identity and the shifting of ideologies about schooling, racism in America, the global view of Americans and the identification of White privilege and White identity by the Penn State teachers. Below are some examples of this negotiation of cultural and societal identities.

**Response Example Two:**

I also wondered about the representations of Americans in the media that led to some of the responses from the Korean students. Does it seem that most Americans feel that Whites are superior to African Americans? It is very upsetting to me if this is the idea that other cultures believe about Americans. (A PSU student, October 2005)

This was a response by a PSU student to a response from the students from Woosong University in South Korea to the media clip and depiction of African Americans from an intercultural perspective. This is the view of the treatment of African Americans from a comparative and international perspective. The international view of America and the power domination of one culture over another are spoken to in the responses. The notion of discrimination and stereotypes are represented and analyzed by both groups according to their societal norms and beliefs and how does the media influence their perceptions. What are the similarities of class and privilege across global societies? The dialogue continued:

Then I have one question: I love watching Channel V and it shows a lot of western music video. There are lots of African American woman dancing like a street girl (please understand my chosen vocabulary. I am not intending to offend anybody...just the way I felt). And mostly men are represented as gangsters or any bad criminals.
The students from Woosong University did some deep viewing to talk about the uplifting of the marginalized group by questioning the purpose of playing the negative roles of “mostly men represented as gangsters and or any bad criminals.” But taking this position a step further, the international student was trying to understand “Why they are making their own image go down?” This time the international worldview is the source of the pedagogical tool as an aid to solving the dilemma of a cultural positioning of racial characteristics. I did see this as a cultural pedagogue and/or critical ethnographer due to embodying characteristic #2 of being a cultural pedagogue (knowledge of self and others). But, why did the Korean students frame this context in this way?

This virtual space created a location within a margin that allowed for someone on the outside to look inside, where one can see the multiple complexities and the multi-phrenic spaces of marginalization that can be occupied by minorities. The question pointed out the absence of agency within several levels of suboptimal negotiated spaces by the African American woman that “make their own image go down.” Listen to their interpretation of agency and gain, for the Woosong students inquired, “and why if they are crying for the unfairness of discrimination?” The Woosong University students even recognized the cultural position of [the African Americans] “crying.” Intriguing aspect of cultural analysis—this could be used as a form of “insider and outsider analysis (Gay, 2001) for the AARI lessons). This interpretation could also be related to “blues logic” or blues ideology (Baker, 1998).

Did the American students answer this inquiry? No. The American students become defensive about the view of Americans through the global lenses of another culture and society. But, note how the international students seem to question the behavior of the African American woman, with relation to the “unfairness of discrimination” and their crying for justice and equality: Look at the interesting response by a Woosong University student about not just the stereotypical image of African American Women, but the ideological inquiry into their actions due to their marginalized roles:

If they are crying for the unfairness of discrimination, then why do they allow themselves act or play like that role? Because they need a job to live? Don’t they have faith or own philosophy? I think somehow they are making their own image go down. (A Woosong student, October 2005)

Did the Woosong students answer this inquiry? Yes. The global viewpoint even acknowledged the depth and critical analysis of racial positioning by the international students. What about this deep viewing from an outsider perspective of why they are doing this—the critical deep viewing does pose some interesting questions like: “then why do they allow
themselves acts of discrimination, then why do they allow themselves to act or play that role?”

This is a very profound perception on the part of the Woosong University student, as it relates to African American identity and how their actions are perceived as resistant—but in a self-defeating way. Why is it that the international view or the intercultural worldview recognizes the racial dynamics and so freely speaks to them? The oppositional view of the contradiction of responding to how African Americans are playing the role of serving as a negative cry “for the unfairness of discrimination” raised questions about being an “outsider” looking in at a systematic problem of racial positioning. If the knowledge of the ‘other’ (which is representative of characteristic #2) can be used a form of liberatory praxis, then the intercultural views can serve as an optimal dissonance strategy for the framing of the politics of identity recognition.

If others can view aspects of racism and have a discourse about how and why African Americans occupy marginalized spaces, then this is a powerful and effective tool for learning about MCE. Even the international students helped with this notion of racial identity (Cross, 1971) and the self-actualization of marginalized people, for even they didn’t understand why the African Americans were disempowering themselves with an oppressive mindset. Note, as one of their responses pointed out, “…yet I don’t know why they don’t think about this form of “philosophy and “faith” in their image.” It is imperative to note that the comparative and international viewpoints are extremely astute and valuable to cultural pedagogy. These intercultural discourses are asking about the complexities of the role of identity of African Americans in America as an issue of nationhood oppression, power, and disempowerment. The global participants traversed the world of Blackness (Thomas, 1971) as they exuded a critical understanding of race in America.

Issues of Nationhood and Racial Identity

I wonder if the Penn State student respondents had been African Americans if they would have picked up on this liberatory cue. I know I did—but once again; I am viewing this data from a cultural lens as a Black educator, a cultural pedagogue, and as a critical ethnographer. This is why it was important to do this study in two parts; first, critical ethnography and second, taking part in participatory action research. The implied “action” is crucial for the researcher and the researched, for participants can view the context from multiple perspectives (as in the case of the international students’ perspective) but also, to have the student teachers activity participate in a cultural activity of teaching. Dialogue and context alone should provide more than just empathy and conjecture. Student teachers need to participate in cultural praxis to help them to
acknowledge societal factors on a deeper level and engage within the social world of being Black in America through teaching as in the AARI teaching activity.

Response Example Three

Here is a response by a teacher from Woosong University to the student’s response about the depiction of African Americans from an intercultural perspective that paralleled a societal and pedagogical stance. These data serve as a comparative response example that explores the similarities of a complex and negatively stereotyped and gendered social behavior. This is the response by Mia, the teacher from Woosong University:

A very nice point, Sue. Well…I would say…Capitalism. We often talk about sexual objectification of women: then why are so many female Korean singers dancing “like street girls” (as in your expression) half-naked on TV? It is all about money I guess. (Teacher response, PICCLE Forum, 2006)

The Woosong University students responded to the teacher/student conflict, but also to the social and racial positioning of the characters in the film. However, in Korea, students and teachers responded to the social conditions of both societies that are similar. Their interpretation was integrated with an affirmation by the teacher, and then a counter-narrative to push beyond the surface thinking to another level; the teacher and the student had a dialectic discourse of freedom with resolution as Maxine Greene suggests (Greene, 1988). My interpretation of this student/teacher scenario goes as follows: The cultural pedagogue affirmed the underlying factor that is prevalent in a scenario of “dancing like street girls.” She poses the questions to promote deeper thinking to the student: “the ideologies of “capitalism” and economic reward have to do with the depiction of women on TV? Popular culture exploits the stereotypes and the cultural biases involved in the sexual objectification of women in both societies.

The pedagogical intent of the teacher’s response is a form of cultural responsive teaching (CRT) and culturally relevant pedagogy (CRP). Dissonant context calls for a social and political unpacking of societal flaws that impact different societies. This is the liberatory consequence of speaking to the undercurrent of the exploitations of global identity relations with the negotiation of the roles of women, people of color, societal roles as elements of (culturally responsive teaching) CRT content (Gay, 2001). The liberatory praxis is evidenced within the forum denoted by the impact of these notions on both cultural groups, American and Korean, coming to the resolution of the similar societal problems of marginalized groups. This deep viewing of popular media culture reveals a pedagogical strategy that is intentionally utilized to evoke this critically viewing and unpacking of all of these CRT and CRP contextual frameworks.
These critical incidents of viewing “dissonance” came out in the reflections by both the Woosong students and the American students; a worldview of dissonant themes, yet the dialogue with the Woosong University teacher was truly an authentic example of teaching as a cultural pedagogue. Her conclusion of socio-economics and capitalism was intriguing—“It is all about money I guess.” Future studies on comparative and international context and cultural pedagogy is key to allowing other students to view this context as a form of social literacy. I did allow the students to view the previous forums as part of their training for the AARI study to help define cognitive dissonance and the concept’s relationship to culture and cultural pedagogy. The definition of cognitive dissonance defined as the “inconsistency between the beliefs one holds or between one’s actions and one’s beliefs,” was provided for the students. The forum contained a glossary of definitions and the definition of “cognitive dissonance” contained in the prompt question: What are the key points of dissonance in the discussions?

**Examples of Cultural Pedagogy**

The PICCLE prompt included a strong statement about intercultural critical literacy that summarizes how student could feel or think about this topic of discussing cultural difference. This is where the presence of the intercultural interpretations of teaching in different societies surfaced, as well as the social and cultural positioning of pedagogical practices. For example I used this prompt: “Look again at the clips and the posts and comment on the different worldviews contained in the responses. Post questions to each other in order to dialogue about these unique cultural lenses. “

A student from Woosong University speaks to the complexity of the movie *Finding Forrester*. He talks about the role and reactions of the teacher by stating [“how the scene showed how the teacher was not only embarrassed but appalled by the Black student’s reply.”]

In my opinion, a teacher would not be angry at a student but more impressed and willing to give that student further study, but since the student was Black, he might have been angry that a Black person upstaged him. This is a valid example of racism in modern society (An international student’s view on racism, PICCLE Forum).

How can a teacher feel embarrassed and appalled by a student’s reply? So dissonance is experienced by the student, the teacher, and the “other” while viewing this situated scenario. Through technology, it is almost as though they are all participating in this dissonant schooling incident. However, the emotions and reactions negotiated, deconstructed and re-negotiated, for
there are contradictions in describing how the “teacher’s reaction was normal for any student;” however noted by a Woosong University participant how Jamal “may have been a little more severe because the student was Black.” The student then went on to rationalize the teacher’s response according to his opinion as he states his position about a teacher’s reaction, [“a teacher would not be angry at a student but be impressed and willing to give that student further study”]. (A Woosong University student response, PICCLE Forum.)

**Critical Racial Analysis**

I looked at the contradictions contained within the framework of pedagogical strategies to analyze, as one Woosong student noted “a valid example of racism in modern society.” In conclusion, this is how the student responder framed this classroom scenario of a White English teacher and a student who is Black. *Who is the cultural pedagogue in this scenario?* It is Jamal, the student who upstaged the teacher. Jamal exhibited all four of the characteristics of a cultural pedagogue with a strong emphasis on characteristic # 4 *(the intentions of teaching emancipatory praxis).* His knowledge of the works of literature in the English canon surprised the audience, but Jamal became a virtual pedagogue, as he taught the viewers two things: one –“that his skills did extend farther than the basketball courts” for this was actually the phrase that started the debate between the English teacher and Jamal, and two- that the stereotype of Blacks being deficit in canonical knowledge was dispelled as Jamal taught the teacher and the class about literature and life. Likewise, it was the angry teacher who demanded that the Black student “get out of the classroom.” For in a virtual classroom, there can be multiple virtual pedagogues at one time teaching us on multiple levels. Yes, as another Woosong student noted about this work of popular culture, he said *Finding Forrester* is “a complex movie indeed,” as this work of popular culture depicts a story about teaching, and social and cultural positioning was being viewed on multiple levels with non-normative critical analyses.

The contradictions of roles, class, issues of schooling, and the role and biases of the teacher all depicted emotions of anger, embarrassment, and the upstaging and acknowledgement of racism in American society and schooling. Note that all of these complexities acted as evidence of a dissonant discourse yet also, a form of liberatory praxis. As a critical ethnographer and researcher, I am intrigued by the critical analysis, and the social and political processes contained within this situated schooling environment. This forum creates a space for the engagement with the visual and emotional acknowledgement of the psychological impact of covert and overt elements of privilege, class, and race. These elements are contained within the
responses, allowing the spaces for a critical racial analysis. Take a deeper view. Here is the
citation of the response that was just discussed from a critical ethnographic framework.

**Complex Woosong University Response**

Lastly, here is the actual above-mentioned response about the deep viewing of this film
of popular culture used as a dissonant MCE and CRP tool. When analyzing this response through
a critical racial analysis, the cultural positioning and subjectivity of the teacher denotes the
authority to teach literature, yet the cultural positioning yielded a different view of racial
positioning, moving beyond just race to a deeper viewing of sharing knowledge, and viewing of
racism and empowerment:

*Finding Forrester* is a complex movie indeed. This particular scene showed how
the teacher was not only embarrassed but appalled by the Black student’s reply. The movie takes place in a very high class university, and for a Black student to come into the class and upstage the teacher in such a university was uncalled for. The teacher’s reaction was normal for any student but may have been a little more severe because the student was Black. In my opinion, a teacher would not be angry at a student but more impressed and willing to give that student further study, but since the student was Black, he might have been angry that a Black person upstaged him. This is a valid example of racism in modern society. (A Woosong student’s view on racism, PICCLE Forum)

Do you remember this quote from the beginning of the dissertation? Using the method of recursive analysis, let’s revisit this quote, looking at it now in a different context, since the introduction of the forum and the intercultural communication between the students of global differences seem to show similar views of racist behavior:

There were many instances of cultural dissonance between Jamal and his teacher. When the teacher accused Jamal of cheating for the first time, he is assuming that he had to be cheating because he did not believe that Jamal’s work could have been so well-developed and of such high quality considering the neighborhood he comes from and his background. Jamal was extremely hurt and offended by those remarks and assumptions. There were clearly cultural differences here that caused Jamal to feel angry. It seems as though the teacher and Jamal could not relate to one another because of the teacher’s stereotypes about Jamal. He is not giving him a chance to prove himself. (A PSU student)

These were responses by the students as future teachers looking at the classroom dynamics and the pedagogical style of the teacher. The student teachers were recognizing the cultural assumptions made by the instructor about the credibility of scholarship and academic abilities according to the cultural background of the student: “Jamal’s work could not have been so well-developed and of such high quality considering the neighborhood he comes from and his
background” (A Penn State student’s response). So, these cultural assumptions, when revealed, are fertile ground for critical ethnography; unpack the social and political processes and their origins. (This example of situated learning is again representative of Characteristic # 4: of being a cultural pedagogue (the intentions of teaching as a form of emancipatory praxis). The English teacher in the film Finding Forrester was not alluding to these intentions of teaching as a cultural pedagogue as the student teachers denoted. The role of cultural bias can be examined as a teaching tool for MCE.

**Cultural Biases and Judgments of Students’ Work**

How did the students know about the negative and positive assumptions about racial stereotypes and biases when judging a student’s work, ability and integrity? The deep viewing of visual dissonance aided in the unpacking of the social story contained within the movie Finding Forrester. The respondents’ discourse about Jamal’s feeling is evidenced through acknowledging the discord and claims of dissonance as they stated: “clearly there were cultural differences here that caused Jamal to feel angry.” The awareness of cultural biases happens after the point of dissonance when the respondent has to think critically about the concepts of dissonance and the recognition about the injustice done to the student. The judgment of the student’s work should not be subject to cultural biases, and visual dissonance helps students teachers view these forms of biased in a virtual space.

Using technology as a methodological tool for praxis, I noticed the process of negotiation as a form of cultural cognition engaged in through this technological tool. It became a virtual space, acting as a pedagogical space that enables students to view multiple points of cultural dissonance as cognitive instruction. As a form of praxis, the student teachers critically analyzed all of the dynamics present within the classroom environment, learning about the optimal and suboptimal views of teaching and racial positioning. The liberatory praxis came with their resolutions and their acknowledgement about why racial relations and pedagogical intent. One of the international responses of resolution was stated as: “the teacher and Jamal could not relate to one another because of the teacher’s stereotype about Jamal.” Lastly, one of the Penn State responses of acknowledgement was stated as: “He is not giving him a chance to prove himself.” Both students’ responses were also representative of claims about liberation and resistance. The students and the researchers cognition about an optimal view of dissonance is alluded to as a thread throughout this claim about liberation and resistance as evidenced for part of the film student’s journey.
Jamal, as the virtual pedagogue, gave us all an example of the notion of optimal dissonance, and the student teachers viewed the virtual pedagogue’s resistance as a form of liberatory praxis.

**Student Teacher Responses About Racism**

The student teachers’ responses contained an ideology of CRT (Critical Race Theory) based on the evidence of cultural biases about race relations discussed within the PICCLE forums. The data analyzed showed threads of their dilemmas about becoming a cultural pedagogue battling through their multiple views and philosophies of teaching. The data collected from the discussion forums were filled with postings as examples of optimal and suboptimal views of racism and teaching. The students’ teachers had numerous relevant responses posted about the actions of the teacher in *Finding Forrester*. Their critical responses showed their perceptions about optimal and suboptimal views of teaching.

From a teaching perspective I think he should have been happy that his student knew the answer instead of replying with rudeness and fear. (A PSU student).

The Penn State University student teachers had similar views about the intentions of the English teacher towards Jamal, a student of color. Likewise, the PSU the student teachers had relevant responses to the Woosong University students’ responses about the actions of the teacher and comments about White privilege:

It was a bit of a shock to read some of the Korean student responses, because as Americans, we don’t really think of what our actions look like to the rest of the world. Obviously somehow others have come to the conclusion that Americans are racist. (A PSU student)

This forum project served as an act of liberatory praxis, because these White students confronted their cultural assumptions about their teacher identity, their own cultural identity, their societal identity, and the worldviews of global lenses about being American. Analyzing the student forum responses with the use of the identity models was very effective. In the OTAID Model (Myers, 1988), Phase 2 describes the dissonance for the students evidence of their “feelings of anger, guilt, confusion, insecurity, isolation and sadness” over the way that the Korean students response to racism and Americans.

They admit that “somehow others have come to the conclusion that Americans are racist.” This is a time when as the dissonance stage of this identity model states, “some individuals may suppress the salient aspect of the self to dis-associate themselves from this negative self-definition” (Myers, 1988).
Phase 2 – Dissonance

I’m beginning to wonder who I am. Individuals affectively explore those aspects of self that may be devalued by others. This experience triggers conflict between what individuals believe they are and a false image of self that would be inferior. Feelings of anger, guilt, confusion, insecurity, isolation, or sadness may accompany the encounter with the devalued sense of self. Consciously or unconsciously, individuals may internalize socio-cultural values. (Myers et al., 1988, p. 28)

This example of self definition speaks to the different ways that individuals can view the conflict of looking at “self” through culturally constructed images deemed as inferior, or negative. The feelings that are evoked like feelings of “anger, guilt, confusion, insecurity and isolation or sadness” are all feelings that describe the cognition of dissonance.

Theoretical Context: Freirean Theory

The PSU students did have a theoretical context on which to base their thinking and dialogue about teaching through difference and aspects of cultural studies. They studied Freirean theory about the impact of transformative education and teaching through difference. The forums and classroom activities provided tools of praxis for emancipatory education. What tools of praxis were designed to pull all of these lessons together for the student teachers to think of themselves critically as “cultural workers”? Within Freirean theory they could read and reflect on how they could place themselves in the context of teaching in different environments. I used the text “Teachers as Cultural Workers: Letters to Those Who Dare to Teach” (Freire, 2005). In a follow-up talk in class discussion in the methods course at PSU about the PICCLE Forum project we applied Freirean theory. The students also read the “Banking Concept of Education,” Chapter Two of Freire’s Pedagogy of the Oppressed. They viewed the remainder of the film Finding Forrester. The students read the individual letters from Paulo Freire written exclusively for teachers whom he frames as cultural workers, and the pre-service teachers discussed and shared their favorite Freirean letters and started to write their praxis statements and philosophy of teaching. (One of the favorite letters chosen was “Don’t Let the Fear of What is Difficult Paralyze You” (Freire, Letter #2, p. 27).

Future Implications for Educators

INQUIRY for Teacher Educators: Teaching Through Difference
1. Who will solve this dilemma of cultural pedagogy?
2. How do you teach multicultural education in differing environments, yet still remain consistent with the goals of social justice and emancipatory education in the development of curriculum and practice?

This dilemma posed these questions and more due to the fear of teaching about difference. Teacher educators need to first learn how to teach through the notion of difference and develop curriculum around social justice as an form of emancipatory education.

**Emancipatory Education (Freire 1993)**

Teacher Preparation and Practice: Curriculum Development of Social Justice

1. Identifying the points of dissonance in the critical analysis of the media clip as an act of praxis.
2. Identifying the points of dissonance in the classroom environment the student/teacher conflict.

**Conclusion for Project One**

The course topic was titled “Media and Popular Culture.” A media clip from the film *Finding Forrester* was used to depict a scene from a classroom environment of teacher/student conflict. The forum participants shared their intercultural analysis of this critical media literacy tool. Presently, the forum project is used to teach 2005, 2006, and 2007 teachers who view the clips and provide supporting information and examples of the resistance to teaching and learning MCE. The proposed research project occurred in Spring 2007-2008. So I created a follow-up social literacy project to explore further how to integrate social justice with curriculum development.

**Project Two: Social Literacy:**

*A Critical Media Literacy E-curriculum*

The second forum project was titled Social Literacy: A Critical Media Literacy E-Curriculum. There was a distinctive rationale for the creation of this project, for which I provided a personal narrative to explain the reasoning for my inquiry into the creation and rationale for this MCE technology tool and the exploration of the framework of CRP -- culturally responsive teaching (Gay, 2000). Moving from part one of the studies, an auto-ethnographic approach, to providing the background for the need for my becoming a virtual pedagogue to teach MCE within a virtual framework would transition to the description of the e-projects used by the students as AARI praxis.
My Personal Narrative:
INQUIRY: Building upon this pedagogical inference that I have been told repeatedly by other academicians, "You don't teach you preach, you tell allot of stories and you talk about cultural icons like Martin, Malcolm and DuBois all the time; "you have a cultural pedagogy." Since my colleagues in the PDS program identified my pedagogical style of being a cultural pedagogue, I decided to take the pedagogue out of the teaching space...no visible cultural pedagogue to create resistance to racialized discourses and teachings (PDS Journal, 2007).
[As DuBois, would say: “No third witness.”]. Let technology be the tool for going from dissonance to consonance.(PDS Journal 2006)...

I created a curriculum tool that created a space for transformative education where students viewed the intentional dissonance curriculum and dialogue about the social literacy and critical incidents without the interference of the object. Their cultural assumptions about the cultural pedagogue, and the impact of the presence of the cultural pedagogue” no third witness.”

While I was learning and viewing the cultural content of the materials that created the resistance to teaching and learning, I used this dissertation e- project as the foundational frame to teach the students about MCE. The participants in the study were able to read previous posts from former participants who used the forum. The forum prompts and previous responses were used to spark dialogue about the clips of popular culture about social literacy. This is a form of recursive analysis can be utilized as part of the curriculum to aid in the teaching of the methods course in English Education. The AARI students reviewed these forums as praxis.

The Social Literacy: A Critical Media Literacy E-Curriculum investigates social literacy in video clips from A Raisin in the Sun, Star Trek, and The Color of Fear, oral history narratives, and teacher narratives. The participants were asked to discuss their responses in terms of cultural dissonance and multicultural education.

Collaborative Partners
1. The Pennsylvania State University in Pennsylvania.
2. Teachers from PS 165M in New York City and interns from Columbia University.
3. Students from Woosong University in South Korea.

Teacher education students utilized a web-based forum to engage the student teachers in global discussions of interpretations of Social Literacy: A Critical Media Literacy E-Curriculum.

Directions:
Project Two topic outline: This is what the design of the forum and the content looked like (Table 7.2):

**Table 7.2**

*Forum and Content*

<table>
<thead>
<tr>
<th>In this e-curriculum, respond to <em>A Raisin in the Sun</em> in Topics 1 and 2.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic 3 provides an optional exploration about cultural dissonance and the use of narratives. Topic 4 provides an optional exploration of teachers as cultural Workers.</td>
</tr>
<tr>
<td>News forum</td>
</tr>
<tr>
<td>1. View 2 or more clips from topic 1 below, then discuss each in the forum</td>
</tr>
<tr>
<td>Below is the clip.</td>
</tr>
<tr>
<td><em>A Raisin in the Sun</em> - Mama's Dream</td>
</tr>
<tr>
<td>Mama's Dream Forum</td>
</tr>
<tr>
<td><em>A Raisin in the Sun</em> - He Needs His Chance</td>
</tr>
<tr>
<td>He Needs His Chance Forum</td>
</tr>
<tr>
<td>5 dollars down Forum</td>
</tr>
<tr>
<td><em>A Raisin in the Sun</em> - She Bought You A House</td>
</tr>
<tr>
<td>She Bought You A House</td>
</tr>
<tr>
<td><em>A Raisin in the Sun</em> - Their New Home</td>
</tr>
<tr>
<td>Their New Home</td>
</tr>
<tr>
<td><em>A Raisin in the Sun</em> - Their Welcoming Committee</td>
</tr>
<tr>
<td>The Welcoming Committee Forum</td>
</tr>
<tr>
<td><em>A Raisin in the Sun</em> - 5 dollars down</td>
</tr>
<tr>
<td><em>A Raisin in the Sun</em> - Bobo's News</td>
</tr>
<tr>
<td>Bobo's Forum: A dream deferred</td>
</tr>
<tr>
<td>2. View both of the two clips below and participate in their discussion forums</td>
</tr>
<tr>
<td><em>A Raisin in the Sun</em></td>
</tr>
<tr>
<td>Plain and Proud People: A Dream Deferred Forum</td>
</tr>
<tr>
<td>Oral History Project Forum: Mama Price – A Community Elder</td>
</tr>
<tr>
<td>3. Optional: If interested, explore more clips about cultural dissonance and the use of narratives, then participate in the forums.</td>
</tr>
<tr>
<td>Darmok and Socio-Linguistics</td>
</tr>
<tr>
<td>Darmok and Socio-Linguistic Forum</td>
</tr>
</tbody>
</table>
Darmok and Socio-Linguistics
Darmok and Narrative Analysis Forum

4. Optional: View clips about teachers as cultural workers, and Victim to Victor concepts. If you need more background about the referenced film titled *The Color of Fear*, you can view the clips below the discussion forum.

Cultural Pedagogy and Cultural Dissonance in Teacher Education
Victim to Victor Concepts and Cultural Pedagogy Forum
Intro to the Color of Fear: American
Excited
Get Ethnic
Listen
White People
Unpalatable
Red Ground
You Coloreds
Progress
Travesty of Life

5. IS THIS ENGLISH OR HISTORY?
Using Literary Narratives and Literature from the Underground Railroad as a Liberatory Praxis
Songs of the Underground Railroad
CALL AND RESPONSE AND CODED SONGS FORUM
6. MISEDUCATION AND EDUCATION: CREATING HISTORICAL THINKING AND ETHNO-HISTORICAL RESEARCH DISSONANCE THROUGH THE TEACHING OF "UNTOLD STORIES" IN ENGLISH/HISTORY
Miseducation and Historical Dissonance
Historical Dissonance Forum

I also added new topics of discussion as sub forums in the “News Forum” section in addition to the viewing of clips about "the significance of place" and an interdisciplinary inquiry post titled: "Is This English or history?" The news forum section looked like this: Add a new topic... Looking at the posts through cultural lens and the "significance of place."
PICCLE PROMPT:

I posted a new discussion topic about cultural lens and cultural pedagogy...

*How is teaching impacted by the "significance of place"? What is the impact of environmental differences on cultural dissonance for teachers?* Please tell us about your school environment, your discipline and the cultural lens from which you view your pedagogical style. Are you a cultural pedagogue? If so, how is this manifested in your teaching? What is the impact of your culture on your teaching and on the context of your lessons?

Here are some of the responses about the impact of cultural pedagogy on teaching. The themes to be analyzed in these posts are about the politics of education according to location. The themes are optimal and suboptimal views of education in different social worlds of schooling. The importance of comparing the stories and viewpoints between urban schools and urban teachers in minority environments and the stories and viewpoints of rural schools and student teachers situated in an majority environment. The pedagogies of hope, possibility, and real world influences on these views of pedagogy, are contained within the notions of power, privilege and difference.

Examples of posts. A teacher from NYC as a cultural pedagogue.

As a New York public school teacher it is very important to be aware of media stereotypes and dispel them for my students, especially minority boys. I teach fourth graders, many of whom want to be baseball and basketball players when they grow up. It is rare to hear them say they want to be lawyers or doctors.

This NYC cultural pedagogue is alluding to an optimal form of learning as he tried to teach the students about the real world outside the media. Again, let’s visit a quote from the beginning of the article, looking at the response of the NYC project coordinator of this collaborative initiative, in the context of the significance of place and being a cultural pedagogue: The urban teacher speaks to the significance of place when describing his school environment as part of his social world. The student teacher responded to his post and noticed “his acknowledgement about his multicultural environment and compared it to her “college town.” He also identified his race as a disclaimer—he is the minority—and also about his intent to “live and teach in harmony” in the shadows of Columbia University.” You have seen this quote before, due to the use of triangulation, this time the data will be used to look at a different aspect of how to view resistance, dissonance and liberation from the framing of “the significance of place.”
Again Peter from NYC:

Welcome to NYC, 234 West 109th Street, "Morningside Heights." Our school stands in the shadows of Columbia University. Our building and our school, PS 165M, is 106 years old. The area is rich in history. For 9 years, I've been a teacher at PS 165M. I'm a middle-aged, Caucasian male, a minority in this area. I care to live and teach in harmony in our multicultural environment.

A PSU Student intern response to Peter from NYC:

Hi, Peter. I'm an intern with the PDS Program at Penn State. I noticed you posted that your school is "in the shadows of Columbia University." I really think that being in a college town makes for a very different teaching experience. In some school districts, teachers are hoping to get at least a little parent involvement, while I'm wishing that some of my students' parents were a little less involved. I think that the importance of place significantly affects teaching, because for the most part, society sets the standards. Being in an academic community is very demanding, because the standards are set above average.

I used responses to clips as evidence of the theoretical contexts of cultural pedagogy and Cognitive, Cultural and Historical Dissonance. Here are some of the responses to MAMA PRICE’s cultural pedagogy as a virtual pedagogue and her words of history and dissonance:

Mama Price certainly stood her ground on a lot of issues at a very young age. I think we can often read about experiences like this in books, and even if they are real accounts, it's always more powerful to see and hear someone take ownership to those words. In fact, I find personal accounts of those who have been through situations being studied in the classroom is one of the most effective tools. Especially, for events where people dealt with hardships. It's one thing to know what happened, and another to have a person standing in front of you with a very specific story. It gives it more punch when you are listening to an authentic voice. Mama's presence in the classroom talking about these events is a demonstration of her being a victor in itself. (MAMA PRICE response, PICCLE 2007)

After the film clips, students responded to a reflective tool of the use of “an authentic voice” to help bring closure to all of the visual dissonance that they viewed with the characters in the play A Raisin in the Sun. Below are examples of participants’ reflections about using oral history narratives. Both collaborative partners responded to a classroom clip of an elder called MAMA Price coming to the classroom to talk to a class of ninth grade students about the time period of 1959. [The actual act of resistance from a Black child to a White child in a segregated candy store.]

Even if Mama hadn't had the "audacity" to speak her mind against discrimination at 13 years of age, she would be dispelling her victim role with her speaking up now at age "16" (79). Oral history narratives offer victims vindication for what happens to them. Someone is hearing their story, learning from it, and hopefully
preventing it's reoccurrence. I think all parents in some ways pass on their history orally with this same intent. They hope to vindicate themselves through their experiences (PSU student intern). [Relating a virtual MAMA to a fictional MAMA]: I think this relates to Mama in "A Raisin in the Sun" really well. Mama was buying a home to vindicate herself, to better her children from her past experiences. And Mama Price is attempting the same thing. To pass on her stories to better society so others won’t have to suffer (A PSU intern, 2006).

I chose these two responses because of the evidence of cultural pedagogy and cognitive, cultural and historical dissonance and the significance of place. Look at the power of using historical dissonance: using MAMA Price as the cultural pedagogue who evokes dissonance relating to lived experience and historical thinking. Her story, as described by one of the student teachers, depicted “real accounts of those who have been through situations being studied in the classroom.” This student also made reference to “her presence in the classroom talking about these events is a demonstration of her being a victor in itself” (A PSU student intern). The students were using historical thinking as they compared a “virtual MAMA” to a “fictional MAMA.”

Re: Mama Price....is right! by Peter -
Thank you for your honesty, Heidi. Most White teachers in America probably struggle with these topics for the reasons that you mention. This struggle would be especially true if their hometown was 90% ++ White and their teaching environment was 90% ++ White. Many areas in our country, outside of the cities, have a high White to minority ratio. Mama Price's experience is real. Therefore, her view is priceless. (A NYC teacher, 2006)

Majority vs Minority: Issues of Privilege and Power and Cultural Positioning

Here is an example of White teachers talking about their cultural positioning as teachers and the significance of place. The relevance of their teaching environments, whether their factors were geographical, demographical, social, racial, etc. -- their acknowledgement of the impact of these cultural pedagogical spaces and their teaching environment is very pertinent to using an intercultural forum. Similarities and differences play out in these teacher narrative scenarios and evoke critical discourse about their struggles with these topics. The forums were used to have educators “unpack the classroom environment” and other factors that impact teaching students in different settings. In this case, urban vs. rural and socio-economic factors and the recognition of majority vs. minority factors is crucial for dialogues about issues of power, privilege, and cultural positioning. It forced the students’ teachers to look beyond race. Ironically, this is the same dilemma that I experienced as a cultural pedagogue due to the same false consciousness.
Technology allows for a dialogical space of freedom whereby setting up a scenario to have teachers talk about their cultural positions as pedagogues, by creating a space for dissonant discourse about racial relationships. How often does a teacher think about all of these factors at the same time as a critical consciousness that a cultural pedagogue is aware of all the time? The interesting dilemma is who is going to acknowledge the discourse about racial relationships—whether he or she points it out, or the class points in out—consciously or unconsciously. Regardless of who brings up the issue, the existence of being uncomfortable to talk about race and the impact or reverb effect of dissonance on the students educational community—relates to the significance of positioning as well; majority vs. minority factors. This dilemma can be resolved, and the majority vs. minority factors can be used as a learning tool. The significance of place, the use of oral narratives, and having virtual and fictional pedagogues teach through these locations of culture, is an important result of how these projects can fit into the larger scheme of having the students participate as cultural pedagogues learning from the different social worlds. These responses exemplify this undercurrent of visible and/or invisible dissonance, which can resolve to a consonance with the use of intercultural forums.

[These majority vs. minority factors—relate to characteristics 1 and 2—where the cultural pedagogue needs to have a knowledge of one’s own culture—and the knowledge of ‘othering’]. First, as a cognitive exercise in cultural awareness or [the awareness of one’s own culture] with acknowledging that these spaces exist, and next, create virtual spaces of this same reality through technology. Use an intentional dissonance curriculum and a space for a dissonant discourse to take place where participants can identify these spaces whether in the classroom, in their communities. These situated identities can exist through virtual realities and visual arts interfaces. The use of social literacy, critical pedagogy and technology in combination allows for all of these CRP elements to be constructed as a puzzle to be deconstructed and reconstructed to make meaning out of the points of cultural identity, elements of dissonance and consonance. However, the selection of critical incidents that contain societal injustices and oppositional ideological frameworks is key to the engagement of resistance to learning and teaching about these controversial contexts. Practitioners should research discordant materials, texts and resources that can aid in the teaching of MCE and CRP.

In my social literacy e-curriculum, I chose specific texts and films with these elements of CRP contained within popular culture to evoke this form of learning. The overall objective is to have educators speak to their dilemmas. Having teachers, veteran and new teachers dialogue about inquiring about their cultural positioning as it relates to the emotional context of feeling
discomfort, is the goal of the e-curriculum. First, the teacher needs to recognize their epistemologies of ignorance about these societal issues, and their ways of knowing about racism, prejudice and discrimination. Second, speaking with other teachers about these struggles and the significance of place, race, and geographic environment is an importance focus of the e-curriculum. Peter, from PS 165M, served as a virtual pedagogue for the PSU interns. One of the interns spoke about struggling with teaching about racism. Heidi states:

Being a Caucasian teacher I often struggle with teaching students about racism prejudice, and discrimination because I feel that I lack the authority. I think having a cultural pedagogue to come in and talk about these issues is a much more effective tool in the classroom. I don't want my students of different races looking at me and thinking who are you to be teaching me about these issues? It is like teaching someone what it is like to live with cancer when you've never had cancer. (Heidi - November 2006)

This response about the credibility of teaching about these issues, if you haven’t experienced them, describes how an student teacher feels about teaching cultural content is the key issue of this dissertation. Will the pedagogy that I teach be colored or White? This dilemma of cultural pedagogues, whether colored or White, seems to be shared as a cultural dilemma about the authority to teach what you haven’t experience. The student states, “It is like teaching someone what it is like to live with cancer when you never had cancer.” How do you prepare for the dialogue and pedagogical strategies to deal with this dilemma? This is a bold, recognizable and conscious conundrum for cultural pedagogues teaching MCE and issues of racism, for the future teacher predicts the dissonance that is about to come from her students of different races looking at [their race] or them [as the object] and thinking, “Who are you to be teaching me about these issues?” This is a form of “perceived resistance.”

This is a very important aspect of being a cultural pedagogue. Throughout the data collection within the past and present research data, I can count the times that this dilemma surfaced in the data. [Please note, that I share the same cultural dilemma – but my racial positioning is different for I am a colored pedagogue and these teachers are experiencing this cultural dissonance as White pedagogues]. Now, with that being said, that the racial differences have been made conscious, what about this authority to teach cultural context? Who determines this authority to teach as a cultural pedagogue and who determines the authority to denote what race will teach a “colored” pedagogy?

So this bold, recognizable conundrum provides evidence for my inquiry and research questions: Do you have to be a person of color to be a cultural pedagogue? Will my pedagogy be colored that I teach? Will the pedagogy that I teach be colored or White? Also, what are the
culturally inherent voices contained within your pedagogical style? Are you ever silenced as a cultural pedagogue? I think all of this cultural posturing acted as evidence of all these dilemmas and conflctions of positioning when teaching cultural content. The dissonant spaces traversed as a cultural pedagogue evoke the 5W’s – when, what, where, why and how. These inquiries begin when you start to know that your culture awareness will now evoke dissonance, possible resistance, cultural assumptions, biases and resentment. The evidence of this pedagogical struggle is not only about the race of the pedagogue, but it goes deeper and we need a methodological tool that will bring all of other personal and pedagogical factors to the surface.

**Technology as a Methodological Tool**

Finally, now the evidence of this pedagogical struggle is starting to surface. This is why I chose to create a space to replace the cultural pedagogy to aid in the teaching and learning about MCE and the consequences of using CRP strategies and curriculum content to teach about social injustices, just to try to resolve my dilemma. But, the evidence in the posts denote that I am not the only cultural pedagogue who experiences this dilemma. *To take this a step further, what literary practices will a cultural pedagogue use to aid in this dilemma?* Yes, teachers as cultural workers need to utilize the elements of dissonance contained with literature, narratives, critical incidents depicted and played out through character portrayals of the very emotions, situated realities, racism, prejudice and societal injustices. The pedagogical tool to teach about the engagement of all of these critical incidents in fiction and in real life is to engage your students and yourself as a teacher with life through literature and lived experiences. Digital spaces and the actual use of visualizing dissonance can aid in the teaching of cultural context through digital literacy.

**Technology and How a Digital Space Can Use Visual Arts to View Visual Dissonance Context**

Through the use of the methods of technology and dialectic discourse, the e-forum provided a digital space for visual learning through visual dissonance or viewing of cultural context the intentional dissonance curriculum. *First*, have teachers do a self-reflective practice in order to understand themselves first, as educators who have a culture. *Second*, create a space to dialogue about these multiple identities, that they can see and hear, and feel emotionally as the view these critical incidents of cognitive and historical dissonance. *Third*, as a form of praxis, learning about how to learn from the discomfort. Lastly, be transformed in an optimal learning experience about themselves, their students, their teaching environment and their communities;
all through the voices of other teachers, societal issues and lived experiences. The pre-service and in-service teachers found significant value in allowing a culturally authentic voice to teach them about history, racism and social justice as a virtual cultural pedagogue as a form of digital literacy. Digital literacy recognizes the value of allowing an authentic cultural voice to teach about historical dissonance and historical thinking. A digital space can use visual dissonance context from the teaching of a virtual cultural pedagogue and a temporal tool of praxis.

My Personal Narrative:

In the students’ responses about racism and historical dissonance, I found it interesting that those who participated in the forum responded to this virtual pedagogue, Mama Price, who was experiencing racism in a different ways, yet there was a correlation made by the students to the fictional MAMA in A Raisin in the Sun. Using the voices of “othering” to tell stories about the same context that I would have told as the teacher, in this case the voices of historical context, was very effective and productive as a transformative praxis. This was my reasoning for removing my voice – out of the classroom context, and letting the MAMAs speak to the issues for me. DuBois spoke about having “no third witness” in order to get the authentic voices to speak, sing and proclaim the truth about their lives. He goes on to say, “It is inevitable that color should stand as a steel wall between them” (DuBois & Katz, 1969, p. xi). In this context, color was standing between the message and the visual pedagogue in the methods classroom. (PDS Journal, 2007)

Here is the cultural analogy from DuBois as a theoretical framework for the historical ideological framing of how color can stand between the messages of the visual pedagogue.

Cultural Analogy #4

Now, DuBois was referring to a group of northern teachers and missionaries who wanted to go to the Sea Islands in 1861-1862 and meet the slaves for the first time without the former master’s presences, and how they actually began to hear songs that few had heard before—or had bothered to hear... These White and Negro teachers, missionaries, ministers, and Federal officials, heard the songs and began to as best they could, without any special music skill, to put them on paper... It was not alone the neglect of the slave owners that would have led to the disappearance of most of this music; the slave himself would have allowed it to die as part of his grim life as chattel. (DuBois & Katz, 1969, p. xi)

Two points come from this narrative; first, authentic voices and authentic events come from a space of freedom and trust; second, “for the first time the North met the Southern slave face to face and heart to heart with no third witness (p. xi). The dialogic discourse must evolve from “face to face, and heart to heart” encounters with the context, with no sense of blame and culpability. A space of freedom—so the lived experiences can speak to a transformative space that has no societal constructed boundaries to obstruct dissonant learning. At times in the classroom, my visibility got in the way of learning. In the case of the student teachers’ learning there would
be “no third witness” -- [in this case] just racism and cultural content to reflect upon without the fear of offending the pedagogue.

My Personal Narrative:

So much for the hidden curriculum “you see, the Whites heard only the songs the Black man wanted him to hear—because he was tentatively counted as a friend and heard more of them than the slave master ever did” (Katz, p. xi).

A literature review can reveal many sides to cultural content —well, all of this dissonant context is contained within literature—you just have to train the mind to unpack the ethnocentrism and listen to the songs of freedom—for they just might be telling you something else about this society that we live in. The students learned a great deal from the intentional dissonance e-curriculum content; they also learned from each others’ reactions and responses. Teaching community—we can learn from each other if we understand the constraints and liberate our minds from them; that is optimal learning [testifying again]. (PDS Journal, 2007)

Once again, the significance of place, politics, and historical ideologies about race ring out in this response: issues of involuntary resistance with the notion of segregated communities, buses, neighborhoods, and states of mind. Beyond using literary terminology to teach the use of allegory and allusion through the use of comparisons of parallel journeys of fictional characters and their experiences with racism, the students allow MAMA Price to be their virtual cultural pedagogue; they allowed a cultural voice to teach about historical dissonance through the telling of stories.

Why is it that her lived experiences and the viewing of her oral history transcended dissonant beliefs, attitudes and behaviors of the practice of segregationists? The comparative nature and the intentions of MAMA Price and the fictional MAMA in *A Raisin in the Sun* relates to both of their positions of power. The student teacher looks at “how they were segregated even if they thought they had power in the situation.” The student respondent recognizes the victimization of the marginalized MAMAs and their oppressive role in society. With the use of technology, the negotiation of White domination and hegemonic strategies becomes recognizable through visual dissonance. This is a TSOP teaching strategy to use combine oral history narratives and the parallel journeys of a fictional Black family and a real life story about segregation. They did learn from both MAMAs; virtual and fictional depictions of history and authentic voices to teach about the impact of racism.

*What is it about parallel temporal space in historical thinking that creates this enlightenment?* Cultural analogies from critical race theorists as narrative and the examples of lived experiences of culture seen by virtual pedagogues can be a powerful teaching strategy. Even within literature the juxtaposition of using parallel stories about MAMAs who show how they can...
be liberated from the dissonance of their situated realities and moved to consonance is the power behind the use of temporal spaces and historical thinking. Through the recognition of the personal and political stances there are ample opportunities presented for the staging of these teachable moments, a teachable moment to utilize the “victim to victor” concept referred to in the web-based forum prompts which then trickles down conceptually throughout the participants responses. In addition, I looked at these literary examples of the use of allegory through literature and allusion and I learned how the use of these parallel journeys and social positions of the mamas and their experiences could be used as praxis tools; lived experiences depicting the personal and the political. Also these parallel temporal spaces in history are being juxtaposed, but what type of discourse is being engaged?

*This is an example of how the use of narratives and cultural authentic voices telling stories of social justice inform teacher preparation and practice when teaching multicultural education.*

*A pre-service student says:*

Because this was part of an oral history narrative, it becomes a timeless situation, simply showing students that they too can stand up to opposition, even if it arises in a different circumstance. Racism and discrimination is certainly still an issue today, so hopefully the students who witnessed Mama Price's story recognized the significance of her actions and can model their own confrontations in a similar venue.

These are all of the components of an informed cultural pedagogue who uses critical incidents in societal history – past and present. This is representative of characteristic #3: *using lived experiences to teach about cultural experiences.* Elements of fiction and nonfiction can be used to teach the multidimensional aspects of unpacking the social stories contained within historical dialogue, literature and classroom praxis. Well, in the characteristics of a pedagogue, I did say to become an informed pedagogue. *First,* the pedagogue needs to examine the versatility of voices contained within the text in relation to the context of the resource. *Second,* the pedagogue needs to examine the context of the dialogue taking place within the story, unpack the story within the story.

As an example of this TSOP strategy for technology forums, look at the forum responses created by the participant, in this case a student teacher. See the liberatory praxis come into view for this future pedagogue as she realized critical details are often overlooked! She acknowledges the deeper layers contained within the multi-cultural dimensional details “that are often overlooked.” The PSU student teacher goes on to state, “I think that we often over look these
details because they are not as obvious or as blatant as other acts or forms of racism, prejudice, and discrimination. Although these forms are often the most devastating -- I'm thinking about our modern day ghettos and the barriers that they are to those who live within them and to those who do not leave them” An example of this has already been illustrated within the data from the PICCLE Forum.

Remember the Woosong students’ responses to the clip from Finding Forrester about Jamal? There were so many details that seemed to be part of a hidden curriculum “that are often overlooked.” The students from Woosong noticed the plight of this African American student, but they delved deeper -- to speak to the acts of discrimination of African Americans in America, but asked probing questions about the behavior of the African America woman in relation to the “unfairness of discrimination” and “their crying for justice” and “why they’re making their own image go down.” They were speaking to the ways that Blacks are portrayed in the media. The student teacher goes on, “I think that we often overlook these details because they are not as obvious or as blatant as other acts or forms of racism, prejudice, and discrimination.” This is a prime example of how an informed teacher/researcher/cultural pedagogue can help to unpack the social stories contained within dialogue, literature, and classroom praxis.

**Section Five: Using Victim to Victor Narratives**

Below are examples of a liberatory praxis moment and an example of viewing multiple acts of critical literacy just from analysis of a small section of this teacher narrative. Let’s go on to another component of cultural pedagogy -- storytelling…a call to storytelling, with a story about an example of racism -- a optimal dissonant dialogue about race and cultural positioning in our society (A PSU student 2006). Here is a counter-response by another PSU intern to the ongoing dialogue about the video clip of MAMA Price, a community elder.

**Re: MAMA Price….is right!**

This response illustrates a form of cultural pedagogy. This intern has a counter-response to using MAMA Price’s story when justifying talking about using experiential learning and authentic voices to teach through the use of narratives and engage students with lived experiences of struggle and multi-genre approaches.

The teacher came in and shared her experience with the class and this meant so much to the students. They were very engaged and seemed fascinated by her stories, pictures, and even her backpack, which she brought in to show the weight
and amount she had to carry. While not as moving as Mama Price's presentation, this was a great real-life example of authentic "cultural voice" in my own classroom. (A PDS intern)

Each of the responses used examples of emancipatory education. The forums demonstrated the effective use of storytelling to teach about real-life examples and using victim to victor concepts to show the transformative power of a story of struggle, a story of resiliency and the overcoming of the struggle to a victory over the struggle. Here is a counter-response by the NYC teacher, reaffirming the liberatory discourse with an affirmation of her insightful writing. Peter is carrying on the power of the MAMA’s public pedagogy, with his web-based intuitive, pedagogical inference. He is responding to the student teacher’s inspirational pedagogy for all of the forum participants to witness and hear her voice of liberatory praxis, a passing of the pedagogical torch from virtual space to virtual reality. Peter intuitively acknowledges this dialogical space of freedom and wants this form of writing to continue, with his prompt, “keep this discussion rolling, people.” He intercedes, affirms, and directs the dialogue: Re: MAMA Price....is right!

Your insightful writing has acted as a catalyst to stimulate an impressive number of truly reflective responses. Keep this discussion rolling, people. (Peter, NYC teacher)

**Examples of Using the Victim to Victor Model**

**With a Story Within a Story**

Through the use of a story about race, a student teacher reflected upon MAMA’s overcoming victimization as she interprets MAMA Price’s story in a liberatory praxis. She uses dissonance to state: “How brave of her to stand up to that young girl in the candy shop, and I was so impressed that she did so in a mature and respectful manner. To imagine a 13 year old defending herself in this way, when children are meant to be "seen and not heard," is inspiring.

In terms of the "victim to victor" idea, MAMA Price seemed like a true life David facing the "Goliath" of racism as a young girl. How brave of her to stand up to that young girl in the candy shop, and I was so impressed that she did so in a mature and respectful manner. To imagine a 13 year old defending herself in this way, when children are meant to be "seen and not heard," is inspiring. (A PDS intern)

**To conclude, a TSOP strategy would be to use visual dissonance and the use of historical narratives to model cultural conflict resolution as a means of social justice, to demonstrate another type of pedagogue standing up against injustice. Even the public pedagogue and the virtual pedagogue confirmed the power of the use of a dissonant discourse and cultural rhetorical foundations: 1) culturally historical pedagogical style, 2) homiletics. 3) AAVE –4)**
teaching and preaching – all didactic discourse(s) in action. Let the respondent create the background of the story in this classroom for the reader…joining in along with the strategy of the virtual pedagogue to show how a situated scenario as a pedagogical tool can reaffirm the positive power of teaching and preaching!

**Example of Cultural Rhetoric Foundations of Pedagogical Discourse**

Lastly, here is an example of MAMA’s “teaching and preaching” as a form of cultural pedagogy in the classroom. As the participants responded to a video clip of an oral history project with MAMA teaching and preaching in a ninth grade English classroom, the participants in the dialogue unpacked the cultural discourse of an elder who is teaching about how to combat racism.

The student says: Because this was part of an oral history narrative, it becomes a timeless situation, simply showing students that they too can stand up to opposition, even if it arises in a different circumstance. Racism and discrimination is certainly still an issue today, so hopefully the students who witnessed Mama Price's story recognized the significance of her actions and can model their own confrontations in a similar venue. (A PDS intern)

Looking at the history while living vicariously through MAMA’s story demonstrates her cultural pedagogical style of a community MAMA testifying and teaching as a sojourner, a keeper of history.

**A Cultural Pedagogical Style That Informs Praxis**

This was also a form of a cultural pedagogical style called “talking and testifying” that I noticed in the student response on PICCLE and in their AARI reflections (Smitherman, 1988). The confirmation of the use of a cultural pedagogical style that informs praxis resulted in an optimal learning experience for the forum participants, the community participant, and the students in the classroom. This is the first step of critically listening to cultural voices, whether it coming from the teacher or the voices from the literature.

Multiple forms of dissonance were unfolded on various levels within multiple spaces being negotiated by the participants. Technology can provide this multi-dimensional learning even with a dissonant topic such as racism and social injustice. Yes, education can be personal and political and these critical incidents can be used as pedagogical practices to aid the cultural pedagogue to teach about societal issues by teaching through the discomfort. So, I guess my pedagogical style of teaching and preaching, telling a lot of stories and using cultural icons (such as MAMA Price who one of my colleagues claimed was fictional because I keep referring to her
consistent mentoring of me as a freedom fighter) is a recognizable and historical rhetorical form of teaching and praxis. Yes, she is real and she is also a preacher!

So, next, I decided to I reveal myself to a student in one post, about living vicariously through all of the inquiries. I acknowledged being a “cultural pedagogue and a ‘person of color.’” I also, posed the inquiry into the cultural biases about storytelling and how to teach cultural issues in my response, to “Mama Price...is right!! I guess I just couldn’t resist the catalyst of Peter’s call to “keep the discussion going!!” (Donna King, PICCLE response) Re: Mama Price....is right!

I responded to a post and revealed my culture and my purpose for teaching multicultural education. I tried to expand upon the cultural consciousness of the intern, which is one of the goals of using this intercultural forum.

Hello, Mary. Donna King here. I am living vicariously through all of your inquiries, for I am a cultural pedagogue and a person of color who teaches about multicultural education. I tell stories, and I use the value of the oral tradition as a teaching tool. People say, this is part of my culture, being a person of color, but do you have oral traditions as part of your cultural background? Have you been impacted by issues such as discrimination and the persecution of others? If you have not personally experienced these societal issues, can you speak to these cultural issues? Don't you have stories to tell about being a member of the American society? What a powerful thought!!! Think on these things!! Your response intrigues me to think about how to speak to cultural issues and more importantly, how to teach to cultural issues. Let us ask other educators in the forum what they think about these cultural dissonance dilemmas (The virtual cultural pedagogue, PICCLE Forum, 2007).

Deep thoughts. Thank you for being real. You just told your story.

[No replies -- combining my journey with their journey -- this was the first time I revealed myself in the forum discussion.]

**Final Conclusion**

This data analysis section described A CALL TO RESEARCH: combining the use of the methods of technology, literary practices, theoretical frameworks of cognitive dissonance and the rationale for using the PICCLE Forum: A Pedagogy for Inter-Cultural Critical Literacy Education. The forums aided in the teaching of MCE and CRP and in the four parts explored in this chapter. These cultural rhetorical foundations were present in the methods of research used to intellectualize the dilemma of cultural pedagogy: posing the four components of instruction: *inquiry, application, strategy, and reflective practice.*

*But how do you help the students understand what they are experiencing through this form of liberatory education with emancipatory consequences and/or discomfort? Help them with*
the application of theoretical frameworks and the reading and discussion about these theorists? One theoretical strategy is to study Freire, Giroux, Festinger concepts to further understand the pedagogies of possibility, hope, and freedom that exist within the internalized resistant and the dissonant voices. How can educators create a space for dialogue that will promote liberatory praxis, promote writing that can be healing not just uncomfortable, and identify theses processes as emancipatory education?

**E-Projects Data Analysis Chapter Summary**

This method of using technology as a tool of praxis and this data analysis section included two e-projects, Project One: "A Critical Analysis of Film Project" and Project Two: A Social Literacy E-Curriculum Project”. I have created the web-based pilot projects and e-curriculum for teaching the content of multicultural education and culturally responsive practices for pre-service and in-service teachers. I used evidence from the online forums where I incorporated the use of critical media literacy (short clips of film about visual dissonance and societal conflicts for critical viewing). The AARI Day cultural activity used the social literacy e-curriculum as a teaching tool for MCE. Using recursive and emerging analysis, the dissertation study participants were privy to previous responses from other cultural pedagogues who also used the web-based forums to dialogue about social literacy and visual dissonance. A separate forum was created for the AARI project. The students used this forum to view their teaching videos of their AARI Day experience, and they engaged in dialogue with each other about their experiences. In the final stage of the technology component of this project, the research participants answered interview questions as part of the study. This last part of this chapter will provide the AARI preparation praxis and more detailed description of the logistics for the AARI Study.

**Overview of Chapter Eight:**

*The AARI Study and Data Analysis*

**Section Six: Preparations**

On January 23rd we began our preparation with the students. My advisor, Jamie Myers, had given the authorization to do the project with the pre-service teachers and would be assisting with the logistics for the AARI day. He would be taking care of the logistics at the high school site by setting up the time with the block teachers and procuring a mentor teacher who would be willing to host the pre-service teachers in her classroom. The project was pending IRB approval for the African American Read-In day activities. As soon as we received confirmation of the
district's permission to do the research in the school setting, we would begin. This cultural activity would be a research project that would be treated as part of the expectations of the LLED block classes so we could collect as much information as possible from the block students before, during, and after their activity with this project. We had applied to IRB to use regular classroom generated data for this research activity. The IRB gave its approval on February 1st and the consent forms were distributed before the AARI activity.

**AARI Timeline and Praxis Development**

Prior to doing this AARI activity, the advisor and PI came to the class and helped co-facilitate the lesson planning and the logistics of getting the pre-service teachers assigned to mentor teachers at the high school. We set aside time on Monday January 28th and Wednesday, January 30th to do the lesson planning and PRAXIS PREP and February 1st to practice the presentations and forward the lesson plans and copies of resources to be used to the mentor teacher.

**Background for the Study and the AARI Preparation**

I told the advisor of the English pre-service teacher methods course that I would like to spend some preparation time with the teachers to teach them about Freirean theory and about being teachers as cultural workers. In order to provide this conceptual framework, I assigned readings from *Teachers as Cultural Workers: Letters to Those Who Dare to Teach*, with specific planned cultural awareness activities to prep the English teachers for their curriculum development and instructional strategies.

The AARI preparation would be a five-step process involving: 1) self-reflexivity and teacher identity, 2) curriculum development, 3) theoretical frameworks for MCE and CRP and emancipatory education, 4) use of a virtual classroom to teach and write about MCE and CRP through the aid of a web-based e-curriculum, and 5) culminating with the AARI cultural activity, talkback sessions and teacher interviews. These steps are described as follows:

1) The teachers did a free write titled: “I am from” which is an exercise designed to motivate them to start thinking critically and culturally about themselves as future teachers. This free write promotes a self-reflection and introspection about their personal lives, their own unique cultural positioning, their ethnicity, and how these inherent values and beliefs inform their teacher identity. I followed this exercise with a work of literature by Langston Hughes that describes an English classroom and student/teacher conflict and cultural differences embodied within a poem titled: "Theme for English B." (Hughes, 1951)
2) They also had to learn how to develop lesson plans and have time to do the research in groups to search for the AARI curricula content, so they will need lab time. How would the pre-service teachers spend the time to dedicate for learning about the NCTE AARI day initiative? They would perform a research inquiry into African American literature and cultural pedagogical strategies of learning and teaching, use four or more classroom hours of lesson plan preparation, and at least one half-day scheduled to teach at the local high school on Monday, February 4th. They agreed to be a part of the research project and to be videotaped when teaching the AARI content. (Please note, the camera was only on the teachers teaching, not the students).

3) I wanted to spend some preparation time with the teachers to teach them about Freirean theory and about being “teachers as cultural workers.” In order to provide this conceptual framework, I assign readings from the text titled: *Teachers as Cultural Workers: Letters to Those Who Dare to Teach* with specific planned cultural awareness activities to prep the English teachers for their curriculum development and instructional strategies. The theoretical frameworks are used for the background of teaching as cultural workers by having the students learn more about multicultural education (MCE) and cultural relevant pedagogy (CRP). These conceptual frameworks include the theoretical directives of emancipatory education, (Freire (2005), culturally responsive teaching (Gay, 2000), culturally relevant pedagogy (Ladson-Billings, 2003), and transformative education (Giroux, 1998). I also supplemented their lectures and readings with the use of a virtual classroom to teach and write about MCE and CRP through the aid of a web-based e-curriculum titled: PICCLE – a Pedagogy of Intercultural Critical Literacy Education. This web-based tool contains film clips of African American literature and examples of cultural pedagogues teaching and dialoging about teaching multicultural content, through PICCLE forums. ([https://piccle.ed.psu.edu](https://piccle.ed.psu.edu))

4) The students would also sign onto a web-based forum to talk about their reflections and use the forum as a virtual classroom to learn more about multicultural education (MCE) and culturally responsive pedagogy (CRP). They would talk about their teaching experiences and being cultural workers on ANGEL and PICCLE websites. I set up a separate forum on the PICCLE website for the AARI activity.

5) We set aside time for the next class after the AARI activity, on February 6th to do a talkback reflection about their experiences as cultural workers. The advisor, block instructor, and the PI would come to the class that Wednesday after the AARI activity to help facilitate the discussion. Also, we set aside time after the AARI activity to do interviews with the student teachers to inquire about their reflections and their experiences as cultural workers while teaching during the AARI day. After the cultural activity, they answered a set of interview questions about their “perceived” resistance to teaching multicultural education. After the AARI activity, the PI returned to the classroom to have the students sign on to the virtual classroom (PICCLE) continuing their AARI curriculum and instruction with MCE and CRP content.
The student teachers participated in a “virtual classroom” and were aided by a “virtual cultural pedagogue” to help facilitate their ongoing discussions about the research purpose, questions and curricula content. The web-based e-curriculum is designed as an intentional dissonance tool to aid in the teaching of multicultural education, focusing on three forms of dissonance: cultural dissonance, historical dissonance, and cognitive dissonance. The participants completed their viewing of clips from popular culture about African American experiences in America that they engaged in at beginning of the preparation plan for the development of their lesson plans. They also dialogued about their views of the scenarios with pre-existing responses from former pre-service and in-service teachers who had utilized the web-based forum to learn about MCE and popular culture.

Here are the interview questions we used:

1. How do you define multicultural education?
2. How do you see multicultural education fitting into your teaching goals? Your teaching style?
3. Where does your teaching style come from?
4. Why do you think multicultural education is important? And follow up: why is that important?
5. What problems do you encounter with students, or do you think you will encounter, when you try to enact your multicultural education goals?
6. Do you feel any tensions in teaching multicultural content?
7. Do you have to be a person of color to be a cultural pedagogue? Why or why not?

Leading into Chapter Eight – Part I and AARI day lesson plans:

The next chapter contains the dissonant curriculum content for their AARI lesson plans. The poem titled: “Weary Blues” by Langston Hughes, The poem titled: “Incident” by Countee Cullen. The poem titled: “Still Here” by Langston Hughes “And 2 Morrow” by Tupac Shakur. The speech by abolitionist Frederick Douglass: ““What to the Slave Is the Fourth of July?””
A Dissonant Poem by Countee Cullen

Remember, one of the student groups chose this dissonant poem by Countee Cullen that created the most dissonance in the AARI study. This is a praxis example of teaching cognitive dissonance in the classroom as cultural pedagogues (a double indemnity).

Incident
by Countee Cullen

Once riding in old Baltimore,
Heart-filled, head-filled with glee.
I saw a Baltimorean
Keep looking straight at me.
Now I was eight and very small.
And he was no whit bigger.
And so I smiled, but he poked out
His tongue, and called me, “Nigger.”

I saw the whole of Baltimore
From May until December;
Of all the things that happened there
That's all that I remember.

(Cullen, 1921)

This poem was used in the AARI Day lesson planning that created dissonance. Group 3 in the AARI cultural activity intentionally chose this poem to create cognitive dissonance in the classroom. Wait until you read their reflections – resistance or liberation? Both.
CHAPTER EIGHT
The AARI Teaching Experience:
Becoming a Cultural Pedagogue

In keeping with the pattern of this dissertation by beginning each chapter with an epigraph, the poem *Incident* by Countee Cullen represents the theoretical framework of this last chapter about the summary of findings with the AARI study. This cultural activity and the reflections of the pre-service teachers will evidence the challenge of teaching about dissonance and its relationship to classroom practice. To begin this chapter, two professors from Georgia State University speak to this dilemma. In an article “Bringing Cognitive Dissonance to the Classroom,” Cardenord and Bullington (1999) speak about a scientific study performed in their classroom similar to Festinger and Carlsmith’s 1959 study. They stated:

The concept of cognitive dissonance (Festinger, 1957) is often difficult for instructors to explain and students to understand. Instructors in our department frequently express something akin to dread over an impending "cognitive dissonance" lecture. Explanation of the concept often begins in a straightforward manner: If a person's thoughts and behaviors are inconsistent, the person is motivated to change attitudes or behaviors to reestablish consistency. After all, we do not want to appear to be hypocritical, either to ourselves or others. Students can generally follow the argument to this point. The problem begins when one then attempts to explain the experimental tests of cognitive dissonance theory, most notably in Festinger and Carlsmith's (1959) classic study.

How do you introduce a study based on the theory of cognitive dissonance? As an educator, you create dissonance when attempting to teach dissonance context, for dissonant begets dissonance. So short of taking the lead from the aforementioned professors, I decided to use the inverse of the dissonance ratio, going against the notion of having resistance being a negation of dissonance. In the above-mentioned study, Festinger and Carlsmith (1959) states how this can be problematic: “the problem begins when one attempts to explain the experimental tests of cognitive dissonance” for “the instructors in their department who frequently express something akin to dread over an impending ‘cognitive dissonance’ lecture” (Cardenord & Bullington). Looking to the lessons and lesson planning in a context more positive than that of “dread” would be to look at this praxis of “following the argument to this point” from a more optimal view of dissonance, without being hypocritical, either to ourselves or others. I would describe this process of preparing the pre-service teachers for this participatory action research project in an emancipatory framework.
Purpose of the AARI Project

You can study dissonance, reflect upon it, talk about your feelings with others and examine the relevance of this discomfort to the field of literacy, teacher education and practice. But first, only by acknowledging that you have a cultural framework can one begin to identify the components of one’s cultural origin and begin a cultural narrative. Next, one can apply this critical consciousness to reflect upon how culture influences pedagogical styles and choices. This is one of the characteristics of being a culturally relevant educator, to have knowledge of one’s culture as “conceptions of oneself and others” (Grant & Ladson-Billings, 1997, p. 5)

The Cultural Emergence of an Educator

The liberatory praxis—they admitted that it was apparent that the students were uncomfortable with discussing the topic, but the class was mostly White. They were exhibiting cultural awareness and cultural constraints about the cultural positioning of the teachers. Again they claimed the class was White, and the only African American in the room was the teacher, which was the excuse that several of the students had about not talking about the poem.

Analysis

In White Scholars, African American Texts, Ernest (2005) in a chapter titled “Race Walks in the Room” speaks about this negotiation of social worlds and the relationship of the teacher to the African American text. Ernest states,

Since they work with African American materials, the dangers for White teachers of African American literature can be even greater than for other teachers, for they have it within their power to shape the text of African American literary and cultural history to the tactic imperatives of a White supremist culture. (p. 43)

Ernest points out the White biases that can be perpetuated by traditional teaching and that White teachers have the power to “shape the text of African American literary and cultural history (p. 43). In the case for student teachers, they did try to use counter strategies to get the students to stay engaged and to talk about the power of the “word” nigger.” According to the identity theorists, Helms theory of White identity would put these students in the stage 4 stage of Pseudo-Independent, which at this stage a catalyst for self-examination occurs, and Whites seek information about people of color, racism, etc. and begin to question their previous definition of Whiteness and the justifiability of racism in any of its forms (Helms, 1990). The students did try to deal with the dissonant context and were aware of not only their individual identities, but also their group identity – in a class of all White students and they were also White teachers, and the
lone African American teacher. However, they did cross into the world of Blackness as they were attempting to “discuss the racial turmoil from the perspective of an 8 year-old African American boy.”

**Emergence of This New Knowledge of Dissonance: Takes Freire’s Education for Freedom a Step Further**

Remember, the goal of the AARI research was to take Freire’s (2002) “origin of dialogism as commitment” and his theory about “education as the practice of freedom” (Freire, 2002, p. 89) and encourage pre-service teachers to explore their beliefs, in this case, their beliefs and attitudes about race. Maxine Greene (1988) took this a step further to have educators reflect on who they are as critical beings, cultural beings, and educators. Going through the process of taking a critical view of freedom and how to make meaning of self-reflexivity about racial issues, is an option to pursue when teaching about race.

**Internalizing Dissonance as Form of Resistance to Teaching Cultural Content**

Dissonance can be viewed as a form of resistance. With this negative perception, dissonance can be internalized and cause discomfort, resistance, and multiple reflex reactions that can lead to social and psychological trauma—a problematic reflex. Or dissonance and be used as an emancipatory reflex, a pragmatic reflex that can promote liberation, a form of education enacted through learning from the discomfort and resistance. Throughout my recursive analysis of the multiple contexts of revisiting of the theories of cognitive dissonance (Festinger, 1964), I am constantly engaging the intellectualizing of this form of resistance as it related to internalizing the dissonance about teaching about racial issues. The emergence of a cultural educator speaks to the creation and re-creation of an inquiry into the nature of cultural dissonance and inherent struggle with cultural assumptions about resistant learning.

The process of looking at resistant learning and an assumption about resistance in teaching about race is ongoing and perpetual. I learned not only do educators and students internalize this struggle but many scholars also tend to intellectualize it, as this has become the central focus of my research. Being a cultural pedagogue with an ongoing and recurrent dilemma has created a need for me to create an intentional dissonance curriculum that uses “struggle” as a teachable framework. The unpacking of cultural assumptions and cultural values promoted a shared learning environment for the teacher and the students, for we all can share life’s struggles. Thus, I learned from the pre-service teachers’ life stories as well. They learned about dissonance
from me, because I used personal narratives and stories about teaching about critical race issues to provide “cultural authentic teachable moments as an expression of critical ethnography as a form of “emancipation not repression” (Thomas, 1993, p. 2).

Relevance of the Study to Critical Race Theory

I was compelled to look at the literature to answer questions about the anticipated outcomes of the results of this study and its relation to critical race theory as it relates to teaching MCE and studying racial, cultural and literary identity. There is an interconnection of liberatory praxis with critical race theory and cultural pedagogy. The pedagogical research on cultural pedagogy and Ladson-Billings and Tate’s (1995) CRP all relate to liberatory praxis and the impact of teaching as an educator of color, but also the origins of the study of CRP come out of the foundations of critical race theory (CRT). Ladson-Billings and Tate have built their theories on the original works of DuBois and Woodson. So, inadvertently the aspects of the pedagogical practices about race and “othering” was the focus of the review of this interconnection of literature about CRP (Culturally Relevant Practice) and CRT (Culturally Responsive Teaching) and critical race theory (CRT). Now, let’s revisit the excerpt from a text by Ladson-Billings about the teaching of African American children and six strategies for culturally relevant practices.

Note how these practices can relate to teaching students of color, but also the practices are also referring to the characteristics of being a cultural worker when teaching about race.

In Chapter Four, in the methodology section, I talked about the book *The Dreamkeepers* by Gloria Ladson-Billings (1994) where she identified six practices that define culturally relevant practices in her study of successful teachers of African American students. Each practice contained distinctive characteristics of culturally relevant practices:

1. Teachers and students participate in a broad conception of literacy that incorporates both literature and oratory.
2. Teachers and students engage in a collective struggle against the status quo.
3. Teachers are cognizant of themselves as political beings. (pp. 117-118)

These last three characteristics embody a similar context to the characteristics of a cultural pedagogue listed below. This is a dilemma for educators who are trying to understand the process of becoming a MCE educator using CRP. We must be on the right track – let’s listen to these authentic voices to learn more about the foundations of CRP and CRT as they talk about the dissonance of being a teacher and the cultural work that exemplifies all of these characteristics of a cultural pedagogue.
Culturally Relevant Pedagogy (CRP) and Narratives of Teacher Resistance

Ladson-Billings (2005) introduced a definition of cultural relevant practices which I expanded upon throughout this dissertation. What are culturally relevant educators? According to the Dictionary of Multicultural Education (Grant & Ladson-Billings, 1997), culturally relevant educators demonstrate broad pedagogical understandings in three areas: conceptions of themselves and others; conceptions of social relations, and conceptions of knowledge (Grant & Ladson-Billings, p. 62). In relation to the context of the AARI Day, they answer the question: What is African American cultural knowledge? The concept of African American cultural knowledge may be best understood through songs, sayings, proverbs, gestures, imagery, and stories, all of which are rich with meaning.

Literary choice for the AARI Day (2008)

Incident

by Countee Cullen

Once riding in old Baltimore,
Heart-filled, head-filled with glee.
I saw a Baltimorean
Keep looking straight at me.
Now I was eight and very small.
And he was no whit bigger.
And so I smiled, but he poked out
His tongue, and called me, “Nigger.”
I saw the whole of Baltimore
from May until December;
Of all the things that happened there
That’s all that I remember.
(Cullen, 1921)

Findings

Group 3 chose “Incident” (1921) by Countee Cullen where the students in the high school class refused to say the word “nigger.” The Hardiman (1982) Model reflects this stage.

Whites begin to accept the stereotypes of the various minority groups. During this early stage of development, Whites are taught to be aware of people’s color but not to mention color in public (Helms, 1992). The context of the subject matter was important but so was the audience of the teachers’ teaching during AARI Day. These notions of difference in White/Black development are relevant to the cultural activity. In this methodological review of the literature,
my focus of the White identity models of Helm (1984) and Hardiman (1982) are important to understand how the student teachers not only view themselves as individuals, but how the student teachers view others in a more collective framework. This worldview impacts the way student teachers view their students, their classrooms, and their schooling environment. Also, the impact on the teaching of literature and the teaching of “othering” as well as other subjects is definitely impacted by these worldviews. This is especially relevant in the context of White teachers teaching African American literature on AARI day in a local majority (White) high school.

I find all of these factors about (WRID) White Racial Identity Development important to cite in this study as a framework to understand the developmental process of identity formation. But, the key framing of this context to emphasize the influence of power, privilege, and difference on the student teachers’ feelings about “the authority to teach about experiences that they themselves have not experienced.” This quote was taken from a student response, where this subject comes into focus in their web-based forum responses, when asked about how they feel about teaching multicultural education and cultural content.

The process of becoming a cultural pedagogue, for a person of color and for a person who is White, is embodied within these models of racial identity development. We all suffer from these societal constructions, for these stages of ignorance, this lack of awareness, and coming to awareness, impacts both Whites and Blacks. The feelings of discomfort, guilt, shame, and anger at the recognition of privilege and the advantages and disadvantages of the role of Whites and being Black, is just a parallel dilemma for societal members with the feelings of the recognition of discrimination and inequality of being Black in America, yet the White race, is the only race that has inherited this notion of imperialism, colonialism and privilege and power and superiority. So, to pose an inquiry into teaching multicultural education, here again are the interview questions that the student teachers answered about their AARI teaching experience:

1. How do you define multicultural education?
2. How do you see multicultural education fitting into your teaching goals? Your teaching style?
3. Where does your teaching style come from?
4. Why do you think multicultural education is important? And follow up: why is that important?
5. What problems do you encounter with students, or do you think you will encounter when you try to enact your multicultural education goals?
6. Do you feel any tensions in teaching multicultural content?
7. Do you have to be a person of color to be a cultural pedagogue? Why or why not?
Several classes of teaching secondary English students were taught during AARI day took place with the researcher and mentor teachers to reveal their perceptions about their cognitive dissonance. With the multicultural context of the lessons and literary genres they chose and developed, the talkback revealed how the MCE lessons become a cultural identity learning experience. The praxis and the theoretical context learned in the methods course supported the teachers’ construction of a critical and cultural pedagogy. The participatory activities transformed the literacies, identities, cultural relationships, and values of the teacher education students in ways that connected with theory with practice.

So, how do you prepare future teachers for the dissonance they can create and internalize when teaching MCE? All of these questions need to be addressed in teacher preparation and practice, which are the crucial points of this dissertation study. The last part of the data findings contains authentic teacher narratives in the form of case studies to give voice to the elements of resistance, dissonance and liberatory praxis.

**Case Studies: AARI Teacher Narratives**

I then divided the next section into case studies. I asked for volunteers to provide reflections about their AARI pre-service teaching experience. I chose the case studies of Jane and Mary and Sally and categorized them into themes of resistance, dissonance and liberation.

**Case Study One: Jane - Resistance**

In reference to my first case study that revolves around the theme of resistance, Jane stated because of the student’s struggle with the word “nigger.” The lesson did not go as planned, but my participation in African American Read-In Day helped me in many ways. It was my first real experience of teaching in the classroom where Jane, with a partner, (Mary) planned and executed a lesson. It definitely helped me understand lesson planning more in that it was the first time that I actually used a lesson planning structure to create a lesson. It made the whole idea of lesson planning more concrete and gave it a purpose.

But the real learning for me occurred in the classroom. The piece of literature that Mary and I taught” was Countee Cullen’s poem “Incident”, which we thought would be a great conversation piece, as it discusses the racial turmoil of the Harlem Renaissance from the perspective of an eight-year-old African American boy. Jane described their resistant experience with language like the discussion was “choppy” and “difficult to continue generating ideas, students were hesitant to talk about the poem, and even read it aloud because of the word “nigger.” (Jane, 2008)
Using a transformative learning practice, they tried to “understand why a word such as ‘nigger’ would be used in Cullen’s poem. They even used historical agency to “talk about the time period of the Harlem Renaissance” as they provided the history and the background of the culture.” In the liberatory praxis Mary and Jane admitted “it was apparent that the students were uncomfortable with discussing the topic, but the class was mostly White.”

They were exhibiting cultural awareness, cultural constraints and the cultural positioning of the teachers. Again they claimed, “the class was White, and the only African American in the room was the teacher, which was the excuse that several of the students had about not talking about the poem.” This is a form of optimal resistance because Jane’s experience was transformative. It changed the way Jane and Mary view the importance and difficulty of teaching MCE. Ironically, the word “nigger” was the trigger for liberatory praxis to be engaged and negotiated with his classroom experience of teaching. Jane also said:

This I think may have been one of the most important things that I learned from the experience because it was obvious that they were more comfortable talking to their teacher, who they have gotten to know over the course of the year. The teacher/student relationship in a class is very important because students are more open to the discussion with someone they trust. (Jane, 2008)

To the last extent Mary’s example was reflective of Jane’s experience. They traversed the aspects of resistance, dissonance and liberation. They entered the world of Blackness, and had to negotiate the difficult process of “reading the world, reading the word” and the Freirean (1971) notion of learning firsthand how to teach “the pedagogy of the oppressed.” They dared to become teachers as cultural workers with emancipatory consequences. In the teaching process, their challenges became the “teachable moments” of their AARI Day. They anticipated the dissonance which is relative to teaching MCE and teaching about race.

Case Study Two: Mary - Dissonance

In reference to Case Study 2 that evolved around the theme of dissonance, Mary stated that she “knew that it would be a challenge to teach multicultural content because it can be a sensitive subject, especially when students don’t have a strong background.” Her acknowledgment of dissonance was when Mary admitted that she “knew it would be a challenge.” Now from a more optimal view of teaching controversial subject matter with a liberatory praxis, Mary admitted that MCE “is a sensitive subject, especially when students don’t have a background.” Another aspect of the use of a liberatory practice was when they took
advance of a resistant mode of learning and taught about the object of the tension as she went on to clarify, “that it would be a good opportunity to discuss the power of the word.” This is where the dissonance came in, for they stated, “We knew that asking the students to read this particular poem would create dissonance.”

An example of what I previously stated is when Mary stated, “Unfortunately, I don't think we did a very good job in resolving this tension. Whenever we asked, for discussion, a few of the students talked but many seemed very uncomfortable.” The students used dissonant discourses like “Oh, we are doing this because its Black history month, right? Also the dissonant words of cultural identity and the bold recognition and disclaimer came forth if our teacher wasn’t in the room, I guarantee someone would read it,” for the teacher and the researcher were both the only African Americans present. Even the cultural content became part of the dissonance, for Jane admitted to this challenging content as she professed,” I underestimated how tricky our particular topic would be. However, Jane and I decided to teach Countee Cullen’s poem "Incident." There is one very racially charged and negatively connotated word around which the poem revolves. Both participants acted as cultural workers, for they tried to explain the context of the poem and the context surrounding socio-linguistics, and “how words can mean different things to different people.” They still tried to go on and teach about labels and the power of the word “nigger” as they framed the language as “racially charged.”

Ironically, Mary too felt that they did not do “a very good job in resolving the tension,” but actually there was liberatory praxis and optimal dissonance just because they did facilitate a dialogue about race, and also that they did not give up when they were challenged by a racialized discourse in the classroom. An example of this is Jane’s statement about dissonance being ever present:

Dissonance is almost always going to be present in a classroom, but when the dynamic of the classroom is in sync, I feel that it will be easier to overcome preconceived notions of certain topics that students may be more hesitant to discuss. (Jane, AARI Day response, 2007)

They thought they failed but this was a form of optimal dissonance because they didn’t give up when the lesson did not go as planned. Their lesson did teach the student teachers and the students in the classroom about allowing the multicultural content to help transform their cultural assumptions about talking about the reasons for not wanting to use the word “nigger,” which actually turned out to be an optimal opportunity to learn from the biases surrounding a social taboo in language and literacy.
Mary looked at this praxis in a more strategic and critical way as spoke to a different conceptualization of teaching multicultural education. She seemed to be thinking more critically and deeper about her MCE praxis and the anticipated conflicts that she foresaw, experiencing as she stated in her teaching reflection about “how dissonance can be resolved to a consonance,” which is an informed praxis of liberatory thinking. Mary said:

I want to integrate multicultural education into the curriculum and not in a way that seems forced. I want my students to be exposed to all types of literature and, though it is sometimes a difficult task, I think tackling sensitive subjects can be beneficial in creating a dissonance resolved into consonance. (Mary, AARI Day response, 2007)

Mary must experience the uncomfortable task of working through her feelings about liberatory practices in order to be liberated from her struggle with the content and the students struggle with the content as “seeming forced to learn. I would like to explore this optimal view further by looking at the multiple ways the three pre-service teachers in the case studies responded to the challenging tasks and how their reflections engage their battles with the challenges through denial and contradiction. To give an example within in a different context, Jane was more liberal in her thinking to say:

But I feel that all literature is multicultural because everyone comes from a culture. Thus, multicultural content should be treated and taught the in the same manner that literature from the canon is taught. Whenever Ms. King told us that we would have the opportunity to go into the classrooms and teach I was really excited. I knew that it would be a challenge, however, to teach multicultural content because it can be a sensitive subject, especially when students don't have a strong background. (Jane, AARI Day response, 2007)

Jane speaks to the challenge of teaching multicultural education, acknowledging that she will have to “treat MCE in the same manner as literature from the canon, but I am not sure about how the teaching will be the same.” Both Mary and Jane found this a challenge within their lesson.

**Case Study 3 – Liberation - Sally (2008)**

This was my first full try at lesson planning, and due to the quickness of the day, I planned more the way that I wanted to: with a looser set of goals. Rather than rigidly set specific talking points and what not, I took more of a "Curb Your Enthusiasm" mentality. Curb doesn't have a script - instead, they have points that they know they need to hit and build the impromptu script around that. I feel that this worked much better in our teaching of the lesson for several reasons. If something didn't work, no worries! We could just noodle around that and attempt to
hit our point from a different perspective. Also, it allowed our discourse to be much more natural. I feel like the classroom has to have a casual atmosphere so that it doesn't seem like one at all (Sally, 2008).

This student, Sally, took an optimal approach by framing her “mentality” as more of a “Curb Your Enthusiasm” approach to teaching. Sally said, “Curb doesn’t have a script -- if something doesn’t work --no worries.” What an optimal view of teaching and learning. Sally also claimed” it allowed our discourse to be much more natural.” This is a TSOP strategy -- a transformative strategy of pedagogical practice as she claims -- “we can just noodle around that and attempt to hit our point from a different perspective.” She also has an optimal view of MCE, as she is comfortable with the context as she states: “As far as multicultural content, I don't feel like it is that at all. To refer to [it] as multicultural content is to give [it] an unnecessary label, I think. Everything we teach has cultural implications. This is a form of liberatory praxis.

However, she refers to MCE as “it” and she goes on to say: “whether they be of our own countries or others, and I think to give it a label is self-defeating in a way. That said, I didn't feel different teaching about Langston Hughes than if I was teaching any other lesson, really. I would like to explore this optimal view with no reservations about the challenging tasks.

I refer to the Helms’ (1990) Identity Development Model Stage 5 - [Immersion/Emersion].

This stage speaks to “an uncomfortableness with their Whiteness, yet unable to be truly anything else, the y may begin to search for a more comfortable way to be White—or stage 6 – [Autonomy]– for this student could just be very astute at expressing her views about multicultural education and culture – “to give it an unnecessary label—she could be at this stage where “the positive feeling associated with this redefinition energizes their efforts to confront racism and oppression in their daily lives. White autonomy might be described as “racial self-actualization” it is best to think of this as an ongoing process wherein the person is continually open to new information and new ways of thinking about racial and cultural variables.

In my analysis, I used two different stages just to think about the multiple ways that Sally’s ideology about being a cultural worker and her candidness about MCE and the way she thinks about “giving MCE a label is self-defeating in a way” challenges my notions of having an suboptimal view of the very characteristics that my study is based on. I assert that this is a form of optimal dissonance. Lastly, she posits, “I think that, to make a distinction between [it] and any other subject matter is creating a problem in itself, in a way. I don't want to sound harsh on the topic, or something, it just felt that way. Yes, we're recognizing and celebrating our individual
differences, but by focusing on the differences; we can't lose sight of the similarities that we all share as people” (Sally, 2008).

This study brings to light this progressive ideology about MCE, “to embrace the similarities, since we focus on the differences.” Indeed, don’t curb your enthusiasm. Sally goes on to say, “If there were to be complications in this regard, I would maybe have a different view on the topic, but everyone involved was as accepting and open-minded as possible, so it wasn't an issue.” It is interesting the way Sally keeps trying to point about making “an issue” about MCE, and how the “distinction between [it] and other subject matter is creating a problem in itself” (Sally, 2008). Sally goes on:

The same applies in regards to advocacy. I don't feel as if we were advocates for any specific cause, but rather student teachers doing our student teaching thing. I think that, to make a distinction between it and any other subject matter is creating a problem in itself, in a way. I don't want to sound harsh on the topic, or something, it just felt that way. Yes, we're recognizing and celebrating our individual differences, but by focusing on the differences, we can't lose sight of the similarities that we all share as people. (Sally, 2008)

Discussion

Both Mary and Jane agreed that teaching the "Incident" would be a dissonant, yet liberating task. However, they knew ahead of time what their challenges might be, but there was one challenge with language that became the most liberatory aspect of the AARI day teaching experience. They illustrated this point of conflict even in the talkback reflections to their peers and alluded to this notion of resistance numerous times in a way that became liberatory for them and this study. Mary stated: “There is one very racially charged and negatively co notated word, around which the poem revolves.” Mary decided that having the students discuss this poem would be a good opportunity to discuss the power of words and show how words can mean different things to different people, and “that reducing a person and groups of people with labels can be very debilitating.” Mary knew this experience would be “debilitating,” yet they both deemed this as an “opportunity” to teach knowing that the content would be a part of cultural work.

This student has an optimal view about teaching MCE, for she stated, “We would have the opportunity to go into the classrooms and teach, I was really excited.” The acknowledgment of optimal dissonance was when Mary admitted that she “knew it would be a challenge.” Now to take this to another level with a more optimal view again, she grew to another stage of a liberatory praxis when she admits that MCE “is a sensitive subject, especially when students
don’t have a background.” Lastly, another monumental aspect of liberatory praxis was when she stated: “that it would be a good opportunity to discuss the power of the word.” This is where their cognition of dissonance comes into view for they state: “We knew that asking the students to read this particular poem would create dissonance.”

Unfortunately, I don’t think we did a very good job in resolving this tension. Whenever we asked for discussion, a few of the students talked but many seemed very uncomfortable.” The students used dissonant discourses like “Oh, we are doing this because its Black history month, right? (Mary, AARI Day response, 2007)

Also the dissonant words of acknowledgement of race by the students: “if our teacher wasn’t in the room, I guarantee someone would read it.” [Remember that their teacher was African American]. This is such an important part of the analysis for the student teachers thought they failed with their lesson due to the tension of not saying the word “nigger,” but they did do a very good job of “resolving the tension”, since they did get the students to engage in a dialogue about the “uncomfortableness.” The mentor teacher (colored) even collaborated with the student teachers (White) to teach the majority students about a marginalized topic.

Likewise, all of the teachers present in the room were teaching as cultural pedagogues when teaching the dissonant context – was the pedagogy colored that they taught? Yes, it was the content of the lesson, not the race of the pedagogue. This was a form of optimal learning where you speak to the resistance(s) by identifying the dissonant context, and then, and only then, can one become liberated. The students’ notion of perceived failure wasn’t just because of the dialogue, but mainly the students’ refusal of just mentioning the word “nigger. “This makes the teaching of “this word” so powerful and the emersion into this social world of cultural conflict, a form of liberatory praxis. The most important part of their teaching experience was the intentional aspect of teaching such a dissonant poem and dialogue that stemmed from the resistance created in the classroom that day. Ironically, Jane and Mary thought they failed at teaching during AARI day. Actually, there was a great deal of learning that took place in their AARI day experience, dissonance can be optimal and resistant learning can create emancipatory consequences.

This is relevant to the AARI study, due to the fact that the student teachers were immersed in teaching African American literature on African American Read-In Day during February, which is Black history month. As discussed in the review of the literature many of the identity models contain dissonance as a stage to describe the conflicts, attitudes and beliefs of self other experiences with race and societal issues. Within the reflections from Sally, there are many ways to interpret her statement about MCE. She stated: It is interesting the way Sally keeps trying
to point about making “an issue” about MCE, and how the “distinction between [it] and other subject matter is creating a problem in itself” (Sally, 2008). Is it a problem to “make a distinction between traditional canon and [it] the multicultural subject matter and “other subject matter” and speaking to these issues as being problematic? This is an interesting statement, for many institutions feel the same way that making a separate section for MCE isn’t necessary.

Even Beverly Tatum addresses this subject as she talks about how “this continues to be true at many predominately White colleges and universities, and that the demand for ethnic studies courses on campuses around the United States can be understood in part as a need for one’s presence to be acknowledged in the institution. She goes on to say, even the establishment of cultural centers is another common approach to addressing the need to affirm marginalized identities on predominately White campuses (Tatum, 2007, p. 114). Indeed, the centers do provide cultural activities and a “physical location to which students can briefly retreat from campus environments that, despite an institution’s best efforts, are alienating at times” (Tatum, p, 115). There needs to be places where students can talk about race and societal issues, in all courses and in planned cultural activities, but also within courses specifically developed to embrace these dialogues with emancipatory consequences. So Sally has created a conundrum that be interpreted as a way of building community or a desegregation of cultural context.

Further Research With Emancipatory Consequences

The case studies allude to the need for courses to include MCE and the ideology of themes of resistance, dissonance and liberation should be part of all methods course for pre-service and in-service teachers as they strive to become multicultural educators. Their journey can lead to emancipatory consequences and/or pedagogical possibilities of comfortable and uncomfortable spaces, when daring to teach about race and culture in the classroom. The praxis of cultural workers who dare to teach (Freire, 2005) should combine critical literacy, technology and the knowledge of CRT, CRP and MCE theory and practice. Cultural activities can be incorporated into teaching praxis, like a planned teaching activity for pre-service teachers who participate in an AARI research activity with emancipatory consequences. The relationship of the students perceived resistance, their understanding of cognitive dissonance and how it relates to becoming cultural workers should include instruction and dialogues about the importance of learning about MCE and CRP and CRT as a foundation for teaching about race issues.

A productive and challenging way of enacting these concepts would be to have student teachers teach African American Literature during AARI day, during Black history month while using technology to reflect upon their experiences while illuminating on the different aspects of
resistance, comfort and discomfort and racial positioning as teachers. Most importantly, they need to become aware of the tenets of the historical foundations of critical race theory while being cognitive of the dissonance that is part of their process of learning how to become “teachers as cultural workers.”

**Cultural Pedagogues and Dualist Identities:**

*Bi-cultural Pedagogical Positioning*

This AARI cultural activity provided critical thinking about one’s values and beliefs, attitudes and cultural assumptions about teaching as a cultural worker, leading to the positioning of teaching and thinking in two different social worlds. *Did the cultural pedagogues engage with this dualistic identity and biculturality when teaching MCE and engaging in CRP? YES. In conjunction with the ideology of negation, perceived resistance, and conflicts with cognitive dissonance, to stay confined within the assumed inverse relationship between resistance and liberation, how can liberatory praxis serve as a medium for this bi-culturality? The AARI activity allowed for the multiple spaces, positioning, and subjectivities--to create different levels of intercultural contexts to be engaged with at the same time. The classroom communities were impacted by the variables of resistance, dissonance and liberation.

*Resistance* The students were being honest about the resistance to the reading of a word, (or on a macro-level reading of our world), for they were honest about the social and political barriers that keep them from engaging with the work(s) of African American literature.

*Dissonance* The reading or non-reading of the poem “Incident” by Countee Cullen provided an example of cognitive dissonance in the classroom, for the discussion of the context of the poem about the little boy being on vacation in Maryland –didn’t make it to the focal point of the lesson.

*Liberation* The focusing on the word as the focal point was a form of liberatory praxis for it also created a multi-phrenic state for the ambiguity of resistance to be explored; there were three different social worlds being negotiated and traveled simultaneously– Black culture, White culture and societal culture. That is liberating, even though the resistance seemed futile.

Also, the dynamics of having the negotiation of White identity (Helms) with White Teachers, teaching African American literature, along side of having an African American mentor researching teacher’s negotiation of Black identity (Cross, 1971) gave depth to the study of an example of how all three of their social worlds were being negotiated in order to teach about dissonant context. This created a cultural space of positioning of teachers as cultural workers engaged within a dissonant space of the resistance experienced by several cultural workers.
Once again, do you have to be a person of color to be a cultural pedagogue?

This question was answered by the negotiations of the dual positioning all of the pedagogues in the room. What happened to all of the pedagogues in that AARI Day classroom? This classroom community served as evidence that could be viewed and analyzed for multi-variable frameworks, but I have focused on resistance, dissonance and liberation.

**Resistance**

The themes of resistance were present, such as futile resistance – where the perceptions and negotiation of the dissonance (s) by the pre-service teacher were futile. In Group Three, the students just refused to say the word “nigger.” There was involuntary resistance, due to the disclosure by the students in the class, that there was something holding them back from saying the word “nigger.” The rationale expressed by the students --“it was the way I was raised.” So social constraints about saying a word, and behaving in a certain way as to “not offend” is also deemed “politically correct.” But why such strong opposition according to an imposed belief system? Who makes these boundaries involuntary for these students to adamantly not want to cross them? After all, the consequence could be a learning experience. This leads the research in a different direction, a more optimal view of the classroom experience, where liberatory resistance took place as well as the other negative forms of resistance; however, the students and the pre-service teachers still had a learning experience. The analysis of the research shows evidence of a transformative classroom experience, with the integration of community -- teachers -- teaching teachers, and students - -teaching teachers, even along with a degree of silent learning that took place. All of these factors are evidence of a form of optimal learning -- where the learning comes from just being part of the experience, even a negative experience -- is a form of emancipatory education. This became an inversion of the ideology of the way resistant learning should be viewed--an inversion to being liberated from the resistance and conflict experienced.

**Dissonance**

The dissonance ratio, according to Festinger’s research, has an inverse effect on resistance and conflict. Yes, there is evidence of the negative reactions and conflict within the content of the literature and there is evidence of the negative reactions within the classroom. But, this classroom scenario is also full of evidence of the cognitive reactions to the dissonant beliefs, values and attitudes about the conflict “with the context of the literature” and the evidence of the dissonance and contradictions of beliefs. The data contain evidence of the values and counterattitudual behaviors and decisions that are part of the theoretical frameworks of the
original dissonance theory and revisited theories (Festinger, 1957; 1986). Also, the cultural assumptions about that word “nigger” and other labels of societal construction were evidenced in this classroom research project. The classroom teachers have liberatory reflections about their experience as well as the negative reflections about their resistant AARI lesson experience (I have included these reflections in three case studies about three pre-service teacher participants that provided a voluntary reflection beyond their web-based forum posts and interview data.)

Liberation

I re-envisioned these dissonance ratios from Festinger’s theories of cognitive dissonance with a more optimal view of the relationship between resistance and liberation. I used a parallel conceptualization found in the Myers applied identity development model, known as optimal theory. I based my interpretation of the how the dissonance ratio should be inverted on the Myers Optimal Theory Applied Identity Development (OTAID). An observation of the cultural positioning of the negative and positive aspects of the resistance (s) in the datasets is evidenced in the data findings. There became a need to create a different perception of the balance between liberation and resistance. Why is the relationship between resistance and liberation framed as negative? Why not invert the dissonance ratio to be more positive and conducive to learning?

In terms of teaching education, what type of dissonance is created as an inverse relationship when teaching about race? – A negation of cultural biases. Myers’ OTAID Model speaks to this negation -- and gives directives to deal with this dissonance as a form of optimal conceptualization. Her optimal theory states, “when you are beginning to feel threatened, relax and let go of your fear, negative beliefs and try to see and understand how it looks from the other side” (p. 7). [In the case of the AARI day cultural activity, the teachers and the students recognize the way one has been socialized to not say a word like “nigger” -- don’t give it the power to divide -- say it] --This is a form of cultural biases that is based on a dominant socialization. Myers (1988) speaks to the framing of this dominant socialization framing with a different view as she talks about the a different way to look on United States culture as socio-historical framing;

I will be presenting a different perspective on United States culture and history than that presented by the dominant worldview of socialization. If the perspective is unfamiliar, you may begin to feel uncomfortable, possibly defensive. This response may be due to your ego (sense of self as separate from the infinite, emphasizing individual form and personality) beginning to feel threatened. Relax, and let go of your fear, (negative beliefs) try to see and understand how it looks from another side. (Myers, p. 7)
This is a form of liberation from this “discord/disequilibrium/dissatisfaction. This is a form of transformation and liberation from the dominant worldview. The outcome is a form of liberation as in Phases 5 and 6 of Myer’s OTAID Model. However, not only does Myers as a psychologist, speak to this possibility of transformation, even Piaget (1980), as a western philosopher and a psychologist speaks to this discord/disequilibrium/dissatisfaction” as a form of “genetic epistemology” or inherent way of knowing.

Teachers and students have been conditioned to think about race in a prescribed way, and need to use a more critical understanding of the perceptions of the relationship between race and language as a form of socio-linguistics. Why can’t this relationship be transformational and purposeful? **Challenge the resistance and try to understand what defines the threatening conceptualization of the word “nigger.”** Resistance can be seen as purposeful, a relationship that can be conceptualized as an optimal worldview (Myers, 1988). She calls for an “increased understanding of the role of negativity, an experience makes growth possible.” In Group Three, the student teachers were confronting the negativity. They were even willing “to try to see and understand how it looks from another side” (Myers, p. 7) and were willing to say the word themselves by speaking to the resistance. They scaffold the experience to help the students to work with the discomfort. Then, they offered an alternative way of getting the students to understand the resistance to address the issues. The used optimal approaches to confront the issues: 

*Jane* - “Honestly, there is probably a reason why you a lot of you don’t feel comfortable reading it. I mean, there is a reason why this poem is really important. We are going to talk about labels and societal distinctions and the way that they impact people.

*Jane* - No one wants to read it out loud?

[Silence]

*Jane* - Why is it because you don’t like reading out loud, or is it because of something else?

*Mary* - We really wanted someone to read it out loud, (students laughing)

(Student, in the background – we went through this earlier in the year)

*Jane* - Honestly, there is probably a reason why you a lot of you don’t feel comfortable reading it. I mean, there is a reason why this poem is really important. We are going to talk about labels and societal distinctions and the way that they impact people.
To conclude the teaching experiences of Group Three’s liberatory praxis, the analysis of the research calls for a deeper critical understanding of the role of negativity when teaching about aspects of race. The evidence from Group Three’s AARI experience shows the different dimensions of resistance and the need for further analysis of the role resistance can play in teacher education.

**Weary Blues: The Use of Historical Agency and Musical Dissonance**

Next, here is Group Four’s AARI experience. Again, Group 4 chose a poem by Langston Hughes “Weary Blues” (1953). Group 4 had a much more optimal experience in the teaching of dissonance as for their AARI Lesson Plan. Group 4’s lesson personified the theory of cognitive dissonance and the representation of (AAVE) African American Vernacular methods and rhetorical foundations in the pedagogical styles of the cultural pedagogues when teaching about dissonance.

The transcript of their lecture demonstrated the rhetorical foundations of AAVE used by the pre-service teachers to teach about blues logic (Baker, 1999) and blues identity of African Americans. I will discuss these Cultural Rhetorical Foundations more in detail in the latter section of the summary of findings from Group 4’s lesson. I am basing my interpretation of the data set on the African American rhetorical traditions. At times, I began to recognize parts of these traditions in the teaching styles of the pre-service teachers, along with their delivery of their messages. According to Molefi Asante, The Afrocentric Idea, African American rhetorical traditions have four basic parts: 1) frame of mind; 2) scope of context; 3) structure of code; 4) delivery of the message. The African American rhetorical tradition lends itself easily to preaching, and when teaching about cultural rhetoric foundations, such as the blues and blues identity, these traditions are based in African American literature. I observed nuances and patterns of voice and pedagogical styles, repetitions, and call and response within the student’s pedagogical frameworks. Also, there seemed to be didactic discourse within the literature, within the lecturing and the teaching about the poem.

All of these themes were present within the dialogue of the classroom participants, and in the even within the activities about the variables of resistance, dissonance and liberation. The students in the classroom did follow the “simultaneous and contradictory playing of more than one chord…using a form of blues logic. Remember this quote from Piedra (1990) about Houston Baker’s concept of blues ideology from the text “Do Americans have a Common Literature? “
However, the blues and the son thrive on the simultaneous, contradictory playing of more than one ‘chord’—perceived as string, beat, voice, language, or meaning. This is what Langston Hughes praises as a “SCRATCHY SOUND” and is called in the vocabulary of the Afro-Cuban tradition fragayar... these sounds do not have a clear or fixed source, quality or notation, nor do they follow a predictable order or furnish an exact meaning...This willful dissonance is not exclusive to music; it can also occur in other textual or critical systems accused of being merely musical. The uninitiated perceive these systems to rely on a relative or faulty pattern of written logic. (Piedra, 1990, p. 108)

After analyzing the data from Group 4’s lesson activity and purpose, ironically, the premises of Hughes SCRATCHY SOUND and blue logic were represented in the Group 4’s classroom community. Tim, Mike and Kim used blues logic in their lesson on the “Weary Blues”:

Tim – What we are going to do, we are going to start out talking about African American history and what the blues meant for African Americans and how the blues gave them a music identity. We’ll go through the reading of this poem, and then hand out instruments and play some music for you.

Mike – Are there any musicians in here? Any jazz musicians?

Kim – Has anyone ever heard of the Harlem Renaissance?

Kim – It was a movement of Black music.

They sat on the stools, listening to the students reading the poems, with a copy of the poems in their hands, stretched out in front of them, reading along with the students. Their eyes were focused on their resource as they followed along. The classroom was silent and the students were cooperative as they took turns reading the poem. They used the “popcorn” reading strategy suggested by the pre-service teachers, where they read lines from the poem and then called out a name of one of their peers to continue reading the poem, ending where they left off.

Is This English or history? Again, in Group 4 the historical relevance of the social and political references to the time period, and the social linguistics of the blues period, and how the words depicted a societal identity of struggle and survival, is similar to Group 3 as they tried to set up the ideational mirror that reflected the era of those days during the Harlem Renaissance. They also spoke to the language and how the language told a story about their emotions and reactions to their social world as they were reflected within literature.

They used a multi-genre approach, with the use of poetry, telling of stories and blues logic (Hughes, 1953) to aid in the understanding of “what role” the blues played in African American culture. As a pedagogical strategy Tim even told stories to help create an internal picture of inequality for the students to imagine and internalize. Tim used storytelling as praxis as he told this story: “Just when they just started to attempt to break out directly after WWI, when
African Americans were able to fight along side of White soldiers, you had this dilemma for they felt, if we could fight for this nation and be in the war, then why can’t we be a part of this country.”

The student teachers in Group 4 were stepping in and out of the world of Blackness. of the stages in Thomas Model (1971) legitimized a White student stepping into Black culture. This is the part of the Model of Nigrescence (Thomas, 1971, p. 61). I recognized the evidence of “testifying, processing of information, and actively stepping into the world of Blackness” (p.61). This is another cultural analogy of flipping the scripts of identity. For Tim [the student teacher] was entering the world of Blackness, stepping into Black culture to describe what it means to be a Black person. This is an example of a (STCP): A Strategy of Transformative Cultural Pedagogy, for this was a [White] student teacher exhibiting the stage of having to “move towards processing the information about the Black culture during a lesson of teaching a poem depicting [“The Weary Blues”] Black people’s journey with despair.

Remember Thomas’ (1971) Black identity development model from Chapter Four? He went on to say that Black individuals begin to testify about their feelings of being Black as they move toward processing of information about the Black culture and what it means to be a Black person. Individuals then begin to actively move into the world of Blackness, resulting in a transcendental phrase in which individuals are able to see themselves as members of the dominant society, irrespective of race and class (Thomas, 1971, p. 61).

[The student’s were processing the information about Black culture and they were attempting to be “coming from a Black man’s soul” -- Sweet blues!! Mike repeated the these lines from the poem]

13        He played that sad raggy tune like a musical fool.
14        Sweet Blues!
15        Coming from a Black man's soul.
16        O Blues!
17        In a deep song voice with a melancholy tone
18        I heard that Negro sing, that old piano moan--
19        Ain't got nobody in all this world,
20        Ain't got nobody but ma self.

After the reading of the poem…

Tim - Alright, well I guess we’ll get started, does anyone know what the role the blues played in African American Culture? [No answer.]

Tim - I guess I will tell you then.
Tim – Just when they just started to attempt to break out directly after WWI, when African Americans were able to fight along side of White soldiers, you had this dilemma for they felt, if we could fight for this nation and be in the war, then why can’t we be a part of this country.

Tim – During the Harlem Renaissance, a start of the modern movement, basically what the blues was, was a way to get rid of their sorrows, they would sing about all these things they were depressed about.

Tim - have you ever heard the blues before?
[a few affirmations from the class]

Tim - If you ever heard the blues before, it sounds depressing, if you listen to it, it is a way to release the pain, and their anger, in a musically expressive way.

Just when they just started to attempt to break out directly after WWI, when African Americans were able to fight along side of White soldiers, you had this dilemma for they felt, if we could fight for this nation and be in the war, then why can’t we be a part of this country.

Mike – There is a chord about the blues, it is just not about knowing which notes to play, but knowing why you are playing them, so there is sort of an inborn quality about it, that anyone can sort of get their emotions out there.

Tim – So we are going to go ahead and analyze this poem with that framework in mind about how the blues created to be meant specifically to be an African American form of music.

Tim, Mike, and Kim were using forms of STCP - all strategies of transformative pedagogy and “teaching and preaching: Do cultural pedagogues preach? Are these markers of CRP? (Ladson-Billings, 2005) and CRT (Delgado, 1995). Yes.

Will the pedagogy that they preach be colored or White? Tim and Mike above were teaching and preaching as cultural pedagogues. Tim gave us an example of his telling a story about the politics of being Black and a citizen in America during 1953 when the poem was written. He used multiple characteristics of cultural rhetorical style of teaching, telling stories while “building empathy” with the “principle of little reward.” These are only two of the essential characteristics of the classroom audience that he was trying to appease and teach and preach to as a cultural worker. He had a great deal of work to do—especially for a pre-service
teacher teaching the blues. Vernon and Badi Foster describe essential characteristics of the African American audience, which have: 1) the value of humanism; 2) the value of communalism; 3) the attributes of oppression/paranoia; 4) the value of empathetic understanding; 5) the value of rhythm; 6) the principle of limited reward. Asante adds a seventh: 7) the principle of style (Kelley, 1999, p. 63).

These are the noted characteristics of the African American audience, but there were only two African Americans present in the classroom that day. What were the ‘othering’ characteristics of the classroom community that was created through Group 4’s implementation of their lesson plan? The classroom seemed to take on these cultural characteristics, but it was due to the resistant literature context, the musical dissonance theme, and the liberation from the context of the blues with the building of community with the playing of instruments striking the dissonant chords. Are these characteristics created and engage with by the elements of teaching as a cultural worker? Majority audiences can take on the elements of the essential characteristics for the African American audience who respond and learn from the cultural rhetoric traditions. What about a White classroom audience being taught by White teachers?

I did recognize these essential characteristics within the audience, the classroom environment, and within the White pre-service teachers who were acting as cultural workers. It is apparent that the creation of a “cultural classroom community” creates the characteristics of the cultural rhetorical foundations; these are the characteristics needed to teach for liberatory praxis and are the elements created by cultural context and a component cultural pedagogue. Here is evidence from the transcripts of the student teachers using form as a “perceived” cultural pedagogy and a form of teaching and preaching in order to accentuate their pedagogical voice to match the complexity of the cultural content:

Tim – [Lecturing] or [preaching]- Sometimes, its really easy especially in the postmodernist period, to waiver and over analyze it…whatever you think is the obvious answer, is probably right. In the 1920’s, 1930’s poetry is very concrete and explosive. [He continues]

Mike – What about the role of society in 1953? Once again, it is probably the explosive answer.

Looking at the lines in the poem:

Tim – Questions: Tell us about the blues and the role in society?
He reads the lines: “I got the Weary Blues, and I can’t be satisfied. I ain’t happy no more and I wish I would die” (Hughes, 1953).

**Tim** - The role of blues and society, it is contrary to what we were saying before, about what the blues did. Do you guys see the opposition, or the paradox, between what the singer is saying in the first verse, to what he is saying in the second verse? Let’s just analyze the section separately, and then combine the two together.

[They even spoke of blues as a form of cultural identity]

**Tim** - During the Harlem Renaissance, a start of the modern movement, basically what the blues was, was a way to get rid of their sorrows, they would sing about all these things they were depressed about.

**Tim** - have you ever heard the blues before? [a few affirmations from the class]

**Tim** - If you ever heard the blues before, it sounds depressing, if you listen to it, it is a way to release the pain, and their anger, in a musically expressive way. So, the blues created a musical identity, an African American identity, with a new purpose.

When using musical dissonance as a teaching praxis, it is ironic that the student teachers referred to the blues and the creation of a “musical identity.” **Tim**, the student teacher, referred to this “African American identity.” He even gives characteristics of this identity” when referring to the blues: “It sounds depressing, if you listen to it, it is a way to release the pain, and their anger, in a musically expressive way.”

The fourth stage in the Thomas Model (1971) speaks to the pain, and the anger as a phase of Nigrescence. Also, notice the characteristics of the audience. They share in a cultural identity shift as they read, teach and immerse all of the participants in the AARI Day, reading African American literature, but they were all White, except for myself, the researcher, and one student in the classroom. The music did take on a human trait. The student teacher referred to an inherent quality, “an inborn quality about it.” [Even the room came alive!!]

**Mike** – There is a chord about the blues, it is just not about knowing which notes to play, but knowing why you are playing them, so there is sort of an inborn quality about it, that anyone can sort of get their emotions out there.

**Tim** – So we are going to go ahead and analyze this poem with that framework in mind about how the blues created to be meant specifically to be an African American form of music.

**Kim** - How much do you know about poetry?
Even within the talkback discussion after the AARI day, the students responded to the research questions about the complexity of the cultural content. Here are some of their interpretations of cultural content, in this case, African American literature contained within Group 4’s overview and context for their Weary Blues lesson plan. They wrote, “By doing this lesson, we are trying to get the students to understand that the Blues is more than just an art form; it was a form of expression and a way for African Americans to make a name for themselves.” Tim, Mike and Kim did read the poem but also used music as the “background with blues chords.” Here the concept of dissonance aided their lesson on the blues and the concept of historical thinking helped them with their “discussion of the Harlem Renaissance and its effect on the blues.” The last part of their lesson they established a community in the classroom within a thirty minute time frame; they talked about dissonance in music and in life. They also demonstrated “the way that the blues chords all work together and they played blue chords with the students. Their lesson served as an example of how teaching the blues is a TSCP strategy with the creation of dissonance and community with emancipatory consequences in a classroom setting.

Storytelling and the use of counter stories is a TSCP pedagogical strategy. Also, storytelling as a form of cultural pedagogy creates the space for fluidity to move back and forth between social worlds. In the data analysis, I did see aspects of storytelling, teaching and preaching, and the use of cultural icons to aid in teaching about the dissonance in the context and events present in African American Literature. Delgado (1995), a renowned critical race theorist, in *Critical Race Theory: The Cutting Edge* speaks about the power and purpose of “telling stories.”

The story invites the reader to alienate herself or himself from the events described, to enter into the mental set of the teller, whose view is different from the reader’s own. The oppositional nature of the story, the manner in which it challenges or rebuffs the stock story, thus causes him or her to oscillate between poles; it is insinuative (Delgado, 1995, p. 73).

The oscillating between poles does help to describe the student teachers entering in and out of “the mental set of the teller” in the case of Hughes, the blues took over even the students way of expressing their interpretation of the language and essence of the poem for their audience during AARI day. They asked the students, “What are the weary blues? What is weary?”

*Mike – Downtrodden, torn.*
Tim – there is certain reflectiveness, certain letharginess. Like breaking up with a girlfriend or boyfriend, and crying to your best friend on the phone. Just on the bed, feeling sorry for yourself.

*Tim* – Why were the blues weary within itself. What do the blues do?

[students’ answer].

*Mike* – Affirming students answer. “Yes.”

[call and response]

What is not able to be satisfied? What? Why?

*Mike* – There is a reason why lines 25 and lines 28 are repeated. There is a reason for the repetition. [Repetition] Anaphora (Keller, 1999).

*Tim* – They were able to go to WWI and fight for these freedoms that they weren’t able to have in our society. They weren’t citizens, but they were able to go to war. (teaching and preaching – his tone of voice was very stern and serious with his reiteration of this previous point). [Telling of a Story]

*Tim* – (continuing) Is this poem starting to make sense about the historical time that this poem is taking place? What is bringing this out in the poem?

Line 28 and 25 – “I ain’t happy no more – and I want to die.”

Does that seem like a good reason to not want to live anymore?

[student answer is about enduring racism]

*Tim* - How is this racism enacted? Let’s look at the next six lines and we will talk about the dissonance and the difference between the lines and what it is actually saying.

[Student responds: “I got the weary blues, and it is really not working]

*Mike* – Yes, exactly. (affirmation)

*Tim* - No matter how hard he tries, he is able to create this personal identity for himself with the blues. This personal identity for himself with the blues, it cannot reverse some of the oppression that he is getting from society, does that make sense to everyone?

*Tim* – The intermittent lines…” It is one thing to know that the poem is saying, it is another thing to know how it is saying it. It is very important to know how it is saying it. Right? The “how” is a lot more important. For instance, in the poem, “thump, thump, thump” – why have that in there?

[Silence].

*Tim* – (bangs his foot on the floor for sound effects) and says, “he played a few chords and he sings some more.” [student replies: It shows that time is passing]
Mike – Why is there a split between the two? Why is that an interjection of reality and not just a continuation of the quote?
(Student replies: It implies patience.)

[Here the tenets of AAVE are exhibited, repetition, call and response, affirmation, teaching and preaching and the use of blues logic]

Mike - What does the thump, thump, thump – tell the reader?
[student repeats: Patience. And other student says: It is a thought process].

Tim – A thought process of what?
(Lecturing – (teaching and preaching) – leaning against the desk, he repeats, “Patience.”
Yes, (in the poem) he is getting frustrated. He doesn’t want the change to slowly happen. He wants it to happen right away. [He repeats the student response] “Thought process.”
That is how I read it. (affirmation).

Tim - (he reiterates): I think the idea about patience, is wonderful. I didn’t think of that – but the thought process – the thump, thump, and thump, the waking up from this dream—maybe the blues can’t solve all of my problems.

Mike – The remainder of his mortality, the thump, thump, thump, his heart beating, the reality that things are really bad.

Tim and Mike were teaching and preaching as part of their lecture, while Kim was more of a silent pedagogue. She took more of a major role with the musical part of the lesson. Mike used metaphor, personification and enunciated language to describe life and reality to the students. Ironically, they were speaking to lived experience, and they so young themselves, but not too young to speak about patience when it comes to thinking about the blues and “maybe the blues cannot solve all of the problems of person in the poem.” Then, the shift from literacy to the tune of the weary blues, I mean literally, the use of music as coming into play as a form of liberatory praxis.

Tim – (asking the mentor teacher) how much longer do we have? (She answers, about 30 more minutes. So he tells the students, “How about 15 more minutes of talking and then we will play some music, have a little dance party, an acoustic moment… (Laughing...)
Let’s look at the language in the first few lines – REPEATED [Anaphora] (Keller, p. 63)

To the tune of his weary blues, the student teachers were immersed in the language and literary meanings of the pain and anguish of the tune of his weary blues, repeating lines, and teaching
about the repetitions, to reinforce the power of Hughes words and inferences to his life/or the life of the character in the poem. It was enlightening to see the student teachers be “seduced” by the story, and the acting out of the “thump, thump, thump” as Mike preaches “the reality that things are really bad.” Using Critical Race Theory can validate the power of storytelling as a pedagogical strategy, but also the elements of dissonance contained within the content.

The spontaneous pedagogical decisions whether to “teach or preach”—“or tell a story” – or to “use cultural icons” to help you teach a dissonant poem, can be seen within the dialogue and reflections of these cultural pedagogues as a “degree of explanatory power.” The students were exhibiting the cultural rhetorical foundations of AAVE with telling stories and teaching and preaching, it seems as if though they had a great deal of explaining to do during AARI day. Delgado says, “At times the reader is seduced by the story and its logical coherence – it is a plausible counter view of what happened it has a degree of explanatory power” (p. 73).

The Use of Dissonance Through Music and Creating Community as a Pedagogical Strategy

Group 4 students used stages of the Cultural Rhetoric Foundations to create an approach of building community especially (Stage Two – the values of communalism, Kelley, 1994, p. 63). They distributed musical instruments to the classroom students, who then began to play them, striking the dissonance chords and filling the room with blues music. The classroom students were making music and building community through musical dissonance, with the notion of blues logic. They were taught how to strike just the dissonance chords so they created an essence of community and an impromptu JAZZ BAND. [Students are practicing the scale and the room is filled with music]

Mike – Let’s hear that scale again. The reason the scale sounds so different – the blue notes – they give it that swaggerly feel. There is a difference in the notes.

Mike - [Starts singing the tones – picks up his instrument and starts playing his guitar, strumming the dissonant chords]

Kim – Let’s hear that scale again – it is different from a normal scale – the trick is…technically, you can’t play the wrong thing…because it works out.

Kim - Everything will work together but when played in the right way, it turns into harmony. There is a dissonant quality, to the two notes mixing; when the two are mixed the dissonance turns into harmony.
One half of the classroom is made up of a line of musicians, the students with the instruments and the other half of the classroom is made up of students sitting at their desks laughing, watching and listening in anticipation of the music to come. Then the air was filled with music and laughter and jazz and the blues have created a liberating praxis. Building community is a pedagogical strategy used in anti-racist research methodologies (Sandoval) and mentioned through the narratives of cultural pedagogues.

Also, note the combination of using music, dissonance -- the harmony within disharmony, and emancipatory education, for the students were liberated from their resistance to deal with the blues and its context when they had a chance to play the blues, and the dissonant chords -- which created a "sense of community and harmonious dissonance which was the ambience in the room." Also, another characteristic of “AAVE and cultural rhetoric foundations are [“call and response”] and Tim, Kim and Mike were calling out affirmations -- calling out to the student musicians, while playing along with his guitar, like “Play it out.” (He was calling out directions, pausing for effect, and keeping the beat and rhythm for this community building exercise and as the band played on!!)

[Mike instructed the class how to use dissonance chords to play the blues.]

*Mike* – I am going to play a 12 line – on the guitar. (All of the musicians, played together, improvising and making syncopated rhythms. They sounded really good!!! There was laughter, and talking and the clapping of hands and looks of surprise and relaxation and fun. A sense of community and harmonious dissonance was the ambience in the room).

[Tim– Kim, Mike was calling out affirmations]. (Call and response)

Using music, playing dissonant chords, and learning terms about dissonance. Mike told the class– “how the dissonance is resolved into the beautiful tones like what happened when we played together.” The student teachers were ending their lesson as Kim said, “Here are the terms we talked about today and how these two terms together, dissonance and harmony, when played together, it is a beautiful thing.” The terms personified the student teachers previous lessons of the theoretical framework of cognitive dissonance, which they used as the theoretical framework in their formal lesson plan.

[ Mike – actually described what was happening with the music and was very affirming and validating of how the dissonance can create harmony as K said: ]

[Kim - continued to teach, affirm, and write the terms of -- blues, Harlem Renaissance, Dissonance and Harmony -- as a teacher who was ending the lesson for the day, wrapping up the context of the lesson. She stated in a liberatory praxis:]
Kim – [Wrote the terms on the board for the students – Blues, Harlem Renaissance, Dissonance, and Harmony.]
Kim - “Here are the terms we talked about today. M- (pointed to the Blackboard, to the two terms of dissonance and harmony) and reiterated how “these two terms together – dissonance and harmony, when played together, it is a beautiful thing.”
R – (the researcher) - I had a question for the teachers. Dissonance is a music term, where it is the disharmony with harmony. Is there ever a time where it is resolved or comes together?
Mike – There is within the scale a dissonant chord, when the dissonance is resolved into the beautiful tones like what happened when we played together.
R – (the researcher) – What is the term called when the dissonance is resolved, where it comes together?
[Student shouts out – Resolution.]
Mike – Calls out – the resolution.
[Repetition and call and response].
R (the researcher) – Or consonance. Sometimes when you talk about dissonance, it is good to know that dissonance can be resolved to a consonance. And when else?
Mike and Researcher – (in agreement) Striking the flat fifth.
What an affirmation from the leader of the band! Please note I did not prompt these students about their lesson planning. I didn’t know that they would play dissonance chords, ironic!!! The creation of musical dissonance as a resolution for teaching about the blues and to resolve the disharmony when teaching African American literature, became a lesson about the characteristics of blues identity and blues logic (Baker, 1998).

Mike – That’s what happened in the playing of the instruments and what happened in the poem.
Finale – (The pre-service teachers said thank you to the class and put away the guitar and their materials. They thanked the class and the mentor teacher, and she responded that the lesson reminded her of the band that her husband played in when they were in school together. She really enjoyed the lesson and so did the students.
Likewise, all of the teachers present in the room were teaching as cultural pedagogues when teaching the dissonant context, so would the pedagogy be colored that they taught? Yes, it was the content of the lesson, not the race of the pedagogue.

This was a form of optimal learning where you speak to the resistance(s) by identifying the dissonant context, and then, and only then, you can become liberated. The students’ notion of perceived failure wasn’t just because of the dialogue, but the students’ refusal of just mentioning the word “nigger.”

This makes this word so powerful and the emersion into this social world a form of liberatory praxis. The most important part of their teaching experience was the intentional aspect of teaching such a dissonant poem and dialogue that stemmed from the resistance created in the classroom that day. The students didn’t realize at that time that they actually created a dialogic classroom of speaking to an issue in an authentic way. They created a liberatory space for using pedagogy of hope and possibility; an important component of critical race theory that needs to be acknowledged as liberatory praxis and optimal learning for the students and the teacher.

The literary inference to race is compounded by one word, “nigger.” The power of this word creates an inquiry into how dissonance played a role in creating a venue to look at literature within a different context through critical race theory. The students in the majority classroom became defensive and felt discomfort about the context of race within the poem written by Countee Cullen.

The students in the majority classroom refused to read that word. Why? Delgado speaks to this defensiveness when he describes the role of the storyteller and the reader:

Yet the story places the majority race –reader on the defensive. He or she alternately leaves the storyteller’s perspective to return to his or her own, saying, “That’s outrageous; I’m being accused of…” The reader then moves back and forth between two worlds, the storyteller’s, which the reader occupies vicariously to the extent the story is well told and rings true, in light of the strong message. (p. 73).

Can my world still stand? What parts remains valid? What part of the two worlds am I reconciled to be a better one than the one which I began? (Delgado, p. 73).

The questioning of about “the path of the two worlds” and the choice about reconciling the better one – reminds me of the concept of “self-recovery” by bell hooks (2004) and her concept of “teaching to transgress.” This is the crossroad that one travels when teaching and encountering race. Even Freire (2005), in one of his letters to teachers who dare to teach as cultural workers, spoke about the “abandonment at the first crossroad.” What is going on in this
story about that causes so much dissonance? As Delgado states “in the light of the strong message” he speaks to “how the story places the reader on the defensive (p. 73).” In this case, the author, the reader, and the cultural pedagogue(s) negotiated the story of a little boy who only remembers this racial incident.

This story not only placed the readers on the defensive, but the literature also provided another space of learning, so that the high school students could occupy this space vicariously to the extent of gaining a critical understandings about race so, “the story is well told and rings true” (Delgado p. 73). The group of teachers really epitomized this aspect of community-building in their teaching experience. This is a characteristic of AAVE vernacular and the cultural rhetoric foundations of teaching as cultural pedagogues.

How are these cultural foundations related to CRT theory? The use of oral history narratives and storytelling (Delgado), African American blues ideology (Baker, 1999), and the characteristics of AAVE (Asante, 1990) give historical agency to teaching about race with a validation of the great writers of African American literature. The question then becomes apparent, if you’re engaging with racial dialogues about teaching about issues of social injustice, the blues, and inequality in Blacks in America. Does this immersion into Black culture cause pedagogues to teach with tenets of Critical Race Theory (CRT) and Culturally Relevant Pedagogy (CRP)? Yes. This study gives evidence to how students reflected on their experiences of teaching about race and teaching as cultural workers. In this study, the students were White pre-service teachers and when the research was completed; they recognized their roles as cultural workers.

My Personal Reflection:
The use of narratives and culturally authentic voices telling stories of social justice, the voices within literary texts, and the voices of teachers reveal the dilemmas about teaching as cultural workers. Their reflections can inform teacher preparation and practice when teaching about race. Specific themes were present in a study of pre-service teachers who were teaching African American literature during African American Read-In Day, during Black History Month.

At the end of the AARI cultural activity, we had a talkback about the pre-service teachers’ experiences teaching African American literature. What part of the two worlds am I to reconcile to a better one than the one, which I began – “how did the reconciliation take place?” (Delgado, p. 73). They discussed their negotiations of cultural literary identity as cultural workers. Critical
race theory can aid in the negotiation and reconciliation of teacher identity when teachers teach as cultural workers. In the study below, this is the process used to tell the stories of the dilemmas of their cultural work.

After the AARI Day, the next day in class, we had a formal discussion, and then we went into the computer lab to answer the interview questions through the use the Social Literacy E-Curriculum on the intercultural forum – Pedagogy Intercultural Critical Literacy Education, familiarly named PICCLE. Also, after their last context lesson, the students were introduced to their separate course on the PICCLE site with a forum titled AARI Cultural Activity. They were also instructed to answer seven interview questions that were also a part of the course forum titled AARI Cultural Activity.

I refer to this AARI talkback as an “Ideation Confrontation” (Duit, 1994) for in this model the students struggle to analyze their understanding of a conception framed as MCE using CRP and then interact with other students through the use of the PICCLE forum [to reflect upon their feelings and their cultural activity] “in an attempt to justify the understanding;” being White and teaching Black history. According to the same article, other researchers have suggested new sources.

Champagne, Gunstone, and Klopfer (1985) and Basili and Sanford (1991) refer to an approach in teaching that uses both internal and external criticism and refutation as “Ideational Confrontation” (Duit, 1994). In this model students struggle to analyze their understanding of a conception and then interact with other students in an attempt to justify the understanding. Jensen and Finley (1995) used historical arguments to induce cognitive dissonance for conceptual change. (Ramirez & Clement, 1998, p. 18)

To reiterate, just as in the Dei model students struggled to analyze their understanding of a conception [cultural dissonance in teaching] and then interact with other students in an attempt to justify the understanding. In the context of having knowledge of CRT, “the use of historical arguments can be used to induce cognitive dissonance for conceptual change.” In this case, their understanding of the concept of race, resistance and liberation can help them realize the historical foundations of CRT and cultural rhetorical foundations. The writers of the African American literature that was chosen for their lesson plans denote these cultural foundations that informed their cultural teaching activity. (The context of the literature supports the tenets of CRT even one would just look at the situated context of struggle, freedom and resistance contained with the stories by the authors whether fiction or non-fiction accounts of Black culture).

Ironically, Langston Hughes also wrote about being the only colored in the class and asked questions like: “Will the page be colored that I write?” Hughes wrote a poem about racial
positioning, “Theme for English B” (1951). The instructor in the poem said, “Go home and write a page tonight, and let that page come out of you, and then it will be true.” Hughes said, “I wonder if it is that simple?”

I wonder if it's that simple?

I am twenty-two, colored, born in Winston-Salem. I went to school there, then Durham, then here to this college on the hill above Harlem. I am the only colored student in my class. The steps from the hill lead down into Harlem through a park, then I cross St. Nicholas, Eighth Avenue, Seventh, and I come to the Y, the Harlem Branch Y, where I take the elevator up to my room, sit down, and write this page:

The assignment was to create a page of writing about “you”—to which Langston replied, “Will the page be colored that I write? It will be part of you, yet part of me...that’s American.” The racial story is short and relevant; he is colored in 1951, sitting in a classroom, where he was attending a college on the hill above Harlem, dealing with a dualism which comes out in his page. Langston Hughes later went on to graduate from Columbia University in New York City.

I wonder if he was referring to himself. Ironically, but no coincidence, Countee Cullen also wrote about cultural positioning and his poems were telling the same story. Cullen also had the same educational background and became a poet in a predominately White secondary school. He graduated from New York University in New York City. His first book of poetry was called “The Color” (1922). What were these poets trying to tell us about the context of race that can be critically unpacked with CRT Theory?

The context of race matters is written as a hidden curriculum for the teacher to unpack and develop a critical understanding of situational realities that reflect the foundations of the cultural rhetorical styles of writing and readings of African American literature. The foundations are also present within the historical origins of schooling for people of color where race was a political factor for not educating slaves. The conditions of race, debates over political and social aspects of racial policy and purposes of writing and teaching about these conditions are all part of the foundations of the tenets of critical race theory. The conceptualization is based on the historical conditions that became the cause for civil rights, social justice and educational equality.

Here are the interview questions as they appear in an intercultural technology forum in order to collect the last phase of the research data. These questions were put in a separate section of the PICCLE course titled: AARI” Teachers as Cultural Workers” forum. These were the online
interview questions; I chose to use technology to collect the data, since I was the only colored in the class—and an African American female instructor. My students were all White.

**Interview Questions:**

1. How do you define multicultural education?
2. How do you see multicultural education fitting into your teaching goals? Your teaching style?
3. Where does your teaching style come from?
4. Why do you think multicultural education is important? And follow up: why is that important?
5. What problems do you encounter with students, or do you think you will encounter, when you try to enact your multicultural education goals?
6. Do you feel any tensions in teaching multicultural content?
7. Do you have to be a person of color to be a cultural pedagogue? Why or why not?

To reiterate the process of inquiry, first, I focused on the responses to questions 5 and 6 to find the elements of “perceived resistance” in teaching MCE. Second, I focused on the culminating question 7 about the how the elements of culture and pedagogy are related to being a cultural worker. I looked for the hidden aspects of liberatory praxis, the critical elements denoting identity development stages and dimensions of race and color and the AARI day reflections and reflective practices from the student teachers’ experiences of MCE and CRP.

Again, here are the questions 5, 6, and 7 that I focused on for this paper since I see the tenets of CRT theoretical foundations within the context of the questions about teaching about race and pedagogical positioning.

5. What problems do you encounter with students, or do you think you will encounter, when you try to enact your multicultural education goals?
6. Do you feel any tensions in teaching multicultural content?
7. Do you have to be a person of color to be a cultural pedagogue? Why or why not?

Critical race theory can help to researchers and teachers view the theoretical foundations of becoming cultural pedagogues. Traditional theories tend to draw on the problematic side of defining CRT and engaging the contradictory context of exploring CRT. Question 7 asks the perception of race related to teaching as a cultural worker. as the culminating response of the essence of all of the projects described throughout this paper: *Do you have to be a person of color to be a cultural pedagogue?* The answers to this question are contained in the voices of the
teacher narratives and within the context of the literature and the essence of this AARI Day activity.

**CRT Inquiry:** How and why does the use of narratives and cultural authentic voices telling stories of social justice inform teacher preparation and practice when teaching about race?

The use of narratives and cultural authentic voices telling stories of social justice, the voices within literary texts, and the voices of educators reveal the dilemmas about teaching as cultural workers. Their reflections can inform teacher preparation and practice when teaching about race—these specific themes were present in a study of pre-service teachers who were teaching African American literature during African American Read-In Day, during Black History Month.

**First,** as part of a recursive analysis strategy, I have chosen four key themes that were present in the responses to the interview questions: the themes of *color blindness, perceived failure, the authority to teach MCE, and the student teachers’ impressions of themselves as cultural pedagogues.* The analysis included their assumptions and perceived notions about cultural knowledge and cultural work. The findings contained within the responses to the seven research questions, laid out above, posed a legitimate concern denoted by the future teachers about their varying degrees of being comfortable, that is, admitting to their ignorance and their denial about personal notions of cultural awareness. Due to the contradictions present within their responses about the tensions of teaching MCE, a further examination of the epistemology about their ignorance and self-actualizations is needed, so I have chosen to use examples from the student teachers’ AARI talkback reflections about their cultural teaching activities.

**Second,** I divided the summary into four subheadings titled with the themes noted above with examples of the student teachers’ teacher narratives point out these dissonant framings of how they struggled with their notion of cultural knowledge. To validate these struggles and contradictions of how they teach MCE and make meaning of “not knowing” and how they responded to the notion of “othering.” Next, I used the method of triangulation in order to help parallel the findings to the relationship between the previous teacher narratives, their primary data from the transcripts of their AARI lessons, and the AARI talkback teaching reflections.

**Third,** I used evidence from three case studies divided into the themes of dissonance, resistance, and liberation along with three key responses from the PICCLE forum.
Fourth, I used the three related responses as research epigraphs to serve as examples of how the recurring conflicts depict the emerging questions that served as threads of resistance, dissonance, and liberation. These research epigraphs excerpted from the virtual classroom serve as three examples of how there is a parallel message in these ethnographies, noting the applicable usage of CRP and CRT as a tool for teaching MCE. These PICCLE responses are from previous discussion forums, so these teaching narratives served as an MCE teaching tool as preparation for the AARI praxis. Now these narratives serve as research epigraphs as a comparative thread for the summary of findings. Throughout the summary of findings, I use these comparative threads to tie in the similarities of dissonant context from the beginning phases of the dissertation project to the last phase of the dissertation project, the informed praxis of the participation in the cultural teaching activity.

Fifth, and last, I summarized the results of the findings as all of these data representations served as recursive analysis tools to illustrate the patterns warranted within the integration of technology within the PICCLE forum teaching reflections, which are the same conflicts that were also present within the responses from the AARI cultural day teaching activity.

The conclusions of the results of the findings also point to examples of the same recurring nuances of struggle and liberation that are parallel with the historical narratives of cultural pedagogues. Thus, this confirms the importance of using history and CRT as a tool for teaching MCE. Lastly, all of these critical elements represent the tensions of having to find the middle ground where transformation did occur. The final results of the findings will show how the four characteristics of being an informed cultural pedagogue are threaded throughout the responses and how the AARI study showed how student teachers self-validate their cultural positioning. Also, note the tenets of cultural rhetorical styles exuded within their pedagogical practices.

**Tenets of Historical Foundations of Cultural Rhetorical Styles**

- Storytelling
- Community building
- Teaching and preaching – AAVE pedagogical styles
- Blues logic

Again, I am basing my interpretation of the data set on the African American rhetorical traditions. At times, I began to recognize parts of these traditions in the teaching styles of the pre-service teachers, along with their delivery of their messages. According to Molefi Asante, in *The
Afrocentric Idea, African American rhetorical traditions have four basic parts: 1) frame of mind; 2) scope of context; 3) structure of code; 4) delivery of the message. Now let’s view my personal narrative through a CRP and CRT pedagogical inquiry. Now that we have learned about the historical foundations of cultural rhetorical tradition, what are the assumptions about race and pedagogical style:

My Personal Narrative:
If “preaching” is a form of AAVE, the African American Vernacular where there is a sense of continuity in Black homiletics (or sermon making) (Giyard, 2004), then when students frame the voice of a cultural pedagogy as “preachy,” what is behind this framing? This term often shows up in teaching evaluations with educators of color, and in feminist pedagogy. Are cultural pedagogues more inclined to “teach or moralize excessively?” Is this a form of preaching? Or, can it also be the subject matter that drives the pedagogical inferences.

Do you recall the description of “homiletics” or “sermon making? That it is didactic in nature. Sounds to me like a strong, imposing tone of conviction that is essential to teach emphatically about societal issues. So, yes, my pedagogy is political. This is why I researched the historical use of “teaching and preaching” for this term does show up in teaching evaluations with educators of color and in feminist pedagogy. Remember my framing of my didactic inherent voice that seems to create dissonance amongst my students and peers. Well, now, when my students and colleagues tell me, “You don’t teach, you preach, you tell a lot of stories and you speak to your cultural icons like Martin, Malcolm, and DuBois,” I can proudly attest to having been framed as having a cultural pedagogy. Their assumptions say that it is a style that can be threatening…and non-effective, yet the style has been historically grounded and quite effective according to the literature review on the speakers and writers of struggle and liberation.

Therefore, the works of these icons of Martin, Malcolm and DuBois, and others as famous agitators and change agents, helped resolve this pedagogical issue of my being “preachy” and imposing…and personal and political (hooks, 2000, p. 10). Their voices and messages are lessons to future cultural pedagogues as to the work that still needs to be continued and stories told as a liberatory praxis. Well, I am glad that I am affirmed in my intentions of teaching about race and in my pedagogical style of homiletics. Therefore, I wonder where we stand when in matters of color and the “color line” that has been drawn for us. Whites have the power of their “politics of invisibility” (hooks, p. 111). As a person of color, I can’t hide the color of my skin and I don’t want to deny that I [we] all exude these cultural rhetorical foundations when teaching. Now, I see the pedagogical connection between AAVE vernacular theories and the foundations of the African American cultural rhetoric foundations, cultural pedagogues, and pedagogical styles.
Vernon and Badi Foster describe essential characteristics of the African American audience, which have: 1) the value of humanism; 2) the value of communalism; 3) the attributes of oppression/paranoia; 4) the value of empathetic understanding; 5) the value of rhythm; 6) the principle of limited reward. Asante adds a seventh: 7) the principle of style (Kelley, 1999, p. 63). In addition, I see the connection of the tenets of the foundations of Critical Race Theory and African American cultural rhetoric foundations, cultural pedagogues and pedagogical styles. Historically these cultural foundations of teaching, writing, research and racial ideologies are all inter-connected with the racial philosophies of past CRT theorists.

**Racial Philosophies: DuBois and Julia Cooper - Racial Identity in America**

The foundations of racial philosophies and racial identity are found in the works of DuBois (1933) and Anna Julia Cooper (1892). The ideology of race must be understood from the voices of the cultural foundations of teachers, writers, and researchers of the past that helped to shape liberatory praxis. These foundations of historical initiatives about schooling and emancipatory education by cultural pedagogues bent on freedom for their ideologies help to frame and change the public policy about education and the schooling of colored folks as visionaries of literary traditions about race and liberation.

**Foundations of African American Literary Traditions**

Culturally authentic voices contained within the slave narratives are representative of the ideology of race within the first-hand narratives and stories of resistance, struggle and liberation. The legal tenets of social action and staging change are exhibited throughout the works of African American literary publications of anti-slavery lectures and speeches, abolitionist writers, sojourners and critical race theorists. The historical directives are part of the acquiescence of the knowledge of civil rights in educating all citizens about the agency of social action. Throughout the pre- and post-Civil Rights Movements there were social justice strategies that are part of the cultural pedagogical foundations of teaching for freedom. An example of liberatory praxis can be modeled from the articles found in the historical publications of the Black Press – Fugitive Press and Liberation Writings that exude the demonstration of research and teachings as essential characteristics of cultural pedagogues to model and follow as a guide for liberatory praxis.
Characteristics of Cultural Pedagogue:
Racial Characteristics

At this time, I feel that it is important to follow this section of the summary of findings to emphasize the tenets of critical race theory as these concepts are related to critical legal systems, cultural responsive teaching and culturally relevant pedagogy. The writers and theorists of the past and present connected these racial epistemologies and definitions of terms related to CRT and CRP, which I feel need to be exhibited at this point in the dissertation. Below are definitions of these relevant terms as they relate to the characteristics of being a cultural pedagogue. Notice, how the theorists have connected the ideologies of multicultural education, critical race theory, critical legal studies, cultural responsive teaching, and cultural relevant practices and pedagogy, known as MCE, CRT, CLS, CRT, and CRP.

According to the Encyclopedia of Multicultural Education (Mitchell & Salisbury, 1999) and The Dictionary of Multicultural Education (Grant & Ladson-Billings, 1997), and The Dictionary of Race and Ethnic Relations (Cashmore, 1984) the terms related to culturally relevant pedagogy, CRP, are defined below:

What is culturally relevant pedagogy? (CRP)

According to The Dictionary of Multicultural Education (Grant & Ladson-Billings, 1997), culturally relevant pedagogy is an approach to teaching and learning that empowers students intellectually, socially, emotionally, and politically by using cultural referents to impart knowledge, skills and attitudes (Ladson-Billings, 1994). Unlike socio-linguistically grounded approaches such as culturally appropriate (Au & Jordan, 1981), culturally congruent (Mohart & Erickson, 1981), culturally responsive (Cazden, & Leggett, 1981; Erickson & Mohart, 1981), the cultural referents in this pedagogical perspective are not merely vehicles for bridging or explaining the dominant culture; they are aspects of the curriculum in their own right.

What are culturally relevant educators?

According to the The Dictionary of Multicultural Education (Grant and Ladson-Billings, 1997), culturally relevant educators, demonstrate broad pedagogical understandings in three areas: conceptions of themselves and others; conceptions of social relations, and conceptions of knowledge (p. 62).
What is African American cultural knowledge?

The concept of African American cultural knowledge may be best understood through songs, sayings, proverbs, gestures, imagery, and stories, all of which are rich with meaning. What are cultural styles? According to The Dictionary of Multicultural Education (1997), a cultural style refers to: research from a wide range of disciplines, including anthropology, psychology, biology and sociology, documents that individuals learn in different ways. These differences may be related to culture and ethnicity, religion, social status, economic level, gender, sexual orientation, home environment, experiences, voluntary/involuntary immigrant status, genetic and biological factors, cognitive skills, and a host of other related factors, the sum of which define the parameters of the domain of culture (Grant & Ladson-Billings, 1997, p. 68).

What is cultural literacy?

According to The Encyclopedia of Multicultural Education (1999) of Mitchell and Salisbury, the term was coined by E. D. Hirsch in his book Cultural Literacy: What Every American Needs to Know (1987). Cultural literacy refers to the extent of knowledge a person may exhibit about a given microculture or macroculture. It requires knowledge of the literature, language, history, artwork, customs and traditions of a given group. Consequently, if a person is culturally literate in several microcultures, communication of a significant nature could occur (p. 54; Banks, 1997).

All of these definitions preclude the characteristics of cultural pedagogues. Now, after connecting the past and present cultural foundations of critical race theory and expanding upon the cultural competencies that should be related to research and teaching, let us use a recursive strategy to re-envision the characteristics of a cultural pedagogue with a historical framing. Let’s revisit the characteristics of a cultural pedagogue and the CRT related competencies:
When analyzing the AARI responses, I chose six of the four characteristics of being a cultural pedagogue. The first response represented characteristic #1 (the knowledge of one’s culture and one’s own cultural positioning.) The first response denotes the ideology of color-blindness when Ann responded to Question #6 with an aspect of cultural awareness as it related to one’s knowledge of culture – one’s own individual culture and views about her knowledge of culture in teaching. Questions #6: Do you feel any tensions in teaching multicultural content? As the example, when the student teacher was asked to respond to research Question #6 about the tensions in teaching multicultural content, Ann responded, “I do not. I grew up in a diverse neighborhood, and I have no problem with it.”

So, this response denoted an embodied knowledge that existed within Ann’s notion of having lived in a diverse neighborhood served as her assumption about her cultural knowledge and cultural experience. So, her cultural knowledge is result of her exposure to a “diverse” location of culture as a significance of place. I can confirm this notion of the importance of the impact of the significance of place and environmental differences on the interpretation of culture and schooling. This is similar evidence that was seen in the PICCLE intercultural forum.

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<th>Characteristics of Critical Race Theory (CRT) Competency in Research and Teaching:</th>
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<tr>
<td>1. History of their “own” and “other” cultural experiences/lived experiences – analyze and embrace cultural positioning;</td>
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<tr>
<td>2. Competence with content &amp; context of MCE, CRP and CRT in research and pedagogy;</td>
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<tr>
<td>3. Knowledge of political and social worlds and how they came to exist) The tenets of CRT;</td>
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<tr>
<td>4. Intentions of teaching the context of emancipatory praxis as a cultural worker.</td>
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**CRT Inquiry: How are the tenets of cultural rhetorical styles related to the tenets of critical race theory?** I re-envisioned Ladson-Billings conceptualizations of culturally relevant educators and applied these characteristics of CRT competency in research and teaching to the CRP pedagogical understandings and competence required to teach about race.
exchanges between students of rural, global and urban contexts, but not as a characteristic of the knowledge of “othering” based on where you lived and location of residence.

This specific characteristic #1 (a cultural pedagogue relating to this knowledge of “othering”) goes beyond Ann’s perception. Another example of this notion of colorblindness was evident in Harriet’s response about being a cultural pedagogue when she stated: “No, you don’t have to be, because that defeats the purpose of multicultural education. We’re just people, after all.” In the first round of analysis, I gave a great deal of credit to the student teachers who responded this way, for it seemed as though they were moving beyond race to a liberatory space that would evidence a critical and cultural consciousness about the notions of culture representative in characteristic # 3. My perception of their level of consciousness relates to being at the state of characteristic # 3 -- having the knowledge of political and social worlds and how they came to exist. This is the level that one would aspire to after studying, internalizing and intellectualizing all of the four characteristics of being a cultural pedagogue. But what if speaking these words might not be the same as experiencing and embodying these characteristics which are constantly being negotiated and learned? You cannot just claim these characteristics and knowledge of culture through limited experiences.

The second response also related to characteristic # 1 (knowledge of othering and other’s cultural position) or this student was also speaking to the question 6 and the tensions of teaching multicultural content. However, Mary’s response denoted an aspect of cultural awareness not as a form of resistance and not feeling tension due to the multicultural content. She spoke to this knowledge of othering “in a different context.” Miranda said: “I do not feel any tension in teaching multicultural content. I think everything I will teach has culture content, whether or not it is the same culture I am living in or a different one.” She went on to claim, I would feel just as much tension teaching about something I am familiar with and a part of a cultural that I am not a part of. I think making a big deal about cultural content is the only thing that calls attention to the fact that tensions can arise.

Miranda brought into question two key points of dissonance and avoidance: first, claiming that there is a tension even “about something that she is familiar with and a part of a culture that she is not a part of”; and second, claiming that “making a big deal about cultural content is the only thing that calls attention to the fact that tensions can arise.” Her response does identify a conflicting paradigm that can be deemed optimal and liberatory when she claimed, “I think everything I teach has cultural content.” This is a revelation that can become liberatory praxis as a beginning of the knowledge of othering, going beyond race to see the cultural
representations contained with the political and social worlds that are constructed by society and perpetuated within a dominant framework of making meaning (*characteristic # 3: knowledge of political and social worlds and how they came to exist*) The tenets of CRT.

The next progressive step would lead to understanding the context of emancipatory praxis and teaching as a cultural worker (*Characteristic # 4*). On the other hand, depending on which way a researcher wants to interpret Miranda’s view of “calling attention to the fact that tensions can arise” can actually be an opening to embody all four of the characteristics of being a cultural pedagogue—working hard to identify what the tensions are, why they exist, and how one can learn from the knowledge of the tensions created as a new form of making meaning of conflict. Remember the dissonance ratio and the inverted relationship of resistance and liberation; they a work hand in hand and when not just perceived as a negation.

I think Miranda was on to something -- by all means call attention to the “fact that tensions can arise” and yes, “make a big deal about the cultural content” in order to bring about an understanding of the complexity and necessity for cultural work -- move beyond the color-blind notions that “everything I teach has cultural content.” Why? Does this mean that you can be a cultural pedagogue because “everything that you teach will have cultural content?” Miranda was starting to grow into acknowledging the importance of cultural context, just as important, than just the recognition of race. Yes, this is a starting point to becoming a cultural pedagogue, by first acknowledging the presence of these aspects of culture in the politics of teaching, identity, and schooling.

Being color blind can become a counter strategy because it is a false notion that gives oneself the authority to teach cultural content. due to this misrecognition of culture; just don’t recognize the complexity and the different aspects and ideologies of culture embedded within the structures of schooling and education. [more like a form of mis-education] (Woodson, 1933).

The third response contained elements of characteristic # 3 (*knowledge of cultural experiences—the content & context of MCE, CRP and CRT*) as the legitimization for the authority to teach multicultural content. This is a different way of looking a response to Question #5. (What problems do you encounter with students? Who do you think you will encounter when you try to enact your multicultural education goals?)

These are problems encountered by student teachers in regards to the contradictions about culture, ethnicity, and just stemming from the societal framings of the politics of difference. Student teachers view this space as being problematic instead of as avenue for learning more about culture, cultural positioning, cultural dissonance and the possibility of learning through the
posing of problems as praxis. Tim alluded to this form of resistance as he speaks about ethnicity and difference as he stated:

I feel like, in teaching a classroom of one particular ethnicity, some students will resist learning about something different. I want to teach it to my students because I think that is important sometimes I don’t always feel like I’m the best person to teach it and that might make others uncomfortable. (Tim, 2008)

The issue of authority and competency to teach are two conflicting issues that need to be resolved within the methods of teaching about these two problem areas: first, the cultural competency to teach MCE and second, this notion of the authority to teach as this notion relates to cultural identity. When we get distracted by the dilemma of how to teach about differences, educators tend to miss focusing on the dissonant elements that are present in multiple responses by the student teachers. The research findings have shown how the answers to the research questions are pointing to a pattern of the way that students are battling with their belief systems about being allowed to teach MCE due the fact that they are White. Another student teacher explained the same dilemma about being White and teaching multicultural content as Miranda stated: “It might be awkward at first for some students to be talking about other cultures if the teacher is, say, White.”

These cultural beliefs about who can teach MCE go beyond the cultural competency to teach, as for Tim admitted he can teach only what he knows. Tim stated this as liberatory praxis: “We teach what we know so I need to learn about multicultural education so I can teach it to others.” But, Miranda went to the next level of conflict, and spoke about cultural identity and the initial phases of having to deal with the feelings of being “awkward at first.” At least, with this response by Miranda, there was a sincere recognition of a form of resistance referring to racial identity and dialogic discourse “to be talking about other cultures if the teacher is, say, White.” Like Miranda, some of the student teachers (the ones who will admit their feelings of fear and uncertainty) find themselves speaking to their cultural incompetence to teach due to content, knowledge of othering, and problems due to their racial identity.

In order for this critical consciousness to happen, the data point out the two ways they speak to issues of authority: first, the typical response of denial, dismissal or just perceived comfort with culture as if it does not exist and second, the actual acknowledgement of their cultural biases and the impact of culture on their answers about the influence of race on the ability and authority to teach MCE.

The fourth response represented characteristic # 1 (knowledge of one’s culture – knowledge of one’s cultural positioning). This response also related to the cultural biases and the
cultural perceptions about the authority to teach MCE. An example of this is from Tim’s response to Question #5: *What problems do you encounter or think you will encounter when you try to enact multicultural goals?* Tim spoke to his culture as a problematic part of teaching MCE as he said, “I don’t always think that I am the best person to teach [it] and that might make others uncomfortable.” Again, this notion of making others uncomfortable relates to the notion of cognitive dissonance.

But, for the sake of the study and optimal conceptualization, the purpose of these questions is to create an optimal learning experience from this false consciousness about the perceptions about feelings of resistance and being of discomfort. For instance, a change in cognition can have Tim view his cultural positioning in a different context” how privileged voices and positions of power, privilege and White identity can influence how one speaks to the results of cultural biasing. In this instance, the White students are speaking to the authority about what are their thoughts about feelings disempowered by culture and becoming self-aware of this major trend among their collective group of White teachers. Again, these biased frameworks need to be identified as praxis and challenged by these pedagogues of color -- in this case -- looking deeper into the Eurocentric biases that is dictating their authority to teach. Even with Tim, he needs to liberate himself from this falsified notion of who can engage in cultural work.

In the fifth response, *characteristic # 4 (intentions of teaching emancipatory praxis as a cultural worker)* is described by Mary. She alluded to the intentions of emancipatory praxis with her liberating and open mind frame as an optimal pedagogical strategy and as an optimal view of learning. Mary is using critical consciousness as she knows there needs to be a space of discomfort, in order to have productive learning. She said: “You don’t have to be a person of color to be a cultural pedagogue. You just need to have an open mind, a willingness to learn and a willingness to teach multicultural education in the classroom.” Her “willingness to teach” and learn about multicultural education is an example of how to turn the notion of “uncomfortable ness” and “discomfort” into a Transformative Strategy of Optimal Praxis –a TSOP strategy. for critical learning with emancipatory consequences. Mary also answered the question about being a cultural pedagogue without the notion of race as a factor. Likewise, she exuded the *characteristics of # 4* with her descriptions about the optimal conceptualization of teacher and learning as a form of willful dissonance.
To conclude the summary of findings within the six responses the student teachers found themselves wrestling with this notion of cultural awareness -- mostly with fear, dismissal, denial, discomfort and uncertainty. In order to succeed in pushing the student teachers and praxis beyond the cultural boundaries set by political parameters, there needed

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<th>The virtual literacy classroom must do three things in order for this to happen:</th>
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<tr>
<td>1) Student teachers need to re-vision and re-think and question their notions of cultural knowledge.</td>
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<td>2) Student teachers need to re-examine the conflict of their comfort and discomforts and perceptions about being cultural aware by “deconstructing” the political and social orientations that influenced their generalized responses to their understanding of cultural work. (Historically, this is not a new dilemma – the political ideology attached to race and pedagogy differs from era to era—but, some the embedded biased frameworks remain in today’s institutionalized standards of teaching and controlled thinking and informed pedagogical choices about teaching cultural studies and students of color.)</td>
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<td>3) Student teachers and teacher educators need to challenge these biased frameworks and embrace the results of the research about how these notions of color blindness, perceived failure, and the authority to teach MCE, the acknowledgement of their impressions of themselves as cultural pedagogues and their assumptions and perceived notions about cultural knowledge and cultural work.</td>
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To conclude, there needs to be two methods of learning added to teacher education practices: *one*, a participatory action cultural activity where they can teach and then dialogue about their teachings of MCE, and *two*, create a virtual classroom where the e-curriculum can teach them about MCE content and knowledge of cultural positioning.

Finally, the results of the findings reflected critically on this notion of cultural work and the makings of a cultural pedagogue. There is value to taking risks and claiming ignorance, fear, and knowledge of cultural interferences and these notions of bias. Technology can help to serve as a buffer for the conflicts and contradictions of breaking down the cultural boundaries and old
ways of thinking. In this analysis, I focused on the four themes that were the most present within the six responses that I chose from the research questions posed to the students in the web-forum.

The themes of color blindness, perceived failure, the authority to teach MCE and the student teachers impressions of themselves as cultural pedagogues are all of the results of the findings from their assumptions and perceived notions about cultural knowledge and cultural work. These responses highlight all four characteristics of cultural pedagogy within them of the authority to teach MCE.

Mary and Sally admitted to the tensions and even “thinking it better to ignore the issue instead.” The concept of dismissal has surfaced many times due to the issues of color blindness and the tension and resistance that can be generated from cultural studies.

The two responses from Mary and Sally were as follows:

*Mary* - Whenever Jane and I taught for African American Read-In Day, the entire lesson was wrought with tension. We wanted to create dissonance and resolve it into consonance but I feel like a lot of the tension was never resolved. Some of the students resisted our topic and didn’t want to discuss racially charged words, thinking it better to ignore the issue instead. As far as the teaching was concerned, I think the sort of tension we felt had to do more with the fact that we chose a very controversial topic to teach to students who we had never spoken to before. The resistance we were met with is what made us feel nervous.

*Sally* - I think that I would feel some tension in teaching content from a culture different from my own, not because I am afraid to talk about the issues, but because I might not know enough about that culture. I don’t know what it feels like to be Black in America or Asian in America, and I would just fear that I might not do the subjects justice. I can help generate discussion about those cultures, but I might miss the importance of certain aspects.

When Sally writes, “What does it feel like to be Black in America or Asian in America?” she brings into question the importance of “helping to generate discussion about those cultures, but I might miss the importance of certain aspects.” This inquiry of resistance and hesitation shows the teacher educator the importance of looking at “othering” and cultures in relation to whose power and authority teaches us to teach as Woodson states, from “books of the same bias.”

Taught from books of the same bias, trained by Caucasians of the same prejudices or by Negroes of enslaved minds, one generation of Negro teachers after another have served for no higher purpose than to do what they are told to do. (Woodson, 1933, p. 23)

I wanted to summarize these two above-mentioned quotes around the Woodson theory of cultural bias and teaching cultural content. I used a shifting paradigm of how to think about analyzing
cultural biases in reference to the White teachers and teachers of color. Woodson explained this political recognition of identity and the misconceptions about teacher identity as it relates to cultural positioning.

This is a form of inculcated instruction in teacher education. Woodson went on to clarify, “In other words, a Negro teacher instructing Negro children is in many respects a White teacher thus engaged, for the program in each case is about the same” (Woodson, p. 23).

Either way, these political constructed teacher identities are representative of being “cultural pedagogues” -- for they are teachers of color -- [White and Negro] being trained “by Caucasians of the same prejudices or by Negroes of enslaved minds” -- these are the origins of the knowledge of the political and social worlds and how they came to exist, noting the importance of characteristic # 3 of being a cultural pedagogue. This Woodson analogy about White bias and the Negro teachers – and White bias and the White teacher showing “how the Negro teacher might as well be White” is an example of the closest way of knowing what it feels like to be a Black/White teacher in America and how he/she is teaching White bias.

In the case of the AARI day – this cultural immersion experience in the world of Blackness (Cross, 1971) when teaching African American literature, depicts how the White teachers might as well be colored, for as in the Woodson analogy, “in other words, a White teacher instructing White children, in many respects is a Negro teacher thus engaged, for the program in each case is about the same.” The program in this case is that the AARI student teachings have been evidenced as teachings of colored pedagogies. The six responses show how recognition of this similar form of inculcated instruction, having experienced all of the same tensions, and their avoidance of crossing racial borders due to cultural biases [Negro biases] and [White biases] are part of the political ideology of teaching MCE. [That’s American.] The student teachers’ discourses were full of the contradictory battles with their struggles over when to cross the racial borders set up by political parameters in teaching.

This dilemma of making choices of crossing racial borders, both personal and political, lead up to the culminating research Question #7: Do you have to be a person of color to be a cultural pedagogue? Their discourse (s) denoted the characteristics being a cultural pedagogue while dealing with of issues of racial identity. I also combined four characteristics and the four major themes that I deemed the most prevalent in the six responses stated in the summary of findings section.

Mike - No, because you can always talk about the realities of multicultural society, as it is, regardless of your race. (A student teacher response)
Ann - I don’t think that you have to be a person of color to be a cultural pedagogue. I just think that you have to be well informed and very knowledgeable about the topic in the context of past, present and future. I think that message will be received well from any race as long as you know what you are talking about.

Here is another student response to the research question about cultural pedagogues:

A person of color means you can be any color, White, Black, Asian, Native American. Is an African American supposed to be uncomfortable teaching about the history of the American colonists? The Ming Dynasty? I think assuming that you have to be a person of color to be a cultural pedagogue is just reinforcing the ideas that people can’t understand each other.

I would believe and respect a teacher no matter what race they were if they knew what they were talking about, and being part of a race doesn’t make you understand things that happened to it 300 years ago any better (An AARI Day student teacher).

How could this response be analyzed according to the tenets of critical race theory CRT? One needs to further define this notion of “color.”

The Color of Words (Herbst, 2004)

Define “colored.” I needed to define the word “colored” for the culminating question [7] asks “Do you have to be a person of color to be a cultural pedagogue?” According to the dictionary The Color of Words, “colored” is defined as “a North American euphemism once widely regarded as a description of Black people.”

Some find this term as offensive as the term colored, on the grounds that it forces Whites as the benchmark for racial division, fostering an “us” versus “them” view of race relations. It’s language suggests that White is not a color like Black or brown, therefore justifying its exclusion. (Herbst, p. 56)

The term colored is not parallel with White, as Black is, and colored smacks of subordination. The students’ responses were full of ideological constructs with “colorful words” and references not looking at race -- “a person of color means you can be any color, White, Black, Asian, Native American.” However, color is associated with defining “a person ‘of color meaning… the context of thinking of a person with a racial connotation denotes a socially constructed term. Herbst’s (2004) dictionary gives a connotation to the word “colored” as it “smacks of subordination.” Students seem to be defensive for they use language such as “uncomfortable,” phrases like “reinforcing ideas that people can’t understand each other, no matter what race you
are” and most critically, the flipping of the notion about an African American “supposed” to be uncomfortable teaching about the history of American colonists. [Talk about making the personal, political.]

A student comment about, the historical agency of speaking to “how being part of a race doesn’t make you understand things that happened to it 300 years ago any better.” This comment speaks to the culpability of being part of a race – [in this case being American] -- to make you understand the past—these responses are filled with dissonance and resistance. The negations and resistant language shows that there is a racial barrier set up to “keep the premise of understanding suboptimal in order to perpetuating the racial divide. This is not a liberatory praxis -- instead of critically understanding the divide -- for even the definition speaks to its political inception -- “it’s a North American euphemism” (Herbst, The Color or Words, 2004, p. 56).

These responses speak to “color consciousness." According to Herbst’s dictionary -- the definition is: “awareness of “race” as defined by skin color -- color-blindness is defined as” in its figurative sense, a reference today to the state of not being subject to or cognizant of racial differences” and “it can also be seen as a boast, sometimes with sincerity, sometimes for politically motivated reasons.” Note, as part of the definition, “this term is American, its usage originating in the second half of the nineteenth century (Herbst, 2004, p. 57). Tim said, “No, you don’t have to be a person of color to be a cultural pedagogue, if you define “color” as non-White. I believe that we are all people of color with unique experiences, and we all have things of value to share with each other.” This is yet another student response about hue [skin color] and the notion of color-blindness: “I believe we are all people of color.”

This statement can be either personal or political; as a student states: “sometimes with sincerity” meaning how they will dismiss the notion of color due to sincere ignorance. People make generalizations and do not actually understand the “politically motivated reasons” for why they are not recognizing differences. The critical dilemma lies in whether or not they are just not being “color-conscious” as a safe way of not having to delve deeper into the ideology of race.

Sometimes we need to delve deeper into how one has been conditioned to believe -- that it is not politically correct to make generalizations about a race or to use stereotypical or cultural assumptions perpetuated by representations of popular culture. What are the correct beliefs, values, and attitudes toward differences and representations of culture -- in light of teachers who teach controversial topics about race and socio-historical contexts that defy all of these pre-conceived societal labels and identity constructions about being colored? Herbst stated that “this is American” and that “it originated in the nineteenth century.” So, an ideology of the past is still
framing the ideology about race and the relationship of being colored to a societal identity. The mere mention of the connation of what it means to be colored creates cultural dissonance, for societal norms define who can be “colored” and who can be a cultural pedagogue and who can claim to teach a “colored” pedagogy in our society.

The student teachers struggle with defining and legitimizing their cultural assertions. Even I, as the researcher, had to revisit this emerging analysis several times in order to make an informed judgment based on the cultural complexities of the student’s responses. In reference to cultural dissonance and color-blindness, I don’t want to make assertions about the student’s response, so I will use the actual wording to make an informed judgment.

Ann said, “I believe that we are all people of color with unique experiences” [this is can be viewed as optimal with this student looking at differences as “unique” and “having things of value to share with each other.”] This is a form of optimal learning and keen insight about making the statement about how “we are all people of color.”

This is a good example of cultural dissonance, for there is a conflict with Cognition A (being White) and Cognition B (being non-White). But, why do we have to choose? Again, “this is an American term.” With an American ideological value embodied within the discourse; a racialized discourse when you delve deeper into the response.

That was my first initial judgment. Then I looked at the response a second time, more critically, and I denoted the legitimization for a safe cultural space and location of color-blindness that seemed to be repeated several times by student teachers within their replies to the research questions. There tended to be a dismissal of culture as a way of making the claim(s) for the need of a collective cultural positioning: “We are all people of color after all.” Another response by a student was answered in an interesting way as she chose a strategy of comparing race and gender positioning. Mary stated,

I don’t think that one has to be a person of color to be a cultural pedagogue for the same reason that a man CAN be a feminist. If a person is willing to look at texts through various lenses (cultural for instance) than he or she is being a pedagogue of that nature. If a person of color, on the other hand, wants to ignore such lenses and ignore multicultural texts, then he or she is not acting as a cultural pedagogue. (Mary, An AARI critical reflection, 2008).

This response pointed to “the politics of identity” -- and attempted to put labels with political connations on such examples as “a man can be a feminist,” and putting on an epistemic identity, such as “ignoring multicultural texts.” Just to use the term “ignoring” raises a flag for she said “to ignore such lenses” when “looking at texts through various lenses” sounded like a TSOP strategy.
of looking at cultural through different lenses. But, the next parts of the statement calls into question that “if a person of color ignores multicultural texts, and then he or she is not acting as a cultural pedagogue.” The mixing of race and gender and cultural context now denote a political meaning. This student is saying that you cannot be “color-blind” and ignore culture if you are acting as a cultural pedagogue. I still had a battle of consciousness with this dual notion of interpreting this color-blindness as a recognition of culture as a form of a subjectivity; this framing of pedagogical practice of safely looking at culture as a whole -- not as a sum of multiple and distinctively socially constructed worlds -- is more of a collective nature.

This seemed at first to be liberating, but then after a second viewing of the students responses, I started to look at the pattern of this ideology that “everything has a culture” as an ideology of ignorance [sincere ignorance]. An ideology that is just another step towards maintaining the status quo, can also become a critical paradigm shift as a step towards looking beyond the aspect of being a monoculture and/or a collective culture; seeing everyone as humans categorized as a race of all people. What is beyond this naïve level of racial and cultural consciousness? What type of dialogue needs to take place to have students’ teachers look at culture as a political construction, but also as a praxis conundrum to be explored further (characteristic #3 – studying the origins of political and social worlds and how they came to exist). This dialogue was present in the responses and the stages of identity development and dissonant context were becoming clearer within several responses. Another response about promoting MCE in an optimal way: “I do not believe you have to be a person of color to be a cultural pedagogue.” This is extremely far from the truth. I think that anyone that promotes multicultural education in the classroom is a cultural pedagogue. Just letting your students have the ability to speak about these things in your classroom means you are working towards cultural pedagogy.

I must applaud the student who can see beyond racial boundaries and admit that the criterion for being a cultural pedagogue is based on intention of teaching (characteristic #4 – intentions of teaching as emancipatory praxis). This student said, “Anyone that promotes MCE in the classroom is a cultural pedagogue. “Admitting to being a cultural pedagogue and working towards cultural pedagogy is a big step, but what about crossing the pedagogical boundaries to answer the question -- “Will my pedagogy be colored that I teach? But how can one promote MCE in an optimal way by admitting one step, but afraid to confront this pedagogical divide? The student teachers and other educators who cannot even begin to grasp further this
conceptualization of cultural pedagogy need to understand that this ideology needs to be politically corrected and analyzed further with an optimal conceptualization.

Why can’t a White teacher admit to teaching a “colored” pedagogy; after all, this student teacher said “just letting your students have the ability to speak about these things in your classroom means you are working towards cultural pedagogy.” Undoubtedly, race is a factor. The other comment about “anyone that promotes MCE in the classroom is teaching about culture,” then the analysis of this comment is dependent upon the cultural biases being taught if it is cultural, liberatory, and with a political consciousness, then it is a “colored” teaching. When viewed through the tenets of CRT theory – it is: a mixture of racial ideologies, dissonant context, conflicting ideologies, therefore evoking the need for critical discussion about racialized discourses or as what Maxine Greene (1988) would call a dialectic discourse. In this case, the focus is on race, but the dialogue is being preempted due to fear and political correctness. This is historically grounded in the works of African American literature and history as the tenets of CRT point directly to the origins of this racial ideology that even pervades teaching, research and pedagogical practice.

Remember the narratives, speeches and public lectures about race, the notion of “the color line” and abolition that became the foundations of critical legal studies (CLS) and critical race theory, (CRT). The example of the student group that taught the poem “Incident” by Countee Cullen engaged the classroom with a mixture of all of these elements. And this group thought it had failed at teaching during the AARI day cultural activity. It is obvious when looking through the lense of CRT; their pedagogy was “colored” and liberatory, and that the dissonance was inherent within the content of the literature. However, this could have been an emancipatory text according to Freire when he spoke of a different view and paradigm for daring to teach in this way. For in his text Teachers as Cultural Workers: Letters to Those Who Dare to Teach Freire (2005) challenged the student teachers to say: “But what about the consequences?” It is evidenced that the students did learn that the experience of being “uncomfortable” could be liberatory with “topics that need to be addressed the most because their apprehension should be alleviated. Remember the most referenced letter # 2 from Freirian theory, “Don’t let the fear of what is difficult paralyze you.” There were responses (below) that gave examples of the students working through the difficulty of teaching dissonant topics with admittance of resistance and teaching through this resistance as cultural work.

As a teacher, I want to be a cultural worker. I feel it is important to teach with dissonance in mind and to teach some topics that may make students feel
uncomfortable at first. Topics that make students uncomfortable are the ones that need to be addressed the most because their apprehension should be alleviated before they conclude their secondary education. (AARI Day, student response, 2008)

This student spoke about “teaching with dissonance” and “wanting to be a cultural worker.” She admitted to the “uncomfortable-ness” and how “the topics that make students uncomfortable are the ones that need to be addressed the most.” This is a form of liberatory praxis, for this student is addressing the need for “alleviating their apprehension” as a long-term praxis to be used as a dissonant approach to learning “before they conclude their secondary education.”

The students were reflecting upon their ideas about teaching MCE content and about their roles as teachers as cultural workers. Their cognitive contradictions, their preconceived notions about race and color, their honesty about the uncomfortable ness of the subject matter, and their perpetuations of using false ideological frameworks to justify their context, are just what Woodson spoke about “blind inculcations.” I do see the optimal viewing of dealing with the difficulties of teaching MCE, remembering the context of Freire’s letter “Don’t Let the fear of what is difficult paralyze you” (letter # 2). Freire’s letter and Myers optimal theory tell us that we need to develop an critical understanding of the fear, and the origins of the fear and pre-emption and teach from that space. If teachers had a competence about CRT, CRP and MCE they would embrace this notion, and have comfort in the knowledge that the political and social factors inhibiting their fear of teaching as historical in nature as tenets of CRT theory.

Freire went on to explain the need to view this notion of fear as cognitive awareness as he stated, “I believe the best way to begin is by considering the whole issues of difficulty of what it is that is difficult and that triggers fear” (p. 49). Some of the students did not consider the “whole issues of difficulty” and some of students did critically consider the issues as a whole, for they did try to unpack the difficulties. They confessed their cognitions of dissonance and their perceptions about their experiences of resistance and fear. Their reflections did warrant their perceptions about the tensions and difficulties of teaching MCE. CRT would give them the knowledge about the politics of difference.

According to many of the responses, multicultural education is viewed either from an optimal view or a suboptimal view. Felder (1994) wrote about “The Politics of Difference” and spoke about the ways that multiculturalism could be viewed from a negative framing. For example, he suggested a more optimal view of MCE such as: “adapting multiculturalism as a curricular alternative that eliminates, marginalizes, or vilifies European heritage to the point that Europe optimizes all the evil in the world; this results in a balkanization of ethnic studies.” The
framing of disciplines and the framing of racial identity such as Black studies -- White studies and -- Black teachers, and White teachers can be seen as problematic. However, this is a norm of dividing the disciplines, yet another standard as the “politics of difference.” When viewing fields of study as interdisciplinary subjects that can be combined, a new ideation that mirrors and our society would promote a more optimal view of MCE which should be as Hughes poetry in “Theme for English B” posits: “It will be a part of you, yet a part of me, that’s American” (Hughes, 1951).

There is a racial divide even between pedagogues in some of the student responses, yet some of the students say, “We all have culture.” The student teachers used literature to help to legitimize their teaching of culture and difference. I like the way the student spoke to learning from the use of narratives. He/she stated, “Narratives depict their lives.” Literature can be used as a tool to “teach the content of other culture without being that culture -- that is what literature is about.” Also within literature, there are told and untold stories of “allies or and persons of goodwill who are White—they can be found in literature – in acts of community.” This student is looking at MCE from an optimal view, with the framework of “using literature as a tool to demonstrate the feelings of others.” The suboptimal view of MCE would be to put all Whites in a category, without careful differentiation of persons of goodwill, allies or potential allies. This is a liberatory praxis and an optimal conceptualization of looking at White culture. He states,

No, I do not think that you have to be a person of color to be a cultural pedagogue. We all have culture. We all have something to offer students in this way, and we can teach the content of other culture without being that culture. That is what literature is all about. We learn about other people through reading about how they live and function, through narratives they depict their lives and cannot know what it is like to be another culture, so using literature, as a tool to demonstrate the feelings of others is a viable way of doing this. (AARI pre-service student response, 2008)

So, the final research question has been answered. Do you have to be a person of color to be a cultural pedagogue? “We all have culture.” The notion of race interferes with an in-depth view of student teachers racial positioning as cultural workers.

We now understand the ideology behind the conundrum. Unpacking the students’ responses requires competence in critical race theory, culturally relevant practices and theories of multicultural education -- CRT, CRP and MCE. However, the answers and foundations also are present in the historical foundations of schooling and teaching for social justice. I will end this inquiry with a quote about cultural pedagogues who risked her life just to teach the “colored.”
In *Women, Race and Class*, Angela Davis (1981) identified ethno-historical accounts of cultural pedagogues who wanted to teach for change and who were part of the struggle for education in a chapter titled: “Education and Liberation: Black Women’s Perspective.” Davis stated,

The most outstanding examples of White women’s sisterly solidarity with Black women are associated with people’s struggle for education. Like Prudence Crandall and Margaret Douglass, Myrtilla Miner literally risked her life as she sought to impart knowledge to young Black women. In 1851, when she initiated her project to establish a Black teachers’ college in Washington D.C., she had already instructed Black children in Mississippi, a state where education for Blacks was a criminal offense. (Davis, 1981, p. 102)

These were White women acting as cultural pedagogues to provide an education for Blacks, even though the law set up a boundary to cross; so race was a factor, but not a hindrance. Critical Race Theory can be used as a tool in teacher education and other disciplines to teach about the impact of culture and the role of liberation with examples such as this one of “teachers as cultural workers.” The intentions of the cultural worker are not anything new; historically, the foundations of CRT have been a part of our literature and our pedagogical practices since slavery. Therefore, why aren’t we equipping students and educators with the foundations and tenets of CRT, CRP and MCE? We have a great deal of work to do, but the blueprints have been set in CRT’s conception.

**AARI Analysis**

For the sake of analysis, six chosen responses representative of all of the reflections of the AARI groups, will be used for the data analysis. The student teachers’ lesson plans will be included in the appendix, but I focused on two specific AARI lessons. Group 2 and the context of the poem and lesson for “The Weary Blues” (1953) by Langston Hughes, and Group 3 for the context of the poem and lesson of “Incident” (1921) by Countee Cullen. Group 3’s lesson personified the theory of cognitive dissonance, and the representation of the variable of resistance demonstrates the faces of resistance: futile, involuntary and liberatory resistance. The resistance experienced by the pre-service teachers to teaching the power of a word, and the negative connotation associated with this label of African Americans, was evident in their AARI day experience. This group shows the inverse relationship of resistance to liberation, a negative dissonance ratio. Also, the second Phase of Meyer’s OTAID Model: Dissonance.

**Group 3 - Objectives**

- To read the poem – “Incident” by Countee Cullen (1921).
o To discuss the historical context in which it was written – the era of 1925 (Harlem Renaissance) and 1911 (age of the poet’s perspective in the poem)
o To focus on the impact of labeling in general and then specifically to the poem
o To discuss connotation and the way society creates negative distinctions
o To have the students free write for five minutes about incidents in which they were labeled and felt bad about it
o To have a few students volunteer to talk about their situations if they choose to
o To discuss the longevity of labels and the impact they still have on society

The student teachers were aware of the tension that would come from discussing the connotation and the way society creates negative distinctions. They were aware of the resistance and dissonance that would come from the context of the poem, so I wanted to explore further the theory of dissonance with the elements below from the stages from identity models. The themes of resistance, dissonance and liberation were identified and evaluated from the groups’ lessons. Below is a partial script of their lesson and AARI experience of that day). I also denoted this example of the notion of voluntary resistance. Also, note that the classroom environment consisted of two White pre-service teachers, Mary and Jane, and an African American mentor teacher and an African American researcher. The classroom was set up with desks in a rectangular format. The transcript below presents an excerpt from Group 3’s lesson.

**Group 3 Lesson**

The pre-service teachers handed out copies of the poem “Incident” by Countee Cullen (1921).

*Mary* – Read the poem to yourselves real quick and see if there are any volunteers to read out loud.

(The pre-service teachers stood in front of the class and waited for the students to finish reading the poem)

*Jane* – How many of you have read this already or studied this in another class?

Does anyone want to read it?

[Silence]

*Jane* - No one wants to read it out loud?

[Silence]

Jane – Why is it because you don’t like reading out loud, or is it because of something else?

*Mary* – We really wanted someone to read it out loud, [students laughing]

(Student, in the background – we went through this earlier in the year)
Jane – Honestly, there is probably a reason why a lot of you don’t feel comfortable reading it. I mean, there is a reason why this poem is really important. We are going to talk about labels and societal distinctions and the way that they impact people.

Aspects of dissonance were created by the poem for the students and the student teachers. The characteristics reflected in Phase Two of the Myers OTAID model - Conflict: Anger, Guilt, Confusion, Insecurity, Isolation, Sadness: Aspects of Self that might be devalued by others were prevalent in the students reactions. For instance, the students boldly stated that they didn’t want to offend anyone (especially the two African American educators in the room) and that they were not raised to say that word [nigger]. The source of dissonance was the power of the word and the socialization behind saying this word out loud.

At this time, all of the teachers are standing at the front of the class, the two pre-service teachers, (White) the Researcher (African American) and the mentor teacher (African American) and the PDS in-service intern (White).

Sarah – We are in a classroom setting, pretty safe. What is the problem, ladies and gentlemen?

Student - [It is the word].

Sarah – I find it interesting that many people don’t want to say the word.

Student - Let’s have a Q & A on this.

Sarah – Do you think it is because if I wasn’t here, or Ms, King wasn’t here, would you say it?

Student - Yes. (several students replied)

**Dissonance Resolution and Dissonance Reduction**

The student teachers did try a TSOP strategy by showing the students in the class that they could and would use “cultural discourse” and the aspects of dissonance resolution and dissonance reduction was applied.

Mary – did affirm the students by agreeing with them, and confessed that she was raised similarly not to use the word in a derogatory sense. So they read the poem and gave credibility of having a White person say the word. Mary and Jane representing how this praxis was of the Freirean notion “Read the word, read the world,” for this dissonance about the conflict of a saying a derogatory word is a reflection of our society.
Mary – (Speaking over the students, her intonation rises, as to make her point of agreement) I agree with you. I was raised similarly not to use the word in a derogatory sense, but when you are talking about literature, you are saying that word in the poem, doesn’t put anything on to you.

Jane – It is more important to know, it doesn’t project a sort of racism onto you. Do you think it is more important to be aware that this sort of thing happens, to safeguard yourself all together? I know a lot of people still do use that word. I know a lot of people still do, it depends on where you are from, or whom you know and what circumstances you’re. It is still a humongous problem whether you used the word, or the word you were talking about before.

Even the notion of racism was assumed within their discourse(s) about race and the affirmation by the teacher to the student as Mary reveals: “It is important to know, it doesn’t project a sort of racism onto you” is a form of using optimal psychology, repairing the comfort level in the classroom, and letting the students know that it is okay to discuss race and the use of racialized terms. The feelings associated with this act are validated by Phase 2 of Myers (1988) OTAID model –anger, fear, guilt and sadness.

The use of anti-racist discourse (s) in teaching and in this case, also in research, is described in Chapter Two of the text: Critical Issues in Anti-Racist Research Methodologies by two researchers referenced in the text by Dei and Johal (2005):

Difference is not merely something oppositional, a series of dualisms reflecting margins and centre, but something that is never finished, something, which is always deferred. What in us, and what is different becomes distorted in a doubling where there is always a trace, as unfolding an over or underdetermined something left over. (p. 29)

The analysis is focusing on the refusal of the students to say the word “nigger.” The student teachers’ lesson will “never be finished.” According to the text Colormute (2004), Pollock speaks to “the most confounding paradox of racial description: although speaking in racial terms can make race matter, not speaking in racial terms can make race matter too....”

Knowing silences, [he states] I want to demonstrate, are themselves actions with racializing consequences; actively deleting race words from everyday talk can serve to increase the perceived relevance of race as much as to actively ignore race’s relevance. (Pollock, p. 174)

So the mere ‘silence” or “refusal to say the race word” is still a racialized marker of learning; it was just a marker of resistant learning. A lesson did happen, and learning did take place—as
Blum (2002) writes in the text “Colormute”, “We cannot [de]racialize a racialized group simply by refusing to use racial language” (169) and also in the same text, “as Haney Lopez (1996) argues further of racial orders “to banish-race words redoubles the hegemony of race,” by leaving race and its effects unchallenged and embedded in society, seemingly natural rather than the product of social choices” (Pollock, 2004, p. 177). Blum, Lopez and Pollock reiterated that silence and omission of words is not a liberatory praxis. It hinders learning.

The focus of the data analysis was on the way the student teachers challenged the students in the high school class with the use of socio-linguistics, their lesson plan objective of talking about labels. Thus, the unfinished agenda of teaching the poem “The Incident” seemed to be unfinished for the student teachers who taught the lesson, but it was still an act of teaching. It wasn’t just unfinished because the students refused to say the word “nigger,” but also because as Dei (2005) infers as a anti-racist methodologist, “difference is something which is always deferred.” Face the fear and teach it anyway.

My Personal Narrative:

*How can one bring closure to this type of “anti-racist discourse” when we don’t understand the complexity of the obvious “series of dualisms” (Clifford, 1983) that took place in the classroom that day. I am not just referring to the majority vs. minority context, but the fact that inherent values kept the students from speaking due to the “way that they were raised.”*

Definitely, there was “something left over” to be resolved and unpacked about this undercurrent of invisible dissonance that the students may continue to reflect on this day of learning and think about the boldness and courage of the teachers who were battling with conflicts; *A lesson to be continued.* This is a culturally inherent value to be challenged, for there exists a variable weight of race words -- the word “nigger is especially problematic. As the scholars noted: “many adults “resisted” saying a racial label to describe someone (Pollock, p. 174). Even psychologists noted these racial conflicts in the identity models, and they point to this dilemma as a stage in the White identity models. In reference to what occurred in the AARI lesson, the Helms and the Hardiman models reflect this stage: “Whites begin to accept the stereotypes of the various minority groups. During this early stage of development, Whites are taught to be aware of people’s color but not to mention color in public” (Helms, 1992).
In Dei & Johal’s text on anti-racist methodologies, Clifford notes “what in us” needs to be further explored. I admire the students in the classroom and the student teachers for their candidness about their inherent family values and being adamant about not saying that word -- it is just so unfortunate that we didn’t have a series of lessons to be able to separate the “margins” from the “centre” and really have an anti-racist discourse about the societal construction of how language is associated with power, like a “political project” (Wahab, p. 33). The student teachers felt “deferred” and unresolved; they thought they failed at teaching. Group 3 was the one teaching pair that was the most devastated and saddened by their cultural experience during the AARI Day.

What better ways are there to have students learn about this “racialized domination” that is socially constructed to keep us from having these crucial dialogues? This dialogue needs to be continued -- not deferred. Wahab talks about how these “consuming narratives make us question authority” for they serve as “markers of social construction which are embedded in and implicate particular (readings of) histories.” So with opposition, then why not instruct the teachers how to use transformative practices as Wahab directs us-- to “expose the hegemonies.” After all, the short poem, the Incident, speaks about a little Black boy on vacation, going to Maryland, and the word “nigger” disrupts the context of the story and “determines the context by which this reading is evoked.” Countee Cullen, the author of the poem had his own intentions about the reading of this poem, and so did the student teachers. They knew that it would be dissonant when they chose this poem. But they still felt unresolved. However, within this study and the application of the AARI project’s intentional dissonance practice, the student teachers actually did not fail, they challenged even the “relational/representative politics” of education, research and praxis; especially being White teachers teaching as cultural pedagogues.

The notions of anti-racist methodologies in research and the notions of anti-racist practices for teachers who are teaching MCE are frameworks that should be included in teacher education praxis and inquiry projects. To reiterate, Dei and Johal, Wahab (2005) state, “Race and other markers of social constructions are also embedded and implicate particular (readings of) histories, determining the contexts by which they are evoked. Even language carries a politic of hegemony and racial representation. Therefore, the goal of anti-racist research, as I see it, should be to critically engage these structures and practices of racialized domination, to expose their hegemonies and transform political economies in ways in which minoritized and “othered” bodies and discourses exert greater autonomy in self-determination and relational/representative politics.
(Dei, Johal, & Wahab, 2005, p. 32). But how? Use history as an aid to teach social literacy and socio-linguistics.

**Using History, Social Literacy and Socio-Linguistics to Aid in Teaching African American Literature**

Unpacking the historical elements of the poem aided in understanding of the era of the poem, but also, what was going on politically at that time the work of literature was written. Also, using applied linguistics to break down the social impact of using this taboo word, as well as the use of social literacy -- where the credibility of using literature as the space of the “telling of stories” that depict the background of the time period. The social languages used, and the permission to discuss and learn about the usage of this social and political language and its context, are all strategies that aid in the teaching of MCE.

**Historical Nuances and Historical Agency**

I noticed the nuances of history throughout Group 3’s teaching activity and Group 4’s teaching activity. The students embraced history and its sense of agency and power. Not just the historical context, but the “historical agency” used to speak about what was going on at the time period, and why this was important to explain the dissonant cultural context.

This historical agency is relevant to Freire’s quote: “He argues that history is not a mythical entity outside of and superior to human beings...we must, he concludes, see ourselves as the subjects of history even if we cannot totally escape being its objects’ (Freire, 1985). The student teachers used the references to history like mentioning The Harlem Renaissance, the Civil Rights Movement, Slavery, and other historical events as part of their curriculum to aid them in their teaching. Kincheloe and Pinar (1991) refers to this as “Curriculum as Social Psychoanalysis.” Their theoretical explanation for this is as follows:

Social psychoanalysis attempts to subvert the given facts by interrogating them historically, as the psychoanalyst sees myth interrogation as an important step toward social progress. Such labor, just like the effort of the psychoanalyst to help patients confront the actual forces that shaped their psyche. (Kincheloe & Pinar, 1991, p. 3)

The students, like the researcher, were developing a historical consciousness and “developing an interrelationship, so that the distortions internalized and expressed by individuals can be understood by social actors themselves [in this case, the social actors are these cultural workers in their beginning performances] and human agency in the making of history can be enhanced” (p. 2)
History is a form of liberatory praxis when used as a TSOP—transformative strategy of pedagogical praxis and also as the explanation for the ideologies present within our society. Here is a excerpt from Group Three’s use of history as a TSOP strategy:

*Jane* - When do you think the poem was written? Student says: “the 1690s. [laughter]

*Jane* - Can anyone else guess?

*Mary* – The sixties? Actually, the poem was written in 1921. Obviously, you thought it was more recent. Is there a problem with it? [students laughing]  

*Jane* - Really, it has no meaning unless except when it is used to hurt someone.  

*Mary* – Do you guys have any thoughts about how it translates; I guess the term is used more so that says a lot about the word itself.  

*Jane* – You disagree that it is not used as much, do you want to talk about why?

The student teachers used aspects of agency to attempt to explain how they could use the word in a literary context without “putting anything onto themselves.” This was a transformative nuance of delegating a different form of agency of how to talk about literature:

*Mary* – Used in more of a way, when people talk to each other? But wait, it is used in a more common like manner. If it is not used in a bad manner, then why is it awkward and why didn’t anyone want to read the poem?  

*Mary* - So wait, if it is not used in a bad manner, then why don’t you want to read the poem, Why is it awkward? Do you think it is more important to make sure.  

[Students keep responding and talking out loud, more than one student at a time]  

That’s not wrong.  

*Mary* – (Speaking over the students, her intonation rises, as to make her point of agreement) I agree with you. I was raised similarly not to use the word in a derogatory sense, but when you are talking about literature, you saying that word in the poem, doesn’t put anything on to you.

The student teachers used history and temporal framing to get the students to understand this nuance of thinking about the societal relations of yesterday, today and tomorrow. They also used the notion of historical consciousness to explain the impact of the word, and how the use of language in literature can be a way of using a discourse to go beyond the racial boundaries set forth by such a powerful word and reflection of our society. They also used popular culture to refer to their knowledge of African American literature.

**Evidence of the Use of Critical Media Literacy**

Using references to the media, text and popular culture helped the students to think about not just the context of the poem, but also the broader framing of the many factors that contribute to this dissonant scenario. The students are using multiple pedagogical strategies, trying to bring about a critical view of the cognitive dissonance that is taking place in this majority classroom.
Using the media—or the concept of “intermediality” (Semali, 1999), the student teachers are using how the media portrays the way that society labels certain people, through stereotypes and distinctive class divisions; with the connotation of either being framed in negative a way or a possible way. Even looking at the different texts that they have may have related to the African American literature that was being discussed today, was the goal of using intermediality by having students utilize their literary identities, which are separate from their own.

The negotiation of identity—literary identity, societal identity, racial identity and cultural identity were all used to help with the crossing of social worlds and racial binaries, all attempts at putting the students at ease. A student teacher alluded to this as she responded, “but when you are talking about literature, your saying that word in the poem, doesn’t put anything on you.” Each one of these identities were referred to by the student teachers—so we need to create a space where all of these worlds can interact—just like going from dissonance to consonance.

*Mary* - Do you think of anyway in a similar way, or that the maybe literature shows this, or the media shows this, maybe not with this word, or anything you can think of that we talk about?

*Mary* – Do you think the media portrays in a more positive way, or a negative way, like with this poem since no one wanted to read it.

*Jane* – Do you think it was a good thing by having this person read it?

*Mary* – So, it was written in 1925 at the time of the Harlem Renaissance, does any one know what renaissance means?

*Mary* – Rebirth, good.

*Jane* – The rebirth of African American literature and Countee Cullen was at the forefront of this movement, just to give you some background information. [Silence]

*Mary* – Any other thoughts…it is Monday morning…What is your exposure to African American literature? Have you read any other books for school?

*[Black Like Me, The Color of Water]*

*Jane* – I can see where you are coming from, so you refuse to read the poem?

The student teachers are aware of their roles as “White teachers” for they make subtle inferences to their culture several times throughout their lesson. The implied racial boundaries are being silently negotiated, but yet the message is understood.

*Mary*— (Speaking over the students, her intonation rises, as to make her point of agreement) I agree with you. I was raised similarly not to use the word in a
derogatory sense, but when you are talking about literature, you saying that word in the poem, doesn’t put anything on to you.

Is this a (transformative strategy of optimal pedagogical praxis) a TSOP strategy or just an avoidance of asserting that they are majority teachers relating to majority students? They were speaking to the margins—in a standard way, or is this a pedagogical strategy to create a safe space for dialogue? The students seemed afraid to cross the boundaries, yet the interpretation of their silence was part of the lesson and should be seen as part of the analysis. Yet, these negotiations of the racial boundaries becomes interesting as one looks at the stages of racial identity development and its relevance of the student teachers crossing boundaries by moving in and out of two distinctive social worlds; a form of biculturality (Tatum, 2007).

Even the mention of other works of African American literature, that the students might have studied previously, the negotiation of their literary knowledge of Black cultural literary traditions was an interesting way of having them cross boundaries according to race through the use of similar works by other African American authors. Mary also states how literature provides a liberatory space to cross, “but when you are talking about literature, you saying that word in the poem, doesn’t put anything on you.” I interpret this pedagogical strategy as an optimal way to let literature share the culpability for this dissonant context, and then, “it doesn’t put anything onto you.” I interpreted this affirmation as, In other words, you can speak to this issue, without the perception of saying: “I am not a racist.”

Cultural Pedagogues and Dualist Identities: Bi-cultural Pedagogical Positioning

This AARI cultural activity provided critical thinking about one’s values and beliefs, attitudes and cultural assumptions about teaching as a cultural worker, leading to the positioning of teaching and thinking in two different social worlds. Did the cultural pedagogues engage with this dualistic identity and biculturality when teaching MCE and engaging in CRP? YES. In conjunction with the ideology of negation, perceived resistance, and conflicts with cognitive dissonance, to stay confined within the assumed inverse relationship between resistance and liberation, how can liberatory praxis serve as a medium for this bi-culturality? The AARI activity allowed for the multiple spaces, positioning, and conflicting subjectivities -- to create different levels of intercultural contexts to be engaged with at the same time. How schizophrenic. I would like to use the racial identity models to help explain these dualistic identities and bi-cultural pedagogical positioning when teachers are teaching about African American literature. The next
chapter will delve into how to use the racial identity models from the literature review of Chapters Five and Six to aid in the summary of findings.

**Overview of Chapter Nine**

As an introduction to Chapter Nine, Part I contains containing charts that explain the process using racial identity models and the variables of resistance, dissonance, and liberation. The reason for the development of the charts was to be able to visualize and conceptualize these things and combine the elements contained with liberatory praxis.

Table 9.1 represents the Cross (1971, 1978, 1991) model for Blacks. Table 9.2 represents the Helms (1990) model for Whites. Figure 9.3 represents another Helms (1990) White Racial Identity Development WRID Model of White racial identity development. Table 9.4 represents a combined chart of the Cross (1990) and Thomas (1971) models of minority identity development depicting the process of immersion and entering the world of Blackness. This is relevant to the AARI study, due to the fact that the student teachers were immersed in teaching African American literature on African American Read-In Day during February, which is Black History Month. As discussed in previous chapters, many of the identity models contain dissonance as a stage to describe the conflicts, attitudes, and beliefs of self/other experiences with race and societal issues.

Next, in Table 9.5, I combined the perceptions of resistance with the themes of resistance dissonance, and liberation. The immersion/emersion stages were meant to reduce the level of cognitive dissonance that the student teachers experienced through their participation in the AARI cultural activity. Their experiences of teaching as cultural workers exuded the elements contained within the chart that are part of the models described in the various figures. The elements included in the charts under perceptions of resistance are as follows: fear, discomfort, ignorance, self-awareness, dissonance/consonance, internalization, intellectualization, teacher reflexivity, self-actualization and emancipatory consequences. The last column was added to represent the analysis of the four components of teaching instruction: Inquiry, Application, Transformative Processes, and Liberatory Practices introduced in Chapter Three.

Next, Table 9.6 is representative of the process of combining all of the stages together with the last column added to represent the accommodations made for liberatory praxis. These teaching and learning strategies and modes of instruction represent the use of technology, an intentional dissonance electronic curriculum using a web-based forum design, all part of a virtual classroom instruction tool. A virtual classroom was created to use virtual pedagogues, the
engagement of dialectic discourses, critical media literacy and the use of the OTAID model (Myers, 1988) to use optimal conceptualizations of dissonance theory as tools for teaching MCE. In the final stages, the most effective strategy is the aspect of combining teacher narratives, teacher reflections, self-actualization, optimal dissonance, a participatory action research project, and cultural activity with technology and social literacy.

Last, Table 9.8 represents all of the stages with a last component added for an inclusion of these liberatory practices as a method for teacher education culminating with the goal of creating emancipatory consequences. The re-analysis of the six phases of the Myers (1988) OTAID Model shows how the new revisited model uses optimal psychology and cognitive dissonance to promote optimal learning with liberatory praxis. The last chart Table 9.7 contains all of the previous components of the other charts, just adding the variables of dissonance and the six phases of the OTAID Model plus one more phase added for teacher education and literary identity when teaching cultural context. In Chapter Eight in the data analysis, I gave examples of student teacher responses and matched them with a stage of development within the above-mentioned identity models.
CHAPTER NINE

Becoming a Cultural Pedagogue:

Revisiting Models of Racial Identity for Teacher Education

The culmination of all of the components of this dissertation are synthesized in the emerging themes of resistance, dissonance, and liberation. First, I will revisit the Cross (1971) Model of Black Racial Identity Development, and second revisit the Helms (1990) Model of White Racial Identity Development. Third, as the culmination of the combining the emergent themes from the research findings and theories about dissonance, I will add a literary and praxis component to the Myers (1988) OTAID Model. But first, I will show how these racial identity models can be used to evidence how pedagogy and praxis relates to cultural identity development. For the sake of clarification, for each model that I revisit, I will provide an introductory paragraph to explain the dilemma of becoming a cultural pedagogue and how I attempted to use the model to help explain the theoretical stages and conceptualizations of dissonance, resistance and liberation that the AARI participants exuded to. I will begin with the Cross Model.

Cross Model (1990)

I am also faced with a conundrum when using racial identity models according to specific racial categories. I became tempted to use some of the stages from the Cross Model for Blacks/minorities for the analysis of the AARI data findings related to the stages of resistance. Some of the stages do meet the criteria for the categorization of what some of the White teachers experienced when teaching African American literature, on African American Read-In Day. I will give examples of the student teachers’ excerpts from the transcripts of their teaching lessons and match them with a stage of development as a rationale for my selection. Table 9.1 depicts the various stages:
Table 9.1

*Racial Identity Development (Black Minorities)*

### STAGES OF DEVELOPMENT:

1. **PRE-ENCOUNTER:** At this beginning stage, individuals have absorbed many of the beliefs and values of the dominant White culture, including the notion that "White is right" and "Black is wrong." Though the internalization of negative Black stereotypes may be outside their own conscious awareness, they seek to assimilate and be accepted by Whites, and actively or passively distance live their lives and that they can succeed in the U.S. system of meritocracy.

2. **ENCOUNTER:** Movement to this stage is usually prompted by an event or series of events that forces them to acknowledge the impact of racism on their lives, e.g., instances of social rejection by White friends or colleagues, or reading new personally relevant information about racism. These instances may lead them to the conclusion that many Whites will not view them as equals. Faced with the reality that they cannot truly be White, they are forced to focus on their identity as members of a group targeted by racism.

3. **IMMERSION/EMERSION:** At this stage, individuals desire to surround themselves with visible symbols of their racial identity and to actively avoid symbols of Whiteness. At this stage everything must be Black or relevant to Blackness. This stage is also characterized by a tendency to denigrate White people, simultaneously glorifying Black people. Individuals actively seek out opportunities to explore aspects of their own history and culture with the support of peers from their own racial or cultural background.

4. **INTERNALIZATION:** Secure in their own sense of racial identity, there is less need to assert the "Blacker than thou" attitude often characteristic of the immersion stage. Pro-Black attitudes become more expansive, open, and less defensive. While still maintaining their own connections with Black peers, internalized individuals are willing to establish meaningful relationships with Whites who acknowledge and are respectful of their own self-definition. They are also ready to build coalitions with members of other oppressed groups.

5. **INTERNALIZATION-COMMITMENT:** There are few differences between this stage and the previous one except for the fact that those at this stage have found ways to translate their own personal sense of Blackness into a plan of action or a general sense of commitment to the concerns of Blacks as a group, which is sustained over time. The person, anchored in a positive sense of racial identity, is able to both perceive and transcend race proactively. Blackness becomes the point of departure for discovering the universe of ideas, cultures and experiences beyond Blackness in place of mistaking Blackness as the universe itself.

As an explanation for the use of the Cross Model of Racial Identity for Blacks, where the context of the model was being used to describe the processes of identity negotiation by the student teachers, I focused on Stages 1 and 2. For instance, at the beginning stage, the Pre-encounter stage, Cross denoted "individuals have absorbed many of the beliefs and values of the
dominant White culture” and have “internalized Black stereotypes within their own conscious awareness.” Then there is the Encounter stage – where Cross states that the “movement to this stage is usually prompted by an event” (like the AARI Day) that forced the student teachers “to acknowledge the impact of racism on their lives” (Cross, 1971). I highlighted the last stage, the Internalization-Commitment stage – where Cross states that “those at this stage have found ways to translate their personal sense of Blackness into a plan of action or a general sense of commitment to the concerns of Blacks as a group, which is sustained over time.” Here is an example a student teacher who made a commitment to the concerns of Blacks as a group. Here is Sally’s plan of action:

*Sally* - I think that I would feel some tension in teaching content from a culture different from my own, not because I am afraid to talk about the issues, but because I might not know enough about that culture. I don’t know what it feels like to be Black in America or Asian in America, and I would just fear that I might not do the subjects justice. I can help generate discussion about those cultures, but I might miss the importance of certain aspects.

This pedagogue admits to “not knowing what it feels like to be Black in America” and she admits that “she might not do the subjects justice, but she is willing to make a commitment to “generate discussions about those cultures.” She admits not being competent in certain aspects of Black culture.” Sally, exhibits tenets of Stage 1 – Pre-Encounter Stage– due to her admittance of having to “teach content different from a culture different from my own. (Her culture is “White”). Also, Sally exhibits tenets of Stage 2 – Encounter Stage – where the AARI Day activity was event that that prompted the “instance of social rejection by White friends or colleagues. In this case, it was the rejection of the White students in the classroom during AARI day lesson. Also, in Stage 2 – the student teachers are being “forced to focus on their identity as members of a group targeted by racism.” In this case, the tension is coming from just being White and having to justify the authority to teach content of another culture in America. Next, I will revisit the Helms Model (1990).

*Helms (1990) White Racial Identity*

I am also conscious when using racial identity models according to specific racial categories, to stay within those racial categories. I am using some of the stages from the Helms Model (1990) for Whites for some of the data findings evidence the location of the majority voices, and the stages in this model relates to the resistance. Now, since we are studying the
development of White teachers teaching about Black culture, the Helms Model (1990) speaks to their “uncomfortableness” in Stage 5 and their “racial self-actualization” in stage 6.

Table 9.2
Helms’ Racial Identity Development – (White)

<table>
<thead>
<tr>
<th>STAGES OF DEVELOPMENT:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. CONTACT: At this stage, individuals lack awareness of cultural and institutional racism and of their own White privilege. They have a naive curiosity about or fear of people of color based on stereotypes from friends, family, or the media. Those Whites whose lives are structured so as to limit their interactions with people of color, as well as their awareness of racial issues, may remain at this stage indefinitely.</td>
</tr>
<tr>
<td>2. DISINTEGRATION (Cognitive Dissonance): At this stage, individuals' bliss of ignorance or lack of awareness is replaced by the discomforts of guilt, shame, and sometimes anger at the recognition of their own advantages of being White and the acknowledgement of the role of Whites in the maintenance of a racist system. Attempts to reduce discomfort many include denial (convincing themselves that racism doesn't really exist, or if it does, it is the fault of its victims), avoidance of people of color or the topic of racism, and the attempt to change significant others' attitudes towards a positive view of people of color which usually meets with rejection by Whites as well as people of color.</td>
</tr>
<tr>
<td>3. REINTEGRATION: The societal pressure to accept the status quo (racism) may lead individuals to the desire to be accepted by their own racial group, in which the overt and covert belief in White superiority is so prevalent, that it may lead to a reshaping of their belief systems to be more congruent with an acceptance of racism. Fear and anger may again be redirected toward people of color, who are now blamed as the source of the discomfort. Many Whites become stuck at this stage especially if avoidance of people of color is possible.</td>
</tr>
<tr>
<td>4. PSEUDO-INDEPENDENT: At this stage, a catalyst for self-examination occurs, and Whites seek information about people of color, racism, etc., and begin to question their previous definition of Whiteness and the justifiability of racism in any of its forms. They begin to abandon beliefs in White superiority, but may still behave in ways that unintentionally perpetuate the system. Looking to those targeted by racism to help understand racism, White people may try to disavow their own Whiteness through active affiliation with people of color. These individuals experience a sense of alienation from other Whites who have not yet begun to examine their own racism, and may also experience rejection from persons of color who are suspicious of their motives, especially those moving from the Encounter or the Immersion phase of their own racial identity development, which makes them particularly unreceptive to Whites attempts to connect with them.</td>
</tr>
</tbody>
</table>
5. IMMERSION/EMERSION: Uncomfortable with their Whiteness, yet unable to be truly anything else, they may begin to search for a new, more comfortable way to be White. Just as students of color seek to redefine positively what it means to be of American ancestry in the United States through immersion in accurate information about their own culture and history, White individuals seek to replace racially related myths and stereotypes with accurate information about what it means and has meant to be White in U.S. society. Learning about Whites who have been antiracist allies to people of color is a very important part of this process since it provides Whites with important role models for change.

6. AUTONOMY: For Whites, the internalization of a newly defined sense of self as White is the primary task of this stage. The positive feeling associated with this redefinition energizes their efforts to confront racism and oppression in their daily lives. Alliances with people of color can be more easily forged at this stage of development than previously because their antiracist behaviors and attitudes will be more consistently expressed. While autonomy might be described as "racial self-actualization" it is best to think of it as an ongoing process wherein the person is continually open to new information and new ways of thinking about racial and cultural variables.

Here is an example of Stages 5 and 6 from Table 9.2 depicting the stages of White development. A good example of the stage(s) of uncomfortableness is when Mary and Jane from Group Three stated, “Unfortunately, whenever we asked for discussion, a few of the students talked but many seemed very uncomfortable.” [Also, the White teachers racial identity and self-actualization was actualized when even the students in the classroom exhibited cognition of their first acknowledgements of race, with discourses like] “Oh, we are doing this because it is Black History Month, right? In the interactive dialogues in the PICCLE Forum, the teachers were candid:

The conversation that we had openly has made me question many aspects of racism. I feel that this has been one of the most beneficial conversations that I have had all year. What I do wonder, however, is how would this conversation be changed if the dialogue included individuals who are not White. Maybe I am wrong in categorizing us as White; maybe you are offended by this categorization, but I believe that is the conclusion most people jump to before we even open our mouths.

Subsequently, the students started to have a dialogue about their Whiteness. Even within their discussion about the AARI day, they commented on the bold and dissonant words of the second acknowledgement of race by the students in the classroom followed with their response-- “if our teacher wasn’t in the room, I guarantee someone would read it.” Remember in Group Three’s immersion experience, the mentor teacher was a pedagogue of color. The Helms Theory aids in the analysis of identifying the stages of White development in teacher education that not only shows the negotiation of cultural identity, but also the internalization of having to confront racism
and oppression in their daily lives. The thread of the concept of resistance from the White students was validated by the Helms (1990) Model. Table 9.2. For example, Stage 5, speaks to this “uncomfortableness” with their Whiteness. But, from a more liberatory perspective, Helms goes on to note how “yet unable to truly be anything else, they may begin to search for a new more comfortable way to be White, just as students of color seek to re-define positively what it means to be of American ancestry in the United States through immersion in accurate information about their own culture and history.”

Even the students in the classroom have shown evidence of internalized the notion of recognizing the imposed praxis of Black History Month activities.

**Student Teachers’ Perceived Resistance According to Stages of Helm’s (1990) White Racial Identity Development (WRID)**

Table 9.3 begins to put together the stages of Helms (WRID) White Racial Identity Development Model. Matching the stages to the recurring themes from the data analysis to help describe the student teachers’ perceived resistance during AARI day. In the second column of Fig. 9.3 shows the themes of resistance, dissonance and liberation and how they are related to the TSOP transformation processes of instruction:

- **Contact** - stage 1 — the students made contact with “cultural and institutional racism and of their own White privilege.
- **Resistance** - The theme of resistance to saying the word “nigger” and the student teachers’ acknowledgment of the cultural bias surrounding that “word” is a form of institutionalized racism. The White students and the White teachers realized their “White privilege” for they had a collective resistance to saying the word “nigger” due to their socialized way of being raised not the say it.

**Inquiry-Self-Actualization Process: Am I a Cultural Pedagogue?** Even the stages of the models reflect the identity development of the student teachers through a sort of self-actualization process. In Table 9.3 Helms (1990) Model of Racial Identity, look at the stages below. I also included the themes of resistance, dissonance and liberation. The last column includes the four components of instructions. All of these stages are representative of the accommodations for reflective liberatory practices.
Table 9.3

*Helms’ (1990) Model of Racial Identity*

<table>
<thead>
<tr>
<th>Stages</th>
<th>Themes</th>
<th>Analysis of Four Components</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contact</td>
<td>Resistance</td>
<td>Inquiry</td>
</tr>
<tr>
<td>Disintegration/Integration</td>
<td>Dissonance</td>
<td>Application</td>
</tr>
<tr>
<td>(Cognitive Dissonance)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pseudo-Independence</td>
<td></td>
<td>Strategy</td>
</tr>
<tr>
<td>Immersion/Emersion Stage</td>
<td></td>
<td></td>
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<tr>
<td>(Reduce Level of</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cognitive Dissonance)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Autonomy</td>
<td>Liberation</td>
<td>Liberatory Reflective Practice</td>
</tr>
</tbody>
</table>

I used Stages 2 (Disintegration) and 3 (Reintegration) from Helms White Identity Theory (WRID) and showed examples of dissonance from the data as evidence of the identity formation of the AARI day participants. During their teaching experiences, they exhibited the elements of fear, discomfort, cognitive dissonance, “bliss of ignorance, lack of awareness replaced by feelings of guilt, shame, and sometimes anger at the recognition of their own advantages of being White.” These were the framings their internalization of cultural identity denoted in Stage 2.

2. DISINTEGRATION (Cognitive Dissonance): At this stage, individuals' bliss of ignorance or lack of awareness is replaced by the discontents of guilt, shame, and sometimes anger at the recognition of their own advantages of being White and the acknowledgement of the role of Whites in the maintenance of a racist system. Attempts to reduce discomfort many include denial (convincing themselves that racism doesn't really exist, or if it does, it is the fault of its victims), avoidance of people of color or the topic of racism, and the attempt to change significant others' attitudes towards a positive view of people of color which usually meets with rejection by Whites as well as people of color.

In this second stage of Helm’s Disintegration Stage, the participants wrote about their experiences of “cognitive dissonance” and how they used dissonance to teach—and didn’t avoid “the topic of
racism” for they specifically embraced African American literature and they were aware of the possibility of “rejection by Whites as well as people of color.”

3. REINTEGRATION: The societal pressure to accept the status quo (racism) may lead individuals to the desire to be accepted by their own racial group, in which the overt and covert belief in White superiority is so prevalent, that it may lead to a reshaping of their belief systems to be more congruent with an acceptance of racism. Fear and anger may again be redirected toward people of color, who are now blamed as the source of the discomfort. Many Whites become stuck at this stage especially if avoidance of people of color is possible.

In this last stage of Helm’s Re-Integration Stage, the student teachers did experience a “reshaping of their belief systems to be more congruent with an acceptance of racism,” in spite of the dissonance. Here is an example to support a liberatory reflective praxis as shown in the findings of Chapters Seven and Eight about AARI teacher reflections:

After reviewing the clips from the films on PICCLE after the AARI day, I was struck by this particular section. As a White American, I have never considered that I would have an ethnic history. Therefore, it never occurred to me that a rich ethnic history is something on which I am missing out. Perhaps it is because I have already "died" in the ethnic sense. If ethnicity is something that I have lost and cannot regain (or, arguably, that I, in this generation, never had), then maybe I do not possess the ability to respect the ethnic background of another, because I have no experience with it. Reflecting on the last few months of teaching, I can recall instances where I was not aware and, by extension, respectful of my students' ethnic backgrounds. This film really opened my eyes to be sensitive to racial issues, including that of White supremacy. It also opened the door to reflection about my teaching practice, and it provided me with some tools to begin the process of regaining that ability to be respectful and aware of the differences among my students.

Table 9.4 shows the Inquiry: Self-Actualization Process and the applicable theoretical conceptualizations are contained within the Black Identity Models of Cross (1971) and Thomas (1990). Table 9.4 combines the four components of instruction as liberatory practices denoting the stages for Participatory Action when teaching as cultural pedagogues for AARI day. When teaching African American Literature, one must look at the stages of both the Cross Model of Black Identity and the Stages of the Thomas Model of Nigresence. The students’ teaching experiences reflected the internalization and commitment to teaching cultural content as a transcendental phase of emancipatory education.
Table 9.4

*The Inquiry Self-Actualization Process*

<table>
<thead>
<tr>
<th>Stages</th>
<th>Themes</th>
<th>Analysis of Four Components</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cross</td>
<td>Thomas</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pre-encounter</td>
<td>Withdraw</td>
<td>Inquiry</td>
</tr>
<tr>
<td></td>
<td>Testify</td>
<td>Application</td>
</tr>
<tr>
<td>Encounter</td>
<td>Processing of Information</td>
<td>Strategy (Transformation Process) TSOP</td>
</tr>
<tr>
<td>Immersion/Emersion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Internalization</td>
<td>Actively Move Into World of Blackness</td>
<td>Liberatory Reflective Practice</td>
</tr>
<tr>
<td>Internalization/Commitment</td>
<td>Transcendental Phase</td>
<td>Emancipatory Education</td>
</tr>
</tbody>
</table>

*The Racial Self-Actualization Process*

Table 9.4 speaks to the “racial self-actualization process” that Helms referred to in her Model of White Autonomy – Stage 6, for the student teachers were having a realization of their White privilege. However, in this chart, the [White] student teachers’ perceived resistance is being compared to the Cross (1971) Model of Black Identity stages paralleled with the Thomas (1971) Model of Nigrescence stages of Black Identity Development. I combined these stages of Black racial identity development to look at how the White students internalized their commitment of teaching that would demonstrate how they “actively move into the world of Blackness” (Thomas, 1971). But, for the student participants in the AARI Day, this was a form of voluntary resistance that resulted in cognitive dissonance when they encountered the literature to do their lesson planning. They had to immerse themselves with the content of the societal representations of African American literature, and then “process this information. “ How can a reader/teacher not internalize the context of their lessons, and not “testify” about the dissonance, resistance and liberation of the content? In the AARI Day talkback reflections, I looked for evidence that the teachers and the students were actively moving into the world of Blackness—in order to read and teach the world of Black culture.
The AARI Study and the Cross Model

The AARI Study shows how the Cross Model can be used to analyze the identity development for “White” students teaching African American Literature. If there is an immersion with Black literature, then the teacher will internalize the content of their lessons plans as they encounter the dissonant context. It can be seen in the excerpts from their teaching experiences that these stages of dissonance occurred within their immersion/emersion into African American literature as they were moving in and out of social worlds.

Now, in Table 9.4 the Cross Model (1971) the Encounter, Immersion/Emersion and Commitment/Internalization, are combined with Stages 1, 2, and 5 of the stages of the Thomas Model (1990) of “testifying and processing of information” to conceptualize how the stages in this models of Black identity development could help the acknowledgement of traversing into the world of Black culture. Thomas notes how participants “actively move into the world of Blackness” which is also described in stage 4 of the Cross model where he states: “They are also ready to build coalitions with members of other oppressed groups.” The AARI participants also internalized this internal conflict of “Cognition A, and Cognition B.” However, it became apparent through a commitment “to the concerns of Blacks as a group” from the Internalization-Commitment – (Stage 5) which came about over time with the immersion of the lessons and the learning of the content knowledge needed to teach African American literature. They seemed to “transcend race proactively, as denoted” from the Internalization (Stage 4). It is important to note how they also used cultural rhetoric foundations to teach, for they learned how to teach through the resistance brought about by the MCE content and the racial negotiation between two social worlds.

Their negotiation of being White -- teaching African American history -- during Black History Month-- during African American Read-In Day, which is deemed -- (Cognition A) – ( the world of Blackness) was a total immersion into Black culture. The AARI immersion experience provided a space for the student teachers to internalize the literature and experience their transformation from the dissonant content. The last stage of the Cross model (1971) describes the transcendental phase of identity development as Stage 5 - Internalization and Commitment.

There are few differences between this stage and the previous one, except for the fact that those at this stage have found ways to translate their own personal sense of Blackness into a plan of action or a general sense of commitment to the concerns of Blacks as a group, which is sustained over time. The person, anchored in a positive sense of racial identity, is both able to
perceive and to transcend race proactively. Blackness becomes the point of departure for discovering the universe of ideas, cultures, and identity.

But, for the stages of their White identity – the Helms models Stages 4, 5, 6 – are related to their “uncomfortableness with their Whiteness.” (Cognition B) - (the world of Whiteness). According to Helm’s model, in Stage 4, the Pseudo-Independent stage, “a catalyst for self-examination occurs.” This was very important to have the students see themselves as cultural workers. However, the characteristics of a cultural pedagogue afford them with a racial identity inquiry into questioning whether or not they are cultural pedagogues. Within this inquiry, they might start to re-examine their “previous definitions of Whiteness and the just ability of racism in any of its forms” (which is also taken from Stage 4 of Helm’s model of White identity).

Here is an example of this complex negotiating of the social world of self and the location of racial subjectivity in the literature. In Group Two, the students chose to teach the poem: by Langston Hughes titled “Weary Blues.” Here is an excerpt from their AARI Day lesson:

Tim – Alright, well I guess we’ll get started, does anyone know what the role the blues played in African American culture? [No answer].
Tim – I guess I will tell you then.
Tim – Just when they just started to attempt to break out directly after WWI, when African Americans were able to fight along side of White soldiers, you had this dilemma for they felt, if we could fight for this nation and be in the war, then why can’t we be a part of this country.

The internalization of having to teach and negotiate this “justifiability of racism in this country” can lead to dissonance and the development of racial consciousness of being White simultaneously, while thinking about what it is like to be Black, with the validation coming out of the context in the literature that you are teaching: These individuals experience a sense of alienation from other Whites who have not yet begun to examine their own racism, and may also experience rejection from persons of color who are suspicious of their motives, especially those moving from the Encounter or the Immersion phase of their own racial identity development, which makes them particularly unreceptive to Whites’ attempts to connect with them.

Tim – During the Harlem Renaissance, a start of the modern movement, basically what the blues was, was a way to get rid of their sorrows, they would sing about this as an example of all these things they were depressed about.

The first example was how Tim, a student teacher in Group 4 who taught “The Weary Blues” spoke to the blatant forms of racism in the military “directed after WWI.” He validated the “justifiability of racism in any of its forms. “This takes courage” and how Tim speaking to the
racism is a part of being an informed cultural pedagogue. What would other teachers in the methods course think of his stance of teaching as a cultural worker? What would other peers in his community and in his other classes at the university think about his teaching as a cultural worker? He will experience some form of resistance at some time or another. Tim has already started to exude Helm’s Stage 4 – as Pseudo- Independent for he has started to be voluntarily resistant through the dissonance and liberation about the blues ideology in his teaching.

The second example of how Tim used spoke about liberation in his teaching, was when he evidenced these internalizations of having to teach and negotiate this notion of “justifiability of racism in the country” which can lead to dissonance and the development of racial consciousness of being White, and the racial consciousness of what it is like to be Black. The context of the literature validated for Tim “basically what the blues was” for the validation was coming through their teaching as Tim, the preservice teacher defined the blues logic as “a way to get rid of their sorrows.” According to Helm’s model, Stage 4, the AARI Day participants began to abandon beliefs in White superiority, but may still behave in ways that unintentionally perpetrate the system.

These individuals may experience a sense of alienation from other Whites who may not have yet begun to examine their own racism, and may also experience rejection from persons of color who are suspicious of their motives, especially those moving from the Encounter or the Immersion phase of their own racial identity development, which makes them particularly unreceptive to Whites attempts to connect with them” (Helms, (1990). However, the liberation from the internalization of the literature validated with Stage 6 – Autonomy – for “Whites, the internalization of a newly defined sense of self as “White” is the primary task of this stage. The next model of identity speaks to the notion of resistance and acceptance, and looks at White Identity in a different way that can be used to speak to the conceptualization of education and miseducation.
Table 9.5

*Hardiman’s Model of White Identity*

<table>
<thead>
<tr>
<th>The Hardiman Model (1982) helps to conceptualize their conflicts of [Cognition A] and [Cognition B. ] What happens during this resistance.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Resistance and Acceptance</strong></td>
</tr>
<tr>
<td>This stage is referred to as acceptance because of the acceptance and identification with Whiteness. Much of what is learned during the acceptance and anger because of discrepant experiences related to what has been learned about the stage is the result of interactions with White and minority individuals. People move through acceptance toward resistance, which Hardiman refers to as the transition. This stage involves feelings of guilt meaning of being White. During resistance, White individuals begin to reject the racist teachings they have been led to believe are true. The anger and guilt becomes more intense because the individual is able to recognize that he or she has in many ways confirmed to the dictates of racism. (Hardiman, p. 66)</td>
</tr>
</tbody>
</table>

According to Hardiman, this stage is “referred to as acceptance” because of the acceptance and identification with Whiteness. Much of what is learned during the acceptance stage is the result of interactions with White and minority individuals.” In the case of the AARI study, the student teachers were interacting with high school students in a predominately White school environment and they were White themselves, but they were interacting with cultural content vicariously through literature. There were even times, in their identity negotiation, which they not only viewed themselves as individuals but the student teachers viewed themselves and the majority students in the classroom in a more collective framework.

They could empathize with the students, for they had been raised and socialized in the same ways –like in Group 3 “when they admit to the students that they have been raised the same way” --so their collective biases were revealed and when they stated, “I can see where you are coming from.” The collectiveness of their Whiteness, their group identity, was all parts of and their “White” cultural inherent social world, beliefs, attitudes and values. Interestingly in the last stage in the model, “people move through acceptance toward resistance,” which Hardiman refers to as the “transition.” The student teachers admitted to feeling the resistance and the experience of creating dissonance in the classroom. They even provided a historical background about the time period acknowledged to the class about the racial overtones and political overtones of the lesson when they boldly stated: “I can see where you are coming from, so you refuse to read the poem? They acknowledged the resistance and their refusal to engage with the dissonant context.—the word “n-----r” knowing the reason for the long pause of silence.
M – So, it was written in 1921 at the time of the Harlem Renaissance, does any one know what renaissance means?
M – Rebirth, good.
T – The rebirth of African American literature and Countee Cullen was at the forefront of this movement, just to give you some background information.
[Silence]
M – Any other thoughts…it is Monday morning…What is your exposure to African American literature? Have you read any other books for school?
[Black Like Me, The Color of Water]
T – I can see where you are coming from, so you refuse to read the poem?
[Discussion amongst student teachers, classroom is quiet and there is a long, long pause of resistance from the students]

This group experienced the variables of resistance, dissonance and liberation simultaneously when there was a long pause, they made the bold acceptance and acknowledgement of their dissonance and reactions to the students refusal to read the poem. Even Tatum (2005) speaks to this type of resistance, a historical resistance –as represented in the Hardiman model with the reflections of racist teachings. Tatum states,

Now, urging White teachers and students to recognize the meaning of their Whiteness is not equivalent to asking them to feel guilty about their privilege, although sometimes guilt is part of the exploration of identity for many people. Feeling badly about one’s own Whiteness is a stage that many people experience. (Tatum, 2005, p. 37)

Guilt can be a very important part of racial awareness. Remember the international view of racism in America in the PICCLE forum. Remember the intercultural students responses to the clip from Finding Forrester about Jamal; there were so many details that seemed to part of a hidden curriculum –“that are often overlooked.” The students from Woosong noticed the plight of this African American student, but they delve deeper –to speak to the acts of discrimination of African Americans in America, but asked probing insights into questioning the behavior of the African America woman in relation to the “unfairness of discrimination” and “their crying for justice” and “why they re making their own image go down.” They were speaking to the ways that Blacks are portrayed in the media. The student teacher goes on to state: “I think that we often over look these details because they are not as obvious or as blatant as other acts or forms of racism, prejudice, and discrimination.” As a point of dissonant reflection, resistance is perceived differently when one is starting to view their previous knowledge acquisition from the standpoint of dissonant inconsistencies of their former beliefs and their newly acquired critical understandings of racism, prejudice and discrimination. Hardiman calls this stage “transition.”
Hardiman refers to this stage as *Transition: Moving Through Acceptance Toward Resistance*. This stage involves feelings of guilt and anger because of discrepant experiences related to what has been learned about the meaning of being White. During resistance, White individuals begin to reject the racist teachings they have been led to believe are true. The anger and guilt becomes more intense because the individual is able to recognize that he or she has in many ways confirmed to the dictates of racism (p. 66). Interestingly in the last stage, “people move through acceptance toward resistance,” which Hardiman refers to as the “transition.”

Just like with the models of Black Identity, I combined the Helms Model and the Hardiman Models of White Identity Development to help conceptualize the process of the negotiation of racial cognitions – I represented the two as “Cognition A” and “Cognition B.” Hardiman refers to this as the “transition”, not just to been seen as a binary perception. To help the reader conceptualize the two cognitions, even Freire (2002) refers to “any situation in which “A” objectively exploits “B” or hinders his or her pursuit of self-affirmation as a responsible person is one of oppression (p. 55). Hardiman validates this stage as the place where “people move through acceptance toward resistance: therefore, transition is a necessary step towards optimal learning. The perceptions of resistance need to be re-envisioned as a form of liberatory praxis. A different dissonance ratio needs to be revisited to create a balance between liberatory learning and the acceptance of resistance learning. There needs to be a re-visiting of the perception of an oppositional binary between liberation and resistance. How can one create a balance between liberation and resistance? Table 9.6 shows this process.

Table 9.6

*Revising the Dissonance Ratio*

<table>
<thead>
<tr>
<th>Create a Balance Between Resistance and Liberation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perceived perceptions – binary Perceived resistances – need to reflective as optimal – not oppressive</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Liberation – inverse resistance relationship (as a dissonance ratio)</td>
</tr>
<tr>
<td>resistance liberation</td>
</tr>
<tr>
<td>Create an inverse ratio for resistance/liberation and negative perceptions about resistance</td>
</tr>
</tbody>
</table>
TSOP strategies of optimal praxis can create a different perception of the balance between liberation and resistance. Why is the relationship between resistance and liberation inverse? The type of dissonance that is created as an inverse relationship is a negation. Piaget (1980) speaks to the notions of “discord/disequilibrium/dissatisfaction.” Why can’t this relationship be transformational and purposeful? Resistance should be seen as purposeful, which is an optimal worldview (Myers, 1988). We need to change the conceptualization of this perception of resistance as optimal. From the example of the relevance to critical theory, critical theorist Max Horkheimer (1937) argued that through negation, we develop a critical consciousness that allows us to transcend old codified world views and incorporate our new understandings into a new reflective attitude.” So there can be a purpose for the negation, and a strategy for changing the inverse relationship of resistance and liberation. The results would yield a form of dissonance that is created and thereby become an optimal space for learning and for the “development of a critical consciousness about these traditional codified worldviews into a new understanding. This is validated by the Hardiman’s (1982) model through the stage of “transition: moving through acceptance to resistance (p. 66). So, this form of resistance can be framed as optimal dissonance.

How then is optimal dissonance created?

Let’s examine further Piaget’s (1980) theory of cognitive development where he spoke about the disequilibrium, discord, or dissatisfaction of the individual in cognitive development. Piaget talks about this concept of negation, central to critical theory and to accommodation, involving continuous criticism, where critical views can become constructive views. This is relevant to the relationship or balance/inbalance of cognition as disequilibrium -- or as an inverse relationship of resistance to liberation. Does the relationship change with a shift -- as Horkheimer claims as “a development of a different understanding of codified worldviews and ideological positioning?” Traditionally, resistance is not perceived to work along side of liberation. Under traditional education and normative practices, this resistance is programmed to be ignored, isolated and not accommodated. This becomes a conflict of paradigms with contradicting ideologies of how to deal with this oppositional resistance (Giroux, 1998). In this case, the perceived resistance of student teachers to teaching multicultural education can be framed as optimal learning.

So, how do we strike the dissonance chord to create optimal learning? Let’s redefine these terms:

1) What is the relationship of dissonance and consonance?
2) What is consonance?

According to *The Harvard Concise Dictionary of Music*, consonance is those combinations that have been used in Western formal music as suitable points of at least momentary repose and not necessarily requiring resolution. Dissonances are those combinations that, in Western tonal music, do not serve as points of repose but require, instead, resolution to some consonance. The perfect fourth, which is the inversion of the perfect fifth, functions as a consonance when it is a combination of three or more pitches such that the lower of the two pitches is not the lowest sound of the of the entire combination. All remaining intervals are dissonances. Note: Chords, i.e., combinations of three or more pitches, are consonant if they contain only consonant intervals and dissonant if they contain even a single dissonant interval (Randel, 1978, p. 116).

Dissonance chords and inversions can be used to create a resolution, the relevance of using dissonance music theory helps to support the rationale for changing the positioning of the dissonance ratio to create liberation; not a negation with resistance. I even applied the rule of dissonance and consonance to teaching cultural content...also as liberatory praxis to validate the use of a dissonant pedagogy with using critical race theory.

Cultural Analogy #6:
Note: Chords, i.e., combinations of three or more pitches, are consonant if they contain only consonant intervals and dissonant if they contain even a single dissonant interval (Randel, 1978, p. 116). [This can be related to the “one drop blood theory” (Blockson, 1977, p. 107) in racial characterization; pitches are consonant if they contain only consonant intervals and dissonant if they contain even a single dissonant interval. This can also be related to teaching cultural content in the canon- the content is consonant if it contains only consonant intervals, but dissonant is they contain even a single dissonant interval—think again about the student teachers choices of African American literature as they attempted to teach dissonant intervals of infusing culture into the canonical teachings that they were accustomed to as students and now teachers.

So, according to the one drop rule -- if they were teaching about culture -- then they were cultural pedagogues by default. Inadvertently, when one is teaching about “color” and dissonance—even a single dissonant interval—the student teachers were teaching “colored” pedagogy with dissonant context. Therefore, reframing the question according to the theory of the dissonant interval, now ask, *Will my pedagogy be colored that I teach?* It will indeed be dissonant and “colored” according to the “one drop rule.” According to Blockson (1977), this racial
categorization was “used to define race by suggesting that a Negro was any person with a single drop of nonWhite blood” (p. 10). In this case, it was used as an argument to recognize “miscegenation as a fact of life. This concept even relates to music, to literature, to racial categorization, as it can also relate to the infusion of culture into the canon. In the case of teaching cultural content, as this would be the cultural categorization of the infusion of curriculum and instruction, known as MCE and CRP, then the one drop rule can be synonymous with cultural pedagogues teaching dissonant content.

Also, this can be related to the race of the pedagogue teaching, for if the content contains even a single dissonant interval then it is dissonant context, so if the curricular content contains the infusion of culture, then the pedagogue is teaching cultural content, then he/she is a cultural pedagogue. This musical ideology of inversion thinking is relevant to pedagogical positioning when teaching during AARI Day colored teaching, colored month, colored context, so will the pedagogy be colored that I teach? Remember, in music, when striking the dissonant chord, there is a resolution. Where will this resolution come to pedagogy and culture? Invert the dissonance ratio to combine resistance and liberation, like the inversion of the perfect fifth (A new TSOP strategy). Now, thanks to the AARI Day experiences, there is a substantiated relevance of the definition of dissonance and its relationship to literature, language and music. There is a logic and pattern to the inversions, intervals and combinations when they are intentionally used to sound displeasing, or to strike a chord for the purpose of resolution. Remember, even in music according to The Harvard Dictionary of Music, “the perfect fourth, which is the inversion of the perfect fifth, functions as consonance” (Handel, p. 116).

Is there an inverse relationship between dissonance and liberation?

As seen from the musical analogy of dissonance and teaching, when dissonance is created, there is an inverse relationship between resistance and liberation. However, traditional education embodies the notion that there is an inverse relationship, but, it is a binary perception. Even in the Hardiman Model of White identity, when viewing resistance as acceptance it can became a liberatory praxis. In the literature review on dissonance in Chapter Six, two social psychologists suggested changes to the dissonance equation as reiterated by Beauvois and Joule's (1988) radical point of view on dissonance. Inadvertently, I concluded that a newer equation of resistance and liberation is created by optimal conceptualizations of the use of dissonance, just like in music with the inversion of “the perfect fifth, which functions as consonance” for the purpose of resolution. So, then with the goal of resolution, and no negation of resistance, what are you learning? This became the ideology for a liberatory praxis. During
self-actualization, what one does experience can be liberating, not just uncomfortable. What are your reflections about your preconceived notions about resistance? How is this thinking relevant to how you traditionally framed your cultural identity? Now, think about the tradition perceptions about resistance as negative, and is there a link to the possibilities of being liberated? Remember the historical ideologies about the relationship of resistance and liberation from the slave narratives in Chapter Five. These works of literature exuded the possibilities of liberation and freedom against all odds. There needs to be accommodations in teacher education for this liberatory space of praxis. Create a fourth space consciousness for a critical understanding of the relationship between resistance and liberation.

*Now, do you recognize the need for this fourth space of cultural consciousness?*

This liberatory ideology goes against the grain, and is dangerous, but not a destructive resistance when it is expressed through looking at culturally dissonant context as a form of literacy to be used as an optimal praxis tool. A different space of consciousness is created, where the traditional notions of resistance are rebuked and transcended.

This is the fourth space of consciousness that I discussed earlier, a literary space of freedom to go against the grain, and to think and write through inspiration with examples of how there are stories in literature that speak to these acts of the accommodation of resistance, dissonance and liberation as acts of building community amongst these concepts. In Chapter Three, this fourth space created a space for the digital literacies and the need for virtual classrooms. In this chapter, the implications of the summary of findings emerged into how this fourth space creates a new framing of looking at cultural ideological positioning; a way to frame optimal dissonance praxis of learning. Remember the theory of consonance in musical theory? The perfect fourth, which is the inversion of the perfect fifth, functions as a consonance when it is a combination of three or more pitches such that the lower of the two pitches is not the lowest sound of the of the entire combination. All remaining intervals are dissonances.

*The Creation of Optimal Dissonance*

Liberatory praxis would change the equation with a change in ideological positioning of how one would perceive putting the two concepts together to challenge and transcend with new ways of making meaning about resistance. Even within the AARI Day, the students intentionally chose to teach with dissonant literature. Teaching about resistance in a new paradigm with knowledge of the reasoning for the disequilibrium, discord, discomfort and dissonant views and beliefs and values, can create a form of optimal dissonance to teach about inconsistencies about societal issues. Why the conflict of one’s own beliefs, values, attitudes and assumptions? What
are the contradictions and where do they come from? This critical consciousness and a commitment to self-actualization will help to identify and negotiate the false ideologies of imposed cultural positioning. The creation of optimal dissonance creates the space for understanding of binaries that deliberately divides the relationship of resistance and the notion of negativity. Myer’s speaks to an optimal psychology, that changes the ideology of the “principles of limitation.” Optimal theory proposes instead for the critical consciousness and knowledge to resolve “disharmony within harmony” to achieve consonance. As they say in musical terms, “strike the flat fifth” or play the dissonance chord. (Remember the students with the jazz band used dissonance chords to teach the students about “The Weary Blues”.

**Optimal Psychology and the Notion of Negativity**

To promote the critical understanding of an optimal worldview, Linda James Myers (1988) speaks to this notion of negativity in a chapter about optimal psychology. She posits the notion of relaxing your fears and learning about a different worldview other than the traditional Westernized way of “principles of limitation.” She relates to this optimal view part of the OTAID Model from Chapter Six: “Optimal theory and six phases in the development of identity.”

Myers states,

Applying optimal theory to identity development provides a unifying system for understanding and conceptualization the identity development process (Myers, 1981) and describes the effect of oppression on self-identity (Highlen et al., 1988; Myers, 1983). When our research team first began looking at identity development and oppression, our Self-Identity Development Model of Oppressed People (SIDMOP) was created using an emic approach (Lincoln & Guba, 1985) by interviewing members from the following groups: African Americans, Asian Americans, bisexual persons, disabled persons, gay individuals, Jewish, and other non-Christian religious groups, Latino Americans, lesbians, Native Americans, poor individuals, and women. Because many of their stories told of more than one oppression (e.g. Caucasian physically challenged man, Native American woman), the concept of multiple oppression was incorporated in the model. In relation to these personal accounts, the multicultural research literature and clinical accounts were examined and used in formulation the SIDMOP model.

My analysis: [I think I had an epiphany about dissonance and its usage]:

*According to Myers’ theory, optimal dissonance can be seen as a phenomenon for this dissonant reality inverts and changes the way one should view resistance. Also the negation of resistance can now become optimal so the viewing of what has previously been culturally uncomfortable can now be viewed as a transformative learning strategy. An optimal learning strategy (TSOP) to liberate through the resistance, fear, pain, denial, etc. all of the*
variables that tend to cause transgression—invert the negativity and change relationship of resistance and liberation to an optimal viewing. Move beyond these traditional cultural and psychological boundaries—a new paradigm has been introduced and needs to be studied further and revisited using dissonance as a cure and as a healing form of liberatory praxis.

Eventually Myers’ (1984, 1988) optimal theory was adopted as a frame of reference. A key tenet of optimal psychology and these other alternative worldviews is the inseparability of the spiritual and material aspects of reality in which all is seen as the individual and unique manifestation of the infinite spirit (Highlen et al., 1986; Myers 1984, 1987). This paradigm shift in thinking became a space of phenomenon to view the notion of negativity as a identity development process called the OTAID Model.

What is the relationship of optimal theory to history and the cultural formation of the identity of student teachers?

The significance of having student teachers acknowledge the culture and history of America and learn how to teach from that space of phenomenon is a form of optimal praxis. Myers (1988) states,

Within optimal theory, the unity of humanity is acknowledged culturally and historically as spreading from Africa; thus the presence of spiritual-material unity is a pan-cultural phenomenon. As research teams focus on the uniformity of the phenomenon, even greater support was found for optimal theory and the conceptual switch that takes place as one moves to the deeper, more expansive levels of identity development. Applying optimal theory to the identity development process necessitated a renaming of the SIDMOP model. The current model is more appropriately identified as Optimal Theory Applied to Identity Development (OTAID). (p. 29)

**Optimal Dissonance: Revisiting the OTAID Model**

Phase 0 - Absence of Conscious Awareness
Phase 1 - Individuation
Phase 2 - Dissonance
Phase 3 - Immersion
Phase 4 - Internalization
Phase 5 - Integration
Phase 6 - Transformation

Phase 2 – Dissonance (Myers, OTAID Model, 1988)

I’m beginning to wonder who I am. Individuals affectively explore those aspects of self that may be devalued by others. This experience triggers conflict between what individuals believe that they are and a false image of self that would be inferior.
Feelings of anger, guilt, confusion, insecurity, isolation, or sadness may accompany the encounter with the devalued sense of self. Consciously or unconsciously, individuals may internalize socio-cultural values that hold the negative view of the self. Some individuals may suppress the salient aspect of the self to disassociate themselves from this negative self-definition. (Myers, 1988, p. 29)

Myers gives an example of an analogy of Phase 6 – Transformation: As an example, Nancy W. is a 20-year-old Asian American whose privileged economic background made it possible for her to escape the realities of racism. Most of her friends were Caucasian, and she saw herself as very much like them until she overheard them talking about her one day. Their description of her as a “rich chink” left her very hurt, angry, confused and isolated.

**Phase 6 - Transformation (Myers’ OTAID Model, 1988)**

It is I. The self is redefined toward a sense of personhood that includes the ancestors, those yet unborn, nature and community. Individuals have experienced shift in worldview based on the realization of the interrelatedness and interdependence of all things and are empowered to define their reality based on spiritual awareness rather than external circumstance. They have gone deeply into a holistic understanding and appreciation of their culture, and their history, unifying with all humankind and with all of life. The universe is understood as orderly, rational, and personal. Increased understanding of the role of negativity in experience makes growth possible and the developmental process of life harmonious. All forms of life are accepted and valued for their contribution to the greater good of the whole.

Another example:

Bernice, S. a 40 yr. old African American woman, understands the cultural and historical unity of all humankind dating back to our earliest beginnings in Africa and a consequence sees the same essential truths of love, peace, and harmony emerge in the religions of all cultural groups. She has resolved her anger toward people who lack self-knowledge with the realization that they are doing the best they can give their level of insight and understanding. In addition she now sees even so called negative experiences in her life as good, having unified and gone beyond the dualities of segmentation. She knows that nothing from which good comes can be bad and that we reap only what we sow, (Myers, p. 29)

Myers’ identity development theory helps us to understand how this critical, yet optimal process is a spiral – and this orientation of the narrative of a multicultural educator is relevant to cultural pedagogues. The OTAID Model is neither a linear nor a categorical one. Rather, OTAID is conceptualized as an expanding spiral. The beginning of the identity model is similar to the end of the identity process.
Development Phases

Throughout the critical auto-ethnography narratives within this dissertation, even with me, “at the beginning of my journey as a cultural pedagogue, I exuded the stages of the OTAID model, for in Phase 0, Absence of Conscious Awareness, individuals are interconnected to all life but lack self-knowledge.” But, as my journey became more complex over time, I learned a great deal about myself and my cultural history, whereas at the end (Phase 6, Transformation) through self-knowledge, as Myers states: “individuals have become consciously aware of belonging to the circle of life. Their self-knowledge process is not one of gaining new information as it involves gaining a fuller and deeper understanding of the essence of self.” (p. 29).

The OTAID model accepts people where they are, and the essence of who they are at that moment. Furthermore, identity development is seen as a continuous process of interaction between individuals and the socio-cultural environment that they encounter. I guess, at the beginnings of my interactions with the teacher education program and the socio-cultural environment of a partnership program between The Pennsylvania State University and the local school district PDS program, I started to realize my cultural self-actualization during my teaching of professional development in-service programs in a majority setting. Thereby, I wanted to show the process of my identity development as an educator and cultural pedagogue, which became emergent throughout this dissertation. This process can be seen through the method of critical auto-ethnography as a continuous process and a spiral process. It is important to note this process at this time in the thesis, for the process that came around full circle, not just for me as a cultural pedagogue, but for others who were also impacted with this process of identity development. The acknowledgement of the development phases of becoming a cultural pedagogue and the study of interactions of the individuals present in these social worlds, was an necessary part of the orientation of the telling of the stories about the socio-cultural environment(s) that we all encountered.

I now know that I also encountered interactions with dissonance in the context of the socio-cultural environment of literature and digital literacies. Remember, how in Chapter One, I started out with identifying with Hughes poem in “Theme for English B” (being the only colored in the class). I then spoke to the need for creating an e-curriculum in Chapters Two and Three that would house visual dissonance for others to conceptualize and learn from, with a virtual space for the dialogues that I envisioned having with my students. But, within this process, I felt the need to create a digital identity for myself, but not with being visually present, instead as a virtual pedagogue with a virtual classroom, as presented in Chapter Four.
The next phase was to promote a conceptual awareness of using dissonant literacies, historical identities, and the interaction with digital literacy and historical narratives in literature—positioned all together in an e-curriculum in order to promote optimal learning with emancipatory consequences.

In Chapters Five and Six, I researched the concepts of resistance and dissonance, and then I thought about the power of having the fictional pedagogues and the oral histories from culturally authentic voices, who are the voices of history, help to provide the praxis for the most transformative part of the dialectics of freedom discourses. Lastly, in Chapters Seven and Eight, to actually have teachers participate in a cultural activity to become cultural pedagogues in order to really experience the process of being a cultural pedagogue; (to feel what I feel as a cultural pedagogue; feel the resistance, create the dissonance, then consciously, do what I do, engage in liberatory praxis and self-actualization of the impact of culture on pedagogical practice) was a way to have them-- *talk the talk* and then, *walk the walk, as characteristic* of being a cultural worker. This was the best way of teaching the future teachers about what I and other cultural pedagogues vicariously experience, through their own lived experience; through a form of counter reality…it was not just a story to be heard and resisted.

*Connection of Beginning Conceptual Frameworks and the Re-envisioning of the Myers Optimal Theory*

Ironically, when I look back at the beginning conceptual frameworks and theoretical influences on my philosophy of education, I used the optimal theory and optimal and suboptimal views to change the viewing of resistance to teaching and learning MCE away from the deficit model. Since the origin of my inquiry into being a cultural pedagogue, I have stressed about the importance of optimal psychology and Linda James Myers theories, especially the emphasis on the concept of dissonance. Since the origins of dissonance with began with Festinger’s theory (1957), my search in the literature discovered multiple theories that contained dissonance, but Linda James Myers, I was told by scholars in the field, was the “godmother of dissonance.” Her optimal theory is the foundation for liberatory praxis and I did teach this optimal ideological framework to the preservice and in-service teachers as part of their teacher training.

*The Six Phases of Optimal Theory Revisited – Adding A Phase Seven*

I felt that a Phase Seven needed to be included for teacher education training modules. Also, the premise of using an interdisciplinary framework of combining multicultural
competencies in counseling with the multicultural competencies in education in order to deal with: 1) the perceived resistance 2) the cognitive, historical and cultural dissonance, 3) the multicultural competencies culturally responsive teaching, culturally relevant pedagogy, and transformative strategies of optimal praxis (CRT, CRP, and TSOP), 4) the liberatory praxis, 5) the paradigm shifts in ideologies and the inverse perception of the relationship of resistance to liberation, 6) using optimal theory to validate the creation of optimal dissonance and optimal learning as tools to for self-actualization, transformative education, healing and liberalization, and 7) the internalization of all of these dissonance concepts and the intellectualization of dissonance to create emancipatory consequences for participation in cultural teaching activities that promote the negotiation of socio-cultural and historical identities present in self, traditional teaching practices and in multicultural literature. (See Table 9.7 for the seven phases.)

**Development Phases Revisited to Include Teacher Identity and Cultural Identity Development When Teaching Socio-Historical Context and MCE**

Myers tells us to “Relax and let go of your fear, (negative beliefs) try to see and understand how it looks from another side” (p. 7). This call for a new conceptualization of these development phases when we use the model to include teacher identity and cultural identity development when teaching MCE. This re-conceptualization is relevant to teacher education due to the dissonance created and engaged with during these pedagogical practices. So, I am proposing to do a revisioning of the OTAID model and its six phases with the focus on Phase 2: Dissonance, and Phase 4: Internalization and Phase 5: Integration, Phase 6: Transformation depicted in Fig. 9.7.

Note, in Table 9.7, I added a Phase 7: Intellectualization and Accommodations for Cultural Pedagogues. As student teachers and other educators are becoming racial aware of the boundaries imposed on their teaching, they need to learn how to go beyond these racial borders to be accommodated to receive the perceived authority of teaching MCE with CRT and CRP. Teacher Education needs a Model based on Optimal Theory that uses Myers principles in her OTAID Model of Racial Identity. This Model can be used to aid in the development process for becoming a cultural pedagogue, while identifying the conflicts experienced by the dissonance of being a cultural worker. Phase 7 will aid in the conceptualizing of the cognitive processes as educators are experiencing dissonance when teaching MCE which embodies the negotiation of a historical identity, a literary identity, and the conflicts of a having a dualistic racial identity.
The six phases of optimal theory in the OTAID Model are part of the first column. The second column contains the questioning of conflicts that can be used as inquiry into the deeper understanding of self and the changing assumptions about the world around you. It is important to note, that Myers OTAID model implies: “the self is redefined towards a sense of personhood that includes the ancestors,” so as a characteristic of being a cultural pedagogue, one must look at teaching in a historical way, as to look at the legacy of past teachings about the essence of community and growth. Most importantly, Myers wants us to look at the “the role of negativity, which requires an increased understanding in experience to make growth possible.” This confirms the use of a participatory activity like the AARI day to have teachers become cultural workers with an optimal view of teaching cultural content.

In conclusion, adding a seventh phase to the model would provide the validation for the intellectualization of dissonance as a integral part of the method of praxis in teacher education. This addition to the model includes a third column with the four components of instruction of inquiry, application, strategy of the TSOP format, and a space for personal narratives and teacher stories as a form of liberatory reflective practice. The process of becoming a cultural pedagogue should be viewed as an optimal view of teaching as a cultural worker, with participatory action such as teaching lessons during the AARI Day. However, the importance of studying the history of cultural pedagogues and stories of acts of resistance and community, and other cultural teaching and research activities, can be analyzed according to a view of optimal praxis.

Lastly, the use of digital literacies should be integrated into the model as a visual arts tool to view situated dissonance and critical media literacies that include the viewing of popular culture, historical works portrayed by virtual pedagogues, fictional pedagogues and public pedagogues with culturally authentic voices. This virtual classroom can create the space for discussion forums as optimal learning and the conceptualization of a dialogic space for freedom.
Table 9.7

Revisiting the Myers’ OTAID Model With Added Phase 7

<table>
<thead>
<tr>
<th>Optimal Dissonance: Revisiting the OTAID Model</th>
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<td>Phase 5 – Integration</td>
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<td>Phase 6 - Transformation</td>
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<tr>
<td>Phase 7 – Intellectualization and Accommodations for Cultural Pedagogues (added)</td>
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Part III: Moving Beyond Race as A Factor of Cultural Identity

Dissonance, Self-Actualization and Liberation

The triple validation process of awareness raises the stages of consciousness by going through the processes of dissonance, self-actualization and liberation. This journey requires the creation of a fourth space for the accommodation of liberatory praxis. Piaget speaks to critical theory and to accommodation, involving the continuous criticism and reconstruction of what one thinks he/she knows. So does Giroux (1988)–when he speaks about becoming transformative intellectuals. The fourth space of transformation existed in this study through a virtual classroom, virtual pedagogues, critical media literacy, a social literacy e-curriculum and web-based forums for dialectic discourses of freedom to take place. The study used historical narratives, intercultural dialogues, fictional pedagogues, oral histories, public pedagogues, cultural authentic voices, literary epigraphs, and ethno-histories of elders to tell their stories about resistance, dissonance and liberation. The relevance to psychology and counseling is about the negotiation of cultural identities and the negotiation of social worlds in counseling and in education.

In Psychology and Counseling, How Is This Complexity of Cultural Positioning Is Viewed From Multiple Contexts?

The significance of identity recognition in psychological and counseling theories has a relationship to the education of student teachers. Why is it important for student teachers to be aware of the impact of culture on their pedagogical practices? What about the impact of culture on their pedagogical strategies?
Helms in *Addressing Cultural Complexities in Practices* in a chapter titled “Understanding Identities and Contexts” (p. 58) says:

In psychology the therapists needs to be aware of the adaptive and varied identities clients’ experience. Perhaps the most obvious reason is that a knowledge of client’s salient identities gives the therapist clues about how client’s see the world, what they value, how they may behave in certain situations, and how they are treated by other’s. The more a therapist knows about a particular client’s cultures and the variations within, the closer her or his inferences and hypotheses will be to the client’s reality, and in turn, the better able the therapist will be to help that person. (Lopez et al., 1989)

This context of cultural competency relates to teacher education and educating the educator in order to understand the negotiation of their cultural identities. This knowledge of the complexities of “knowing more about a particular client’s culture and the variations within, the closer her or his inferences to the client’s reality” (Helms et al., p. 58). But what are the characteristics of racial borders when teaching African American Literature during AARI day? How did the student teachers behave in certain situations?

**Characteristics of Racial Borders – Anzaldua (1987)**

Theories of White identity, theories of Black identity, and White teachers teaching AARI literature evidenced characteristics of a bi-racial identity when teaching from two locations of culture (p. 56). The literature created a fragmented identity that mirrors our societal construction of racial divisions. Which group should teachers identify with Cognition A or Cognition B?. There are characteristics of racial borders that represent the divisions of culture within pedagogical practices. Here are examples of the different pedagogical characteristics that speak to the language used to speak to racial border crossing. Even being referred to as “you people,” a label which surpasses all racial borders.

- Dualist identity and cultural schizophrenia
- Teachin and preachin
- Nommo
- Borders to building community
- “You people”
Racial Borders

In a text by Hays titled: *Addressing Cultural Complexities in Practice*” she states “using the concept of race and drawing from Anzaldua’s (1987) ideas regarding "racial borders, “as Root (1996) offered a framework for understanding the experiences of people who hold biracial heritage.” [Bi-racial heritage from ethnicity, race and societal identification of dualities]

1. an individual may solidly identify with both groups simultaneously;
2. the individual may identity primarily as a biracial or multiracial person, thus using the “border between races” as a central reference point;
3. the individual may experience a shift in one identity, from foreground to background, depending on the sociocultural context, that is, in one setting, one identity may be experienced as primary, whereas in another setting, the other identity may be;
4. the biracial person may identify primarily with one group, but, over and extended period of time, move in and out of identification with a number of other groups, holding and merging multiple perspectives.

This model speaks to crossing racial borders and the “shifting of identity” and how to “use the border between races as a central reference point.” I did see evidence of this border crossing and how the student teachers were moving in and out of identification with the cultural context, in this case, it was African American literature. Only in the past decade have researchers begun to address the ways in which people of diverse and multicultural identities think about themselves and those around them (see Brown & Root, 1990; Comas-Diaz & Greene, 1994b; B. Greene, 1997; Gutierrez & Dworkin, 1992; Hays, 1995, 1996a, 1996c; Robinson & Howard-Hamilton, 2000; Rungta, Margolis, & Westwood, 1993; Saravanabhavan & Marshall, 1994). (Hays, p. 56)

However, most recently, the study of “White teachers” and their “White identity” have become a major researching focus, where in the past, it was considered taboo and met with a great deal of resistance and defensiveness. Throughout the study, the negotiation of cultural identity has been framed in an optimal view, where as the “racial borders” are referenced (Anzaldua, 1987) but they needed to be crossed in order to enter the world of “the other.” Not just for the purposes of understanding the culture of another group, but also to critically understand the role of culture as “the central reference point” in the critical understandings of becoming a cultural pedagogue.

Border crossing as a TSOP strategy, needs to address the issues of societal construction, and to de-construct the power dynamics in order to teach from a different framework of race and structural freedom; in other words, reconstruct the boundaries not as binary, but with a communal
approach. What happens when you take down the racial borders and pedagogical boundaries for
teaching and learning? Transformation. Then you have intentionally made accommodations for
liberatory praxis and spaces of freedom to teach community as a form of emancipatory education.
In each lesson, these issues of community-building were enhanced and brought out for the pre-
service teachers, and the evidence of these liberatory practices was the main themes in the
analysis of their data findings.

As Root noted, these various adaptations may also be useful in rethinking the dualities in
conventional categorizations of teacher identity and the context of answering the questions about
the cultural positioning of a cultural pedagogue. Within these adaptation models, the question
can be asked: and answered within a different context “will the pedagogy that I teach be colored
or White?” In the past, would this have been possible to admit crossing borders and being able to
identify within another identity group. What type(s) of negotiation takes place when entering a
world of the “other” in situated learning, walking in and out of racial positioning and societal
borders when teaching African American literature? In this study, the cultural pedagogues look at
the literature and context of the location of culture. They look at their privilege of power and
difference from a contextual context, and wrestle with their assumptions about the “authority” to
teach cultural content and cultural experiences that they have not experienced. Which position(s)
should they choose? I just told my story of my own journey and cultural assumptions about border crossing, even as I questioned myself as a cultural pedagogue, and I am a person of color. Why was I paralyzed at the crossroad?

The inquiry into asking the question about the “perceived” racial characteristics of a
cultural pedagogue should not paralyze a cultural pedagogue with fear to teach multicultural
education. What about these racial borders? Once you agree to teach African American literature
on African American Read-In Day, during Black History Month, this question about border
crossing will have to be addressed. It is obvious that as a pedagogue, you will be crossing borders
due to the content of the literature. So, should this be an accommodation for dualism as a
commitment for liberatory praxis? Yes.

**Cultural Pedagogues and Dualist Identities and Cultural Schizophrenia**

The AARI cultural activity provided critical thinking about one’s values and beliefs and
attitudes and cultural assumptions about teaching as a cultural worker, leading to teaching and
thinking in two different social worlds. The cultural pedagogues is engaged with this dualistic
identity and biculturality when teaching MCE and engaging in CRP. In conjunction with the
ideology of negation, perceived resistance, conflicts with cognitive dissonance, with the assumed inverse relationship between resistance and liberation, technology served as a medium for this bi-culturality.

As a summary, the PICCLE Forum created the digital space where this dualistic world could be negotiated and affirmed. Technology bridged the schism for dialogue to be able to allow for the border crossing into multiple spaces, and locations of cultural positioning. Allowing for a space of subjectivity, not bound by structural borders, creates a social world where different levels of intercultural contexts can be engaged with at the same time. The ability to have several spatial environments, global participants, international and intercultural positioning all at the same time, broadens the spectrum and nullifies the binary constructions. Without the linear constraints, you can add unrestricted levels of cognition, so this form of optimal dissonance that these dissertations study ascribes to can create the dynamics for this negotiation of identity.

Digital literacies can interact with the identity formations, all occurring in conjunction with educating the educators with the goal of building a community of learners. Digital identities are created simultaneously along with even the positioning of the virtual pedagogues who embody a fictional position, for even the author(s) have an identity and bicultural intention and message for the literary work; resistance or liberation? How do you teach from these space(s) of liberation, intentional dissonance and critical literacy? Well, literature does provide the context for learning about these social worlds, but to experience these social worlds, Tatum (2007) explains this “ability to function in two worlds.” Ironically, she also refers to the theoretical framework for the use of the Cross (1979) Model with a reference to “dual reference orientation.”

**Bi-Culturality**

Beverly Tatum, in *Assimilation Blues: Black Families in White Communities: Who Succeeds and Why*, has a discussion on “biculturality. She claims: defining biculturality as “the ability to function in two worlds” (Tatum, 2007, p. 13). With a knowledge and space of biculturalism, Tatum states that “what has just been labeled as “biculturality” has been described by many others since at least the turn of the century, some of whom have preferred terms such as “double-consciousness,” “double vision,” and “dual reference group orientation” (Cross, 1979). Researchers interested in Black families have discussed the need for these families to have to consciously or unconsciously inculcate such duality in their children (Hale, 1980; McAdoo, 1977; Nobles, 1976). Understanding of exactly how that kind of socialization process takes place is limited, although some work is beginning to be done in that area (Young, 1970; Peters, 1981;
Spencer, 1982; Bowles, 1983/1984) (Tatum, p. 14). His same context of looking at this “dual reference group orientation” (Cross, 1979) can be applied to teacher education. Not just with the self-actualization of biculturality in identity development, but also in teacher praxis when educating the educator. Cultural exercises like the AARI activity could be used to successfully promote this knowledge of biculturality and the “conscious socialization of teaching in two different worlds” with the intent of creating curricula exercises to have pre-service teachers go through the process of teaching multicultural education to promote the contradictory paradigm of using resistance and liberation as praxis. Also, to use the notion of biculturalism as an exercise in MCE praxis with an accommodation of teaching from a “dual reference group orientation.” In combination with the use of technology to serve as a space to engage with this dualistic orientation, this MCE praxis can also be an accommodation for intercultural dialogue and curriculum development.

The Relationship of Assimilation, Biculturality, and Ambiguity

In addition, Tatum in Assimilation Blues: Black Families in White Communities: Who Succeeds and Why, there is a discussion on biculturality. Pinderhughes (1982) writes that some Black families are able to function this way quite well. Tatum goes on to clarify: While it requires a lot of effort families who are comfortable with biculturality “exhibit remarkable flexibility, tolerance for ambiguity, comfort with difference, and creativity in their relationship with both the American mainstream and victim systems. For others however, the need to function in two worlds leads only to identify confusion and value conflicts. (p. 114)

The student teachers need to learn “flexibility and tolerance for ambiguity and comfort with difference. As multicultural educators, they need to be able to “function in two worlds” which can lead to being component as a cultural worker. This process of “bicultural” can be used to help create a notion of community, not just “confusion and value conflicts.”

The process of biculturalism, when successful, would seem to allow families and individuals to learn and use when appropriate, the primary framework of the new community without necessarily abandoning previously learned frameworks. Yet such biculturality may be more easily described than achieved. The factors involved in its development need to be considered further. (Tatum, p. 14)

Technology allows for the study of these factors and helps create an emancipatory space for dualistic context and dialectic dialogue. Even the space to realize these factors of biculturalism and its development within pedagogical practices can succeed, and that there can be a “dualistic context to being a cultural pedagogue—for you can cross racial borders and have a “dual group
orientation (Cross, 1979). Ironically, even in Tatum’s (2007) text Can We Talk about Race? she speaks to this immersion process “of what has been described by the psychologist William Cross in the terms of racial identity development theory as an “immersion experience. This particular phase of identity development is characterized by a strong desire to surround oneself with symbols of one’s racial and actively seek out opportunities to learn about one’s history and culture with the support of same-race peers” (Tatum, 2007, p. 8). If we take this theory and apply this conceptualization to the process of “biculuration” to teacher education, then the student teachers could “learn an appropriate, primary framework of the new community without necessarily abandoning previous learned frameworks of their own inherent culture. The AARI study provoked such an opportunity.

But how do these factors impact pedagogical styles of teaching; what about the culturally schizophrenic discussions that will emerge out of this bicultural discourse(s)? The dualist context and dialectic dialogues call for a use of a culturally responsive pedagogical style. The characteristics of a cultural pedagogue become tools to use as a response and call for the rhetorical style of “teaching and preaching” to their audience. Do cultural pedagogues preach? Will the pedagogy that they preach be colored or White?
At this time in the conclusion of this section of the dissertation, the results of the study of six phases of Myers’ optimal theory, called for the charting of the negative and positive views of perceptions of resistance as they relate to teacher identity. The new re-conceptualization of the emerging themes from the perceptions of resistance by the student teachers when teaching multicultural education needed to be viewed in a table side by side with the variations of resistance, dissonance and liberation. Also, the four components of instruction: inquiry, application, transformative strategies of pedagogy and practice were part of the emergent theories. The final outcomes of the analysis of these four components from Chapter Three should be viewed alongside the liberatory accommodations for optimal praxis.

First, in the first column, the variations of resistance experienced by the participants in the study are taken form various racial identity models include: Fear, discomfort, bliss of ignorance, guilt, shame, and sometimes anger at the recognition of White privilege cognitive dissonance, codified views, officialized representations, internalization of cultural identity.

Second, in the first column, the emerging themes that came out of the AARI Study were: Issues of color-blindness, perceived failure, the questioning of the authority to teach MCE and CRP.

<table>
<thead>
<tr>
<th>Accommodations for Liberatory Praxis as Noted in Table 9.8:</th>
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<tbody>
<tr>
<td>Optimal Dissonance</td>
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<tr>
<td>Use of Technology as an Intentional Dissonance E-Curriculum and Web Forums</td>
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<td>Optimal Theory</td>
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<td>Virtual Classrooms</td>
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<td>Discussion Forums</td>
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<td>Intercultural and International Collaborative Projects</td>
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<td>Virtual Pedagogues</td>
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<td>Digital Literacies</td>
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<td>Critical Media Literacy</td>
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<td>Use of Popular Culture and Dialogic Classrooms and Dialectic Discourses of Freedom and History</td>
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<td>Literacy and Critical Understanding of Race</td>
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<tr>
<td>Self-Actualization, Participatory Action Research Emancipatory Projects</td>
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**Perceptions of Resistance**

At this time in the conclusion of this section of the dissertation, the results of the study of six phases of Myers’ optimal theory, called for the charting of the negative and positive views of perceptions of resistance as they relate to teacher identity. The new re-conceptualization of the emerging themes from the perceptions of resistance by the student teachers when teaching multicultural education needed to be viewed in a table side by side with the variations of resistance, dissonance and liberation. Also, the four components of instruction: inquiry, application, transformative strategies of pedagogy and practice were part of the emergent theories. The final outcomes of the analysis of these four components from Chapter Three should be viewed alongside the liberatory accommodations for optimal praxis.

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Second, in the first column, the emerging themes that came out of the AARI Study were: Issues of color-blindness, perceived failure, the questioning of the authority to teach MCE and CRP.
Third, in the first column, the traversing of Immersion/Emersion Stage to help reduce the level of cognitive dissonance where the students racial identity became a factor in their racial border crossing to become a cultural worker. With this reduced level of cognitive dissonance, they begin to search for a new, more comfortable way to be White, just as students of color seek to redefine positively what it means to be of American ancestry in the United States.

Fourth, in the first column, the notions of fear, comfort/discomfort, ignorance/self-awareness, dissonance/consonance, internalization/intellectualization, teacher reflection, self-actualization, and commitment. The resistant teaching as a cultural worker resulted in emancipatory consequences.

Last, in column four, the last column, the liberatory accommodations are outlined as this section extends the prior analysis to a new theory which is the primary goal of this chapter on optimal praxis. So, what are the accommodations for liberatory praxis? So in the chart above, I added these accommodations for liberatory praxis.

They are as follows: What are the accommodations for liberatory praxis? They are the use of Optimal Dissonance as praxis, the Use of Technology through the practice of using an Intentional Dissonance E-Curriculum and Web-Based Forums. Next, I added the emerging themes of The AARI Day in Figure 9.7 to the OTAID Model to further explain the elements of dissonance, resistance and liberation that the student teachers experienced during the AARI study. Throughout the literature review on resistance, we already noted and recognized the negative perceptions of resistance that resulted in fear, discomfort, and cognitive dissonance.

Table 9.8 lists these Perceptions of Resistance: Fear, discomfort, bliss of ignorance, guilt, shame, and sometimes anger at the recognition of White privilege cognitive dissonance, codified views, officialized representations, and internalization of cultural identity.

However, if you make accommodations for liberatory praxis and recognize the pattern of cultural identity issues related to teaching dissonant context like MCE, there were emerging identifiers that could reduce the level of cognitive dissonance if the immersion was deemed liberatory and positive as a part of the process of teaching with CRP.

Emerging Themes: AARI Study

Issues of color-blindness, perceived failure, the authority to teach MCE and CRP
Immersion/Emersion Stage
(Reduce level of Cognitive Dissonance)
Begin to search for a new, more comfortable way to be White, just as students of color seek to redefine positively what it means to be of American ancestry in the United States.
### Table 9.8
*Revisiting Myers’ OTAID Model*

<table>
<thead>
<tr>
<th>Perceptions of Resistance</th>
<th>Analysis of Four Components</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fear, discomfort, bliss of ignorance, guilt, shame, and sometimes anger at the recognition of White privilege cognitive dissonance, codified views, officialized representation Fear, discomfort, bliss of ignorance, guilt, shame, and sometimes anger at the recognition of White privilege cognitive dissonance, codified views, officialized representations, internalization of cultural identity</td>
<td>Analysis of Four Variables</td>
</tr>
<tr>
<td></td>
<td>Resistance</td>
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<td></td>
<td>Dissonance</td>
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</tbody>
</table>

**Emerging Themes: AARI Study**

Issues of color blindness, perceived failure, the authority to teach MCE and CRP

Immersion/Emersion Stage (Reduced Level of Cognitive Dissonance) Begin to search for a new, more comfortable way to be White, just as students of color seek to redefine positively what it means to be of American ancestry in the United States.

<table>
<thead>
<tr>
<th>Transformation Strategy</th>
<th>(Transformation Process) TSOP (Transformation Strategies of Pedagogy)</th>
<th>Use of technology-intentional dissonance E-curriculum and Web-based Forums Virtual Classrooms, Virtual Pedagogues, Dialectic Discourses, Critical Media Literacy</th>
</tr>
</thead>
</table>

**Fear, comfort/discomfort, ignorance/self-awareness, dissonance/consonance, internalization/intellectualization, teacher reflection, self-actualization, commitment, emancipatory consequences.**

<table>
<thead>
<tr>
<th>Liberation</th>
<th>Libratory Reflective Practice</th>
<th>Self-actualization, Optimal Dissonance, Participatory Action Research Project, Emancipatory Consequences</th>
</tr>
</thead>
</table>
Part IV: The Orientation of the Narratives

Telling my story of the process of becoming a cultural pedagogue prompted me to do this study which called for an unconventional orientation of writing about the journey. I used the last eight chapters’ key points defining the characteristics of a cultural pedagogue and showed how they relate to the variables of resistance dissonances and liberation. The variations of these themes had a profound relationship to the study and the orientation of the narratives presented throughout the dissertation as story. Was the orientation chronological or linear? Neither, it was spiral. In the last section of this chapter, I used theories of optimal psychology to validate the need for the accommodation of liberatory praxis in teacher education programs. The next step is to connect the optimal theories that I used to make my findings relevant, so I need to create an accommodation for the cultural emancipation that emerged from this study of becoming a cultural pedagogue. The chart below speaks to the spiral of coming back around in a cyclical process, as I describe the process of examining my path of my recognition of becoming and being a cultural pedagogue.

The steps of becoming a multicultural educator started with the narratives of the origin of being named and framed as a cultural pedagogue and next, came the literary inspirations and stories and voices from the literature of cultural pedagogues. The orientation of this dissertation took on a life and purpose of its own step by step, leading up to the participatory action project of the teachers. The assumptions about my cultural practices became part of the process as was one of the reasons I decided to create an e-curriculum to teach about multicultural education and cultural pedagogy. The e-projects showed evidence for the importance of the research activity to teacher education and being “teachers as cultural workers,” (Freire, 2005) but also, there was another purpose as though I felt as though I was being led to a call to liberation and resolution. However, another important connection to the conclusion of the findings, was the recognition of the “racial” spiral that lead to the striking of the flat fifth, and finally, the dissonance was resolved. Now, the song of freedom that I sing as an educator has been illuminated—for I finally struck the dissonance chord. As a person of color, I needed to learn to move beyond race as a categorization for being a cultural worker. Yes, I needed to move beyond the cultural assumptions of being a cultural pedagogue.

Conclusion of the Findings: Striking the Flat Fifth

Cultural pedagogues need to move beyond race as a categorization for being a teacher as a cultural worker who dares to teach (Freire, 2005). Here are the seven steps that I summarized to
find resolution of the disharmony within harmony of being a victim of the very song of freedom
that we have been taught to sing as educators:

**Striking the Flat Fifth: The seven steps for finding resolution of the disharmony within harmony:**

1) strike the dissonance chord – go from dissonance to consonance through optimal conceptualization of being a cultural pedagogue;

2) go beyond bias structured representations of the framing of the term “colored;”
   Will the pedagogy be colored that I teach? It will be a part of you, yet a part of me, That’s American;

3) be politically correct – a calling to become a cultural pedagogue teaching liberatory praxis with emancipatory consequences with historical agency; (this is a legacy).

4) be an informed and critical pedagogue – reviewing traditional education processes, research processes, ideological framings of teaching and learning, consciously negotiating cultural positionings shifting paradigms by flipping the scripts as cultural analogy. Be a political educator-- and frame and revisit the politics of identity development;

5) be an interdisciplinary educator – use optimal views of MCE to teach community and ethno-historical research;

6) learn about using ethnohistory and teach the about ethnocentrism;

7) teach, self-actualize and reflect on the process of becoming a cultural pedagogue and ethnohistorian who teaches and promotes social justice.

The orientation of this dissertation was threaded with personal and historical narratives as a form an associate style of “talking and testifying” (Smitherman, 1978). This dissertation was written in a linear process, but with a spiral framework while “taking the reader on episodic journeys and over tributary rhetoric routes.” At times it may have seemed like the narratives, her-stories, definition of terms, cultural analogies and multiple views of dissonance seemed to be straying away from the prescribed process, but these processes did have a purpose; a road that is made by walking through teaching experiences, “eventually leading back to the source” of the study -- cultural assumptions about being a cultural pedagogue.

The validation and effectiveness of using the methods of critical auto ethnography and participatory action research, where the researcher and the researched are on an “episodic journey” can only be described and reflected upon through inquiry, action, reflection and liberatory practice; “making the road by walking.” What a journey this has been undertaken with the vast amount of research practiced with the review of literature. This study has taken years to complete, and I still have many miles yet to go, as Freire says in his last letter in his text:

*Teachers as Cultural Workers: Letters to Those Who Dare to Teach.* The last chapter is titled:
“Last Words: To Know, and to Grow –Everything Yet to See” (Freire, 2005, p. 91). There was so much depth to the data analysis, and the review of the outcomes of participatory action research described the participants’ resistant and liberatory experiences of “becoming a multicultural educator” and “being teachers as cultural workers.” The goal of having students participate in the research activity –was to acknowledge their courage and willingness that they volunteered to partake in this cultural activity and inquiry about being cultural pedagogues who wanted to learn and teach about dissonance.

Wadsworth states the premise of this cultural endeavor: “Instead it tries to be a genuinely democratic or non-coercive process whereby those to be helped, determine the purposes and outcomes of their own inquiry” - Wadsworth, Y. (1998) The prescribed path(s) of learning about cultural pedagogy and listening to the voices of other cultural pedagogues in the academy, was like building and re-building the foundations of the legacy enacted by historical pedagogues for the “right of Negroes to an education” (Woodson, 1933) (See Appendix C.)

I learned about these cultural pedagogues from the reviews of the literature. I learned from their stories of resilience and conviction, but mostly from the politics and the bureaucracy when doing a research stud about racial positioning, that indeed, education can be inherently, political. I also learned how this work of social justice is destined, but it is also an ideation and mirror of the society by which we have been being educated. The dissonant roads less traveled, are so hidden and thwart with historical lessons, and historical, MAMAs strategically planted along the path, to guide your way as a cultural pedagogue, just like Dorothy in the Wizard of Oz. I truly believe that I was being led and guided through the works of literature to this resolution and that there is a prescribed path (metaphorically like the yellow brick road), with helpers along the way. Since this is about English Education and the teaching of literature, I can mix genres of fiction, and non-fiction, technology and history and speak about the character of Dorothy, the ancestors and other virtual pedagogues provided as companions to guide and teach and learn from each other. This form of liberatory praxis can be described as a notion of “teaching community” with the purpose of having a community of learners and pedagogues to pass along the legacy of this cultural script and map leading to emancipatory consequences.

You see “on becoming a multicultural educator” Gay (2003) prescribed steps to take, and Ladson-Billings (1995) provided the process to make the road by walking Freire and Horton (1990) on a consciousness-raising activity. But this was a journey of resistance, dissonance or liberation. But what are the consequences?
Was it meant to be that one would develop that “Topic associate style – or paratactic style” that Smitherman talks about? I did. After all, I have been told, “You don’t teach, you preach and you tell a lot of stories. People don’t want to hear about your cultural icons of Martin, Malcolm and DuBois. If that person who framed my cultural pedagogy as such, could see me now, after this episodic journey of pain and purpose, for I have so many more cultural icons, being schooled and nurtured from the pages that they write, and the pedagogy that they teach as colored and White.

Oh, I guess I am preaching again, excuse me, the correct term is “homiletics;” yes, I intellectualized that dissonance, not just internalizing it!!! Victim to Victoria!!! ASHE.

Rationale for the Orientation of This Dissertation

But there is something to this “talkin’ and testifying.” Geneva Smitherman –describes this “talkin and testifying” as a “narrative linguistic style:

This meandering away from the “point” takes the listener on episodic journeys and over tributary rhetoric routes, but like the flow of nature’s rivers and streams, it all eventually leads back to the source. Though highly applauded by Blacks, this narrative linguistic style is exasperating to Whites who wish you’d be direct and hurry up and get to the point” (The topic associate style) (Smitherman, 1978, p. 148)

My Personal Reflection:

Smitherman understood my need to be a listener on the episodic journey that I was to traverse and transcend over tributary rhetoric routes, but like the flow of nature’s rivers and streams, it all eventually led back to the source” (p. 148 ). Do my professors on my committee understand my story and my need to talk and testify about the purpose of this dissertation? I hope they do, for I am also a product of their instruction. Delgado will help me further explain the consequences and purpose of my story and counterstories.

But what are the emancipatory consequences?

Lastly, Delgado talks about storytelling and counter stories as a need to talk and testify. He states,

Most who write about storytelling focus on its community-building functions; stories build consensus, a common culture of shared understandings, and a deeper more vital ethics. But stories as counter stories can serve an equally important destructive function. They can show that what we believe is ridiculous, self-serving, or cruel. They can show us the way out of the trap of unjustified exclusion. They can help us understand when it is time to re-allocate power. They are the other half--the destructive half--of the creative dialectic. (Delgado, 1995, p. 65)
The student teachers used narratives and the use of “counter stories” to build consensus, for a common cultural view of shared understandings with a deeper moral and vital ethical purpose—to teach for liberation.” Several times, in Group 4, one of the student teachers went deeper with not just the telling of stories, but he spoke to empathy as a use of “creative dialectic.” Let’s listen to Tim talk and testify:

The power of lines 28 and 25 in the poem “The Weary Blues”—“I ain’t happy no more—and I want to die.” Now, this could have been a destructive force but the student teacher used the counter-stories to help students work through the destructive parts—for consensus was the goal—for even the student responded, “I got the weary blues, and it is really not working.”

Mike - affirmed this vital ethnical response with “Yes, exactly,” and went on to explain, where his blues was coming from– the societal oppression

Tim- – (continuing) Is this poem starting to make sense about the historical time that this poem is taking place? What is bringing this out in the poem?

Line 28 and 25 —“I ain’t happy no more—and I want to die.”

Does that seem like a good reason to not want to live anymore? [student answer is about enduring racism]

Tim- How is this racism enacted? Let’s look at the next six lines and we will talk about the dissonance and the difference between the lines and what it is actually saying.

[Student responds: “I got the weary blues, and it is really not working]

Mike – Yes, exactly. (affirmation)

Tim- No matter how hard he tries, he is able to create this personal identity for himself with the blues. This personal identity for himself with the blues, it cannot reverse some of the oppression that he is getting from society, does that make sense to everyone?

Tim – The intermittent lines…”It is one thing to know that the poem is saying, it is another thing to know how it is saying it. It is very important to know how it is saying it. Right? The “how” is a lot more important.

He had the students feel the blues and he described the need for a consensus—to bring about a common understanding of why the lines in the poem about death were so powerful requiring a moral and ethnical look at the reasons for his plight as a Black man in America.
Conclusion of the Research Study:
Emancipation Consequences

The themes of resistance, dissonance, and liberation led to emancipatory consequences of pedagogical possibilities of comfort and discomfort spaces. Learning and enacting these suboptimal and optimal views of pedagogies, by learning about versatility of voices enabled us to learn about–using inherent pedagogical voices and teaching from various cultural positions. The dilemmas of cultural pedagogues are trying to negotiate combining critical literacy, technology and liberatory praxis. My dilemma concluded with the enactment of this AARI research activity that resulted with emancipatory consequences: The relationship of the students perceived resistance, their understanding of cognitive dissonance and how it relates to becoming cultural pedagogues by actually learning about MCE and CRP, and enacting these concepts through an cultural activity of teaching African American Literature during AARI day while using technology to reflect upon their experiences, resulted in an illumination on the different aspects of resistance, comfort and discomfort. However, the intention was to have all of us be cognitive of the dissonance that would be part of their process of learning how to become “teachers as cultural workers.” This was a very complex process. I defined and described the different aspects of resistance, dissonance and liberation according to the literature. I used evidence from the literature to illustrate with stories, historical narratives, and quotes from cultural pedagogues bent on freedom and emancipatory consequences.

I used scenes and pedagogical quotations from the fictional literature and popular culture to prompt the forums discussions and illustrate the different aspects of resistance. I was able to answer the research inquiry question with conviction and evidence:

*How and why does the use of narratives and cultural authentic voices telling stories of social justice inform teacher preparation and practice when teaching multicultural education?*

At the conclusion of the research study, I now posit that the use of narratives and cultural authentic voices telling stories of social justice informs teacher preparation and practice when teaching multicultural education. The literature review was the most informative part of this transformative intellectual journey, due to the content of the narratives, historical inferences, and cultural authentic voices. I used the context of the multiples forms of resistance, dissonance, and liberation to frame the coding of the data and to make this journey as experiential as possible through the works of literature and the information that I was meant to encounter from the context of the lessons that I was meant to share as praxis.
What do you do with the dissonance?

To restate the Research Purpose: To study, acknowledge, and intellectualize the perceived resistance that teachers experience when teaching multicultural education.

Further Research: Inquiry Questions:

1. How does their perceived belief about cognitive dissonance influence their teaching?
2. How does their perceived teacher identity as cultural workers inform their pedagogical strategies?
3. What are their resistances/willful dissonance for teaching about social justice?
4. How are their cultural activities related to their identity as cultural pedagogues?
5. How do you teach as a cultural pedagogue?
6. What culturally inherent voices are present within your pedagogical style?
7. Do you have to be a person of color to be a cultural pedagogue?
8. What are the perceptions about being teachers as cultural workers?
9. Are you a victim or victor of your ethno-history, pedagogy, and praxis? Tell us your teacher narratives of dissonance. How have you resolved these dilemmas of cultural pedagogy to a consonance? I am still working on this, myself.

This dissertation used narrative inquiry to help frame the cultural language, process, and life lessons experienced as a cultural pedagogue. Mark Johnson’s work on “experiential, embodied metaphors” and George Lakoff’s work on metaphors, which I used throughout the dissertation as a cultural framing of social worlds, denoting the language that is needed used to describe moving back and forth from the personal and the social. Johnson challenges us to “say more about how you see knowledge as embodied, embedded in a culture, based on narrative unity” (p. 3) Both scholars mentioned above noted: “We linked our attention to other narrative literature and to writers who worked on the links between narrative and life.” (p. 3). This dissertation used personal narratives, teacher narratives, and authentic voices of life and literature: Using “individual” and “social stories” which is a form of narrative inquiry is not just based on a cultural tradition of AAVE – African American Vernacular, for all cultures tell stories and teach from those narratives.

Part IV: Characteristics of the African American Audience

Vernon and Badi Foster describe the essential characteristics of the African American audience, which has: 1) the value of humanism; 2) the value of communalism; 3) the attributes of
oppression/paranoia; 4) the value of empathetic understanding; 5) the value of rhythm; 6) the principle of limited reward. Asante adds a seventh, the principle of style (Kelley, p. 63).

There are similarities in the characteristics of the American audience and the MCE classroom and the AARI audiences. But what about pedagogical style?

**Cultural Rhetorical Foundations**

The African American rhetorical tradition lends itself easily to preaching. According to Molefi Asante, The Afrocentric Idea, African American rhetorical traditions have four basic parts: 1) frame of mind; 2) scope of context; 3) structure of code; 4) delivery of the message.

What were the rhetorical foundations and characteristics of the AARI audiences due to the frame of mind, scope of context, structure of code and delivery of the message? Because the pre-service teachers were teaching African American literature, did these rhetorical foundations and characteristics exist with the African American literary traditions? Yes. Did the works of literature embody the African American cultural rhetorical foundations? Yes. The AARI context created these elements due to the content of the literature. The foundations and characteristics named about did exist within the culture of the majority audiences and/or the cultural pedagogues. The research demonstrated these dynamics due to the scope of the context of culturally dissonant literature. But, what about the style of the voice(s) of the cultural pedagogue?

Seventh principle of styling (teachers as cultural workers) Asante added the seventh principle of styling:

The discourse of the speaker must also “sound” good as well as “say” something good. To “say” something good the speaker must address the audience’s individual and group experience. The speaker must be able to relate to the difficulties and triumphs of the audience. The speaker must be able to articulate what are often the interior thoughts, of the audience because the audience is the regulating agent, they tell the speaker whether or not he or she is being effective through how well the speaker “extracts” their hidden and intellectualized thoughts. They define the boundaries of communication. They respond to the speaker verbally and nonverbally, voicing approval or disapproval. The speaker is expected to respond to the audience as well as the audience to the speaker, thus a mutuality of existence is established and drawn upon as further resource for the speaker to access. As this “call and response” is exchanged, the interactive force reaffirms the humanity of all involved. The community is built and/or reaffirmed and understanding and acceptance of self and other is the result. (p. 64)

Teachers as cultural workers must be cognizant of the dynamics of their audience related to the scope of the context of the literature. Sometimes repetition is used to bring home specific points and themes using multiple ways of saying the same thing.
Repetition (Anaphora)

Yes, within the teaching of African American literature, there is a need for anaphora. Even within the writing of this dissertation, there needs to be a validation for the numerous repetitions contained within this dissertation of context, recursive analysis, the use of narratives and the use of epigraphs -- all having similar themes and nuances. Even the self-actualization process is episodic, for with the telling of teacher stories and lived experiences there a method to go through the process of identity development in recursive and repeated cycles. This is part of the process of healing from this dilemma of being a cultural pedagogue. So to a cultural pedagogue, one must understand the rhythms of the dissonant and resistant teachings, the conundrums and the repeated and on-going self-reflections that surface within this cultural rhetorical pedagogical style and of teaching and this cultural narrative rhetorical style of writing that comes with the terrain of being a teacher as a cultural worker; they tend to frame the rationale for the anaphora strategies.

But what about the conceptualization and framing of all of the ‘testifying’ and recurring rhythms of dissonance and resistance? Do they exist because I am a person of color writing this dissertation? It is evident that rhetoric styles drive my pedagogical style and research paradigms. What about these repetitions, conceptualized with use of the term as “anaphora” in these colored pages that I write, and colored pedagogy that I teach?

African American rhetoric incorporates style, a criteria that can be visual, auditory, or both... A speaker may use repetition to emphasize points, or rhyming schemes, or any number of “everyday” language (sarcasm, plays on words, reversal of word order, witticisms, “testifying” or “signifying”) to engage and entice the audience into participating. The speaker’s style helps give the audience “permission to respond or participate in the event” of the speech/rhetoric/sermon; the speaker establishes the environment within which the audience can be creative, active, and responsive, too. (Kelley, 1999, p. 67)

Is this style conducive just for African Americans to use? No. In the citation above, it gives me validity to use incorporate this speaker style and gives the audience permission to respond or participate in the event. So, I am “enticing” and “engaging” my reading audience to look at this cultural rhetoric style as conducive to the scope of the context of teaching African American literature. Do you have to be a person of color to have this style, or does the content of the literature dictate the style of pedagogy that is used? Again, do cultural pedagogues morph into this style when teaching cultural content?

Further research needs to be done to affirm these characteristics and foundations of rhetoric according to the variables of resistance, dissonance, and liberation. In this study, I was
cognizant of accommodating the space of transformation. I now feel validated to justify the inquiry into looking at the multiple voices inherent in cultural pedagogy ranging from traditional voice(s) to cultural voice(s) in response to the context of what you are trying to teach, not just in response to your race as a pedagogue. Do you recall the six voices inherent in cultural pedagogy from this chart in Chapter Three. Let’s revisit this process of exploring the voices present in pedagogies in response to elements of culture, not just race.

\textit{The Process of Exploring the Versatility of Culturally Inherent Voices Present in Pedagogies}

The process of exploring the versatility of voice and the elements of culture inherently present in teacher pedagogies requires teacher reflection about their cultural frameworks. I have identified six culturally inherent voices present in my pedagogy. This inquiry into the cultural framework of my cultural pedagogy came from the context of teacher preparation and practice. I answered these questions related to my teacher identity and teacher personae, concluding with a narrative of my teacher reflection. These are the voices inherent in cultural pedagogy:

1. Voices of inspiration
2. Voice of process
3. Voice of praxis
4. Voice of teacher researcher
5. Voice of narrative (storyteller)
6. Voice of teacher reflection

But, now, after going through this research study, I have some new final questions about the versatility of voice and the relationship to teacher identity, socio-cultural and historical positioning and being a cultural pedagogue and the intention of using rhetoric styles. But further research needs to be conducted with different cultural positioning of the teacher for the answer to the question: will the pedagogy that I teach be colored or White? This binary notion has not been thoroughly researched. According to societal standards, the binary has not been resolved within the specified parameters. There is much more research for cultural pedagogues to explore. So, I conclude this process of scholarly research looking for the healing in finding evidence of this conundrum.
Chapter Ten extends the emerging findings to theories of MCE cultural identity. I am so intrigued by the implications of the interpretations of the data findings and possibilities for curriculum and instruction for teacher education and future interdisciplinary research.
Let’s end this work with an epigraph of Interpretative Racial Authority:

Can my world still stand? What parts of it remain valid? What parts of the story seem true? How can I reconcile the two worlds, and will the resulting world be a better one than the one with which I began? (Bell, 1995, p. 73).

Where is the healing from this racial conundrum?
CHAPTER TEN

Future Implications of the Study

Now, for future implications for an inquiry into the voices of cultural pedagogues, do these rhetorical traditions only apply to teachers of color? For these are the traditions that were part of my inquiry, are there colored or White rhetorical traditions? The AARI research findings apply to all cultural pedagogues when teaching and preaching community. These are traditions that use the socio-cultural and the socio-historical of the power of the spoken word. So, for future implications of the application of the voices of a cultural pedagogue, the dissonance created can be resolved to a consonance when the intention of the educator is:

a. Teaching community
b. Using a community-based pedagogical approach
c. The homiletics or voice(s) of cultural pedagogues can be personal, political, [teaching and preaching] and use the art of storytelling.
d. The intention of the pedagogue is emancipatory education.
e. Use ethno-historical research to uncover the told and untold stories.

Final questions about African American Vernacular Education (AAVE) and Cultural Pedagogues:

*Does African American rhetoric style become an accommodation of voice for teaching multicultural education?* Yes, but first it needs to be understood.

*Intention of Using Rhetoric Style:*

It is a requirement of the African American speaker who wishes to be successful that is understood and accepted, with (by) the African American audience. “Amen’s” (even in secular speeches), “tell it’s,” “go on’s, “tell the story’s,” even an occasional “hush your mouth” or “shutup!” (when the speaker is speaking a particularly valid truth,) are some examples of responses from African American audiences when they appreciate and encourage the words of the speaker. In all, the rhetorical tradition of African Americans is one that seeks to create harmony through the word, and the action and deeds that “accompany” the words. In African American rhetorical tradition, action and words are not strictly distinct from each other—they reflect and embody each other; thus, words, to a certain extent, become action.) Everyone is elevated or made to feel a part of a cohesive, mutually dependent whole; the tradition is holistic by nature and by practice (p. 68)

*Final inquiry: Is this African American tradition exclusive to people of color?*

When teaching as a cultural pedagogue, does the voice, intent, words, creation of
harmony, healing and action, all become part of the pedagogical practices of a cultural pedagogue?

If building community is the intention of using rhetoric and cultural foundations, then the liberatory praxis must make accommodations for the versatility of voice(s) and negotiation of cultural positioning in order to “teach” and “preach” cultural context as a cultural worker. Now, do these rhetorical traditions only apply to teachers of color? Do they apply to all cultural pedagogues when teaching and preaching community? Yes. The AARI cultural activity has shown how these rhetorical traditions cause dissonance yet, within a liberatory context, this dissonance (the disharmony within harmony) can be resolved to a consonance. Teaching cultural content needs to invoke harmony; striking the flat fifth of pedagogical styling. (A seventh principle of styling (Asante. p. 63).

According to a chapter called “African American Woman Preachers: Fulfilling a Mandate and Calling,” by Venita Kelley (1999), in African American Sociology, these cultural foundations are historical and are representative of the power of the spoken word (nommo). She says then “the word must invoke harmony, that is, connection amongst the listeners. Unless harmony of word and (actual) deed are established, the rhetor and his or her rhetoric are rejected in voice or by actions of the audience (Kelley, 1999, p.71).

So, I will ask this question one final time: Do you have to be a person of color to be a cultural pedagogue? The research in this study is the result of a liberatory praxis, which the participating pre-service teachers (the researched) and the participating teacher educator (the researcher) conclude, NO. But further research needs to be conducted with different cultural positioning of the teacher; for the answer to the question influenced by Hughes’ poem “Theme for English B” (1951), “Will my page be colored that I write?” We never did discuss what color his page was. Or in relation to pedagogues, “Will my pedagogy be colored that I teach? However, we have started the discussion about this notion of “color” and pedagogy.

I have been told by numerous colleagues that this inquiry is leading towards an imposed ideology due to a different way of viewing this question -- with a perceived racial binary, so: I ask: Will the pedagogy that I teach be colored or White? This aspect of teacher voice in relation to cultural positioning has not been thoroughly researched. According to societal standards, the binary has not yet been resolved within the specified parameters of this study through the multiple variables of resistance, dissonance(s), and liberation. There is so much more research for cultural pedagogues to explore.

The following are important to consider in any research on pedagogy:


A. Do you teach and preach?
B. Do you tell a lot of stories?
C. Do you have cultural icons? Remember, mine are Martin, Malcolm and DuBois.
D. Who are your cultural icons?
E. What pedagogical style does cultural pedagogy use: traditional or cultural; or does it function from a space and form of biculturality?
F. What about this negotiation of cultural identity? (Jackson, 1999) Do you get a call and response from your audience when using repetition when encountering resistance, dissonance or liberation?
G. Do you use the “seventh principle of styling” (Asante, when teaching as a cultural worker? Does a cultural pedagogue use the four cultural rhetorical foundations of African American rhetorical tradition when teaching MCE –1) frame of mind; 2) scope of context; 3) structural code; 4) delivery of the message (p. 63)? Does teacher education conceptualize this notion? No.

So, I conclude this process of scholarly research looking for the healing in finding evidence of this conundrum, as this process of inquiry is historic in nature and is not, new knowledge. To carry on the legacy of liberatory praxis, teacher educators can expand on the dissertation study AARI day cultural activity to become a more formal part of teacher education.

**Future Implications of Moving Beyond Heroes and Holidays: Call for A More Inclusive Praxis**

This dissertation study calls for a more inclusive praxis. Moving beyond “heroes and holidays” (Enin, 2004) and much more than a one-month cultural celebration of different ethnic groups, this participatory action research project must become a formal part of teacher education programs. It cannot be just segregated as cultural seminars taught by cultural pedagogues brought into the teacher education programs as speakers and visiting lecturers, as mere token cultural icons in the field of MCE and Martin Luther King ceremonies. There needs to be an intentional dissonance MCE curriculum taught in conjunction with the traditional method courses for pre-service and in-service teachers. This can include collaborative projects involving the community, aspects of local history, participation of elders in the community, collaboration with the local school districts, the institutions of higher learning, and teacher education programs working jointly on interdisciplinary frameworks and programming to inform the teaching multicultural education.
Ironically, a fellow doctoral candidate and colleague, now a member of the professoriate interviewed me for her study on MCE. Birch was a teacher educator doing a study about discourses of multiculturalism and becoming a teacher. She interviewed several of the pre-service teachers who were in the methods courses that I taught, and they described the pedagogical style of my teaching and my non-normative pedagogical strategies of teaching literacy and society. She then sought me out and asked me to be a part of her study.

The thread of the characteristics of cultural pedagogues is embodied with Birch’s interpretation of her study on MCE and its discourses. In her study, Birch interviewed me [known as Brenda], for I told her about my study about student teachers’ resistance to teaching MCE and my strong emphasis on cultural pedagogy and cultural dissonance. She wrote about my quotes on “teaching and preaching” and my narratives of struggle and victory. I did speak to my mantra about how “I am a victim of the very song of freedom that I sing.” Dr. Birch’s data interpretation of my story was written as follows:

I came to understand Brenda’s discourse as one of struggle and survival. Her teaching seemed to embody a Frederick Douglass quote she shared with me: “There is no progress without struggle.” That is, the discourse of struggle and survival narratives stories of oppression from the perspective and through the voice of an African American woman teaching and learning in a predominately White institution. Brenda said to me early in the interview, “I am the victim of the very song of freedom that I sing.” Her words “victim” and “song of freedom” suggest struggle and survival. It also matters that Brenda is the teacher, and as such, like all teachers, she is the authority of the class. (Birch, 2008, p. 133)

Did you recognize my discourses of freedom? The future implications of my dissertation study is to have another teacher educator write about the impact of a cultural pedagogue teaching a methods course and the publication of the conundrums of dissonance and optimal resolution that were actualized when trying to interpret a distinctive form of cultural pedagogy. Also taking a look at the role of the teacher and the student in terms of discourse and resistance is important to document.
The dilemma of a cultural pedagogy and the interviewer’s dissonance conundrum is being actualized as Birch attempts to interpret and analyze the transcripts and the racialized discourse of the instructor. It was interesting for me to read the final manuscript because it was a form of dissonance to see how my students reacted to my cultural pedagogy. It was also interesting to see how the researcher interpreted my discourse(s) according to the framework of CRT – Critical Race Theory. Even the researcher remarked about “a narrative style of teaching” framed this as a kind of “call and response.” She stated:

M - In her interview, I experience her speech as a kind of “call and response.” Brenda shared with me that her students have recognized her narrative style of teaching. Ms. Parks, you don’t teach you preach. You tell a lot of stories. You have a lot of cultural icons, mostly Martin, Malcolm and DuBois.

Interestingly enough, the context of her study is reflected within Brenda’s teacher stories. She refers to the style of ‘preaching’ that invites dialogue. The researcher notes:

M - Though I am not certain if Brenda’s narrative style constitutes “call and response” as it is formally understood, or if I accurately understand what Brenda meant by “preach[ing].” her narratives seem to invite dialogue. Her narrative style that is not only what she said but also how she said it seemed to represent what bell hooks (1994) calls a “performative act” (Birch, p. 135).

The use of this quote from “Theme for English B” validates the dialogical and didactic racialized discourses utilized to turn dissonance into consonance, for even the researcher is giving credibility to the complexity of narrative pedagogy and the [cultural assumptions] about racialized discourses. What is ironic is that the same rhetorical foundations of AAVE are present in her analysis. The next quote is about using the controversial film, The Color of Fear (1994). The notions of “healing” and self-recovery can be problematic, yet transformative. I intentionally used this film as part of the e-curriculum, just to evoke cognitive dissonance to be discussed amongst the participants.

It has, once again, been a very powerful pedagogical tool for visualizing racialized discourse(s). The parallels of using dissonant praxis, legitimizes the use of social literacy and discourses of healing and what I [Brenda] deemed a need for “self-recovery:

Brenda - Part of the discourse of struggle and survival can be understood as “healing” and “self-recovery” (hooks, 1989, p. 28; 1994, p. 59). Brenda seemed to be, in a sense, constructing herself in her conversation with me. For example, in follow-up to her student who told her she teaches and preaches, she posed a question. You know, and I say, does that mean I have a cultural pedagogy because I am a person of color?
Megan - This question seemed directed to Brenda herself. There was a very self-reflective nature to her discourse. When I asked Brenda, for example, as I had asked all the instructors, what she saw was the biggest challenges that her students faced by taking her class, she responded, “I would first, like to identify what my challenges are.” Then she reflected on an ins-service workshop that she had conducted for local teachers, for which she used the film, “The Color of Fear” (Lee Mun Wah, 1994). Brenda’s response is noteworthy here, as it relates to healing and self-recovery.

Brenda: That seminar for the Color of Fear—whoah!
Megan: That’s a powerful movie.
Brenda: Whoah! But I internalized it. Did I do something wrong? To make everyone feel so uncomfortable? Was it my handouts? Was it the language? Was it the content of the film? You know, it just, I just felt like maybe my teaching wasn’t effective because it really, really disrupted, as John (her advisor) would say, “disrupt their schema.” I used the term healing and self-recovery with some reservation. What is the racializing effect of naming Brenda’s story as such? It should be noted that Brenda referred to bell hook’s idea of self-recovery as well as the book in which the notion of “healing” is explored.

The implications of the Birch study support this importance of continuing the dialogue about this notion of healing is the part of the liberatory praxis that should be required as part of the preparation for future teachers. Indeed, this cultural work can take a toll on your psyche and the dissonance of what you once believed was true, and now has changed – is cause for a self-recovery to take place.

Future Implications of Becoming an Ethno-Historical Researcher

In response to the implications of the interviewee’s [Brenda] use of history and historical references to cultural icons and cultural scholarship as a form pedagogical strategy to teach multiculturalism is an important point to recognize. It was interesting even in the interview; my narratives did speak to how I became an ethno-historical researcher.

I spoke about the influence of my mentors, Charles Blockson and Mama Price. The researcher had inadvertently mapped out the process that I described – we make this road by walking –as the steps and process of the critical autoethnography and self-actualization for me to become a cultural pedagogue and historian. The future implications of this study are fascinating to see as the process unfolds another pedagogue gives voice to the process and journey. It is the perfect way to end this study... for she too is trying to intellectualize these conundrums of becoming a multicultural educator and being a cultural pedagogue. It is very important to examine the discourses and the intentions of talking about the dissonance of defining and
identifying the unique components contained with combination pedagogy with the many voices and the characteristic of a cultural pedagogue.

The future implication of this study relates to characteristic # 4 – the intentions of teaching with an emancipatory praxis. Even the intentions and purpose of teaching remains hidden as a thread of a social justice mission of service; comprised of teaching, researching, and service. This is the part of the research that captured the process of my journey—becoming an ethno historical researcher to be called to the vocation by the elders, and their directives and wisdom of being a historian/cultural pedagogue/social justice educator. When Charles Blockson, a historian, said to me this work has to be done in the proper context, I did not even know what type of methodology I wanted to frame this work in. What would I call this? [Once again, the elders provide wisdom and discernment]. Well, he said, “Can’t you make it a part of your work?” Well, I’m in [English education], in [Teaching and Learning], how can I possibly have a paper or a comp paper on the Underground Railroad?

You know, would it fit? I teach pre-service teachers. [I affirmed] Yes, I do multicultural education as this is going on in my head, but how would I do the research?

Then Blockson said, “but don’t commercialize it. Commemorate it. Don’t exploit it. Embrace it. Teach about the struggle and the sacrifice, and those who made the commitment and made the sacrifice and risked their lives.”

I didn’t realize it at the time, but Blockson was describing a liberatory praxis. I didn’t know what the future would bring, for I wanted to learn more about being an ethno historical researcher taking an interest in local history and the UGRR. I did testify to the enormous task ahead and the implied responsibilities being passed down by the elders and ancestors:

Then it started to be more of a cultural responsibility. Am I am thinking that I don’t know how to do that. Academically, I can learn the process, but he was telling me there’s a spirit and a mindset, a consciousness that goes along with it. This conversation denotes the struggle I had to combine disciplines and fields of study and mixing methodologies, all with an emancipatory consequence. (Brenda, 2008, response)

Ironically, this conversation between Donna King (Brenda) and Charles Blockson, the historian from Temple University, would become part of a call to research and the development of curriculum and instruction. Little did I know that the future implications of this narrative would turn into not just a comp paper, but also an actual course to be developed on the Underground Railroad, and an integrated technology course on the PICCLE forum.
Future Implications of the Study of Cultural Rhetoric Styles of Discourse

In conclusion, this was an authentic inquiry into the “coloring” of words and discourse(s) and the interesting notions about my discourse(s) being interpreted by this researcher in “dialectic terms.” The concept of victim to victor were mentioned and analyzed in this study in a very interesting way.

Victim to Victor

B - Brenda asked students to consider the relationship between power, language, and identities, such as the difference between the words “colored” compared to “African American.” She talked about being a “public pedagogue” and “cultural worker.”

The interviewee goes on to say:

M - She talks about “cultural activities” with “emancipatory consequences.”[Sound familiar?] ...Hers mostly—in dialectic terms. She said, either reminding me or herself, “Don’t forget, it has to be liberating otherwise you victimize people.” This was for a graduate course she created a curriculum unit called “from victim to victor.” Though Brenda referenced Homi Bhabha’s “third space” and describes “dissonant” spaces, and posed questions that seemed to explode binaries, such as “do you have to be a person of color to be a cultural worker,” Yet, she constructed binary terms: victim/victor, emancipate/victimize, culturally responsible/culturally irresponsible [I was referring to cultural responsive and cultural competencies]. (Birch, 2008, p. 138)

These are keen observations by this researcher. She referred to “my posing questions that seemed to explode binaries.” In my interview, I spoke about my struggle with binaries and the third space of transformation that lies in between for critical thinking and the onset of change. Another critical observation: I have been struggling with these ideological binaries for a longtime, for many academicians refer to the Victim to Victor model that I created at Temple University as binary construction. Her reference and mentioning of “Victim to Victor’ is essential to the field of teacher research and is a powerful point of discussion and analysis. This has been a culminating experience to see my voice(s) and the process of my becoming a cultural pedagogue being negotiated as part of a research study that correlates with my dissertation project.

The analysis validates the context and summary of findings about moving beyond these colored spaces of assertions and assumptions about cultural pedagogy and cultural discourses about race and “perceptions about MCE and CRP, likewise, the premise of the AARI dissertation project. Moving beyond these “colored” biases calls for a declaration of independence from these spaces of traditional research paradigms and teacher education paradigms. I am finally transformed from these binaries—I am now a victor, thanks to this dissertation study.
**Implications of Being an Intentional Cultural Pedagogue**

My analysis of Birch’s interpretation of my posing questions that were binary was so ironic, for this was a dilemma that I struggle with throughout my journey of becoming a cultural pedagogue. The comment about “exploding binaries” ironically was part of the transformation process that I undertook with a few more phases to go to complete the TSOP strategy.

This is why I told my personal narratives to show and promote the importance for other educators to understand the misconceptions about racialized discourse and racial ideologies. A new way of looking at teacher dialogues and the political processes that frame the analysis, results in the critical interpretation of the politics of difference. It is very important that the results of the findings are deemed constructive and not destructive -- from optimal resistance to liberation. Political notions of power and identity influence my thinking, yet I have been told multiple times that construct binary terms -- like victim/victor -- or like will the pedagogy that I reach be colored or White? -- I deem it necessary that I explode the binaries and take them to a “fourth space” where they can be inverted like in the concepts of dissonance in music, or be studied -- two perceptions at a time -- like with the dissonance ratio. So, the terms should have been victim/victor--emancipate/liberate and culturally responsive/cultural competency. I do have to testify—that I had to process all of these perceptions -- but to read it, and hear it once more -- before I could finally grapple with this notion of binary and transform it to another space, due to the results of this study, is a form of validation for me and others who struggle with these racialized notions of divisions and binary conceptualizations. Throughout the extensive literature reviews, and the data analysis and data findings of the AARI study and other studies about dissonance and the hidden stories of the historical narratives, the essence of community building was the most liberating answer to this binary dilemma.

As far as the personal story goes, the researcher did give validity and credibility to my her-story. As the last entry in this part of Birch’s study about Brenda, she stated:

She was very public about her own story. Thus, she storied a version, one racialized construct of Black identity. When combined with the elements of multiculturalism that permeated her class, the binaries such as victim to victor, and the fact that she for some students she may have been the only Black instructor they had at State, Brenda’s students interpreted her stories a reified their racialized constructions of along a Black/White binary. (Birch, 2008)

Once again, the assumptions about the context about racialized discourses can create dissonance and a suboptimal view of learning about difference. Once again, I am a “victim of the very song of freedom that I sing.” I say, sing a different song -- with no third witness; just teach
beyond the Black/White binary to understand these notions of power behind these binaries, racial barriers, boundaries, borders and deliberately constructed divisions; compose a different song to sing to those who dare to teach as cultural workers.

**Future Implications of Using the Premise of the OTAID Model**

In this study these perceptions about resistance and forms of cultural pedagogical practices have been proven to be dialogical and dialectic -- all liberatory praxis that results in optimal learning through these “non-normative” and “problematic” practices. In the final pages of this study, I would like to talk about the application of all of the factions of the dissertation project: the creation of coursework that expanded this notion of participatory action research beyond the sole experience of the AARI cultural activity.

In the conclusion section of this study, I discussed going beyond heroes and holidays and a one-time cultural activity to be facilitated during Black History Month. I also spoke about using a technology forum and a curricular framework to combine the disciplines of English and History.

Due to findings and the conclusions of the study, the future implications of using the premise of the OTAID model for accommodating liberatory praxis, depended on adding the seventh phase to this optimal psychological framework by Myers (1988). This new stage contains “optimal dissonance strategies of learning” to be used to aid in the teaching of MCE. Taking into consideration a future implication of the findings of this study, I deemed an appropriate action was to actually use this optimal approach to teach about the aspects of a community-based approach and the use of inquiry research in order to dispel the myths about perceived resistance to teaching and learning about multiculturalism. (These aspects are outlined in Table 9.6 and utilize the new inverted dissonance ratio.)

As future implications for the field of Curriculum and Instruction, there were two courses created in the Fall of 2008 and Spring of 2009 with the premise of all of these practices as course goals and objectives, methodologies, course requirements, course resources and pedagogical strategies based on the components of the dissertation study.

**Limitation of AARI Day As a Day of Teaching Praxis**

The developments of the courses were based on the need for a longer duration of study and a more permanent curricular project that could be part of the foundation of a teacher
education program. Or, as I discovered, an interdisciplinary program open to students of all disciplines, with an option for education students to develop curricular projects are needed.

The methodological framework of using mixed methods and the combined usage in this study of participatory action research and critical auto ethnography, continued to be the rationale for an integrated course with the use of technology, web-based forums and virtual classrooms.

Also, the most intriguing part of the course development was the use of historical narratives and lived experiences. Both courses had an intergenerational aspect of using elders as public pedagogues, just like within the dissertation study: community resources, the use of local schools and collaborative projects, and again, just like within the dissertation study. The research component of the course was used to help explore the ethno history, whether it was local history or national history. The impact of the course should be to have students explore themselves as cultural beings and study their cultural positioning, whether or not they are cultural pedagogues or ethno-historical researchers. Hopefully, their learning about the aspects of dissonance and multicultural context will be optimal, and their reflections and conclusions about the course and course content will be framed as liberatory praxis with emancipatory consequences.

**Course One**

The first course was titled: AAA S 297D (US Cultures) The Underground Railroad: Ethnographies of Freedom (3 credit course). This course explored the Underground Railroad in the Civil War Era and its influence and significance for similar freedom movements (e.g., those of today’s civil rights movement and likeness to ML King’s leadership and sacrifice.) The Underground Railroad has been called “the first civil rights movement.”

**Course Goals:**

To gain a functional understanding of ethno-historical research concepts, literature and vocabulary, with the study of theories, methods, and practices about the Underground Railroad.

To learn about the public historical significance and local preservation issues relating to the Antebellum Civil War Era emergence of freedom for slaves and the legacy of the Underground Railroad.

This class involves community outreach and interdisciplinary curriculum Working with an Intergenerational Peer Mentor/Senior Instructional Component Using New Technologies planning. There will be a service project that will teach students about the historical writing and use of historical documents to support a historical marker program.
**Special Teacher Education Component:**

There will be a Teacher Education Practicum for education majors: Curricular Designs for teaching language arts, literacy and ethno-history in secondary schools.

This course was created with the focus on aspects of freedom, resistance, ethno history, and historical literacy. This course was also created to demonstrate how teaching could involve using narratives about resistance, dissonance, and liberation based on the theoretical framework and methodology of ethno historical research.

In this class I used cultural voices and historical content about the Underground Railroad to teach about activism, abolition and freedom. Through the use of community resources and local historical sites of the Underground Railroad, the class was able to read, write, and does a public history research project about Blacks in Centre County. The objective was to learn how to do research by teaching students about public history while “looking for the invisible congregation on the path to freedom.” A PICCLE Forum was created and utilized to upload historical documents and to communicate with the high school students who were taking an independent study course on the Underground Railroad at the same time in the Fall of 2008. Both classes devised their “philosophies of freedom” and became ethno historical researchers.

**Course Two**

One can accommodate liberatory praxis and expand upon teaching the multicultural content to include the voices of women and their roles in social justice. I created a course to uncover the untold his-stories and her-stories of resistance and liberation. The second course was titled: WMNST 498: Sojourners: Women Activists, Abolitionists and Women in the Underground Railroad.

This course was created with the focus of gender, activism, abolition, and sojournerism. Charles Blockson, a retired historian from Temple University, whom I have mentioned as one of my historical and literary inspirations in this dissertation study, told me that he wanted to come back to Penn State and do a lecture about “Women on the Underground Railroad.” Using the premise of the findings of the first method of critical auto-ethnography from this study of self-actualization and reflection, the results of the narratives developed into not only my own personal her-story, but looking through historical narratives and fictional narratives led to giving voice to all of the sojourners -- ordinary women who stood up against social injustice in America and beyond her boundaries.

Women’s contributions for freedom tend to have invisibility and silenced voices even though they have been “she roes” whom should not be part of a hidden curriculum in history and
literature. This course will uncover these “freedom’s daughters.” The course will also study the role of women in the Underground Railroad and their involvement on these paths to freedom. The Underground Railroad has been called “the first civil rights movement. Ironically, sojourners, abolitionists, and important her-stories of activism document that there were many women involved in this “freedom movement.” What were their roles, contributions, attributes and attitudes toward freedom and change? This course will explore this hidden curriculum and ideological paradigm. This class will also involve community outreach, for the notion of building community is prevalent throughout the her-stories and historical events contained within women’s scholarship.

To undercover these historical findings, the course will utilize a local history research component to teach students how to search for these documents, and how to use these skills to explore the multiple perspectives and multi-dimensional aspects of social movements relating to abolition and equality.

**Goals:**

**Research and Inquiry**

There will be a strong focus on in this course on this notion of “inquiry” to search and inquire through the required readings for these hidden components, with an integrated research component built into the course, specifically developed to uncover the ethnocentrisms(s) related to the study of women and their ideologies of freedom. There will be a service project that will teach students about historical research and local preservation, with the use of historical documents to support a public history project. There will be a service project that will teach students about historical writing and use of historical documents to support a historical marker program initiative in Centre County.

**GO 60 Components –**

There will be an intergenerational component to blend students, seniors, and community members in classroom dialogues and outreach to the Penn State community. Examine the dissonance created when uncovering these untold stories, biases, and omissions of feminist thought, and scholarship in ethno-historical research findings.

**Field Trips and UGRR Collaborate Projects**

There will be field trips and interactive collaborative projects with the local high school and elder community members. Local libraries and historical societies contain valuable resources as we will visit these places as well as visit local historical sites and local cemeteries and museums throughout the surrounding counties of Central Pennsylvania.

**Online Component –**

The technology component of WMNST 498 will include the PICCLE Forum, an intercultural online forum. Also, there will be electronic assignments, in the web-based forum, which will be part of the homework requirements. There will be technology assistance available if students need help with your e-projects and work with multimedia materials.
Future Implications for Using Ethno Historical Research in Teacher Education

The methods of participatory action research and the methods of ethno historical research can both be used to aid in working through the perceived resistance of student teachers when learning about becoming multicultural educators. Through the use of literacy, technology, intentional dissonance curricula and history, teacher education can be transformed to include these components and projects to explore further these aspects of resistance, dissonance, and liberation within these practices. In addition, through the use of inquiry and the methods of ethno historical research, the importance of teaching students to do research and having them participate in this cultural process allows students to become involved in teaching, researching, and service. Yes, granted, the combination of teaching and researching has been done in the past, but the aspects of community-based approaches to promote liberatory praxis with emancipatory consequences allows for a transformation to result in their acknowledgement of their roles as cultural pedagogues, cultural workers, and ethno historical researchers.

Within their participation in these projects, the aspects of self-actualization, racial identity, and resistance create various aspects of dissonance and all of these variables impact their teacher development and leadership attributes. As the last part of this dissertation, the future implications of ethno-historical research and teacher education has broadened its scope to include multiple disciplines and multiple scopes beyond teaching student teachers. The two courses that were created from the findings of this study have uncovered significant historical evidence relating to emancipation and the history of Penn State University and its founders’ role in abolition. Both classes did extensive research through traditional methods and also the use of technology. Through participatory action research and ethno historical research they found relevant evidence and historical documentation about the founding fathers of Penn State, not just their role in abolition, but also their roles in community building around the time of 1855, when Penn State originated. Their collaborations with other famous leaders and abolitionists like Abraham Lincoln, Frederick Douglass, Lecretia Mott and the Black community of the surrounding counties where Penn State was founded, create a parallel ethnography of freedom and ideology of the legacy of social justice.

The historical dissonance and liberatory praxis that morphed from these findings, the exposure to the dissonant literature, and the public history project resulted in a transformation of their view of their roles as cultural beings, pedagogues, critical thinking citizens, and now, ethno
historical researchers. Will the pages that they write be colored or White? Will their pedagogies be colored that they teach? The four characteristics of being a cultural pedagogue will be exuded throughout these types of courses and practices.

After the impact of this study on many of the students and teachers involved, my hope is that many more “Theme for English B’s” (Hughes, 1951) will be developed and written: in the classroom, in the community, and within the research for he future participants engage in. Yes, history is the cure, now that we know what the disease is. First, I can only speak for myself throughout this dissertation journey. I have truly gone from “victim to victor” and now my purpose of becoming a cultural pedagogue/activist/historian, now a social justice educator, has come to fruition with emancipatory consequences. According to the evidence contained within this study and the future implications of other student teachers and students of multiple disciplines, some have been transformed and some have been liberated with emancipatory consequences.

An Interdisciplinary Focus: A Community-Based Approach and Collaborative Projects

Ethno-historical research requires cultural repositioning and cultural re-visioning of historical and literary research. Its multi-strategy approach has an impact on the way that teachers and researchers look at the role of culture, the ideologies of traditional education, official/traditional roles, and ethno-historical research paradigms. Teaching community based approaches and ethno-historical approaches require an interdisciplinary focus and collaborations not only between disciplines, but also the need to develop partnerships across community lines. The communities where the institutions of higher learning are situated contain value and viable resources that can be used for pedagogical practices and research practices. These resources include usage of the community resources, intergenerational voices, and local history, partnering with schools, and through the use of technology, intercultural forums between students and teachers from rural, urban and global communities. It is essential to seek out collaborative partners, whether domestic or global, to use comparative and international educational resources to engage in discourses of varied viewpoints according to the “significance of place,” for there are political and ideological frameworks and cultural differences in schooling. This is an effective way measure culturally responsive instruction and teaching practices across disciplines and across cultural populations.

So to conclude, when I told the advisor of the methods course that I would like to spend some preparation time with the teachers to teach them about Freirean theory and about being
teachers as cultural workers, I never imagined that this participatory action research project would provide this conceptual framework for optimal dissonance. When I assigned readings from the text titled *Teachers as Cultural Workers: Letters to Those Who Dare to Teach*, with specific planned cultural awareness activities to prep the English teachers for their curriculum development and instructional strategies, I never envisioned that re-conceptualizing the aspects of resistance as political and personal stories of teaching as cultural workers would emerge as a powerful TSOP strategy to use for teacher education programs.

To reiterate, the AARI preparation was planned to a five step process involving: 1) self-reflexivity and teacher identity, 2) curriculum development, 3) theoretical frameworks for MCE and CRP and emancipatory education, 4) use of a virtual classroom to teach and write about MCE and CRP through the aid of a web-based e-curriculum, 5) culminating with the AARI cultural activity, talkback sessions and teacher interviews. I hope my journey of describing and enacting the process of identifying the characteristics of a cultural pedagogue have opened new doors and traversed cultural boundaries about race and being a cultural pedagogue. However, I have been told by scholars that I need to re-do this study at an HBCU with student teachers of color.

*The Pedagogical Intentions of Teaching as a Social Justice Educator*

If your intentions are of teaching as a social justice educator exude the tenets of emancipatory praxis, then welcome to the legacy of the cultural pedagogues of the past who surmounted all claims to resistance to rebuke the construction of societal characteristics that determine who and what you can teach. From this temporal journey, spanning the timeframes of yesterday, today and tomorrow, I am crying when I end this dissertation chapter, for I am finally liberated by all of the voices and narratives of all of the cultural pedagogues who had their minds bent on freedom. This dissertation outlined another legacy of education contained within the academy of dissonant conceptualizations of emancipatory education. The review of the literature tells us a different story of being a cultural pedagogue, for there are emancipatory consequences to teach for liberation when your mind is bent on social justice and liberatory praxis. Many brave and convicted educators and scholars of all hues and cultures chose to go against the injustices of schooling and risked their lives and reputations to follow this legacy of teaching a “colored” pedagogy. I have chosen to follow this legacy with reverence and humility to carry on the cultural work that was started long ago; *Will the pedagogy be colored that I teach?* Yes. As the AARI Day participant researchers told us, you don’t have to be a person of color to be a cultural pedagogue.
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APPENDIX A
Informed Consent

Informed Consent Form for Social Science Research IRB #27655
The Pennsylvania State University

Title of Project: The Study of Student Teachers’ Perceived Resistance to Teaching Multicultural Education: Will the Pedagogy Be Colored That I Teach?

Principal Investigator: Donna King
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1. Purpose of the Study: The purpose of this research study is to explore how college pre-service English teachers perceive about teaching multicultural education. They study explores their perceptions and attitudes about teaching multicultural education content and what problems they perceive about their teaching style and culture as an educator of English education.

2. Procedures to be followed: You will be asked to participate in lesson plan preparation, lectures and specific activities related to teacher preparation and praxis for the AARI day. On February 4th, 2008, the pre-service teachers will teach prepared lesson plans to students at the local high school and will be videotaped as they administer their lessons. After the AARI day, there will be a talkback discussion on February 6th, and follow-up web-based activities in order for the teachers to dialogue and reflect upon their experiences as teachers as cultural workers. The last part of the study will be individual interviews with the teachers about there experiences and perceptions of teaching multicultural education.

3. Duration: The study will take six one-hour sessions of their classroom time to be administered and a field trip to the local high school during the classroom period on February 4th, 2008 to participate in the AARI day.

4. Statement of Confidentiality: Your participation in this research is confidential. The data and recordings will be stored and secured at 263 Chambers in a locked file. Only Donna King and Dr. Myers will have access to the videotapes, which will be destroyed in 10 years. In the event of a publication or presentation resulting from the research, no personally identifiable Information will be shared.

5. Right to Ask Questions: Please contact Donna King or Jamie Myers

6. Voluntary Participation: Your decision to be in this research is voluntary. You can stop at any time. You do not have to answer any questions you do not want to answer.

You must be 18 years of age or older to take part in this research study. If you agree to take part In this research study and the information outlined above, please sign your name and indicate the date below. You will be given a copy of this form for your records.
Participant Signature

__________________________________________

Person Obtaining Consent

Date ____________
APPENDIX B

Literary Choices for AARI Day Lesson Plans

_Incident_

by Countee Cullen

Once riding in old Baltimore,
Heart-filled, head-filled with glee.
I saw a Baltimorean
Keep looking straight at me.

Now I was eight and very small.
And he was no whit bigger.
And so I smiled, but he poked out
His tongue, and called me, “Nigger.”

I saw the whole of Baltimore
   From May until December;
Of all the things that happened there
That's all that I remember.
   (Cullen, 1921)

_S still Here_

by Langston Hughes

been scared and battered.
My hopes the wind done scattered.
Snow has friz me,
Sun has baked me,

Looks like between ’em they done
Tried to make me
Stop laughin', stop lovin', stop livin'--
But I don't care!
I'm still here!

**And 2 Morrow**

by Tupac Shakur

Today is filled with anger
fueled with hidden hate
scared of being outcast
afraid of common fate
Today is built on tragedies
which no one wants 2 face
nightmares 2 humanities
and morally disgraced
Tonight is filled with rage
violence in the air
children bred with ruthlessness
because no one at home cares
Tonight I lay my head down
but the pressure never stops
knowing at my sanity
content when I am dropped
But 2morrow I c change
a chance 2 build a new
Built on spirit intent of Heart
and ideals
based on truth
and tomorrow I wake with second wind
and strong because of pride
2 know I fought with all my heart 2 keep my
dream alive Excerpt from Frederick Douglass Speech - July 5, 1852

The fact is, ladies and gentleman, the distance between this platform and the slave
plantation, from which I escaped, is considerable—and the difficulties to be overcome in
getting from the latter to the former are by means slight. That I am here today is, to me, a
matter of astonishment as well as of gratitude. You will not, therefore, be surprised if, in
what I have to say, I evince no elaborate preparation, nor grace my speech with any high
sounding exordium. With little experience and with less learning, I have been able to throw
my thoughts to your patient and generous indulgence. Thus, I will proceed to lay them
before you. This, for the purpose of this celebration, is the Fourth of July. It is the birthday
of your National Independence and of your political freedom. (Douglass, 1852, p. 320)
APPENDIX C

Carter Woodson’s Questionnaire

http://www.wvculture.org/history/africanamericans/woodsoncarter02.html

PREFACE.

This study was undertaken at the suggestion of President John W. Davis of the West Virginia Collegiate Institute. He appointed the following persons as a committee to collect the facts hearing on the early efforts of teachers among the Negroes in West Virginia: C. G. Woodson, D. A. Lane, Jr., A. A. Taylor, S. H. Guss, C. E. Jones, Mary E. Eubank, J. S. Price, F. A. Parker, and W. F. Savoy. The plan was to study the history of Negro education in this State as far as 1891.

At the first meeting of the committee C. G. Woodson was chosen Chairman, and at his suggestion the following questionnaire was drafted and sent out:

A QUESTIONNAIRE ON NEGRO EDUCATION IN WEST VIRGINIA.

Place

1. When was a Negro school first opened in your district? . .
2. What was the enrollment?
3. Who was the first teacher?
4. Was he well prepared?
5. How long did he serve?
6. Were his methods up-to-date or antiquated?
7. Did he succeed or fail?
8. Who were the useful patrons supporting the school?
9. What was the method of securing certificates?
10. What was the method of hiring teachers?
11. What was the method of paying teachers; that is, did the school district pay promptly or was it necessary to discount their drafts or wait a long period to be paid?
12. Did the community own the school property or was the school taught in a private home or in a church?
13. What has been the progress or development of the school?
14. What is its present condition?
15. What persons in your community can give additional facts on Negro education?

From the distribution of these questionnaires there were obtained the salient facts of the early history of the pioneer teachers of Negroes in the State. A number of names of other persons in a position to give additional information was returned with the questionnaires. These were promptly used wherever the information needed could not be supplied from any other source. Members of the committee, moreover, visited persons in various parts and interviewed them to obtain facts not otherwise available. Wherever it was possible, the investigators consulted the available records of the State and county. In this way, however, only meager information could be obtained.

The most reliable sources were such books as the annual Reports of the State Superintendent of Public Schools, the History of Education in West Virginia, (Edition 1904), and the History of Education in West Virginia, (Edition 1907). Such local histories as the Howard School of Piedmont, West Virginia, and K. J. Anthony's Storer College, were also helpful.

At the conclusion of this study the President made the celebration of Founder's Day, May 3, 1921, an occasion for rehearsing the early educational history of the State. Most of the living pioneers in this cause were invited to address this meeting, as they would doubtless, under the inspiration of the occasion set forth facts, which an ordinary interview would not make; and thus it happened.

Of those invited, Mrs. E. M. Dandridge, one of the oldest educators in the State, Mr. S. H. Guss, head of the Secondary Department of the West Virginia Collegiate Institute, and President Emeritus Byrd Prillerman responded with informing addresses. Mrs. Dandridge gave in a very impressive way a brief account of the early efforts in Fayette County. Mr. Guss delivered an informing address on the contribution of the first Negro teachers from Ohio, and President Emeritus Prillerman expressed with emphasis a new thought concerning the rise of schools in the State and the organization and growth of the West Virginia Teachers' Association. Prof. J. S. Price, of the West Virginia Collegiate Institute, showed by interesting and informing charts the development of the Negro teacher and the Negro school in West Virginia.

At the conclusion of all of these efforts the facts were collected and turned over to C. G. Woodson to be embodied in literary form. Prof. D. A. Lane, Jr., of the Department of English of the West Virginia Collegiate Institute, also a member of the Committee, read the manuscript and suggested some changes. Chapter VII was written by Professor J. S. Price, who made the accompanying diagrams.
Vexations consists of a bass 'theme' of eighteen notes occupying thirteen crotchet beats (including a final quaver rest), and two harmonization's. Eleven of the twelve notes of the chromatic scale are included in the 'theme' (G sharp is omitted), with certain notes (C, C sharp, D sharp, E, G flat and B/C flat) repeated. This 'theme' is played first; it is the harmonized by the addition of two voices in the right hand, forming a succession of three-part chords comprising mainly 6/3 (first inversion) diminished triads, with the exception of an augmented triad and an augmented sixth chord. G sharp is included in the harmonization, completing the chromatic set - an example, it has been suggested, of an "early attempt at serialism". The bass 'theme' is then repeated, followed by another harmonization, identical to the first except that the relative positions of the upper two voices are inverted. The notation is complicated, however, by Satie's deliberate use of enharmonic equivalents. Even the relatively simple bass line is obscured by the use of weird intervals such as the doubly augmented second, augmented third, doubly augmented fourth, and augmented fifth. The harmonized version is even more confusing, with bizarre melodic successions in the upper voices: B sharp - B flat - B natural, or B sharp - B double flat - A sharp. The convention that sharpened tones rise and flattened tones fall is frequently ignored: Satie's accidentals more often than not do the opposite. The right hand chord E flat-B double flat reappears two beats later as D sharp-A natural; and so on.
APENDIX E
Field Notes for AARI Lesson Plans

Here Is The Final Stage of Preparation, The Email With The Lesson Plans Attached:

Hello Teachers. There are four groups of pre-service teachers who will be teaching only periods 2 and 4. I apologize for any inconvenience, they chose these designated times for they have classes in the afternoon. They are volunteering their Monday class for this AARI Day activity.

Here is the plan:
The student teachers morning schedule:
First group - Meet at Chambers - 8:40pm - teaching Period 2 - 9:11-9:58
2nd group - Meet at Chambers - 10:20pm - teaching Period 4 - 10:57-11:44
(Will provide transportation - making 2 trips)

Grade: English 12
Group 1 - CP 12 Rm 245 - North Building
Period 2
K
K
Topic: Frederick Douglass - narrative speech - ““What to the Slave Is the Fourth of July?””
Eng 12

Grade: English 12
Group 2 - CP 12 Rm 244 - North Building
Period 2
M
A
J
Topic: Countee Cullen - poem – “Incident"
CP 12

English 10
Group 3 - Adv 10 Rm 106 - South Building
Period 4
T
M
J
Topic: Weary Blues Langston Hughes poems -
Grade: English 10

Group 4 - CP 12 Rm 243 - North Building
Period 4
N
E
Topic: “Still Here” Langston Hughes and Tupac poem , And 2 Morrow
Grade: Eng 12
Research Site:
The State College Area High School has two buildings located adjacent and across the street from each other. The participating mentor teachers agreed to allow the students to teach their classes on AARI day, during class periods that are 55 minutes long. The student teachers did have the option to teach their lesson twice, but due to time constraints, and class obligations in the afternoon, the student teachers decided to teach only one lesson per group.

Lesson Plan – Group One

Objective

To present students with a response to the Declaration of Independence from the point of view of African Americans at the time that the speech was given.

Rational

This lesson will be good for the students, because they are often taught about the Declaration of Independence, but they are not often taught how it affected everyone, those from other races and cultures.
The lesson is good in today’s society, because it will allow the students to evaluate how circumstances have or have not changed.

Materials

Computer and television for PowerPoint presentation and YouTube video.

Overview/Content

We will present a brief history of Frederick Douglass’ life.
We will present the events that were occurring at the time when the speech was given.
We will present the exigency of the speech—why he was giving the speech.
How do the students reactions to the speech differ from reading it and watching/listening to it being read?
We will evaluate with the students how the speech is still relevant today.

Lesson Activities/Procedures

Free write about an experience where the students may have been expected to fit in, but did not.
Then, students share the experiences if they are comfortable.

Assessment/ Evaluation

Discussion of how things have or have not changed since the speech was given.
Free write, and responses to not always being accepted or the same as the majority.

Standards

The integration of technology into our lesson is useful, because it will allow the students to observe the speech in multiple mediums.
We used several sources for our lesson; one is PBS.org to retrieve the history of
Frederick Douglass. The other source that we used was historyisaweapon.com to obtain a complete version of Frederick Douglass’ speech.

Lesson Plan – Group 2

Group 2 - Objectives
- To read the poem – “Incident” by Countee Cullen
- To discuss the historical context in which it was written – 1925 (Harlem Renaissance) and 1911 (age of poet’s perspective in the poem)
- To focus on the impact of labeling in general and then specifically to the poem
- To discuss connotation and the way society creates negative distinctions
- To have the students free write for five minutes about incidents in which they were labeled and felt bad about it
- To have a few students volunteer to talk about their situations if they choose to
- To discuss the longevity of labels and the impact they still have on society

Rationale
- It is good for students to understand the power of words and re-examine their meanings over time and how and if they change
- The lesson incorporates African American Literature, and labeling is an on-going issue that is evident when exploring cultural diversity.
- Unpacking the poem is a way to delve into this issue of labeling in order to prompt student’s thought about the subject.

Material
- Copies of the poem
- Background information sheet on the Harlem Renaissance (for teachers)
- Chalk

Overview/Content
- We are trying to open the students’ minds to a better understanding of cultural diversity and the damage that labeling has had on people and which continues to be an on-going problem. This can be done through the discussion of the poem and their experiences (if they want to share).

Lesson Activities/Procedure
- After reading the poem, during the discussion of connotation, write a chart on the board of positive and negative labels from feedback provided by the students.
- Free write (after discussion of connotation) – have student’s free write for five minutes about their feelings on situations where they have not felt comfortable with a label being used to describe them.
- After free write, bring it together with discussion by having a few students talk about their free write if they want. We will then conclude with talking about the longevity of labels and what has and has not changed. For example, the word in the poem is still being used today with the same meaning.

Standards
- Theoretical Framework – Paulo Freire – First Letter – Reading the World/Reading the Word
- Historical Reference – MSN Encarta Encyclopedia
  (http://encarta.msn.com/encyclopedia_761566483/Harlem_Renaissance.html)
Lesson Plan – Group 3

Group Three Lesson Plan
African American Read In Day

Objectives: Give Students a greater appreciation of blues music as a part of African American culture and history instead of just merely an art form.

Rationale: This would be good because it gives students a chance to learn about the Harlem Renaissance in an environment that is not strictly lectures and readings. It gives the students a chance to interact with the time period and the text in order to make their experience their own.

Overview/Context: By doing this lesson, we are trying to get the students to understand that the Blues is more than just an art form; it was a form of expression and a way for African Americans to make a name for themselves.

Lesson Activities & Procedures:
1. Introduce Poem – The Weary Blues By Langston Hughes
2. Read Poem with background blues chords
3. Discuss the Harlem Renaissance and its effect on the blues
4. Talk about Dissonance in music and in life, the way that the Blues Chords all work together
5. Play blues chords with students

Historical Framework: Harlem Renaissance
Theory of Pedagogy: Dissonance
Lesson Plan- Group 4

Objective
Introduce students to varying types of African American literature
Develop an appreciation for poetry and be able to identify with it
Understand the context in which it was written and be able to compare the different time periods

Rationale
Students need to be introduced to and appreciate literature from multiple cultures. It will help students to value diversity in their future studies and develop an appreciation for poetry.
The context of the two poems will help students understand the historical events and relate them to more current situations. Using African American poets is an appropriate way to honor Black history month.
Poetry is an easy way for students to get a taste of African American literature in a short period of time without having to dive into a larger work. There is enough material packed into these two poems to spark an interest and, hopefully, enlightenment on the part of the African American culture.

Materials
Enough copies of the two attached poems for each of the students in the class

Overview/Content
We are trying to have our students simultaneously gain a respect for poetry and African American culture and history. Also, they will hopefully be able to relate to the poetry which will help their understanding in the future.

Lesson Activities/Procedure
Introduction: Open up to the class with the question “What is poetry?”
o Take some hands
o Formulate a class consensus on the definition
Ask the class what they know about Langston Hughes
o Discuss what we know about him and what kind of poetry he writes
Ask what the class knows about the Harlem Renaissance
o Give historical background on the renaissance and the influence it had on Hughes
Distribute poem
o Discuss the intended meaning of the poem
o Discuss the poem in relation to the context of the time period
o Ask students how they can relate to the poem in their own way
Distribute the second poem by Tupac Shakur
o Read it and discuss the meaning
o Reveal the author and ask if that has any impact on their interpretation
o Is it still poetry and if so, is it relatable?
Give some historical background on the Hip-Hop culture and its relevance to Black culture.
Final Discussion
o Compare the Harlem Renaissance and Hip-Hop culture
  Are the contexts in which these two poems were written similar?
Assessment/Evaluation
  o We won’t be having any formal assessment for our lesson
  o A final wrap up discussion and answering any questions will let us know how much to
    students were able to learn from the lesson
  o Ask a few more concrete questions to make sure that the historical part of the lesson will be
    remembered.
  o Sum up the lesson.
VITA

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CURRENT POSITION:
Lecturer in the College of Liberal Arts African and African American Studies

EDUCATION:

August 2003 – the present
  College of Education – English and Communications
  Masters Program
  College of Education – Curriculum and Instruction
  Doctoral Program
  University Associate/Intern/Consultant - Professional Development School
  Holmes Scholar
  Holmes Partnership Program with State College School District
  The Pennsylvania State University, PA

2000-2002 – College Of Business - MBA Program
  Saint Francis University, PA (12 credits)

2000-2001 - Department of Social Administration
  Multicultural Training and Research Institute (MTRI)
  Advanced Certificate in Cultural Competency
  Temple University, PA

1998-2000 - Bachelor of Science – Organizational Leadership
  Saint Francis University, PA

  South Hills Business School of Technology, PA

1981-1984 - AAS – Business Management
  LaGuardia Community College, NY