

**EDTE 372**  
**Anthropology of Education**  
**Course Packet**

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# **EDTE 372 – Anthropology of Education**

**Dr. Loeza/CSUS**

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## Loeza: Ethnography - Ways of Knowing

SPACE	Space	Object	Act	Activity	Event	Time	Actor	Goal	Feeling
OBJECT	Can you describe in detail all the places in the room? Where are objects located in the room?	What are all the ways space is organized by objects in the room? Can you describe in detail all the objects in the room?	What are all the ways space is organized by acts in the room? What are all the ways objects are used in acts in the room?	What are all the ways space is organized by activities in the room? What are all the ways objects are used in activities in the room?	What are all the ways space is organized by events in the room? What are all the ways objects are used in events in the room?	What spatial changes occur over time in the room?	What are all the ways space is used by actors in the room?	What are all the ways space is related to goals in the room?	What places are associated with feelings in the room?
ACT	Where do acts occur in the room? How do acts incorporate the use of objects in the room?	Can you describe in detail all the acts in the room?	How are acts a part of activities in the room?	How are acts a part of events in the room?	How are acts vary over time in the room?	How are objects used at different times in the room?	What are all the ways objects are used by actors in the room?	How are objects used in seeking goals in the room?	What are all the ways objects evoke feelings in the room?
ACTIVITY	What are all the places activities occur in the room?	What are all the ways activities incorporate objects in the room?	Can you describe in detail all the activities in the room?	What are all the ways activities are part of events in the room?	How do activities vary at different times in the room?	How do activities involve actors in the room?	What are all the ways activities involve goals in the room?	What are all the ways activities involve feelings in the room?	What are all the ways activities are linked to feelings in the room?
EVENT	What are all the places events occur in the room?	What are all the ways events incorporate objects in the room?	What are all the ways events incorporate acts in the room?	What are all the ways events incorporate activities in the room?	Can you describe in detail all the events in the room?	How do events occur over time in the room? Is there any sequencing?	How do events involve the various actors in the room?	How are events related to goals in the room?	How do events involve feelings in the room?
TIME	Where do time periods occur in the room?	What are all the ways time affects objects in the room?	How do acts fall into time periods in the room?	How do activities fall into time periods in the room?	How do events fall into time periods in the room?	Can you describe in detail all the time periods in the room?	When are all the times actors are "on stage" in the room?	How are goals related to time periods in the room?	When are feelings evoked in the room?
ACTOR	Where do actors place themselves in the room?	What are all the ways actors use objects in the room?	What are all the ways actors use acts in the room?	How are actors involved in activities?	How are actors involved in events in the room?	How do actors change over time or at different times in the room?	Can you describe in detail all the actors in the room?	Which actors are linked to which goals in the room?	What are the feelings experienced by actors in the room?
GOAL	Where are goals sought and achieved in the room?	What are all the ways goals involve use of objects in the room?	What are all the ways goals involve acts in the room?	What activities are goal seeking or linked to goals in the room?	What are all the ways events are linked to goals in the room?	Which goals are scheduled for which times in the room?	How do the various goals affect the various actors in the room?	Can you describe in detail all the goals in the room?	What are all the ways goals evoke feelings in the room?
FEELING	Where do the various feeling states occur in the room?	What feelings lead to the use of what objects in the room?	What are all the ways feelings affect acts in the room?	What are all the ways feelings affect activities in the room?	What are all the ways feelings affect events in the room?	How are feelings related to various time periods in the room?	What are all the ways feelings involve actors in the room?	What are the ways feelings influence goals in the room?	Can you describe in detail all the feelings in the room?

Figure 3-2. Teacher's Decision Making Chart

Source: Frank, 1999. Ethnographic Eyes

**Case Study of English Learners, School/Community Study,  
Classroom Ethnography****Guidelines #1****The Context of Teaching and Learning:**

These are general guidelines. The purpose of the course is itself to walk through the various components that will make up your projects. Specifically, the goal is to integrate each of the following three (3) elements:

**I. Case Study of a Group of English Leaners (EL)**

(Note: Your Case Study of a Group of EL Learners will be embedded into your classroom ethnography. See below under Classroom Ethnography.)

**II. School/Community Study:** The school/community study is an inquiry in which students investigate various aspects of schools and their surrounding communities, present their findings to their colleagues and then develop a synthesis highlighting significant features of the school/community studies that will inform their teaching. This study will include an analysis of the educational resources that are available in the school and its community that may contribute to the candidates' work as teachers, an analysis of the "funds of knowledge" in the school and its community that may enhance the candidates' work as teachers, and examples of specific ways in which the curricular content within their discipline can be modified to capitalize on these resources and "funds of knowledge" SA assignment details will be provided in EDTE 372.

**III. Classroom Ethnography:** A report or composition that provides a close examination of an individual classroom in a public school setting and demonstrates an ability to use anthropological approaches including field observation, data collection and analysis and the development and use of theoretical frameworks for understanding a classroom learning environment and a set of English Language Learners within that environment. The Ethnographic study is composed of a range of materials and artifacts and requires candidates to develop a field record in order to analyze and portray the classroom and the set of learners using a range of theoretical "lens" including minority status, cultural difference, and educational dynamics in formal and informal settings along with cognitive, pedagogical and individual factors affecting student's language acquisition. The best ethnographic studies will "tell the story of the classroom" from the perspective of learners and will thoroughly demonstrate the reflexivity of the educational researcher. With permission from the candidate, ethnographic studies will be made available to school site teachers in order to support their understanding of the nature of

local classrooms. SA (Signature Assignments) details will be provided in this course (EDTE 372).

Our goal in this class will be to integrate all three components (i.e. Case of English Learners, School/Community Study, Classroom Ethnography) into a larger project that includes these requirements. Remember also that we will be slowly unfolding the drama of doing these projects throughout the course of the semester. While some of you have done this sort of painstaking work before, most of you have not. You will have the feeling for quite a while of not being quite sure what you are doing and of also wanting to know everything immediately. That we cannot do. So try to enjoy the experience. Student projects are almost always interesting and successful. Almost always, however, people feel like "I didn't get anything good at my school [in terms of data]." Or, "my career is over and it hasn't even started yet." Or the more modest, "I'll flunk." These are all normal reactions to a complicated but very interesting process. They tend to dissipate after data analysis begins. It will probably help to talk with other class members.

In that regard, I would like everyone to have one person that they keep in touch with about their project (in addition to me). As you make major decisions (site, question, data collection choices), let your partners know. It is common for people to have very different interpretations of what doing this sort of project entails (and there is room for different interpretations). I anticipate that you'll both help each other and make each other productively confused. In a couple of weeks, I'll ask people to identify their partner(s). Note: If for any reason, your "partnership" doesn't work out, just find somebody (or bodies) else; this is supposed to be an additional source of support.

1. The major project for this course is a small scale study that you carry out in an educational setting. Everyone's project will be qualitative and ethnographic. Your projects will also include a language focus and will include a sociolinguistic perspective. It may be observational and will be based on participant observation. For some of you, interviewing may be a major source of data, with observation as a secondary source of information. So, you will need early on to begin to clarify your notions of what these terms mean. The study should be small in scale: You are trying an approach, not doing a definitive, flawless study. I anticipate that you will collect more data than you will be able to study.
2. Begin articulating general research question. I hope that many of you will begin to think about your particular educational interests in terms of particular situations or "events" that might merit close study. At this time, all questions will probably be pretty general. (It is usually a mistake, at this point, to rigidly define what you are going to do. It is fine to be quite vague.) As your knowledge and your experience in the setting interact, the question(s) will (needs to) become articulated in more precise language. The nature of your question about the particular setting in which you are studying guides the particular data collection and analysis procedures you will eventually use. (Later in the course we will think about the relationship between understanding a particular case [a particular student, a particular classroom] and understanding a general question about teaching and learning.) Questions will vary. For example, you might decide to do an

action research project, aimed at understanding and hopefully working toward solving a particular concern in your own classroom or school site, or you may have in mind a project aimed at understanding a particular educational phenomenon in one setting (e.g., how children who do not speak the language of instruction get help), or perhaps you are interested in the function of a certain kind of educational institution (Saturday schools), or maybe students', teachers', and parents' perceptions of some kind of educational innovation or approach (e.g., "whole language") (The basic procedures will be similar for all, although the way of interpreting the data collected will vary. We will talk about that later on in the course.)

A major piece of advice: do not do a project to prove something you are already convinced is true. One does qualitative/ethnographic research to understand something, not to prove something.

In our course we will concentrate on understanding the tools we are using. I assume your knowledge of your content area (i.e. math, science, social studies, etc.) will inform your project, but I am not asking for direct references to your content area.

3. Select a site and gain entry (seek appropriate permissions from school site personnel; stress that you are doing a class project). I suggest being very low-key but friendly. (Overly enthusiastic people are sometimes viewed as potentially interfering.) You will most likely feel rather awkward and ill at ease. This is normal.

You will need to decide beforehand who you want to be in the classroom (e.g., an observer? a participant observer? A participant observer with the teacher? the students? why??)

For purposes of this class, I'd suggest a convenient site. Many people like to do their studies at their work sites, especially if those sites are schools. It can be hard to do a study at one's work site, because you already have so many expectations--and others have expectations of you and your role. However, if you'd like to do a study at your work site, that is OK. Just consider carefully what kind of data you can gather, given the constraints of your role.

4. Visit the site as much as you can before you begin to formally collect data (e.g., once or twice a week for 2 or 3 weeks). I suggest that, for purposes of our class, you make decisions about a particular portion of the school day that you are most interested in. (This is particularly true for those of you that are interested in a specific sphere relevant to your content area.) So, even if you decide to spend a literal day there, you will need eventually to decide when it would be most productive to visit. I suggest limiting visits to no more than one hour to avoid information overload.

These initial visits will help you get to know the students and adults involved and them to get to know you. (My suggestion to all of you is that you conduct your projects in the classrooms where you are currently student teaching. You will have the opposite challenge of gaining distance from your own classroom, something I think is easiest done

through the tape recorder. Even if you are doing "your own room," you should follow step 5 below.) The opening visits should also help you make a number of critical decisions, for example what is your focus: a school function? an activity? a small group? a specific type of event?

5. I anticipate that in your opening visits you will collect some basic information about your site that will allow you to understand how things work there. Since all of your will be doing a study with the classroom as the project site, information that will probably be important to most people includes:

- a. map of site (physical layout)
- b. participants or class membership (e.g., number of students, aides, teachers, number per sex and ethnicity or race category [don't make assumptions without having teacher and/or students confirm]). Learn students' names if you can (but don't ask "What's your name?" --very disruptive. Learn by listening.)
- c. class schedule
- d. selected sample of occasions for language (talk, print); that is, I anticipate that you will also want to begin to note how the class day is orchestrated, including the sorts of speech and literacy events or occasions that occur and their components. I do not anticipate detailed observations of these occasions at this point, just jottings of the occasions and, in a quick sketch sort of way, information about their components (participants, purpose, setting (time/place), channel (maybe even what language is spoken as well as what happens in writing and reading), mood, generally what's talked about (message), generally how interaction occurs [i.e., teacher-led discussion; students raise hands for turns]). If appropriate for your project, you will more carefully observe the particular events or situations of interest to you in a later step (see 6 below).
- e. student groupings, spontaneous and teacher structured. Perhaps you will begin to notice children who cluster together--in the teacher's agenda or in their own agenda. Or maybe you will notice children who seem to be the center of attention, for the teacher or for the children. What are you noticing that makes you make that inference? BE SURE TO RECORD INFORMATION--WHAT YOU OBSERVE. We will have to work in class on the difference between making quick evaluative judgments (which implies that you already have all the answers) and conducting qualitative research (which implies that the teacher and students have all the answers--this is, in part, what the Hymes article is about)
- f. especially if you are interested in including school-wide phenomenon, note information about the school environment. (Some of the questions

seem very loaded to me, inappropriately asking for simplistic evaluations, not information. But many seem very helpful.)

Information should be recorded in a log [i.e., a notebook] as it is collected:

- all entries in log [notebook] should be dated.
- pages of all entries should be consecutively numbered
- all contacts with site, including initial phone calls, should be recorded.

All that is required is note jottings, as opposed to journal-type reflections, but you may use the notebook as you choose to. You should record each day that you visit. Eventually(NOT YET), you will be recording field notes (constructed from "head" or remembered notes and your scratch notes taken during observations and, in many cases, audiotapes). We'll talk about that later.

If possible, I suggest using a computer to record your entries and then filing a hard copy in a binder. Computers are useful tools for this work, in part just because it's much faster to record information that way. But many students prefer in the beginning to just hand record, which is fine.

Eventually, you'll catalog (make a table of contents [THIS IS REQUIRED, THIS TABLE OF CONTENTS. THIS IS NOT OPTIONAL] for your notebook; that's why each entry should be dated and why the notebook itself should be paginated.

Just making the above notes for a-e is in and of itself quite a job. For many projects, it will make sense to concentrate eventually on that aspect of the setting and schedule that is most interesting for you. For example, while the teacher is having "reading group" (which will need to be described in terms of its components--who's in a group, for example, how many students per group, etc.), many smaller clusters of children may be engaged in varied activities: "seatwork," "library corner," "writing corner," "science/math. center." Or, in a secondary English classroom, the teacher might have a number of ways he or she organizes for instruction--note them. You want to get a sense of the learning opportunities that are available to the students and to you in the room. Then you will be in a better decision to focus and begin formal data collection (e.g., field notes, audiotapes, as discussed in step 6).

BY ABOUT WEEK 6 YOU SHOULD BE THROUGH THE ABOVE STEPS, READY TO ARTICULATE A TENTATIVE BUT PRECISE QUESTION (MOST PEOPLE NEED HELP DOING THIS. NOT TO WORRY. THAT'S WHY WE HAVE PARTNERS AND SMALL GROUP MEETING TIME.)

WE WILL TAKE CLASS TIME TO TALK IN GROUPS ABOUT YOUR QUESTIONS

AND HOW YOU INTEND TO ANSWER THEM. BUT I SUGGEST THAT IF YOU ARE HAVING TROUBLE, COME SEE ME WITH YOUR NOTEBOOK AND YOUR QUESTION (OR YOUR WORRY ABOUT NOT HAVING A QUESTION). IF WED. ARE IMPOSSIBLE FOR YOU, WE CAN MEET AFTER CLASS, AS LONG AS YOU WARN ME. WE CAN ALSO HAVE PHONE APPOINTMENTS. IF I CAN AVOID IT I DO NOT LIKE TO HELP PEOPLE OVER E-MAIL BECAUSE I CAN'T "READ" YOUR FACE OR VOICE, MUCH LESS YOUR NOTEBOOK.

By mid-semester, I'll ask that people (a) present their major research question and explain why it's interesting to them and, also, why it's a qualitative question. (b) I'll also ask you to compare your project to your partner's (or one of your partners'). Finally, (c) I'll have a transcript for you to analyze, mainly to see if you know what it means to provide an assertion (a potential statement of a finding, an answer to a research question) and support it with evidence in a way that furthers "understanding" without simply "evaluating."

6. After you decide on your question and you have gotten to know the situation, you will begin to formally collect data. This should take place about weeks 6, 7, 8, and 9. (That leaves about a month for data analysis/writing. I'll give you another guideline sheet when we get that far.) I anticipate that there may be certain situations or events that you will want to carefully observe, recording those observations in note form (we'll discuss this later). And I anticipate that there may be certain events--or student(s) across events--you decide to audiotape. (Given the short time span of our projects, I do not recommend videotaping, as decisions about equipment placement etc. usually requires that the researcher already be very familiar with situation and her or his goals. ) You may decide to interview, or there may be artifacts (like student products or curricular documents) you want to collect. You must rationalize all these decisions: Why do you want to do those things??

THINK SMALL. For example, two or three weeks of formal data collection twice a week or so (e.g., recording field notes, taping and transcribing as part of field notes, interviewing) is fine, as long as it is preceded by the sort of careful work detailed above. I want the data to be carefully analyzed (more on that later). I am not interested in realms of data. Having lots of data is not usually productive in this course since reports are due in a fairly limited span of time.

HINT: IF YOU DECIDE TO AUDIOTAPE, I'D LIMIT TRANSCRIPTION TO 60 MINUTES OR SO, SPREAD OVER YOUR DATA COLLECTION PERIOD.

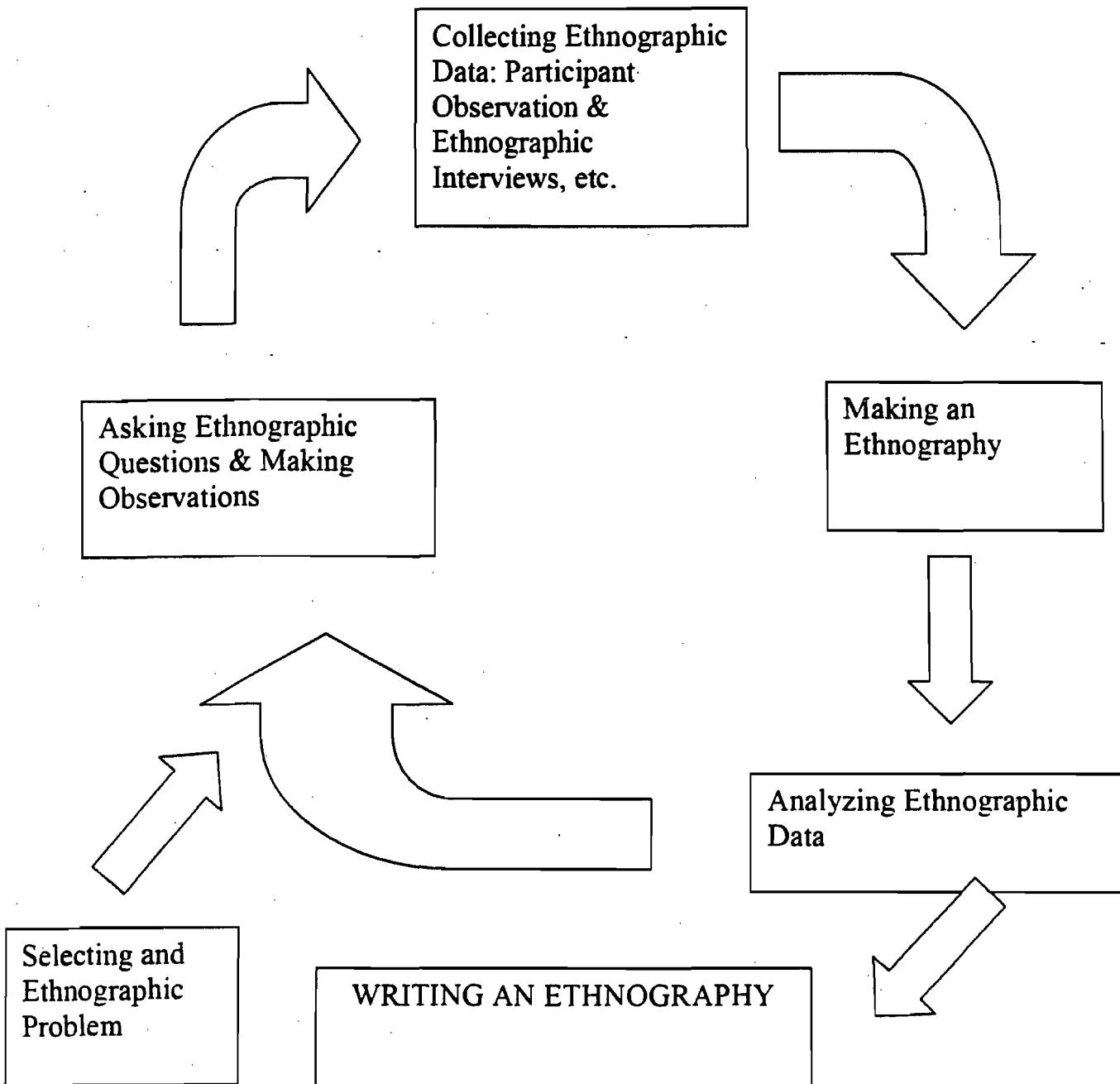
WE WILL TALK IN CLASS AT LENGTH ABOUT FIELD NOTES. FIELD NOTES AND RELATED TRANSCRIPTION MUST BE DONE IMMEDIATELY AFTER LEAVING SITE OR AS NEAR TO IMMEDIATELY AS YOU CAN MANAGE. SO CONSIDER CAREFULLY THE AMOUNT OF TIME YOU HAVE AVAILABLE ON A GIVEN DAY, THE AMOUNT OF TIME YOU WANT TO SPEND AT THE SITE, THE AMOUNT OF TIME IT WILL TAKE TO RECORD NOTES (FOR ME, DURING FORMAL DATA COLLECTION, AN HOUR AT SITE,

IS 3-4 HOURS AT THE COMPUTER. OF COURSE, I MAINLY OBSERVE AND, ALSO, I DO LOTS OF TAPING. STILL I STRONGLY SUGGEST THAT YOU KEEP YOUR PROJECT SMALL.)

7. Keep in mind that all of the projects must include (1) a case study of EL students, (2) a classroom ethnography and (3) a school/community case study. However, here are a few ideas that may stimulate your thinking. For example, one student taught a combined English/History class. She taped her students in four centers, organized for differing sorts of purposes in order to examine the nature of peer interaction, focusing especially on helping episodes. Another student was interested in the evolution of a parent involvement reading program; she attended teacher meetings at which the project was discussed so that she could keep track of the evolution of teachers' perceptions of the "problems" and "values" of the project; she also observed several times in one teacher's class when the project was discussed with the children and interviewed selected children and their parents. Another student observed a Saturday class for Chinese American students, wondering about the students' and teachers' perceptions (as well as his own observations) of how the class differed in certain ways (e.g., attitude toward public mistakes) from the public school class the students attended during the week. All of these were small scale, skillful projects.

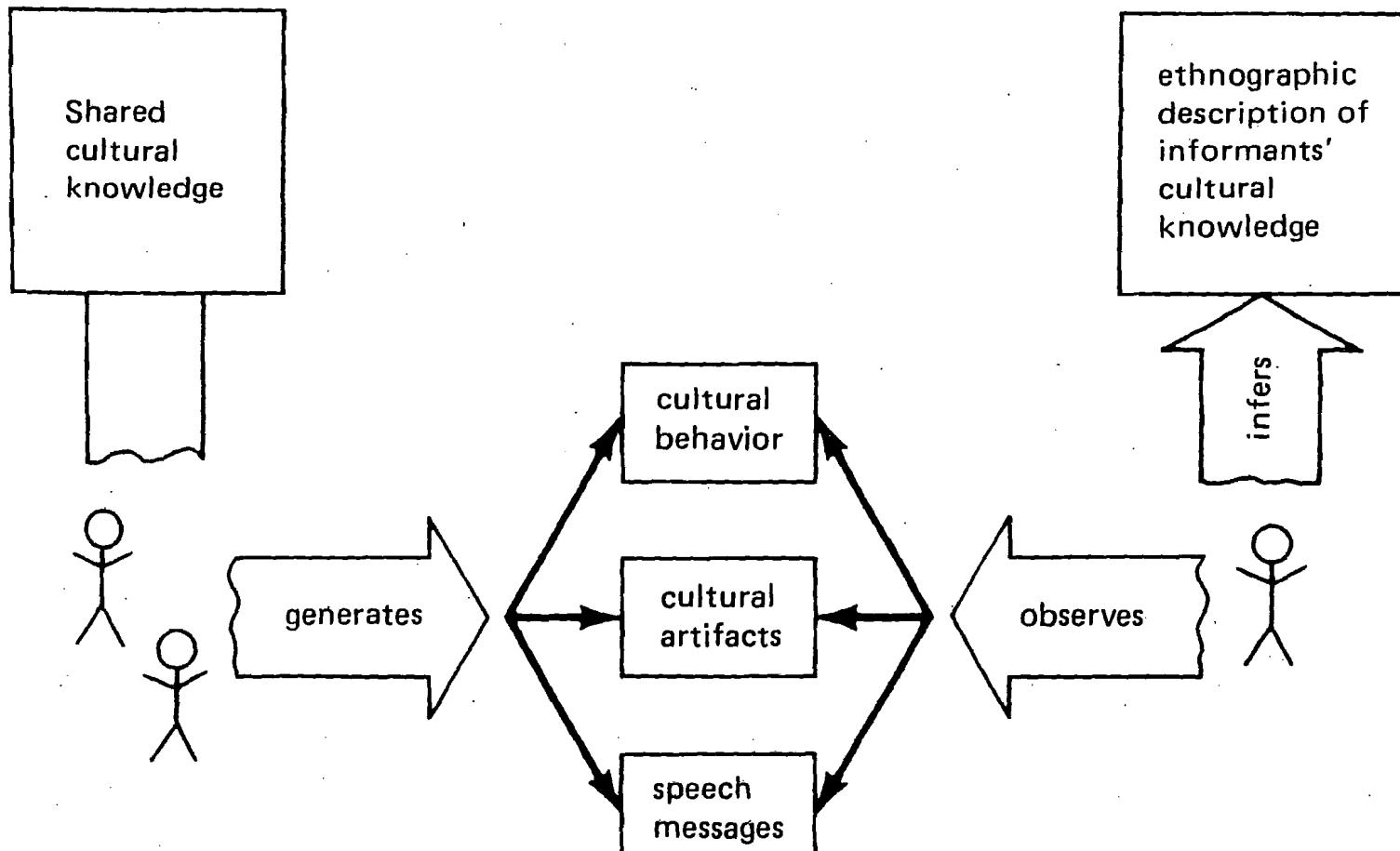
## Loeza: Ways of Knowing: Ethnography in Educational Settings

The cyclical (recursive) process of ethnographic research



## Loeza: Ethnography – Ways of Knowing in Educational Settings

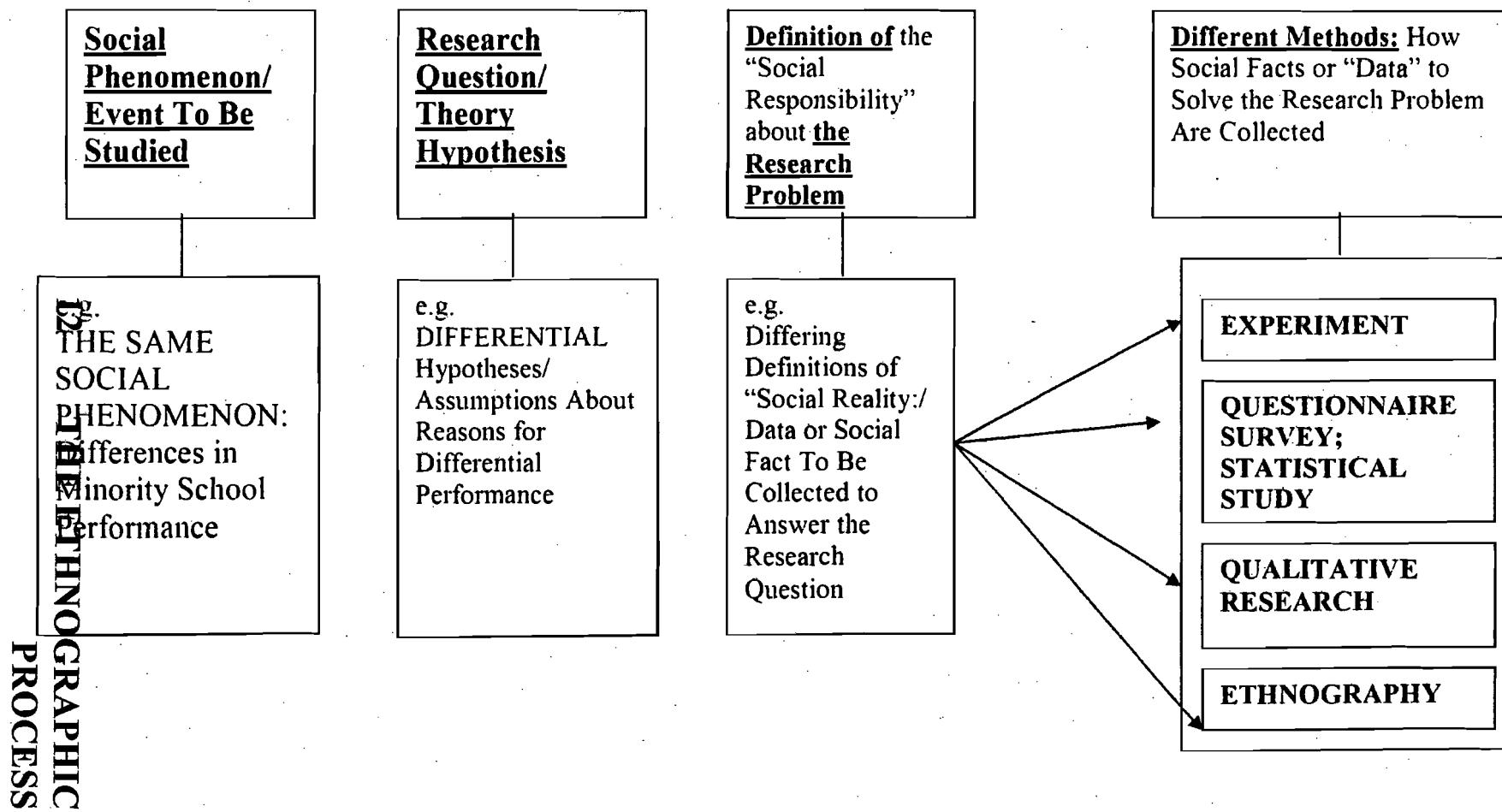
### ETHNOGRAPHY AND CULTURE



**Making Cultural Inferences**

## Loeza: Ways of Knowing: Ethnography in Educational Settings: Data Colleting Method

Relationship between research problem, definition of “social reality” (epistemology) by the researcher, and the method of collecting “data” to solve the problem.



## **Loeza: Ethnography – Ways of Knowing**

### **Loeza: Ways of Knowing: Ethnography in Educational Settings**

#### ***What Makes the Ethnographic Research Ethnographic?***

- I. Ethnographic research is conducted in a natural setting;
- II. Ethnographic research places emphasis on getting the natives' point of view (i.e. perspectives and meanings);
- III. Ethnographic research process is cyclical, inductive and interactive;
- IV. Ethnographic research examines behaviors and beliefs in context;
- V. The concept or notion of culture underlies ethnographic research;
- VI. The written account of ethnographic study involves telling a cultural story.

#### ***Cultural Model of Folk System***

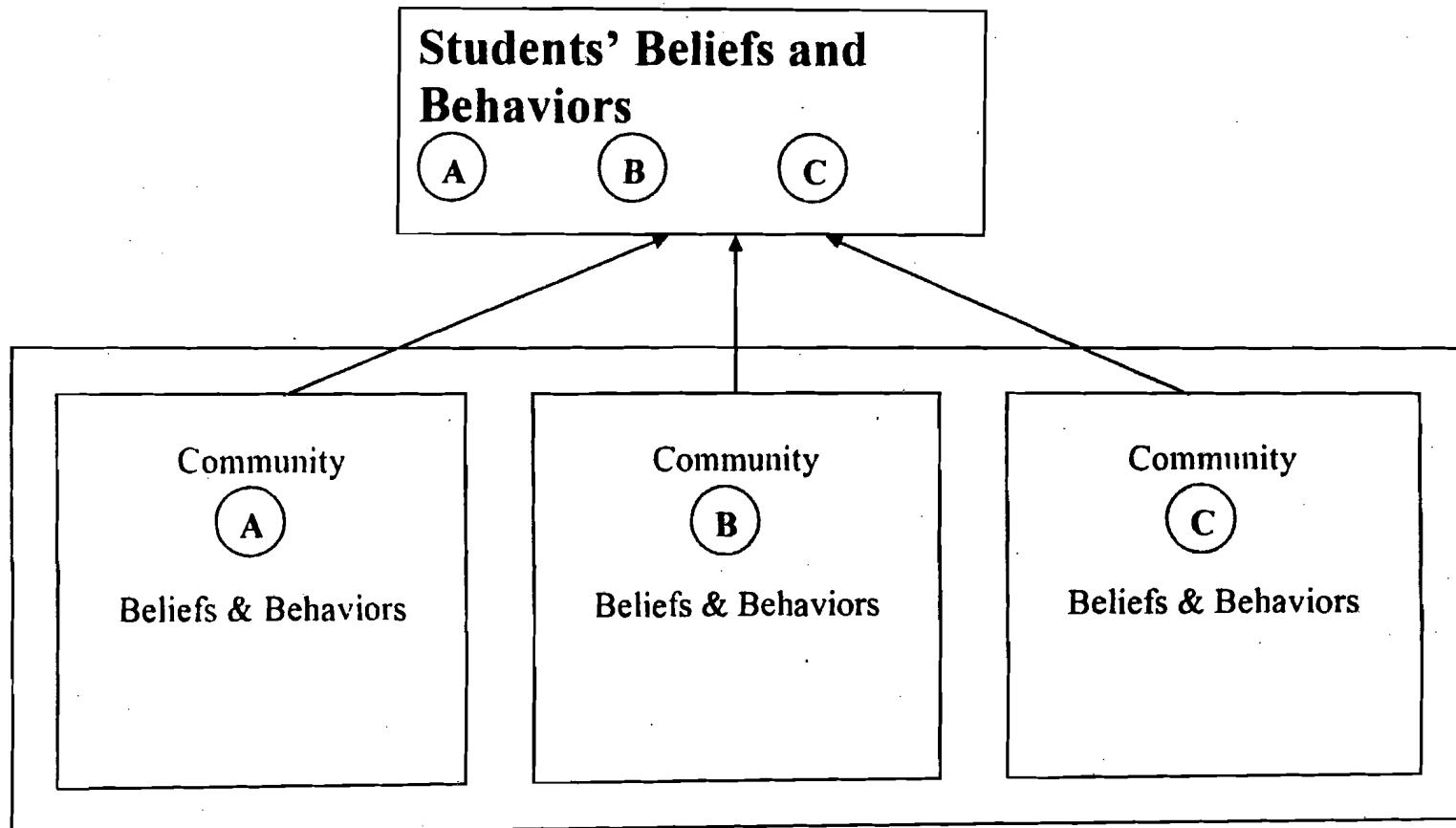
Cultural model or folk system is people's understandings of their universe that guide their attitudes, thoughts, and actions or behaviors as well as their interpretations of events within that universe. Cultural model has also been described as a set of mental representations, understandings, beliefs or social constructions used by members of a population to interpret the world and to organize and manage behavior. Other possible equivalent terms for cultural models are

- Collective Mental Constructions
- Collective or Cultural Mental Constructions or Reality
- Collective or Cultural Cognitive Maps

They are cultural because they are attributes shared by members of a population or community.

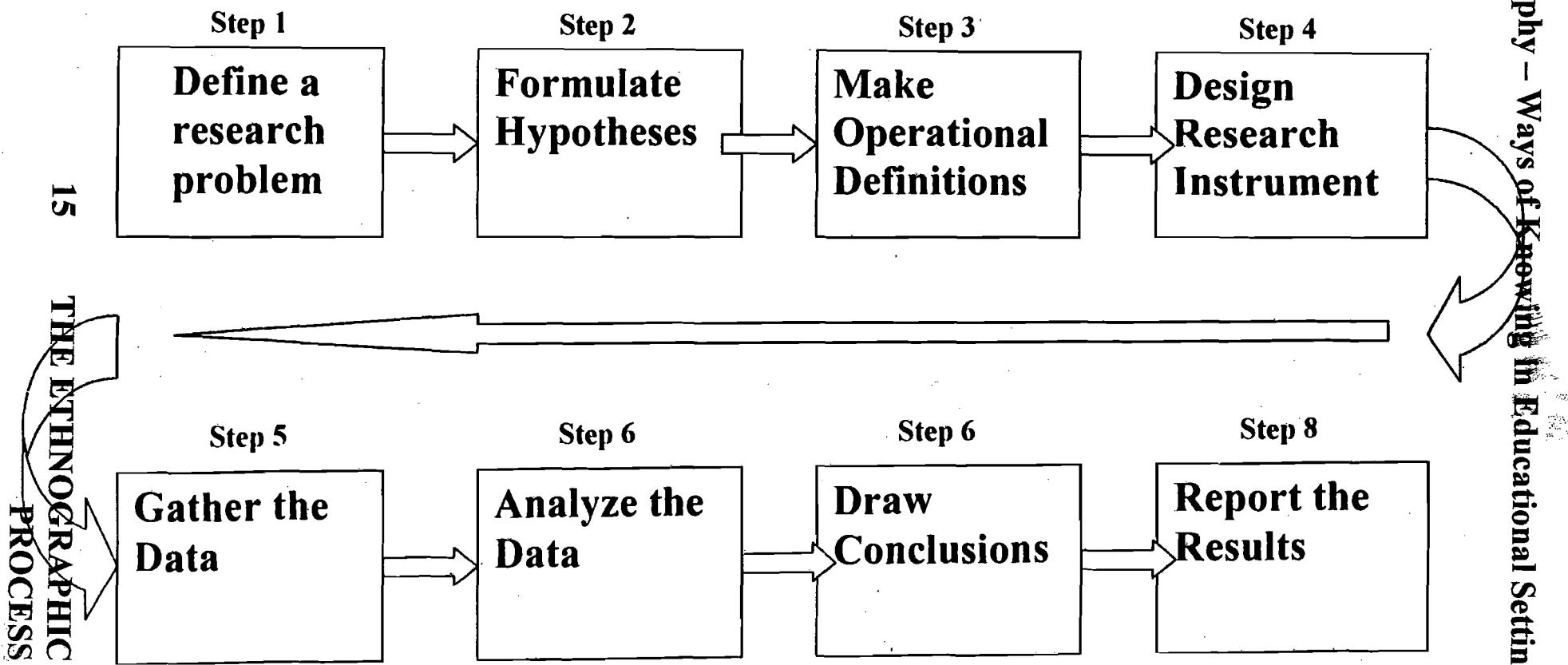
## Loeza: Ways of Knowing: Ethnography in Educational Settings

What students bring from their community to school (i.e. attitudes, beliefs and behaviors)



**Loeza: Ways of Knowing: Ethnography in Educational Settings**

The linear process in social science (positivistic, constructive) research. (Note: Ethnography is NOT as linear as this [i.e. qualitative research])



# Loeza: Ethnography – Ways of Knowing

## ETHNOGRAPHIC FIELDNOTES

Observation No.: \_\_\_\_\_ of \_\_\_\_\_

Your Name: \_\_\_\_\_

DATE: \_\_\_\_\_ TIME: \_\_\_\_\_ to \_\_\_\_\_

NOTETAKING (description)

NOTEBOOKING (interpretation)

Time



(Note: Keep track of time. This will help you when you're analyzing your data.)

(Note: You do not necessarily have to have an interpretive note for every single note that you've taken.)

Note: The purpose of this section is to include your overall impressions regarding the observations you've made on this date.

MY COMMENTS:

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## FIELD NOTES: FRIDAY, OCTOBER 15, 2004

<u>Description</u>	<u>Interpretation</u>
7:43am Students begin to file into classroom and sit down in assigned seats	Students maintain a routine of how to enter the classroom and where to go.
7:45am Bell rings. Teacher: "Okay, let's take roll."	Teacher brings the class to order by saying the first thing that needs to be done in the class—take roll.
7:47am Teacher reviews experimental design and the scientific method.  Teacher displays products of a previous experiment—the growth of mold on a Big Mac, French fries, a ham sandwich, and an apple.  "Is this what we expected?"  The French fries were the most rotten, followed by the Big Mac.  Five students respond with a "no" and others just shake their head.	Analysis of the experiment is done as a class to get input from the students and to check for understanding of the experiment.
7:50am Two students walk into the class late. The teacher takes note and continues.  Teacher: "Who has seen <i>Supersize Me?</i> "  Two students say "yes."  Discussion continues relating the experiment to the movie.  Discussion switches to talking about the design of the experiment and the possible reasons for the outcome—e.g. use of preservatives, additives, and chemicals.  Teacher: "Why? What would make one jar mold faster?"  Students answer (Jessica F. first, then Thomas, Aaron, Jonathan, Jesse, and Abrar). Manpreet asks, "Why does the mold grow faster on the unhealthy food?"	The teacher notices the students arriving late, but does not stop the class to address them.
8:00am Teacher discusses the effects of temperature and moisture on the experiment. Then, he calls on Ashley A. to answer, "How can I perfect the experiment?" She answers.  "Jeffrey, How many individual variables did you test yesterday?" Jeffrey answers.  "Which of these could have preservatives?" Miguel answers, then Thu.	The teacher takes a different approach by choosing a student to answer rather than taking volunteers. He chooses a student which has been quiet for the duration of the class.

Jeffrey and Thu work together on all the worksheets, sharing answers with one another. Sarina, Victoria, and Jessica work together at a lab station at the back of the room.

9:15am Manpreet, Kao, Phong, Abrar, Jeffrey, and Thu work together on solving the word search.

The teacher asks for volunteers to pass paper back. Only Adontae volunteers, but Mr. Shy selects about ten students anyway.

All of the students have difficulty passing back the papers. Some just yell out names and look to see who respond. Others return with papers to Mr. Shy and say that they don't know who the students are.

9:18am Bell rings.

Although Mr. Shy did not explicitly say that students are or are not allowed to work in groups, many students do so. Some choose to work with those they sit near. Others work with friends.

The difficulty encountered by students when passing out papers is the lack of knowledge of each other's names. If the student doesn't know another student's name, how will he get the paper to the right person?

#### My Comments:

Today's class revealed three interesting points regarding the development of a classroom community: effects of seating arrangements, building relationships between students, and knowing each student's name.

At the beginning of class, Mr. Shy makes a point regarding his effort to memorize every student's name the first day. That effort was acknowledged by many of the students. By being recognized the first day of school by name, the teacher was making that person feel like an individual, not just one of the group, and as such, was being welcomed into the classroom community.

However, the students, even in the 8<sup>th</sup> week of class, appear to not know each other's name. So, is the teacher's recognition of each individual student enough to create a sense of community? Or must all students' also recognize each other to make the classroom a true community?

The seating arrangement was created to reflect the ranges of student abilities (language comprehension, academic achievement, etc) and behavior. Each group or "citizenship" was handpicked by Mr. Shy to encourage students to interact with each other despite age, ethnicity, or clique difference. The result includes groups ranging from those that work well together (such as that formed by Thu, Jonathan, and Addam), groups that do not collaborate at all (Phong, Ashley A., Jeffrey), and groups that may or may not work together but over-socialize (Jessica B., Keith, Alberto, Miguel). In some cases, the seating arrangement creates a sub-community which students are able to interact with one another on a smaller level; an example would be the cooperation between students on their worksheets. And in other cases, students will regress back into working with their friends that knew before the class instead of the people they met in the class, creating a sense of exclusivity in the classroom.

# **Loeza: Ethnography – Ways of Knowing in Educational Settings**

Findings: Constructing “Success” in Linda’s Classroom

- A. Teacher’s Relationship with the Children
  - i. What’s success?
- B. Narratives as a Metaphor of the Kind of Relationships that go on in the Class
- C. Kinds and Extent of Agency Children Have in Class
  - i. Roles distributed to children
  - ii. Uses of silence as common ground
  - iii. Participant structures that occur during “independent” work
  - iv. Initiates interactions/interruptions”
- D. Changing Notions of “Success”
  - i. Children building social relationships
  - ii. “Success” as having declarative and procedural knowledge
  - iii. “Success” from a Sociolinguistic Perspective

**Roles distributed to children.**

In this classroom "success" seems to be also differentially displayed in the roles distributed to the children.

**Comment [PL1]: Analytical assertion**

Whereas Paco, the less successful child, mostly assumes passive roles, Ivet, the successful child, is distributed what I consider "teacherly" roles. Embedded in these roles is the agentive behavior that I alluded to earlier.

**Comment [PL2]: Orienting sentence**

One day Ivet was asked to "handle" Daniel, a student who was simply not doing his work. On that day, Ivet was sitting next to Daniel. The children were working at a center and their task was to "make words" using a high frequency syllable chart that was posted in front of the children. Although alphabetic in principle, Spanish lends itself to certain high frequency syllables. The children were using these high frequency syllables to make words.

The teacher tells me that she asked Daniel to sit next to Ivet in order for Ivet to "assist" him with this task of making words. Ivet hands Daniel a piece of line paper and a pencil. She prompts him to begin working. She waits for about four minutes while Daniel puts together some syllables and begins to make some words. Daniel primarily is using the syllabic chart (in Spanish) which is next to his table. Ivet is quiet and says very little. She gestures several times motioning to both the chart near his table and to his paper.

Daniel gets up and goes over to the teacher. Ivet turns her attention to her paper and retraces some of the words that she has written. The teacher tells Daniel that he shouldn't worry about what anybody says. Daniel goes over to the teacher a second time and the teacher says, "Ivet, asegurate que Daniel no se pare otra vez hasta que acabe." (Ivet, make sure that Daniel doesn't get up again until he is finished.) Ivet nods affirmingly. Daniel sits next to Ivet and she says, "Escribe aqui Daniel." (Write here Daniel.) Ivet reorganizes Daniel's paper in front of him. She grabs his hand and places the pencil in it. She says, "Asi." (This way.) Daniel puts the pencil down and begins to cry. Ivet once again places the pencil in Daniel's hand. He puts it down once again. She attempts four more times to make him hold the pencil. He finally hangs on to the pencil and begins to write.

**Comment [PL3]: Vignette**

There are multiple roles that Ivet is successfully performing. She successfully retains her role as a student in this classroom while assuming the added role of "handler" of another child, a child that the teacher herself has difficulty managing. Notwithstanding Ivet's official function of "handling" Daniel, during this event Ivet wrote the following words: p-a-p-a (father), mapa (map), taza (cup), leche (milk), camisa (shirt), muneca (doll), chamar(r)a (jacket). There is an audible child's voice that says, "Ivet ya va acabar." (Ivet is almost finish.)

In contrast to Ivet, there is a differential distribution of passive roles to Paco. Whereas Ivet "handles" other children, Paco is usually one of the few children that are to be cared for by their peers. Often, particularly out on the playground, most children would simply need to notify their teacher that they were going to the restroom or to get a drink of water. Yet, other children were almost always asked to escort Paco. Even these seemingly simple tasks necessitated the support of others.

**Comment [PL4]: Analytical Commentary**

# Loeza: Ethnography – Ways of Knowing in Educational Settings

## Participation Sheet Beginning Data Analysis (In 3 Parts)

In in-class small groups (and, hopefully, out-of-class conversations), we'll begin work now on data analysis. In your groups, you can proceed through these questions however works for your group (e.g., each person address each question in turn; each person address each subset of questions; each person address all), but remember our time is limited. The goal here is to collectively begin conversations that will need to continue beyond the class.

I suggest:

DAY 10: Start just by having each person tell about one "critical" or illuminating moment from their data that illustrates what that person thinks she or he is learning about the phenomenon of interest; then concentrate on question 1 and beginning 2

Day 11: concentrate on question 2 and beginning to think about 3

### ORGANIZING FOR DATA ANALYSIS

1. (a) Restate the specific questions you are asking of your data.

(b) Describe the specific (i) kinds of data you have collected and (ii) whose perspective(s) you are trying to understand.

(c) On their own, everyone should begin analysis by reading (and reading) through the data in their notebooks. Together, however, discuss: given YOUR QUESTION and YOUR DATA, how will you ~~then organize your data for study?~~ (You may have more than one way you are studying your data.) For example,

- chronologically? (e.g., into phases)
- situationally (e.g., by kinds of activities)
- by case or by participant perspective?
- by topics

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### /DEVELOPING A LANGUAGE FOR ANALYSIS: CODING

2. a) Before I ask the question, let me just review. (You can skip this if you want.) Your goal is to interpret your data--to say what happened in your "reality box" and what it means to those involved. So, you need a language of analysis, that is, some way to name significant dimensions of the studied experience (i.e., coding categories) and to describe the properties or qualities of those dimensions that capture variation in those dimensions (i.e., subcategories).

E.g., Philips used the language of the ethnography of communication. One dimension of classroom language life that really seemed to make a difference to the students she studied was speaking rights and responsibilities. So, she had a coding category named PARTICIPANT STRUCTURES; this category had 4 subcategories of kinds of participant structures that varied in key qualities of those structures (i.e., how public student response was, how under the control of the student that response was). She thought speaking rights was a key dimension of experience that made a difference in how students acted.

E.g., Heath also used the language of the ethnography of communication. One dimension of language use that really seemed to make a difference to the students she studied was questioning. So, she had a coding category named KINDS OF QUESTIONS: this category had varied subcategories of kinds of questions. She thought the questions valued were related to the way language mediated relationships between children, adults, and daily life (i.e., to who was supposed to talk to who about what). And she this was an aspect of language use that mattered both at home and at school. She also examined PERSPECTIVES OF PARENTS AND TEACHERS ON HOW CHILDREN FROM PARTICULAR COMMUNITIES FARED IN SCHOOL AND WHY.

E.g., Harry (an article I'll pass out in class) used cultural anthropology as her frame. She organized her data according to perspective (parents, school personnel). Then, she developed coding categories that captured key themes she saw in her data: TRUST, DEFERENCE, WRITTEN COMMUNICATION, RESIGNATION; she tried to develop descriptors of how trust, for example, was evidenced in certain situations, and how deference could be misinterpreted as trust.

SO FINALLY THE QUESTIONS:

- i) Are you using any conceptual language from the ethnography of communication, sociolinguistics, or linguistics to study your data? (e.g., "speech event," "participant structure," "episode," "turn"). Why? (How do these tools help you

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answer your question?)

(ii) Are you coming up with (inducing) a set of pertinent themes or categories to help you make sense of your data? (e.g., kinds of topics that are talked about, kinds of evaluations made of students by teachers or teachers by students, etc.)?

### **DEVELOPING AN INTERPRETATION OF "WHAT'S HAPPENING" IN YOUR REALITY BOX FROM THE PERSPECTIVE OF CERTAIN PLAYERS**

3. (a) As you examine your data through the lens of your data analysis tools what are you learning about certain people in certain contexts, that is, about a reasonable answer to your question(s)?

(b) Are there key incidents that are particularly illustrative of what you are learning?

(c) Are there metaphors or visual images that help you articulate what you are learning?

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## Constructing the Interplay between Field Note Excerpt and Analytic Commentary

1. Put forward an analytic assertion about your data (e.g., some statement about key patterns, processes, or regularities in your data set)
2. Provide an orienting sentence to prepare readers for a typical incident illustrating this assertion--or a key incident that, although not typical, helped reveal some aspect of your data set.
3. Present the vignette of the incident (using, if appropriate, your analytic vocabulary or coding terms).
4. Provide an analytic commentary in which you point out the key aspects of the incident that reveal your theme. You might also connect this fully presented vignette with a summary of how it generalizes (or does not) to the data set as a whole, including data based on different empirical sources (e.g., interview comment) or informants. Remember, you have to convince your readers that your interpretation is a valid or reasonable one.

## A Sociocultural Perspective on Teaching and Learning

*Source: A. H. Dyson*

Last week we discussed how language and learning always take place inside a particular situation and, more specifically, inside a particular event (involving a certain purpose, certain people, in a certain time/place, following certain interactional rules, etc.). Moreover, people interpret what's going on in that event according to a certain frame. The idea of tonight's class is that:

- a. As we, children and adults, go through the activities of our daily lives--through the interactional situations and events--we simultaneously negotiate our social role vis-à-vis other people, our understanding of how the world works, and of how language itself works. Social and cognitive learning are mediated by language.
- b. In school, the language used in activities provides a "mediational tool" for children's social and intellectual learning.

Use the distributed transcript of young children drawing in a preschool to discuss these questions with one or two others:

1. First let's see if we can clarify what "mediational tool" means:
  - a. read through Example 1: What in the children's talk leads you to think that they are not treating drawing as adults in our culture do? (HINT: WHAT DO YOU EXPECT PEOPLE WILL DO WHEN THEY SAY THEY ARE GOING TO DRAW?)
  - b. Read through Examples 2 through 5. Pay particularly close attention to the teacher's talk (and, in Example 2, to who responds to the teacher). As she repeats similar conversations over the year with her children, what might they learn about drawing in our culture? about social roles in school?
  - c. in what way, then, does the language of teacher/student talk serve as a mediational tool for helping children both participate in the external school world in culturally appropriate ways and control their own drawing behavior? (In a sense the children are being socialized into the interpretive frame of school.)
2. If a person adopts a sociocultural and/or sociohistorical perspective on learning, like Vygotsky did, the "unit of analysis" (what you focus on when you study) is different

than what you focus on if you have a more traditional cognitive development perspective.

Imagine you are doing the classroom study of children's drawing excerpted in question #1. From a Vygotskian perspective, what might be your big question? What kind of data were and would continue to be collected? What would be the unit of analysis (HINT: the child's product would not be the unit, although it's the traditional unit of study in drawing studies)

Imagine this close-up study of interaction during drawing was part of a larger ethnographic study comparing approaches to the teaching of drawing in two different schools. Imagine what the larger project might be like (e.g., what other kind of situation might be interesting to compare this one with.)

3. The big idea is that language, world knowledge, and social knowledge are acquired through participating in social activities. If time, as a group consider how, if at all, this idea relates to the kind of project you might do (the kind of question you might ask, data you might want.)

An example of analyzing classroom activities from a social perspective; taken from Gearhart and Newman, Discourse Processes (1980).

Example 1: Yours, Mine, and Ours

- (2) D: ...I got (green). [holds up his crayon]  
R: I got, brown. [holds up her crayon; D looks at it.]  
D: I (got another color).[draws short lines back and forth [(3.5)]  
>R: I made a brown, cir  [with illustrative counter clockwise gesture holding crayon over paper;  
Don observes it.]  
D: I got another color.  
R: IIII made a big big brown round circ-er square.[R repeats illustrative gesture; D does not look at R; makes a counter-clockwise form; looks at her at its completion.]  
(3) D: Look what I'm making, [Roslyn.  
R: [Huh! Ehh! [looks]  
>D: II went, rround this, [illustrating, a large counter clockwise movements] [look what I did.  
R: [Huh! Ohhh! [looking]  
D: [nodding, looking at R]  
(4) [D is making short vertical lines. R watches; she is not drawing.]  
>R: (du) well weh, now watch what I'm making; I'm I'm making moun-tains.  
[immediately draws a series of short vertical lines.  
D watches.]

Example 2: Who's Is It?

- (6) T: Steven, ( ) hang your picture up?  
(Bring me your picture and I'll hang it on the wall.) [S comes on camera, gets picture, goes off camera to T. R watches T & S intently]  
>R: we weh weh well mine isn't finished yet,  
we [as she picks up crayon and draws again]  
>T: (well when you finish it you can hang yours up too, okay?)

Example 3: Negotiating the Finish

- (12) [K is playing in the sink; T has been attempting for some time to get him to stop; R is talking to D].  
T: ...The things in the sink are mine, Kevin,  
Kevin, play with something else, okay?  
K: [Huh?  
T: [Play wi, find something else to play with.

## Participation Sheet #1

This is a transcript of a kindergarten teacher and her students discussing waves. This is just a limited amount of data (only transcripts, no field notes on situational context and nonverbal action) on one lesson. Our findings will not be valid, since they are based on only one observation and only one source of data. Still, we will ask of this transcript the basic qualitative question: WHAT'S GOING ON HERE? What sorts of sense are teacher and children making of each other in this place?

In groups of 2-5

a. Act out the first 2 pages. (one person can be the teacher and the others can take turns being children)

b. Collaboratively, do a functional analysis of the first 2 pages. We will do a functional analysis because it's relatively easy to explain and can serve to get us started. That is, we are going to look at what people are accomplishing through speech. We will use as the unit of analysis the turn (i.e., in coding the data, we will study each time someone takes a turn speaking):

– code or name what you think the speaker is doing during his/her turn (i.e., trying to regulate someone else [order them around], to convey a personal connection to the lesson, to state a fact). You will have to make up codes but you can begin with Halliday's codes given on the last page of the handout.

– next to each turn, write the name or label your group decided on (codes are not necessarily mutually exclusive but some kind of action probably dominates in each turn; as your group proceeds, you will probably have to revise your code (e.g., a term may come to be seen as too general so your group decides to divide it into subcategories; a term may be seen as too imprecise and will need to be differentiated from another term]. Your group will probably find yourself writing out definitions of your codes.)

- After you finish the first two pages, use your analysis to make assertions that answer the following questions (i.e., look at the codes for turns and how the turns/codes flow)**TEACHER IN THIS LESSON? WHAT IS YOUR EVIDENCE?**
- WHAT IS THE ROLE OF THE STUDENT? WHAT IS YOUR EVIDENCE?**

(NOTE: IS THERE ANY PARTICULAR CHILD WHO SEEMS TO BE THE FOCUS OF TENSION AND WHO MAY THUS HELP YOU FIGURE OUT SOME QUALITIES OF THE ROLE OF THE STUDENT?)

- WHAT IS THE NATURE OF DOING SCIENCE IN THIS SCIENCE LESSON? WHAT IS YOUR EVIDENCE?**

## HALLIDAY – "Models" or "Functions"

### Regulatory

Language used to regulate the behavior of others.

### Instrumental

Language is recognized as a means of getting things done. "I want" is the most common form.

### Personal

"...the process whereby the child becomes aware of himself and...the development of his personality. The child is enabled to offer to someone else that which is unique to himself, to make public his own individuality, and this in turn reinforces and creates this individuality."

### Heuristic

A means of investigating reality, a way of learning about things.

### Representation

Language used to express propositions with. Specific reference to the processes, persons, objects, abstractions, qualities, states and relations of the real world.

### Imaginative

This function may be a world of pure sound, made up of rhythmic sequences. Poems, riddles, etc., fall here also.

### Interactional

Language used to define and consolidate a relationship or group, to include and to exclude, to impose status, to "reach out."

**Teacher and children are discussing WAVES.**

- Teacher: Now this is a hard question. Now think about this. You've been to the ocean. You've been to the pool. Who can tell me what some of the things are that make a pool and ocean different. Sarah?
- Sarah: Fish
- Teacher: Fish. Yeah, I wouldn't want to find fish swimming in my pool. (child laughs) Dexter?
- Dexter: When I, How about
- Teacher: (interrupts him) Just tell me what's different between the ocean and the pool. Do you know?
- Dexter: The pool shakes.
- Teacher: The pool shakes. I don't want to go to the pool you swim in.
- Children: I know, I know.
- Teacher: James?
- James: The pool isn't bigger than the ocean.
- Teacher: The pool is or is not?
- James: Isn't.
- Teacher: It isn't bigger than the ocean. Mason?
- Mason: They put stuff in the pool that keeps it clean.
- Teacher: Right, they put stuff in the pool. Could I put stuff in the ocean to keep it clean.
- Children: No, No.
- Teacher: Kelly?
- Kelly: The pool is bluer than the ocean Is.
- Teacher: O.K. Jason?

- Jason: The ocean has waves and the pool don't.
- Teacher: That's good. (name?)
- (?): The pool has a stopper but the ocean don't.
- Teacher: The pool has What?
- (?): The pool has umm a stopper, but the ocean don't.
- Teacher: The pool has a stopper but the ocean doesn't. That's good, yeah. Jasper? (I'm not sure if this is the name.)
- Jasper?: Well see, the ocean's deeper than the pool.
- Teacher: The ocean's deeper than the pool. Sure is. (she calls on someone else.)
- Child: The pool has a diving board.
- Teacher: Yeah, the pool has a diving board. Haven't seen an ocean with one. Christy?
- Christy: The pool has a slide and the ocean doesn't.
- Teacher: That's good, might have a slide too. Pete?
- Pete: The ocean have rocks in it and the pool don't.
- Teacher: Good. Oh, these are good answers today.
- Dexter: The pool is cold and the ocean not.
- Teacher: Well, sometimes the oceans cold. Sometimes they're both warm and sometimes they're both cold. I wouldn't want to go to the ocean or pool in the winter time.
- Child: Oh no.
- Teacher: Jennifer. Shhhh! Jennifer.
- Jennifer: On vacation I went to a big pool and it had steps.
- Teacher: Alright. O.K. Pools have steps. . .Sarah?
- Sarah: Ummmm. It has weeds.

- Teacher: What has weeds?
- Sarah: Ummm. I mean plants at the bottom.
- Teacher: O. K. Right. Jason?
- Jason: There's fish in the ocean and there's something else.
- Teacher: What?
- Jason: In the ocean there's salty water.
- Teacher: Good! I was wondering if anybody knew about that. In the ocean it's salty water and in the pool . . . Oh! We learned a lot about
- Child: And the ocean has sand.
- Teacher: Alright, the ocean has sand from the shore. Who else, Quinten?
- Quinten: The (1)
- Teacher: Alright. What do they do when swimming pool water gets dirty? Do you know? What? Quinten?
- Quinten: Oh, the ocean has fish in it.
- Teacher: Yes, but we've said that. You were so busy lying on the floor that you didn't hear. Sarah?
- Sarah: (?) Some pools have a cover.
- Teacher: Some pools have cover~, yes. Could you cover the ocean?
- Children: No!
- Child: That's too big.
- Teacher: That's too big, yes. Jason. Wait a minute, I can only hear one at a time. Jason?
- Jason: The ocean has whales in it and the pool don't..
- Teacher: The ocean has whales. Would you like to find a whale in your pool?
- Children: No! (Noise)

- Teacher: (Claps hands) Alright. Everybody is getting too loud.
- Child: Water can come out of pool, but not the ocean.
- Teacher: Water can come out of a pool, but not the ocean. That's right. Can you drain the ocean.
- Child: No!
- Teacher: Sarah?
- Sarah: There's sharks in the ocean and there's not any in the pool.
- Teacher: Well. I sure hope there's none in my swimming pool.
- Child: I saw a shark.
- Teacher: Amanda? Wait a minute! I can't hear Amanda.
- Amanda: (?)
- Teacher: Oh yes. the beach water goes faster. O.K.. last one. Jason?
- Jason: A boat can go in the ocean.
- Teacher: That's right. a boat can go in the ocean. I think it might even be fun next week. ..I'm going to get a whole bunch of things. Let's make some ocean pictures. Maybe we'll have a chance even today to draw pictures something like that. But I think I'm going to get someone who will make our ocean pictures and our aquarium pictures.
- Children: Yeah!! I've got an aquarium: I've got an aquarium at home! Miss. Messing. Miss Messing.
- 
- (Several talking at once.)
- Teacher: Dexter, you're being silly. They're at the beach and what are they digging up.
- Children: Shells! Sea shells!
- Teacher: Shells, okay. here's a hermit crab. here's another crab. We have a bunch of crabs in here today (?) (Lots of yelling) Quiet! Ssshhh! Wait a minute. Before, I'm waiting, I'm waiting Mandrell, Jennifer. I'm going to see if we can get some shells except for Kelly and Mandrell who don't want them.

(Someone asks Anne somethng but I can't make It out. Sounds like. "Are you sick?")

Teacher: Would you like to write a story about them?

Kids: No, No, No.

Teacher: You! I've had enough of.

(Kids say they ~ant to draw a picture so the teacher says that they can, and then they can write a story. She separates the kids to different tables. Lots of noise.)

Dexter. you better not goof up like you did this morning.

Anne: Look at mine.

Observer: It's pretty.

Teacher: I don't want this blue ocean? Think about what's in that ocean!

Aid: (?) Anne?

Anne: I'm gonna put a little bit of weeds in.

Aid: Mmmmm.

Anne: I'm gonna put a little bit of weeds in there.

Aid: Weeds in there. What you gone put, Jennifer?

Anne: I'm making starfish in mine. ...I'm going to make a fish.

Teacher: Now, Anne! Anne! Now, listen, I know ~u like flowers, but there are no flowers growing on the bottom of the ocean!

Anne: I'm not making flowers!

Teacher: Alright, I'm just reminding you. Cause, I know you get carried away with flowers.

Anne: Hmm. ...let me see.

Aid: Those are seaweeds, aren't they Anne?

Anne: Yeah, those are seaweeds. ...I'm gonna make a (sigh) wait a minute. See if I can make some fish . . . Fins . . . There. Make a turtle.

Teacher: Wait a minute! (Reprimanding another student) What are you drawing a picture of?

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### **Teacher Talk**

Now we are going to look at the interactional accomplishment of classroom life in a more micro way. The theme here is the theme of the Mehan piece on the consequences of classroom structure for student performance. The data below comes from a large study of special ed students , 6-10, in urban schools serving primarily working class children of color. (McGreedy, 1998 in book Kids Talk.) The researchers and educators were implementing an intervention project to increase students' use of more "academic language" (talk about academic topics) through cooperative learning and explicit instruction on ways of thinking (recall, comparison, contrast, etc.). In one class, study of students' talk revealed the hoped for outcome. In another, it did not. This part of the study was asking how is the talk itself organized--how are teachers and students working together to construct "academic" language? (I make no claim here that either class is an "ideal," only that the classes are working differently.)

Imagine that each of the following interactions is somehow representative of many tapes we have heard of each class. For each:

1. Act out (someone can be the teachers, others can take turns being students).
2. Divide each lesson into "episodes" which focus on specific topics within the overall lesson. Off to the side, write a title for that episode.
3. Within each episode  
note the initiator  
  
note who is responding to those initiations  
  
note who is providing evaluations of those responses  
  
note how the turns flow (is it teacher talk then child talk then teacher talk, i.e., TCTCTC) (This is a syntagmatic analysis)  
  
note how the moves (initiation, response, evaluation) flow (within a topic, are there always IRE sets as described by Mehan?)
4. Examine both teacher's initiations and teacher's

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responses to children's responses. Play around with devising a rough category system for describing the kinds of communicative acts the teacher engages in during these moves (e.g., one kind of act might be "models", another might be "requests information" another might be "seeks clarification"; THERE IS NO RIGHT ANSWER; THERE IS JUST AN ATTEMPT TO DEVELOP A VOCABULARY FOR DESCRIBING WHAT THE TEACHER IS DOING WITH WORDS--THE "MENU" OF POSSIBLE ACTS.)

If time permits, you might develop your topic categories as well to include "focus"; you might consider the focus of teachers or children's turns (e.g., content, procedure).

4. When we look at teacher/student language, we can look for linguistic indices at various levels (word choice, sentence construction, interactional structure) of (a) the kind of intellectual activity going on; e.g.,

- what attention is focused on
- what relationship is presented between personal experience and abstract knowledge [pretty irrelevant in these lessons]
- what kind of inquiry processes are presented

(b) the values about language presented, and (c) the relationship between teacher and student, individual and the group.

5. For each class, make assertions (statements, hypotheses) about the following : major questions and support them with varied kinds of evidence (patterns you noticed in above indices). You have limited data, but just see what you come up with:

\*WHAT IS THE NATURE OF THE SOCIAL ORDER, OR RULES FOR CLASSROOM INTERACTION IN THIS ROOM.

-ARE THOSE RULES SIMILAR OR DIFFERENT FROM THE TRADITIONAL INTERACTION PATTERN?

\*WHAT IS THE TEACHER TEACHING RELATED TO THE PROJECT'S GOALS? WHAT STRATEGIES IS THE TEACHER USING? → ANY EVIDENCE IN PROCESS THAT THESE STRATEGIES ARE EFFECTIVE?

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I.

Ms. Vann is doing a review lesson on the thinking strategy of "recall." At the front of the room is a chart with clear plastic pockets containing cards with the Recall symbol and cue words such as "what," "when," and "where."

- 1 T: Now. All right. Who can remember what we did in our reading lesson yesterday, Carl, look smart.  
2 Carl: We, um=
- 3 T: -Wait. Wait a minute, I want you to raise your hand. Who can remember what we did in reading yesterday. Gordon's hand is nice and . . straight.
- 4 Gordon: Recalled details.
- 5 T: Okay, we recalled details. Who can explain that. What do you mean by recalling details. Lennie?
- 6 Lennie: It means you call us, you call us to say the words and then, we find the [card with the cue] word, and then ( ) you, and then, um=
- 7 T: =Louder.
- 8 Lennie: You call us to take the card and then give it to you and then you call us to say (about), um, (sentence).
- 9 T: Mmm! You got some good ideas in there. Uh, Tyrone?
- 10 Tyrone: We picked one of us [from our cooperative learning group] and we went up and got a card and we named it and we, we um hanging some sentences [on posterboard strips] with our words. And we broke up into two groups.
- 11 T: Louder.
- 12 Tyrone: And we broke up in two [or 'into'] groups, and that's when we all got a chance to write a sentence about a [cue word on a] card.
- 13 T: Okay, all right. We wrote sentences about the card. Gordon said we recalled details. What does that mean, "we recalled details." How did we do that.
- 14 Tyrone: We went over the story.
- 15 T: We went over the story together. And what specifically did you look for in that story. Greg?
- 16 Greg: Words!
- 17 T: (Words), yes. What else did you look for.
- 18 Greg: Details!
- 19 T: You looked for details. Good thinking, good thinking. What are details, Greg?
- 20 Greg: ( )
- 21 T: Where do we find details . . . What did we have to look at to find details.
- 22 Greg: At the pictures.
- 23 T: All right, we looked at the pictures. And we found details. Then we made sentences about the::
- 24 Greg: Pictures!
- 25 T: About the pictures,
- 26 S: And words.
- 27 T: Hmm?
- 28 S: Words and pictures.
- 29 T: All right. We put our sentences in a what. [Pointing toward book]
- 30 Ss: A book.
- 31 T: In a book. Well, the next day we went over the:: [Pointing toward pocket chart]
- 32 Ss: Words.

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- 33 T: Words. What are these words about? What are these words called?  
34 S: [Recall.  
35 Ss: [Recall words.  
36 T: Recall words! They're recall words. And look at those, that symbol right here. [Pointing] What is this symbol for.  
37 Ss: Recall.  
38 T: What does this symbol mean.  
39 Ss: Recall!  
40 T: What do the middle . . symbols, the little Rs. [Pointing]  
41 Ss: Recall, recall.  
42 T: Very good. [Beginning of new activity] Now. Do you know the sentences that we made yesterday?

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III. It would be better if this were also a recall lesson but one was not provided. So this is Ms. Talley's class, helped by Mr. Rivers. The children had drawn snowmen in two small groups (one girls, one boys) and now, in the review lesson, were to compare and contrast the two snowmen. Ms. Talley plans to record their responses on a Venn Diagram. As the transcript begins, one girl has accused the boys of copying them, and Walter is responding as Ms. Tally gets the review underway.

- 1 T: We're gonna look at it.  
2 Walter: They're different.  
3 T: We are gonna look at it. What do you think we are gonna do with this. What've we been talking about.  
4 Walter: We didn't make, we didn't copy off of 'em, 'cause we got a soda can on his hand.  
5 T: [Rapidly, low tone] Okay, wait a wait a minute. [Louder, higher tone] What do you think we're gonna do? What've we been doin' today, looking at things that are the:  
6 Ss: Sa:[me!  
7 T: [Same, a::nd  
8 Ss: Different!  
9 T: So, we're gonna look at the snowmen. And we're gonna see what's the same about Jason and Frosty, and we're gonna see what's  
10 S: Yeeuch! [Frosty and Jason!  
11 T: different. And so Mr. Rivers is putting them up, so we can look at them ... Okay. Now, first, we're gonna compare. What's compare mean? Looking at things that are the:  
12 Ss: Sa:[me!  
13 T: [Same. O[kay. All right, let's look at 'em. We have Jason,  
14 Lisa: [And different!  
15 T: Oh, no. Compare just means looking at the: [same.  
16 Ss: [Same!  
17 T: Okay. Melissa, Jason and Frosty are up here, so you (go) look over here. Okay. What's one thing: look at them! What's one thing that's the same about both the snowmen.  
18 Walter: Oh!  
19 T: All right. [What.  
20 Walter: [They('ve) both got round, round bodies, and round heads?  
21 T: Okay.  
22 Rivers: Round shape.  
23 T: Round shape. Good.  
24 Rivers: (Same) shape. [He writes in the Venn diagram.]  
25 S: Round.  
26 T: The shape is the same. They (g'n) have round parts to them. Snowballs. [Ronald.  
27 R: [They both have round eyes.  
28 T: Both have eyes? Round eyes? Okay. They both have a- Okay, let's let's, let's say they both have, what. What's that whole thing called. [Eyes  
29 Ronald or Walter: Face.  
30 Walter or Ronald: Eyes, nose, chin, ears,  
31 T: So what's that called, a-  
32 Ss: Face [not all in unison]  
33 T: A face. So they both have a face?  
34 Ss: [Yes  
[Yeah  
35 T: Yes. All right.

# **Loeza: Ethnography – Ways of Knowing in Educational Settings**

## **Suggestions for Writing Your Classroom Ethnographies**

**EDTE 372/Dr. Loeza**

In reporting your study, you want to explicitly explain your project. You will need to include:

1. A BRIEF INTRODUCTION TO YOUR RESEARCH QUESTION. What is the focus of your study and why does this focus matter?
2. A BACKGROUND SECTION explaining whatever it is readers need to know to understand your work: what theoretical concepts guide your project? For EDTE 372, this is all that is required. Provide details only on those research studies directly related to your own study.
3. A METHOD SECTION in which you explain what you did. It should include these subsections:

Site. Give pertinent details on the study setting.

Participants. Give pertinent details on the participants in your study, including details of any focal students, including why you picked them.

Researcher's role. Discuss the role you have assumed as a researcher.

Data collection procedure. Give pertinent details on the kinds of data you collected, when you collected it, and how much data you had to analyze or study. (For examples, you might want to see sample papers on reserve.)

Data analysis procedures. Give details on how you studied your data.

For example, did you develop a set of pertinent themes through inductive data analysis (reading through and sorting data into pertinent categories)? Did you use data analysis categories to study what certain students did in certain contexts or across contexts? Did you select certain segments of data (e.g., certain events) for sociolinguistic analyses (e.g., turn taking, topics, etc.)? Whatever you did to study your data, explain it here.

4. FINDINGS. THIS IS YOUR MAJOR SECTION. THIS SHOULD BE THE BULK OF THE PAPER. IF YOU GET TO PAGE 15 OR SO AND YOU HAVEN'T STARTED THIS YET YOU'VE GONE ON TOO LONG. In this section (or sections) you explain what you learned—that is, how you would answer your (final) ethnographic questions. Presentation of results will vary, depending upon analysis procedures. You may describe your analysis categories. You may describe a "key incident" narratively, explaining how it was "key" or representative of other incidents. You may need tables to present quantitative

# **Loeza: Ethnography – Ways of Knowing in Educational Settings**

## SAMPLE OUTLINE FOR YOUR PAPER:

### *Perspectives of First-year Inner City Teachers Curriculum-Driven and Child-Centered Classrooms*

#### I. Introduction [1\_ to 2 pages ]

(Introduce your problem. It can be highly effective to start with personal experience or a puzzling incident you observed. Somewhere in your intro, though be sure to state, in one way or another, the purpose of your paper, e.g.: "The purpose of this paper was to closely examine [case of] in order to gain insight into [case of what???]...")

#### II. Background [1 to 2 pages ]

#### III. Method

##### A. Sites and Participants [1 to 3 paragraphs ]

##### B. Researcher's Role [1 to 3 paragraphs ]

##### C. Data Collection Procedures [1 to 3 paragraphs ]

##### D. Data Analysis Procedures [1 to 3 paragraphs ]

#### IV. Findings: Challenges of Identity and Role [8 to 10 pages]

##### A. Common Hurdles

###### i. Colleague/Student role issues in faculty relationships.

###### ii. Teacher/buddy role issues in student relationships.

###### iii. Issues of sociocultural identity: Same or difference

##### B. Facing Hurdles: Interrelationships between Curricular Options and Professional Decisions

###### i. Role resolution strategies particular to child-centered classrooms.

###### ii. Role resolution strategies particular to curriculum-driven classrooms.

##### C. Common Strategies.

#### V. Conclusions, Discussion, Implications [1\_ to 2 pages ]

## **Loeza: Ethnography = Ways of Knowing in Educational Settings**

information, if you have any. There are no hard and fast rules for presenting results EXCEPT that YOU MUST PRESENT YOUR INTERPRETATION (YOUR ASSERTIONS) AND GROUND IT IN EXAMPLES FROM YOUR DATA EVIDENCE. DON'T JUST PRESENT "RAW" DATA – UNINTERPRETED – AND DON'T GO ON AND ON ABOUT WHAT YOU THINK IS HAPPENING WITHOUT LETTING READERS SEE WHAT DATA YOU ARE BASING YOUR INTERPRETATION ON. USE YOUR INTERPRETIVE TOOLS (e.g., data analysis themes, sociolinguistic concepts like events, turns, topics) TO CRAFT THE DATA.

5. SUMMARY & DISCUSSION SECTION. In this section, summarize the answers to your questions, being suitably modest (e.g., in the particular situation you studied, you asked, and you learned something) and then discuss implications of your study for either or both theoretical understanding of some issue and for our practical understanding. E.g., did you learn something about the complexities of some classroom activity, interaction, process, or issue that might be useful for other people to think about? (The answer is really yes for everybody—you all learned useful and valuable things.) Specifically, you must include a categorical and succinct statement that explicitly states how this signature assignment informs your teaching and learning.
6. Pointers: Introduce your paper with an interesting vignette that is directly related to you ‘reality box.’ Try to use APA or some kind of consistent style in writing your paper (I’ll discuss APA in class). Remember that you have the utmost ethical responsibility and duty to protect your human subjects. Make sure to use pseudonyms and change ALL names to minimize the identification of all of your subjects.

ENJOY! THIS IS THE FUN PART!!!!!!!!!

# **Loeza: Ethnography – Ways of Knowing in Educational Settings**

## ***Loeza: Ways of Knowing: Ethnography in Educational Settings***

### **Interview Question Feedback**

#### **I. REASONABLENESS OF THE KIND OF INTERVIEW SELECTED FOR STUDY:**

E.g., informal, guided, or open-ended structured questions.

E.g., individual or small group

#### **II. RANGE OF QUESTIONS ASKED:**

E.g., experiences/behaviors (e.g., "If I followed you...")

E.g., opinions/values

E.g., feelings

E.g., knowledge (e.g., of rules and regulations)

E.g., Sensory questions (e.g., "What would I see, hear...")

#### **III. NATURE OF QUESTIONS**

E.g., open-ended or closed (special caution against yes/no questions)

E.g., appropriation presuppositions ("What are some issues about the program that are still unresolved for you?" OR "...for the faculty as a whole?" YS. "Is there any aspect of the program that you have problems with?" [which may put person on the spot, so to speak])

E.g., asking 1 question at a time

E.g., avoiding leading questions (often closed in some way)

# **Loeza: Ethnography – Ways of Knowing in Educational Settings**

## ***Loeza: Ways of Knowing: Ethnography in Educational Settings***

### **Conventions Used in the Presentation of Transcripts**

A.H. Dyson

- ( ) Parentheses enclosing text contain notes, usually about contextual and nonverbal information, e.g., (laughs, Points at her).

Empty parentheses, on the other hand, indicate unintelligible words or phrases, e.g.,

Shawnda: And WOW! I () .

- [ ] Brackets contain explanatory information inserted into quotations by me, rather than by the speaker.

- [ ] A single large bracket is used to indicate overlapping speech; e.g.,

Vera: Every time I see on TV a rock star, they be having [ ] a mohawk.  
Jameel: [ ] a mohawk.

- N-O Capitalized letters separated by hyphens indicate that letters were spoken or words were spelled aloud by the speaker.

- NO A capitalized word or phrase indicates increased volume.

- no An underlined word indicates a stressed word.

- /n/ Parallel slashed lines indicate that the speaker made the sound of the enclosed letter or letters.

- /n:/ A colon inserted into word or sentence indicates that the sound of the previous letter was elongated.

- ... Ellipsis points inserted in the middle of a blank line indicate omitted material; e.g.,

Shawnda: I know. And that ain't fair and Dorine (the school secretary) say—

...

And Dorine say first graders and second graders too scared to be out in the woods.

Conventional punctuation marks are used to indicate ends of utterances or sentences, usually indicated by slight pauses on the audiotape. Commas refer to pauses within words or word phrases. Dashes (--) indicate interrupted utterances

# **Loeza: Ethnography – Ways of Knowing in Educational Settings**

## **REVIEW OF DECISIONS TO DATE**

### ***GENERAL QUESTION:***

Your question is probably something like, "What's happening in this site with respect to ..... [general phenomenon of interest...]?"

#### **SITE**

- i. physical setting
- ii. participants in that setting
- iii. general interest in choosing that place

#### **YOUR OWN ROLE**

- i. on the observer/participant continuum
- ii. any problems you see associated with that role
  - a. logistic (e.g., it's my classroom--when can I observe? how can I gain some distance from the happenings [technological aid like tape?])
  - b. ethical (e.g., protecting privacy of children, of teacher, of other participants?)

#### **YOUR "CASE" AT THE HIGHEST HIERARCHICAL LEVEL**

- i. a particular setting ("The Pod: The Social Ecology of Breaktime in a H.S. Newcomer Center-)  
OR
- ii. activity ("8 Square: Becoming a Player in the Third Grade" or "Choosing to be AP in a 'Non-Tracked' school")  
OR
- iii. particular kinds of events ("Composing time in an ESL third grade")  
OR
- iv. particular group of people ("Nnative 'Non-Native' Speakers")  
OR
- v. particular student ("A Case Study of the Student Athlete: Shifting Perspectives on What-It Means to be a Student" )

**SAMPLING DECISIONS WITHIN CASE** (motivated by concerns for representation of "case" or by concerns for exploring emerging theories about what's going on respect to your phenomenon of interest): Which events, which people, etc.

# **Loeza: Ethnography – Ways of Knowing in Educational Settings**

## **REVIEW OF DECISIONS #2**

### **DATA COLLECTION PROCEDURES**

#### **i. field notes?**

- constructed from observing exactly who, doing what, how often, for how long?
- quality
  - descriptive clarity?
  - descriptive detail?
  - observer's comments (theoretical notes? [analytic memos], methodological notes?)

#### **ii. audiotaping?**

- for what reason?
- exactly who, doing what, how often, for how long?
- what will be transcribed?

#### **iii. interviewing?**

- who, where, for what reason?
- type of interview? (informal, informal with interview guide, standardized open-ended questions)

#### **iv. artifacts?**

- what sort? for what reason?

# **Loeza: Ethnography – Ways of Knowing in Educational Settings**

## **ISSUES OF WRITE UP**

In constructing reality boxes in prose, there are three write-up issues remaining for us to highlight:

- ◆ Choosing words, both a representational and an ideological issue
- ◆ Locating self/author
- ◆ Maintaining fluidity, a sense of dynamic processes, not static ones

In small groups, choose an issue that is most pressing to group as a whole. Also choose a timer and a reporter. Then,

1. Provide an example or examples of how an author dealt with this issue from our last few weeks of readings
2. Provide examples from your own write-up plans of how you will deal with this issue

# **Loeza: Ethnography – Ways of Knowing in Educational Settings**

## ***Writing Your Ethnography ~ Additional Concerns***

Dear all,

Here are some additional issues that you should keep in mind as you're writing your ethnography:

- Make sure you explicitly and directly allude to English Learners in your title. Since others will also read this, we want to make sure it is obvious to them.
- Go back to your ‘reality box’ or statement (i.e. this is the section that begins with “the purpose of this paper...”) and revisit it. Be explicit. Enumerate each of the factors (or phenomena) that you will directly address in your ethnography.
- Remember to not only connect various aspects of the content for this course but also the content of EDBM 170.
- Make sure you clarify any technical terminology for your reader. Discuss exactly how you will be using these terms and their relevancy to your ethnography.
- Make sure to use pseudonyms for all places and people.
- FINDINGS:
  - Headings
    - ***Use major headings and subheadings.*** Your subheadings should directly related and support your major headings.
  - Begin each and every finding with a grammatically correct ***assertion***.
  - This assertion is followed by a series of ***orienting sentences***.
  - Next, use your fieldnotes and support your assertion with a ***vignette***. This is your **“notetaking.”**
  - Finally, conclude your finding with an ***analytical commentary***. (This is your **“notemaking.”**)

# **Loezat Ethnography – Ways of Knowing in Educational Settings**

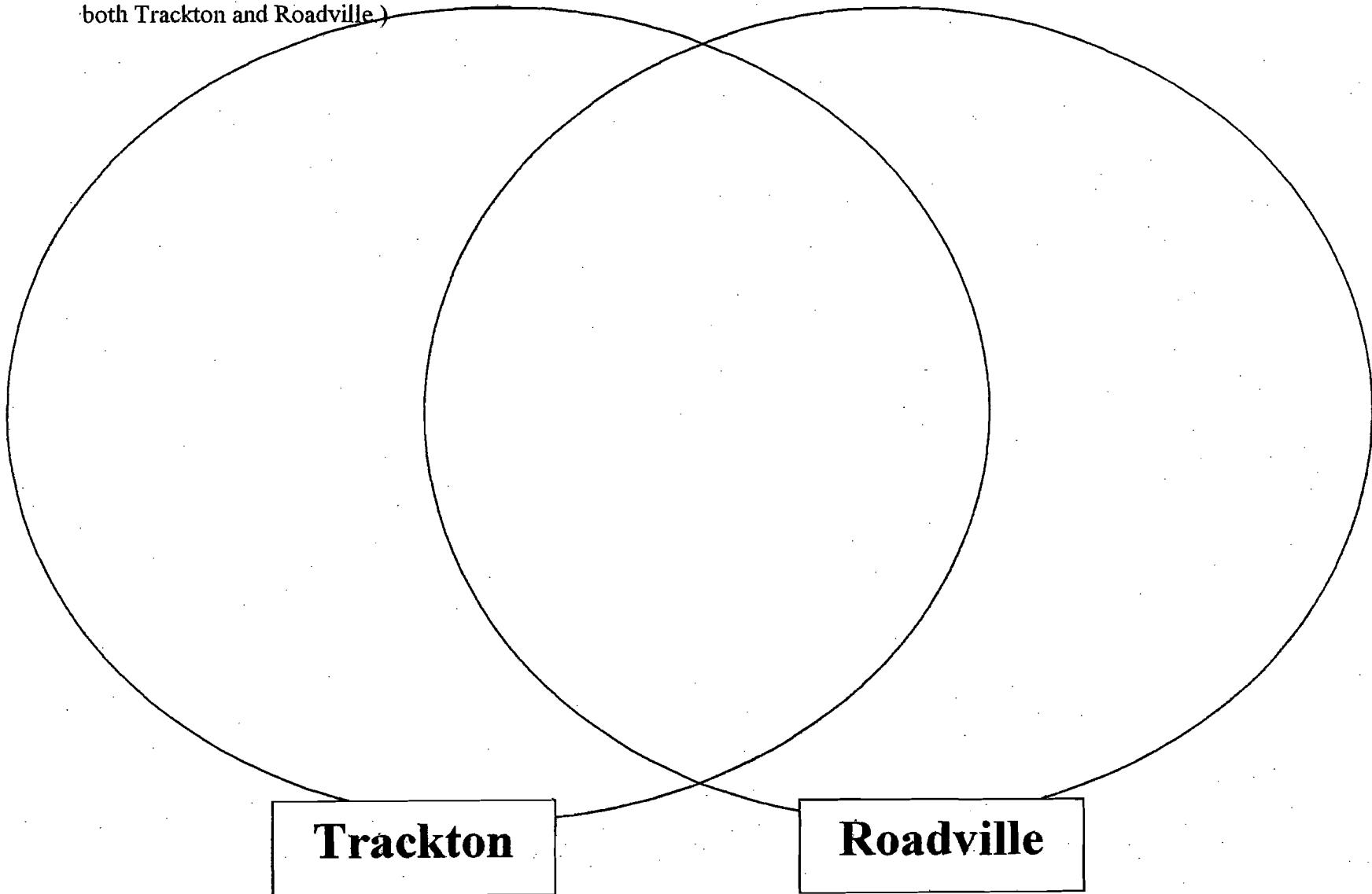
## **Study Questions for Clifford Geertz's "Thick Description: Toward an Interpretive Theory of Culture"**

1. What is the point of Geertz's essay?
2. What is the difference between a twitch of the eye and a wink? Why is this difference important to anthropology?
3. Describe Geertz's notion of the "object of ethnography" in your own words. What are the critical elements? (7)
4. What does Geertz mean by, "...What we call our data are really our own constructions of other people's constructions of what they and their compatriots are up to...."
5. What is the difference between an "observational" and an "interpretive" activity?
6. How is an anthropologist's job like reading? (10)
7. What are the "down to earth" parts of an anthropologist's job?
8. What does Geertz have to say about the "ontological status" of a cultural event? (What, in any case, is a cultural event?)
9. What is it to "reify" culture?
10. What is it to "reduce" culture?
11. What is the main "reaction" cited by Geertz to reifications and reductions of culture?
12. What is Ward Goodenough's notion of culture and on what basis does Geertz object to it?
13. What is a "semiotic concept of culture"?
14. What does it mean to say, "Culture is not a power... it is a context"? (14)
15. What is it that might "threaten the objective status of anthropological knowledge" and why does Geertz see this threat as "hollow"?
16. How can we tell a better ethnographic account from a worse one? 20. Note that it is the "informal logic of actual life" that is the "proper object" of ethnography. (17)
17. "Ethnographic findings are not privileged, just particular...." (23)
18. What does "ethnocentric" mean?
19. "The aim is to draw large conclusions from small, but very densely textured facts...." (28)
20. "Cultural analysis is intrinsically incomplete. And worse than that, the more deeply it goes the less complete it is. It is a strange science whose most telling assertions are its most tremulously based, in which to get somewhere with the matter at hand is to intensify the suspicion, both your own and that of others, that you are not quite getting it right. But that, along with plaguing subtle people with obtuse questions, is what being an ethnographer is like." (29)
21. What "gets better" in anthropology over time? (29)
22. "The danger that cultural analysis, in search of all-too-deep-lying turtles, will lose touch with the hard surfaces of life—with the political, economic, stratificatory realities within which men are everywhere contained—and with the biological and physical necessities on which those surfaces rest, is an ever-present one. The only defense against it, and against, thus, turning cultural analysis into a kind of sociological aestheticism, is to train such analysis on such realities and such necessities in the first place." (30)
23. "The essential vocation of interpretive anthropology is not to answer our deepest questions, but to make available to us answers that others, guarding other sheep in other valleys, have given, and thus to include them in the consultable record." (30)

## *Ways With Words: Trackton v. Roadville*

### Shirley Brice Heath

1. What are the major analytical assertions that Heath puts forward as related to Trackton and Roadville?
2. How does she support these assertions?
3. COBCLUSION(S): What was her “case”? (In short, did she support her contention that there are diverse ways with words in both Trackton and Roadville.)



# **Loeza: Ethnography – Ways of Knowing in Educational Settings**

## **The Classic Work of Ogbu and Moll**

### **OGBU**

What are Ogbu's major points as based on his chapter entitled – “Immigrant and Involuntary Minorities in Comparative Perspective”:

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Do you agree/disagree with his tenants? Why?

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### **MOLL**

What are Moll's major points as based on his chapter entitled – “Mediating Knowledge Between Homes and Classrooms”:

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Do you agree/disagree him? Why?

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Now, compare and contrast Ogbu and Moll:

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