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Critical Approaches to Digital Video Composition and Media Literacy in Preservice Teacher and High School Contexts: Understanding Students' Perspectives

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Critical Approaches to Digital Video Composition and Media Literacy in Preservice Teacher and High School Contexts: Understanding Students' Perspectives

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by

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Abstract

The first of the following manuscripts explores graduate-level preservice teachers' responses to a critical digital video project in the context of a Disciplinary Literacies course. This study was particularly interested in the preservice teachers' obstacles and collaborations they experienced while completing the project, as well as future applications they envisioned for the project in their own classrooms. Findings reveal common obstacles that many preservice teachers experienced throughout the composition process as well as key differences that contributed to some having a more favorable experience with the project than others. The study also identifies insights preservice teachers gained from the critical aspect of the project. The manuscript concludes with considerations of how their respective disciplines impacted the preservice teachers' experiences with the project, how the instructional approach to implementing the project could be modified, why the project is relevant in a Disciplinary Literacies context, and why critical digital literacies are imperative in K-12 contexts.

The second manuscript employs a similar approach to the methods and content of the first manuscript, studying high school students' responses to the same critical digital video project in the context of a Media Literacy course. This study was also interested in the obstacles students experienced while completing the project as well as its applications, though their applications were strictly from a student's perspective rather than a preservice teacher's applications for a future classroom. The study also sought to understand whether the project impacted students' stances toward contemporary issues. Findings reveal that some obstacles were necessary to facilitate student learning, while others hindered the learning process; applications for the project were mostly confined to the classroom; and responses to the critical aspect of the project varied. The manuscript concludes with arguments for mitigating hindrances to students' access to

participatory cultures in the K-12 classroom and increasing opportunities for critical interrogation through multimodal composition.

The final manuscript studies the same high school Media Literacy students from the second manuscript, this time for the purpose of gaining a better understanding of their media literacy and critical media literacy development through the lens of their experiences in the course. Field notes and 28 students' responses to course assignments, questionnaires, and interviews throughout the semester comprised the data set. Most students experienced slight progress in their engagement with media literacy and critical media literacy concepts, some experienced substantial progress, and others' engagement was either unclear or ideologically concerning. Findings shed light on how courses like this can facilitate students' development of media literacy and critical media literacy and also show promise for integrating similar courses into the K-12 curriculum more broadly.

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Writing a dissertation during a global pandemic is not for the faint of heart. Though I was thankfully able to complete my data collection by the end of 2019, COVID-19 hit the U.S. midway through my analysis and writing phases, forcing me to finish the remainder of my dissertation at home away from the solace I had often found writing in coffee shops and other local businesses in Fayetteville. Nevertheless, I pressed on. Through the monotony and isolation of social distancing and the daily grind of writing, writing, and more writing. I have so many people to thank for their inspiration and support that encouraged me through this exhausting and rewarding process.

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King Jesus—my Savior, my Provider, my Friend. Your passion for welcoming the outsider, embracing the marginalized, and vindicating the oppressed calls me to do the same. You must increase, but I must decrease (John 3:30).

Dedication

This work is dedicated to those who find themselves marginalized and oppressed by the broken systems of broken people in our broken world, despite the reality that they are made in the image of God. It is my hope that as we approach these systems from a critical perspective that we would all learn to fight against oppression and treat one another with the human dignity that we all deserve, regardless of our differences.

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Chapter 1

Introduction

This research seeks to inform critical approaches to digital video (DV) composition and media literacy by amplifying students' voices as they share their experiences. Three separate studies comprise this research; the first and second studies examine the same critical digital video project—détournement—in different contexts, while the second and third studies feature the same student population for different research interests. All three studies employ a combination of inductive and deductive approaches to analyzing qualitative data for addressing their respective research questions through a single case study approach: the first two studies using a détournement video project as the case and the third study using a high school Media Literacy course as the case. Findings from this research further our understanding of critical DV projects in teacher education and high school contexts and our understanding of students' experiences and outcomes in a Media Literacy course. The introduction includes a brief history of critical theory; discussion of the intersections between critical media literacy (CML), critical digital literacies (CDLs), and détournement; an overview of the chapters that follow; and the significance of the study.

Critical Theory and Prominent Theorists

The origins of critical theory are commonly traced back to the Frankfurt School of the 1930s at the University of Frankfurt in Germany (Funk et al., 2016; Recendez, 2014; Siegel & Fernandez, 2008). This collective of notable scholars included Theodor Adorno, Walter Benjamin, Jürgen Habermas, Max Horkheimer, and Herbert Marcuse, among others; their goal was to critique and change the oppressive realities of society by exposing problematic power structures and stereotypes. In the words of Horkheimer (1982), the ultimate aim of critical theory is "to liberate human beings from the circumstances that enslave them" (p. 244). In addition to this ultimate aim, Siegel & Fernandez (2008) note two major "thrusts" of critical theory:

> (a) a critique of positivism, which, by reducing reasoning to instrumental rationality and separating fact from values, had not only linked science to new forms of domination, but had privileged forms of reasoning that gave little emphasis to human consciousness and action; and (b) a concern for the relationship of theory and society, seeking a theory that would connect institutions, the activities of daily life, and the forces that shape the larger society—that is connections among the economy, the culture industry, and the psychology of individuals. (p. 144)

The work of the Frankfurt School continued through the 1960s, taking the form of critiquing popular culture and the media messages circulated by those in power.

Whereas Frankfurt School theorists situated audiences as passive consumers of information, scholars at the Centre for Contemporary Cultural Studies (CCCS) in Birmingham, England held a counter perspective that situated audiences as active agents in negotiating various interpretations of media messages. This group of scholars—officially created as the Birmingham School in 1964—included Richard Hoggart and Stuart Hall, among others. They argued that consumers' identity markers, backgrounds, and experiences impact how they interpret and respond to information (Funk et al., 2016).

Chronologically, the next major influence of critical theory in relation to education was the work of Brazilian teacher and philosopher, Paulo Freire, whose *Pedagogy of the Oppressed* (1970) and its associated work is widely cited as the genesis of what is commonly known as "critical pedagogy" (Kirylo et al., 2010; Neumann, 2013; Tarlau, 2014). The term was first used by Henry Giroux (1983) in his *Theory and Resistance in Education* to describe the approach to schooling for which he advocated as a means of fulfilling the vision Freire had previously cast; since then, the term has widely expanded to encompass "all people in education invested in social justice work" (Tarlau, 2014, p. 372). As such an umbrella term, it can be difficult to clearly define; nevertheless, it operates with the following aims: to challenge and transform systems of oppression (Darts, 2004; Kirylo et al., 2010), to subvert the status quo (Funk, 2013),

and to practically equip educators with the knowledge and tools for doing so (Cho, 2010; Neumann, 2013).

The Intersection of Critical Media Literacy, Critical Digital Literacies, and Détournement

Critical media literacy's theoretical connection to critical theory is evident in its critique of power structures that perpetuate oppression. From a pedagogical standpoint, it aims to cultivate a criticality in students that leads them toward a skepticism of the information they consume and a boldness to insert their own voices into broader conversations surrounding societal issues they see as problematic. In discussing critical literacies with a group of undergraduate English Education students, Ávila and Pandya (2013) comment on an illustrative exchange with one student, who asked, "'Should we just question everything then?' Because power constantly shifts in digital worlds, when we as educators teach about and engage in critical literacies in classrooms, we run the 'risk' of empowering students to do just that" (p. 3). Moreover, the critical pedagogy associated with CML challenges educational systems' efforts to conform students into political and economic ideologies that are more in the best interest of the system than that of students (Funk, 2013). Within a CML ideology, students are empowered through the production of critical media messages to actively shape society rather than simply let society shape them (Funk et al., 2016; Garcia et al., 2013), transforming "traditional teacher-centered classrooms into more student-centered sites of knowledge production" (Westbrook, 2011, p. 158).

Critical digital literacies combine the critical literacies that challenge the status quo and issues of social inequality with digital literacies, "the essential skills for managing information and communication in the rapidly changing and increasingly digital world that is the 21st century" (Summey, 2013, p. 3). A pedagogy focused on CDLs, as with CML, employs a student-

centered approach in which students' digital literacies outside the classroom are brought into the classroom for productive purposes. Critical digital literacies and CML are more alike than they are different, but they are not one and the same. They are both critical counterparts of other literacies—digital literacies and media literacy—meaning that they share the ideological agenda of critiquing power structures that perpetuate oppression. But while the former emphasizes the skillful manipulation of digital tools to construct critical compositions, the latter emphasizes the skillful analysis and evaluation of media messages through both consumption and production.

"Détournement", a concept developed in the late 1950s Europe by a group known as the Situationist International, refers to the hijacking of media messages' intent through the juxtaposition of critical counter-messages that critique the original message. Historically, détournement has taken the form of "subvertisements", a term associated with the ad parody work of culture jammers in which advertisements are modified for critical purposes to *subvert* the adver*tisement's* original intent (Chung & Kirby, 2009; Harold, 2004; Sandlin, 2007). In recent years, though, with the accessibility of digital technologies previously unavailable to many culture jammers of the past, détournement has assumed a video form in which various media clips are taken from their original contexts and juxtaposed against other media clips that point viewers to a critique of the messages contained within the original contexts (Trier, 2014). This is the form of détournement used in my research, which I prefer because it requires students to practice the digital literacies embodied in video editing and composition. Détournement lies at the intersection of CML and CDLs as a practical application of the critical consumptive and productive work that both constructs emphasize.

Chapter Overview

What follows is an exploration of students' experiences with critical approaches to DV composition and media literacy. The first manuscript (see Chapter 2) is a single case study of a critical DV video project that discusses the obstacles and collaborations preservice teachers (PSTs) experienced while completing it in a Disciplinary Literacies course, future applications they envisioned for their classrooms, and critical insights they gained from the project. Findings reveal disciplinary differences that impacted the PSTs' experiences with the project and guide instructional modifications to be made in similar contexts employing critical DV composition.

The second manuscript (see Chapter 3) utilizes a similar single case study approach to studying the same critical DV project, this time with high school students in a Media Literacy course. A single research question guided this study: How do students respond to a critical DV project, with specific attention to their obstacles, applications, and stances toward contemporary issues? Findings reveal a combination of constructive and limiting obstacles for students that mostly differ from those experienced by PSTs in the first study; applications for the project are mostly tied to the classroom setting; and students' responses to the critical aspect of the project vary, with some students becoming more critical toward their topics, some becoming more knowledgeable—though not more critical—of their topics, and some experiencing little change, if any.

The third manuscript (see Chapter 4) also employs a single case study approach, with the case being the high school Media Literacy course in which the students from the second study were enrolled. The two questions that guided this study were: 1) How does a high school Media Literacy course facilitate students' development of (critical) media literacy? and 2) At the end of the semester, how do students perceive a high school course devoted solely to teaching (critical)

media literacy? Data collected from a variety of sources throughout the semester and qualitative analysis of the data inform our understanding of the case through the lens of students' experiences. The progress that takes place in students' engagement with the course concepts—though varying among students—sheds light on how courses like this can facilitate students' development of media literacy and critical media literacy.

Significance of the Study

As a critical educator, I am always mindful of the need for students to move beyond assignments that reproduce status quo thinking and am encouraged when I see their eagerness to do so. The students featured in this research are not dissimilar from other young adult learners across the country in that they enter the classroom with a range of ideologies, some of which make them more apt to engage in critical explorations than others. Regardless of how they enter the classroom, though, the need to engage in critical discussions is present as long as there exist societal structures that perpetuate the marginalization and oppression of human beings because of the identity markers they possess or beliefs they hold.

As I write this, it is late May 2020, and racism against African Americans in the United States has been especially prevalent in recent months. Ahmaud Arbery. Breonna Taylor. George Floyd. Three Black Americans who lost their lives this year as a result of racism. By the time you read this, it is not unlikely that more Black lives will have been lost for similar abhorrent reasons. This is but one of the types of oppression that critical pedagogy aims to eradicate. It has been my aim as an educator to infuse my pedagogy with a critical approach in hopes that my students would grow in empathy toward those who are different from them. It is my hope that the critical approaches to DV composition and media literacy that the students from this research

experienced will continue to grow in their awareness of those who are oppressed and their responsibility to engage the issues that perpetuate such oppression.

Beyond its personal significance for me, this research is also significant in its contributions to gaps in the literature concerning critical DV composition in teacher education and high school contexts as well as CML education. Much of the literature on DV composition takes place within K-12 contexts (Barrett, 2018; Doerr-Stevens, 2017; Hofer & Owings Swan, 2008; Miller, 2013; Miller & Bruce, 2017; Ranker, 2015; Reed, 2017); research on DV composition in teacher education is present (Bruce, 2010; Bruce & Chiu, 2015; Hernández-Ramos, 2007; Kauppinen et al., 2018), but fewer studies include a critical emphasis to DV composition (Pandya, 2014; Watt, 2019); critical DV composition in Disciplinary Literacies contexts is absent.

As for CML education, media literacy (ML) courses across the country are rare, making studies that explore students' experiences in them even more scarce. This is not to say that studies of ML are rare, as the past twenty years have seen a sharp rise in studies seeking to measure students' ML (Ashley et al., 2013; Bier et al., 2011; Chen et al., 2011; Cheng et al., 2017; Hobbs & Frost, 2003; Jeong et al., 2012; Koc & Barut, 2016; Literat, 2014; McLean et al., 2016; Primack et al., 2006; Redmond, 2011; Schilder & Redmond, 2019; Zhang & Zhu, 2016); however, these studies often occur in settings devoted to other subjects rather than courses devoted solely to ML. Moreover, because CML has often been marginalized by the larger ML movement (Funk et al., 2016), studies of CML remain scarcer than those that focus on ML specifically. Recent research focused on students' CML development includes that of Funk (2013), Gregg (2014), Morgenthaler (2016), and Kelly and Brower (2017); my research builds upon these studies through a qualitative single case study of the Media Literacy course itself,

assessing students' ML and CML development through a combination of questionnaires, interviews, field notes, and students' contributions throughout the course.

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Chapter 2

“Digital media can be an important tool for educators”: A Single Case Study of a Critical Digital Video Project with Graduate-level Preservice Teachers

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Abstract

This single instrumental case study examines graduate-level preservice teachers' (PSTs') responses to a critical digital video (DV) project in the context of a Disciplinary Literacies course. The PSTs in this study created videos in fulfillment of a détournement project in the course within the University of Arkansas's Master of Arts in Teaching (MAT) program. This project, which serves as the case for this case study research, required PSTs to identify an issue within their respective disciplines that they believed warranted a critical interrogation and create a détournement video to highlight the issue. Findings reveal common obstacles experienced by many PSTs throughout the composition process as well as key differences that contributed to some PSTs having a more favorable experience with the project than others; insights PSTs gained from the critical aspect of the project are identified as well. The article concludes with considerations of disciplinary differences in PSTs' responses, instructional modifications, the project's relevance in a Disciplinary Literacies context, and the need for critical digital literacies (CDLs) in K-12 contexts.

In 2016, the New London Group's (1996) landmark work, "A Pedagogy of Multiliteracies," celebrated its twentieth anniversary. In marking the occasion, Garcia and Seglem (2018) collected essays from the original members of the New London Group (NLG) to reflect on how far education had progressed in two decades since the NLG's vision was cast: to expand our traditional notion of text-based literacy toward multiliteracies that enable students to design and navigate their ever-changing social futures. In their special issue of *Theory into Practice*, Garcia and Seglem (2018) state:

> For all the handwringing and debate about personal devices in schools, the abilities to digitally measure student Lexile scores, and the organizational utopia of online learning management systems, classrooms prior to an articulation of multiliteracies look pretty much the same to how they look today. (p. 3)

In this way, multiliteracies—focusing on both linguistics and multimodal communication—have only made "mediocre" (Garcia & Seglem, 2018, p. 3) advances in disrupting models of schooling present in the 1990s. Technology is ubiquitous in our society but students talk of powering down when they enter K-12 classrooms. Addressing these shortcomings in teacher education programs is one way to prepare future teachers in designing new social futures. In this article, we explore the experiences of 29 PSTs—most of whom had no experience with digital video (DV) creation—with a critical DV project in hopes that this work can inform the integration of critical digital literacies (CDLs) in teacher education in the years to come.

Digital Video Composition in Teacher Education

Today's students live in a media saturated world that is constantly vying for their attention with new ways to create, play, and connect with one another. While Prensky's (2001) notion of 21st-century students as "digital natives" has been problematized in teacher education contexts for a number of reasons (Guo et al., 2008; Lei, 2009; Schneider, 2015), it is safe to say that many students today are engaging with one another on media platforms that far surpass

traditional notions of print literacy. Consequently, teachers and teacher educators alike are faced with the challenge of keeping up with an ever-changing media landscape in order to engage their students in relevant ways that leverage students' out-of-school literacies in the classroom (Alvermann, 2010; Burwell, 2013; Leu et al., 2015; Miller, 2010). Teacher educators have now been confronting this challenge of a 21st-century media landscape for two decades. In recent years, this has taken the form of "explicit instruction in multimedia literacy and technology-mediated teaching" (Schneider, 2015, p. 120), remixing (Burwell, 2013; Lankshear & Knobel, 2011; Mihailidis, 2011), and DV composition (Bruce, 2010; Bruce & Chiu, 2015; Kauppinen et al., 2018; Pandya, 2014; Watt, 2019), among others.

While there is abundant research that focuses on the use of DV composition in K-12 contexts (Barrett, 2018; Doerr-Stevens, 2017; Hofer & Owings Swan, 2008; Miller, 2013; Miller & Bruce, 2017; Ranker, 2015; Reed, 2017), research that is most pertinent to the present study focuses on DV composition with PSTs. Some of these studies focus specifically on DV composition with English Language Arts (ELA) PSTs. Bruce's (2010) work with this population explores pedagogical approaches for successfully integrating DV composition into the ELA curriculum, ultimately advocating for teachers' access to training in DV composition, time to navigate the DV composition process, and curricular support from administrators. His more recent work with Chiu (2015) studies ELA PSTs' reflections on a novel DV composing experience, reporting PSTs' enjoyment, frustration, and high engagement with DV; classroom applications; and the need for practical experiences with DV along with opportunities to reflect on its applications with students.

Other relevant research is situated within elementary PST populations. In Pandya's (2014) literacy capstone course for elementary PSTs, PSTs create digital videos rather than

traditional essays, one of which is a "critical literacy digital video" in which PSTs engage the question, "What is one thing in their literacy lives—past or present—that they would like to change?" (p. 48). Similar research with elementary PSTs that combines critical literacies with DV composition is that of Watt (2019), which explores the challenges and potential of DV composition with PSTs to enact CDLs, arguing that the integration of DV composition with this population "may be easier than one might expect" (p. 95) based on PSTs' responses to the supportive DV composition process.

Within the context of a master's level digital literacies course at one Finnish university, Kauppinen et al. (2018) studied PSTs' experiences with DV composition and found that well-planned DV composition experiences improved their self-efficacy with technology integration in the classroom.

The present study builds on the research of these various scholars studying DV composition in PST contexts by studying PSTs' experiences with a critical DV project in a graduate-level Disciplinary Literacies course.

Critical Digital Literacies

Ávila and Pandya (2013) define critical digital literacies as "those skills and practices that lead to the creation of digital texts that interrogate the world; they also allow and foster the interrogation of digital, multimedia texts" (p. 3). There is a dual focus in this definition on both the consumptive and productive aspects of literacy. Perhaps CDLs can be best understood as the intersection of critical literacies and digital literacies. Critical literacies, built upon a critical theory foundation, aim to challenge the status quo and issues of social inequality through a critical interrogation of texts we produce and consume (Ávila & Pandya, 2013; Shor, 1999). Digital literacies, on the other hand, refer to "the essential skills for managing information and

communication in the rapidly changing and increasingly digital world that is the 21st century" (Summey, 2013, p. 3). These point more to a skillfulness in navigating the digital tools to communicate than a critical examination of ideologies. Where the two intersect—the critical examination of ideologies through the skillful application of digital tools—is where we find critical digital literacies.

Since digital technologies have had a profound impact on the ways we regularly share and receive information, CDLs are imperative; to focus exclusively on cultivating digital literacies would fail to equip students with the knowledge and skills they need to confront social justice issues and would therefore perpetuate issues of social inequality. One consequence, for instance, of our rapidly changing digital world is that high-poverty schools are kept at a technological disadvantage while their more affluent counterparts rapidly adopt new technologies for engaging and equipping students (Drucker, 2006). Privileging digital literacies alone neglects issues such as this but emphasizing CDLs does not. Smith and Hull (2013) similarly argue that the literacy curricula and pedagogies of today "must be designed for an era characterized by access to and democratization of tools, people, and ideas in digital spaces" (p. 80), a vision that can be more fully realized through pedagogies associated with CDLs.

CDLs operate from a student-centered perspective in which students' digital literacies outside of school are leveraged for productive purposes in the classroom. Today's students are regularly engaging in new digital literacies outside the classroom through social networking and digital composition (Alvermann, 2010; Anderson & Jiang, 2018; Lenhart et al., 2010), so these practices should be represented in the "third space" of the classroom setting (Gutiérrez et al., 1999). When this is not the case, there is an evident gap between students' out-of-school literacies and the literacies they are expected to engage in the classroom, often producing a lack

of student engagement as students' literacies are viewed from a deficit perspective as opposed to seeing them for the assets they are (Burwell, 2013; Leu et al., 2015).

A necessary consequence of this approach is that the traditional pedagogical paradigm that situates teachers as experts and students as knowledge recipients is challenged, if not altogether discarded (Ávila & Pandya, 2013). Teachers enacting CDLs in their classrooms can thrive within this paradigm when they realize that students are sometimes the more knowledgeable ones with some digital literacies; the teacher's role then shifts to one of both learner and critical guide as they direct students toward critical applications of these digital literacies (Mirra et al., 2018). In terms of practical outcomes, Mirra et al. (2018) explain that "critical digital production involves conceptualizing radical counter-narratives and having the tools and the ability to create these counter-narratives by leveraging the most advanced digital technologies" (p. 16). These counter-narratives are then shared more broadly in domains outside the classroom as CDLs are ultimately meant to shape contexts outside the classroom environment as much as they are meant to shape the individuals within the classroom itself. Organizations such as the Council of Youth Research have enacted this by providing opportunities for students to share their work through conferences and community activism (Garcia et al., 2015).

Détournement

Détournement ([detuʁnəmɑ̃]) is a concept that was developed in the late 1950s Europe by a group known as the Situationist International, who employed media manipulation tactics available to them to highlight and problematize the consumeristic and captivating messages being circulated at the time (French & Campbell, 2019; Trier, 2013). Taken from the French language, it has several English translations that are similar to one another, including "a turning

around" (Harzman, 2015; Lasn, 1999; Warner, 2007), a "diversion" (Harold, 2004), and a "hijacking" (Phillipps et al., 2016; Wark, 2009). Connecting these translations to the work of the situationists, their aim was to hijack the media creators' original message in such a way that the altered message would turn audiences' attention away from the original and toward the diversion which critiqued the original message. Détournement has often been associated with the concept of culture jamming, which Dewhirst and Kozinets (2015) define as "a subversive practice designed to expropriate and sabotage the meaning of commercial messages" (p. 22). Though the term "culture jamming" originated in the 1980s (Darts, 2004; Sandlin, 2007), its historical roots can be traced back to the 1930s in the works of antifascists (Lambert-Beatty, 2010). Harzman (2015) identifies three essential components of culture jamming: artifact, distortion, and awareness; simply put, culture jamming involves distorting a cultural artifact to increase awareness about something problematic associated with the artifact. In a way, détournement is the fulfillment of culture jamming in which the jamming turns audiences' attention away from the preferred reading of cultural artifact toward a critical interrogation of it (French & Campbell, 2019; Hall, 1980).

The DV creation aspect of détournement featured within this article is inspired primarily by the work of James Trier (2013), who created a video détournement to challenge some of the claims about public education portrayed through Davis Guggenheim's *Waiting for Superman* documentary and who has inspired others toward similar endeavors in the classroom (French & Campbell, 2019; Trier, 2014). A pedagogy that employs détournement positions students as critical creators and encourages them to challenge political and ideological perspectives that perpetuate oppression in its various forms.

The Study

Critical DV projects are not commonplace in teacher education programs across the country, and PSTs come with varying degrees of experience with DV creation—in our case, most had none whatsoever. An objective of this study was to inform teacher educators' implementations of critical DV projects by developing a better understanding of how PSTs from various disciplines respond to such tasks.

Research Question

A single research question guided our inquiry: How do PSTs respond to a critical DV project, with specific attention to their obstacles, collaborations, and future applications?

Context and Participants

We drew participants—clustered in project groups—in this research project from two sections of a graduate-level teacher preparation course on disciplinary literacies, a course which we taught separate but common sections of in the fall of 2017. In the context of the course, the détournement project asks PSTs to do the following: "Working alongside one or two of your disciplinary peers, you will select a relevant topic within your discipline—perhaps something that attracts misconceptions and/or controversy—that warrants a critical exploration, then construct a détournement to share with your peers, future students, and other educators in the field." Participants were selected through voluntary sampling via emails asking them if they would be interested in sharing more about their experiences with the détournement project. There were 31 PSTs enrolled across the two sections of Disciplinary Literacies; 29 elected to participate in this study after the course had concluded. Of these 29 participants, we interviewed 20 of them, representing nine different groups who had created nine distinct détournement projects in the context of the course; due to scheduling conflicts during a particularly busy time

of job searching, these 20 PSTs were the only ones available to participate in interviews. The détournement project itself represents the case being studied for this research, so each participant offered a useful perspective to provide more insight about the case as each participant had been involved in creating a détournement.

Pedagogical Approach

To give a clearer picture of PSTs' experience with the project, we want to briefly explain our approach to implementing it in the Disciplinary Literacies context. Table 1 illustrates a simplified explanation of our pedagogical approach, including the weeks that the project took place, the topics that guided our instruction, and the key questions and tasks we explored within each three-hour class meeting. We will use the space in the following paragraphs to supplement the information included in the table for the sake of clarity.

Table 1
Pedagogical Approach to the Détournement Project

Week and Topic	Key Questions	Tasks
(3) Introduction to Détournement	1. Where does critical literacy play a role within your discipline? 2. Why do students in your discipline need to engage in critical literacy? 3. How can détournement help students practice critical literacy skills?	1. Whole class debrief of Trier (2013) article 2. Think-Pair-Share of possible answers to key questions 3. Watch and discuss Trier's *Challenging Waiting for Superman* détournement exemplar 4. Introduce and discuss détournement project 5. Start working in disciplinary groups
(4) Détournement Checkpoint #1	1. How do Hall's (1980) three readings inform our approach to creating détournement? 2. What questions do you still have about détournement?	1. Whole class debrief of Trier (2014) chapter 1 2. Whole class discussion of Hall's three readings 3. Watch various advertisements and analyze through Hall's lens 4. Continue working in disciplinary groups
(6) Détournement Checkpoint #2	1. What is your objective? What question(s) does your détournement address? 2. What questions, concerns, or obstacles are you encountering at this stage?	1. Complete "progress" Google Forms and discuss as a whole class 2. Explain feedback sources for détournement project 3. Continue working in disciplinary groups
(8) Détournement Presentations	1. What did you learn? 2. What would you do differently in hindsight? 3. How does this process align with our study of disciplinary literacies?	1. Watch each group's détournement and share feedback through Google Forms 2. Whole class debrief of possible answers to key questions

This five-week project encompassed weeks three through eight of the 16-week Disciplinary Literacies course. When introducing the project in week three, we outlined a five-step process for completing the project to guide PSTs' progress:

1. Brainstorm possible détournement topics with team
2. Decide topic, assign roles, and organize communication platform
    a. Roles: clip collector(s), clip organizer(s), video editor

3. Collect videos/images and begin organizing détournement
4. Finalize organization and begin video editing process
5. Finalize détournement, share to YouTube, and prepare presentation

By the end of this introductory class meeting to the project, we encouraged PSTs to finish the first two steps of the project so they could make adequate progress toward finishing the project on time. Table 2 includes the resources we shared with them during this class meeting to guide the DV creation aspects of the project.

Table 2
Resources for DV Creation

Resource Purpose	Resource Name
Collecting clips	Archive.org
	Movieclips.com
	YouTube
Downloading clips	ClipConverter.cc
	SaveFrom.net
	Yout.com
Screengrabbing clips	Screencast-o-matic
	Snagit
Video editing and production	Adobe Premiere
	iMovie
	PowerPoint
	PowToon
	Windows Media Player

The following week (week four) served as the first détournement checkpoint to learn how each group was progressing with the project and provide further guidance in the critical aspect of the project through an exploration of how Hall's (1980) three readings might inform their creation process. Summarized in Trier's (2014) chapter that PSTs read prior to this class meeting, "Hall's three readings" refers to the preferred, oppositional, and negotiated stances we assume when interacting with media messages. To paraphrase from Hall, a preferred reading is one in which the reader (viewer/consumer) interprets the "text" exactly how the author (creator/editor) intended the message to be received. Oppositional readings, in contrast, reject the

preferred reading, acknowledging the argument being made by the author but refusing to accept it as trustworthy or valid. Negotiated readings are found somewhere in between these two ends of the spectrum, neither wholly accepting nor rejecting the author's argument, choosing instead to accept some elements while rejecting others until more information is known.

Following our discussion of Hall's three readings, we practiced applying these readings by analyzing a thirty-second political advertisement from the 2016 Trump campaign. We watched the advertisement as a class and explored answers to the following questions: What does the creator want viewers to believe/accept? What might an oppositional reading of this advertisement look like? What might a negotiated reading of this advertisement look like? What is your reading of this advertisement, and why? We then had PSTs repeat this process with three other advertisements: one from Realtor.com, one from General Electric, and one from Adidas. By practicing these thought processes together in analyzing media messages, we hoped that PSTs would repeat the process in their groups as they searched for media clips to use in their détournements.

Two weeks later (week six), we included a second and final checkpoint for the project to ensure each group was making adequate progress toward the project's due date. After having PSTs respond to a Google Form to share their progress, we explained that they would receive feedback from four different sources in completion of the project: themselves (a self-reflection of their learning experiences), a peer, an outside educator, and the instructors (us).

For the détournement presentations (week eight), PSTs simply played their détournement video for the class, received audience feedback that included "likes" and "questions" about the video, and then transitioned to the next group; when all videos were finished, we engaged in our whole class debrief.

Data Sources, Collection, and Analysis

Data collection was initiated following the end of the fall 2017 semester when participants were also our students, an approach we employed to avoid potential conflicts of interest. We then gained permission to access materials from the course, access to the public video project, and assent to participate in an in-depth interview. Thus, data we collected and considered for this study falls into the bounded description of the détournement project, a single case. The data collection that occurred within this context included: the PSTs' détournement videos; nine interviews (see Appendix A); synthesized feedback compiled by each PST, including peer feedback, feedback from an outside educator, and a self-reflection (see Appendix B); and audience feedback on each group's détournement video. The détournement videos themselves were crucial data to gather as they provided a visual demonstration of PSTs' thinking regarding the issues they chose to focus on; the decisions they made concerning what to include in their videos and how to structure them gave insight into the methods they employed to interrogate the knowledge of their disciplines. For the purpose of this article, the data sources that will be expounded upon most fully are the interview transcripts and PSTs' self-reflections, as these two data sources were the most illuminating in terms of addressing our research question. Table 3 shows each group's détournement topic, organized by their respective disciplines.

Table 3
Détournement Topics by Discipline

English	Foreign Language	Math	Science	Social Studies
Book Banning	Immigration in America	Graphs in Media	Climate Change	The Founding Fathers' Faith
Book Banning		Statistics in Media	Climate Change	The Gilded Age
Did Shakespeare Exist?			Scientific Studies in the Media	Third-Party Candidates
STEM vs. Liberal Arts			Vaccinations	

We utilized data analysis methods consistent with single instrumental case study research as prescribed by Saldaña (2013), Creswell (2013), and Yin (2014). After gathering data from multiple sources to inform our understanding of the case, we proceeded to code our data sources. The interview protocol was constructed collaboratively, and we conducted seven of the nine interviews together. After having the interviews transcribed by a data transcription service and uploading the transcripts into Atlas qualitative analysis software, we met to collaboratively code one of the interview transcripts for the sake of establishing intercoder agreement in the code application process (Creswell, 2013); this guided Author A's application of codes for the remaining eight interview transcripts. Author A also coded the PSTs' self-reflections based on the codes that had been applied previously during the collaborative coding session. After coding was completed, we met to examine the new codes and organized them into themes through an axial coding process; axial codes and their corresponding child codes can be found in Appendix C (Saldaña, 2013). Once the data were organized into these seven axial codes, we developed a codebook that included a definition and example from the data to correspond with each code (see Appendix D). After organizing the axial codes, we then inductively explored our data sources to determine the relationships between our axial codes and how these relationships could help us answer our research question.

Findings

To understand PSTs' responses to the critical DV project, we identified experiences that were common among participants as well as those that distinguished their experiences from one another. We found that there were some obstacles that almost all participants experienced while completing the project, but their responses to these obstacles differed and ultimately shaped their overall experience. Some PSTs expressed a sense of enjoyment with the project, seeing its benefits in their dual roles as both graduate students and future teachers. Others' experiences were less favorable, seeing little or no benefit in their future classrooms or lives as graduate students. By exploring how their responses differed, we hope to provide a better understanding of why their responses differed in order to inform the implementation of similar critical DV projects in future contexts with PSTs.

Common Obstacles

After completing the détournement project, PSTs identified at least eight obstacles they experienced throughout the creation process. Three of these obstacles appeared more commonly than others: a lack of experience with DV composition, time demands of the project, and uncertain applications of the project in their future classrooms.

Lack of Experience with DV Composition

While there were a few PSTs of the 29 participants who had some level of experience with DV composition, the vast majority did not, with at least one member of each group attesting to this being the case. The specific obstacle most of them noted was figuring out the video editing technology, which was ultimately traced back to never having done something like this before.

Two groups specifically remembered feeling intimidated at the outset of the project because of their lack of experience. One science PST noted, "This is my first of any sort of video, even just using videos and media in this kind of a project. It was very new, and it was kind of intimidating at first." Similarly, a social studies PST shared, "I was dreading the project when you first introduced it because I was like, 'I'm sorry, video editing? I have no idea.' I was like, 'Can I make a poster?'"

Some groups who were fortunate enough to have the option confronted this challenge by relying on the lone group member who did have some experience with DV composition. A social studies PST from another group said, "I wasn't very savvy or literate on how to make something like this. I depended on [my fellow group member] a lot for actually putting it together." When asked to speak to any skills he possessed prior to the project that helped him create it, another social studies PST acknowledged, "Just basically knowing my way through YouTube and how to search around for videos. But when it came to the editing stuff, that was really [my fellow group member]."

Most groups, however, did not have this option, so they needed to either rely on one another to figure it out together or rely on the one group member who was willing to embrace the challenge for the group. The foreign language group of PSTs described the collective uneasiness they felt as a catalyst for working together:

> We all felt kind of overwhelmed, like, "Oh my gosh, we've never done this before. How are we going to do it?" And that's one reason we were so driven to get together and work on it together and figure it all out.

Not all groups responded so optimistically, though. Some simply relied on one group member to handle the majority of editing work, while others procrastinated to the point that they almost didn't complete the project on time.

The most similar experiences with DV composition that PSTs could compare this to were filming themselves using a script and creating GoPro videos. Overall, though, the détournement project represented an introduction to video editing and DV composition for almost all of them.

Time Demands of the Project

Partly due to their lack of experience with DV composition but also because of the requirements of the project, most groups identified time demands of the project as another obstacle they experienced. The project, which consisted of several phases of production, required extensive collaboration from beginning to end. Consequently, coordinating with each other's schedules for in-person meetings posed a challenge, especially for groups whose different seasons of life came with unique sets of external responsibilities (e.g., childcare obligations, outside work schedules, etc.).

One PST claimed that this type of project is time consuming "if you're not computer savvy," which she, by her own admission, was not. On the other hand, another PST from one of the social studies groups—who had by far the most DV composing experience through her high school television production work—also spoke to the time consuming nature of the project: "If it took less time, I would make so many more [détournement videos] because it's super beneficial for students to see a clip like that."

The foreign language groups of PSTs claimed to have spent more than thirty hours collectively in the university's computer lab so they could work together and elicit advice from some of the technology experts who worked there. We believe that this group was an outlier in this regard, but it was clear that completing the project required a substantial amount of time for each group.

Uncertain Applications

The third common obstacle that several PSTs communicated was an uncertainty in how they might apply the détournement project in their future classrooms. While this may or may not have been an obstacle to completing the project itself, we consider this an obstacle to PSTs having an overall favorable experience with the project, as a lack of clear applicability in their future classrooms calls into question the project's usefulness for them as PSTs. This is not to say that none of the PSTs saw clear applications for the project, as many of them did; nevertheless, the prevalence of this obstacle is worth noting.

For some, the lack of certainty had to do with the idea of showing the specific video they had made to students in their future classrooms. One English PST, whose group created the "STEM vs Liberal Arts" détournement, acknowledged that he probably wouldn't use the video his group made unless it was somehow relevant to what he was teaching students at the time.

Others liked the idea of using détournement in some capacity in their future classrooms but were unsure about its practicality for them as first-year teachers due to the controversial nature of détournement's critical orientation. One of the science PSTs specifically admitted that he would not use détournement as a first-year teacher "because the science topics are controversial." Another PST in the foreign language group said that she would want to show her mentor teacher their video first to determine "whether or not it would be acceptable to show [their] students."

Two PSTs in different groups spoke to the need for considering students' maturity when determining the applicability of the project. Referring specifically to the idea of showing the video his group made, one of the social studies PSTs mentioned that, while he didn't originally think he would use it, "It's possible that I would use it in maybe a junior or senior level class that

was advanced enough to understand the nuance and not get upset that there is some profanity." The other PST from one of the science groups argued, "Depending on the maturity and behavior of a group of students, I think it would probably be wiser to share a video with students rather than have them make their own."

"Completing This Détournement Was Very Fulfilling for Me"

Some PSTs had a "fulfilling" experience with the détournement project, as demonstrated by this section's In Vivo heading—a piece of a longer reflection shared by one of the foreign language PSTs. "Completing this détournement was very fulfilling for me," he reflected, "It took a significant amount of time and a lot of effort. In the process of making the project I learned a lot about working as a group, about video editing, and about looking at an idea from different perspectives."

This section will explore the perspectives of other PSTs who had similar responses to the critical DV project. When describing their responses to the project, it's helpful to remember that the nature of any teacher preparation program requires PSTs to simultaneously inhabit dual identity roles: one as future teacher and one as (graduate) student. Because of this, PSTs' responses to the project will be examined through these two distinct lenses.

Future Teacher Role

Within their roles as future teachers, some PSTs viewed the détournement project as something they could realistically implement in their classrooms as a means of enhancing the curriculum of their discipline and engaging students with meaningful concepts and tasks. Others shared that their experiences with the project led them to also rethink their current teaching practices in various ways.

Realistic Applications. Some PSTs spoke to classroom applications for the specific videos they and their classmates had created to teach a particular concept, such as the importance of empirical data in science. “I will show them this video,” said one science PST, “and show them you’ve got sides that are purely based on opinion and other sides that have evidence to support, so that they can see why it’s important to do that.” This PST had worked with his partner to create one of the détournements about climate change. In the context of our interview, his partner spoke to how another science group was planning to use their video to teach about human impact before starting their final project, adding, “I’d use the vaccine one because that would be fabulous to use in an anatomy class.” One social studies PST talked about using her video on third-party candidates to teach about political science or as part of a unit where students explore “whether a campaign without super PAC money can survive.”

Other PSTs discussed how a détournement video could be used as a means of sparking discussions in the classroom. This could “help students develop a sense of skepticism when viewing scientific research that may often be biased and flawed,” said one participant. One of the social studies PSTs, whose group created the détournement about the founding fathers’ faith, similarly said that she would like to use their video to promote dialogue in a high school United States history class. Another social studies PST from a separate group had already used the détournement her group created in her internship to promote dialogue with students: “It only took about three minutes of class to be like, ‘Hey, we’re going to watch this today.’ Honestly, we could have had a whole day of discussion over it.”

Using the videos as mentor texts for other projects was one other application noted by PSTs. One of the social studies PSTs from the “Gilded Age” group had used their détournement to show his students a means of juxtaposing different perspectives about a common topic, though

his students were creating posters rather than videos. “Basically when I was explaining how I wanted them to do their posters,” he explained, “I was like, ‘Just like on this video where we show the good and the bad, I want you to show me the good and the bad on your poster.’” A science PST from one of the “climate change” groups similarly envisioned using his détournement video as an example of juxtaposing controversial issues in science, saying, “Students could create the juxtaposition as a détournement video, a poster/presentation, or a class debate.”

Enhancing the Curriculum. Preservice teachers from every discipline except math identified ways that détournement could be used within their disciplines to enhance the curriculum in some capacity.

From the English discipline, one of the PSTs whose group created the “Shakespeare” détournement mentioned the idea of using détournement to teach students about argument writing: “I think this could be a really awesome and memorable way for students to learn about argument, making claims and viewing an issue from different perspectives.”

The foreign language group created their détournement about immigration in America, a topic they saw as pertinent within their teaching context of a Spanish class, though they hadn’t yet discussed it through their internship experiences. “We haven’t really talked about immigration in [my internship] so far,” one of the PSTs reflected, “I don’t really know why in a Spanish class we haven’t really touched on much of that.”

One of the science PSTs envisioned détournement as part of an arts integration component for a bioethics lesson. For the assignment, his students would choose a bioethical topic and create an art piece to demonstrate their learning. “I’m going to let them pick whatever

kind [of art] they want," he explained, "so they could create a video like this if they want. But they have to use juxtaposition in the art."

Social studies PSTs from the "Gilded Age" group discussed how détournement can be especially useful when looking at historical accounts of people and events. "You have to teach [students] that we're using this project as a tool to understand the truth about the past," explained one PST, "To understand the truth about these people." Since "truth" in this sense is very much in the eye of the beholder, perhaps a better phrasing would have been "a clearer understanding"; nonetheless, his comment is worth pondering. One of his group mates added, "History is a great subject for détournement. I would love to do so many more of these of not only individuals, but like entire topics of things."

Other means of enhancing the curriculum that PSTs from various disciplines noted included multimodal alternatives to research projects and argumentative essay writing.

Engaging Students with Meaningful Concepts and Tasks. Preservice teachers in the foreign language group saw the art form of détournement in general and their détournement video specifically as means of promoting empathy among their students. In terms of their specific video, whose ultimate aim was to empathize with the experiences of Hispanic immigrants, one of these PSTs said that in addition to starting a dialogue among students, the détournement would be "a great way of not just pitting kids against each other but, instead, promoting acceptance." Building on this idea, one of his fellow group members referenced the power of hearing actual testimonials from real Hispanic immigrants who had faced deportation for non-criminal offenses in their video:

> You're seeing it from their perspective. It's not someone reading it on Facebook, like, "Oh, you should sympathize." This kind of person, this nice man, doesn't seem like he feels victimized or anything for what happened. He's like, "I

> understand why it happened, but you know, this is how I was affected by it. This is my story."

Another PST from one of the English groups envisioned the détournement project as something that could show students "how much media is manipulated before it gets to the viewer." From his perspective, students should learn this concept by engaging in media manipulation themselves through the détournement video creation process, splicing and repurposing a variety of media clips to communicate a specific argument.

One social studies PST saw détournement as an engaging alternative to the types of knowledge students are used to consuming and producing through more traditional text-based assignments. "No one wants to read a long paper over the two-party system," she argued, "but a media presentation that juxtaposed the two sides is much more valuable in retaining your audience."

Rethinking Teaching Practices. Completing the détournement project led some PSTs to respond by rethinking some aspect of their teaching practices. One of these was an English PST who responded by reevaluating the teaching of argument writing—specifically, how students are taught to evaluate text-based arguments compared with media-based arguments. "It isn't all the same," she argued, "For media messages, students need to learn how to read the text of the video. It is harder for them to look at the sources that were used and decide whether or not they were credible." From her perspective, teachers need to be mindful of the unique strategies for argumentation and persuasion that media affords so students can become more thoughtful consumers and producers of media.

Another PST responded by rethinking her perspective on the usefulness of digital literacies in the foreign language classroom. Someone who was not tech savvy by her own admission, this PST reflected, "I now see that with some time and help from those who are more

tech savvy, anyone can create something meaningful and powerful using technology that is provided to them." This was evidently true for her based on how she relied on the university's computer lab staff to assist her and her group throughout the completion of the project.

Similarly, one social studies PST reconsidered his ideas about his students' digital literacy capabilities to complete a project like this. When the project was originally assigned, he confined its usefulness to simply being a video he could present to students because he "thought assigning such a task would be too difficult and that they wouldn't learn much from the experience." After completing the project, however, his perspective shifted: "Now I believe the project could definitely be doable for students. I believe assigning détournements can help students learn the content and become more technologically literate."

Student Role

Within their roles as students, PSTs whose experiences appeared to be more "fulfilling" demonstrated important qualities for effective collaboration and pursued détournement topics they considered contemporary and/or controversial issues. Several of them also noted an increased understanding of their topics through the research process.

Effective Approaches to Collaboration. Once PSTs had selected their détournement topic, the project consisted of three phases: collecting clips to populate their video, organizing the clips into a coherent sequence, and editing the video. One of the ways some groups collaborated effectively through this process was by sharing responsibilities equally with one another. Though their specific roles in completing the project looked different, the "Shakespeare" group tried to divide the workload as evenly as possible: "Meredith took care of editing, and Tara and I tried to get the materials in the beginning. We all played equal parts, but they were sort of different." Other groups shared equal responsibility by dividing tasks initially

and coming together later to collaborate in person, such as one of the "climate change" groups: "We would take on different tasks to complete and then we all look over it and put it together." Much of this collaboration needed to take place remotely, making shared responsibilities all the more important. "In our own spare time we were able to find material well on our own," shared one social studies PST.

Building on this aspect of shared responsibilities, groups who collaborated effectively communicated an ability to depend on one another throughout the process. The nature of this project and the timeframe PSTs were given to complete it made collaboration imperative, as one of the "gilded age" PSTs noted: "With this project I had to realize that I couldn't do it all on my own, and I needed to let go and have faith in my partners' ability to perform." Other groups depended on one another by dividing tasks based on each other's strengths, such as one of the "book banning" groups, who had one member with DV editing experience and one without: "Aaron took over [the editing] part of the project and I collected the information. So the hardest part for me, Aaron did." The foreign language group, who collectively had no DV editing experience whatsoever, depended on one another in a different way. Their collective inexperience led them to "cooperate as a single unit rather than relying on a single leader, [which] allowed everyone's opinions and ideas to be valued."

Pursuing Contemporary/Controversial Issues. Groups who seemed to have the most favorable experiences with the project pursued détournement topics they considered contemporary issues worth addressing from a critical perspective. Table 4 illustrates this by identifying these groups and their reasons for choosing their topics.

Table 4
Groups' Reasons for Selecting Contemporary Topics

Discipline	Topic	Reasons
English	Book Banning	"It seemed like one of the most pertinent issues in our field. This is what we face in the classroom every day."
Foreign Language	Immigration in America	"Back when we did this project, DACA was definitely more in the headlines."
Science	Climate Change	"This is such a huge issue in politics, or it has been during the 2016 election. So many people believe what [politicians] say without ever checking the facts. They're just spreading these alternative facts. Spreading all these lies."
Science	Vaccinations	"It's a very controversial topic in the field of science as far as public knowledge being out there. There's such a large willingness to not listen to the facts and to form your own opinions."
Social Studies	The Founding Fathers' Faith	"It doesn't really seem like there really is a firm separation of church and state in some aspects of our government."
Social Studies	The Gilded Age	"I think that's an interesting part of history where you can show the students that people aren't 'black and white.'"
Social Studies	Third-Party Candidates	"It was timely. Everyone was still buzzing, and still are buzzing about what happened in 2016."

Increased Understanding of the Topic. This critical DV project was very much a research project in the way it required PSTs to search for media clips to populate their détournements; through this process, some PSTs expressed an increased understanding of their topics after they had completed the project. "I knew that climate change was real," said one science PST, "but I never knew just how bad it was. A lot of the information that Matt and I found brought a clearer idea of the misconceptions that are causing changes to not be made correctly." One of the foreign language PSTs echoed this sentiment toward her group's topic, reflecting, "I learned so much about the process of immigration and data on who immigrates and

their reasons for doing so." Another similar reflection came from a social studies PST in the "gilded age" group:

> I learned that I did *not* know everything there was to know about Andrew Carnegie, John D. Rockefeller, and Cornelius Vanderbilt, and that there was in fact tons of information out there that I had never been exposed to prior to doing all this research.

"I Honestly Don't See Myself Using Détournement in the Math Classroom"

Contrary to the responses of PSTs in the previous section, the PSTs included in this section would not have used the word "fulfilling" to describe their experiences with the détournement project for various reasons. "I honestly don't see myself using détournement in the math classroom," one PST reflected, "but it was a fun assignment. I showed my video to my friends; they thought it was pretty funny." The following PSTs' responses communicate similar sentiments. Some saw no meaningful classroom applications for the project; others faced unique obstacles while completing it. The disciplines to which the PSTs belong seemed to play a role in their responses to the project as well.

No Meaningful Classroom Applications

Building upon the math PST's comment above, other PSTs from the math and science disciplines echoed similar ideas about the critical DV project's lack of relevance in their future classrooms, especially because they conceived of using it primarily as a video to show students rather than a project to have students complete themselves. "I would never use this in my classroom," explained one science PST from the other "climate change" group (i.e., the one not referenced in the previous section). This PST expounded on this comment by pointing to the inordinate amount of time it took him and his partner to complete the project, time he wouldn't devote to repeating the process as a practicing teacher:

> I cannot envision a time or place where I would use this rather than having a thoughtfully curated series of YouTube videos interspersed with lecture. The practitioner needs to enjoy the process for this to make sense, and I did not.

This reflection reveals that he saw the project solely as a video to show his students. From his perspective, why would he create a video of his own when he could simply take some already made from YouTube? Moreover, the form of the video he and his partner created, while critical in nature, did not align with other détournements created by their peers or those shared as exemplars, relying largely on video recordings of themselves and interviews with university students rather than utilizing media clips already created. So, while this PST's response to the project is certainly valid and worth considering, it's important to note that, based on his reflection and the video his group created, he seemed to misunderstand both the nature and critical applications of détournement.

Also conceptualizing the project primarily as a video to show students, one math PST saw little use for it aside from an introductory video at the beginning of a unit on statistics or graphing: "It would be a light-hearted, fun way to introduce the unit to students in the 12-15 age range. I think if they are older than that, they will just tune out the video and think it is dumb."

A science PST from the "scientific studies in the media" group also expressed a lack of meaningful applications for the project, though her group seemed to have a clearer grasp on the nature of détournement based on the video they created. In conceiving of the project as a video to show students, she couldn't see herself using the video as an instructional method, specifically in a physics class. From the standpoint of using the project as an actual project that students would complete, this type of critical DV project did not clearly fit into physics curriculum; rather, to make room for it, she felt she would need to make time in addition to what she was already teaching. "As a science educator, it's not just teaching physics," she reasoned, "it's teaching the

nature of science as well. And I think [the project] could lend itself to that, but I also—it's making that time."

Unique Obstacles

The "scientific studies in the media" group identified several obstacles that were unique to their experience compared to the obstacles experienced by other groups. One of these obstacles was finding sources of media clips to populate their détournement video. "Once we sat down and started working on it, it came pretty quickly," one of them explained, "but I think that initial finding sources part of it was the most difficult for me." Selecting a topic and conceptualizing the project at the outset also proved to be obstacles for this group. While they acknowledged that the exemplar détournements we showed them when we introduced the project were helpful, "trying to apply [the form] to something that's not as serious was a little difficult." They were unclear, though, about how their "scientific studies in the media" topic was "not as serious" as the exemplars we showed them. Perhaps the most notable obstacle this group faced was the fact that this project presented an unprecedented opportunity for them to collaborate with one another. In the context of our interview, one of them noted that they had never experienced a group project like this, going all the way back through their undergraduate experience. Building on this comment, the other chimed in, "We're physics people. Not that science is not collaborative because it totally is. But outside of doing research, there's not a lot of opportunities." Based on their comments, it seems that what was unique about this collaboration was a combination of the critical and DV creation elements, something they had evidently never experienced before. Consequently, navigating this uncharted territory was understandably difficult for them.

A final obstacle that was unique to a select number of PSTs is that some simply misunderstood what the détournement project was asking them to do. To demonstrate, one math PST reflected that one of the main lessons he learned throughout the process of completing the project was "how to pose viewpoints of both sides of an argument in a way that I do not give away my true opinion on the subject matter." While détournement does involve juxtaposing different perspectives against one another, the critical nature of it demands that there be a clear, critical argument being made through the juxtaposition—something this PST did not quite grasp.

Disciplinary Differences

Readers may have already noted the apparent isolation of both math groups and two of the four science groups of PSTs in this section. Contrasted with the groups discussed in the previous section, these four groups' experiences with the critical DV project were less favorable given the aspects of classroom applications and obstacles mentioned above. While the project itself was not designed to exclude any disciplines, it appears that it may have done just that based on these groups' responses. Explanations for why this might be the case are further explored in the Discussion section.

Let's Get Critical

Because the détournement project was not simply a DV project but, rather, a critical DV project, it's important to explore how PSTs responded to its critical aspect. In this vein, four sub-themes emerged among PSTs' responses, including one math PST and one science PST belonging to groups whose experiences with the project were less favorable: power of media, bias and agendas, ease of manipulation through editing, and new approach to media.

Power of Media

Some PSTs responded to the critical nature of the détournement project by commenting on the power of media messages in shaping people's perceptions. "This project has caused me to realize even more how much power the media has in creating/changing perception about an issue," one English PST reflected. She saw video détournement as a prime example of how dominant media "takes snapshots of issues in the world—sometimes construed snapshots—and makes claims about it, makes fun of it, or glorifies it." This PST demonstrated through this reflection that she had a firm grasp of the critical nature of détournement.

Other PSTs spoke to the power of questionable or false information, something they likely learned through a combination of watching their peers' videos and accessing sources they wouldn't normally encounter through the clip collection phase of the project. Referring to the media messages within her peers' détournement videos, one foreign language PST "saw how media messages that promote untruths or false information hold great power to those who view them." Another PST from the social studies discipline said that he was so used to receiving reputable information about politics through academic texts that searching for diverse media perspectives about politics "opened up a new understanding of media" for him. "I believe media allows even the most absurd information to sound reputable enough to uninformed viewers," he added.

One science PST talked about how searching for clips to include in her "climate change" détournement as well as watching her peers' videos showed her how powerful "prominent" people are in shaping people's thoughts about an issue, regardless of how accurate their position is. "The opinions of prominent people," she argued, "can really alter the way people choose to think about specific topics." She then went on to share specific examples from some of the

détournement videos, such as how Jenny McCarthy's views about vaccinations and many politicians' views about climate change determine how many people who esteem these individuals think about these important issues. "Projects like this are necessary to show people the truth behind topics," she added.

Bias and Agendas

After completing the project, other PSTs reflected about how their experiences with the project led them to be more mindful of underlying bias and agendas behind media messages. Borrowing some of Stuart Hall's (1980) language to describe what she had learned, one social studies PST from the "gilded age" group explained that the process of completing the project helped her "see more clearly when a message is trying to push a certain stance or get me to choose the 'preferred viewing' and blind me from the other options." One math PST echoed similar thoughts about one source in particular that he and his partner encountered while searching for clips to include in their video, sharing how their détournement acted as a direct argument against this much more well-known entity:

> We also learned that PragerU is biased! I think the research we found to argue [against] their claims was more legit than the research they used, which is cool because they are a well-funded right wing think tank and we are just two badass math nerds!

The project led another PST from the foreign language group to recognize the difference between how he interacts with people versus how he interacts with media, explaining that this recognition would lead him to pay more attention to perspectives in media contrary to his own in the future. "When talking to people I tend to pay full attention no matter what their viewpoint is," he reasoned, "but when it comes to the media it is not the same." In other words, prior to the project he was less willing to attend to perspectives in media that he disagreed with, leading him to recognize how his own bias limited him in some respects.

Another PST who gained a better grasp of her own bias was a social studies PST in the "third-party candidates" group. Reflecting on how easy it was for her to edit and juxtapose clips "to create just about any argument" when creating her détournement video, she expressed increased hesitation toward accepting claims in media at face value: "It makes me want to watch clips with supplementary context before I share or accept them."

Ease of Manipulation through Editing

Building on the idea of recognizing underlying agendas in media messages, some PSTs commented on the similar methods they employed within their own détournement videos to assert their own agendas. One English PST appropriately captured this paradoxical application of the détournement project when she reflected, "Détournement offers an opportunity to call the media out on some of this manipulation through juxtaposition and, ironically, more manipulation." In other words, to gain a better understanding of the methods that dominant media sources employ to influence their viewers, PSTs were asked to engage in the same manipulation tactics. Another English PST reflect on the devious nature of this learning process when he explained how the project let him see, first-hand, how easy it is to manipulate information through editing: "I remember thinking about how skewed I could make the footage, and no one would know."

Several PSTs from other disciplines echoed these insights. "One thing I learned from this project is how easy it is to take words out of context and twist meanings," reflected one social studies PST. One of the science PSTs from the "vaccinations" group thought back to when he was editing the détournement by splicing segments of various clips, realizing that he essentially had to take the clips out of context to make his points. "I can see how tempting it might be to edit

a video of the opposition," he empathized, "to twist their words around on them." As one English PST summarized, "It's hard to be objective when you already have an opinion on the topic."

New Approach to Media

The détournement project led some PSTs to develop a new approach to media in how they perceived their most familiar media sources and how they thought about digital media as educators. Two PSTs who began to question their perceptions of familiar media came from two different English groups. The first came to this realization from watching her peers' videos in class. Building on the idea that the ubiquity of media demands our learning how to critically analyze media messages, she explained, "From watching my peers' videos, I learned that many sources I believed in without question can be dangerously misleading." The other English PST shared a similar insight when reflecting on the productive element of completing the project, comparing media messages to détournement in that détournement "snips a source and puts it into whatever context suits the need. Since the project, I have noticed just how much my favorite media do this."

Two other PSTs who re-evaluated their approaches to media came from the "scientific studies in the media" group, whose experiences with other aspects of the project were explored in the previous section. One of these PSTs explained her realization of the differences between press releases and the scientific studies they are based on, pointing to the provocative nature of the press releases specifically. "It goes to show," she reasoned, "how the media can skew an audience's understanding to get more views, being more sensational." Her fellow group member also communicated a new approach to media following the project, though his insights pertained to social media and the use of digital media for educators. The project led him to become "more acutely aware of the underlying motivations for specific media messages." While considering

himself generally skeptical and research-driven in his approach to acquiring knowledge, he reflected that he is also "susceptible to the false echo chamber that social media analytics creates," which is intentionally designed to show users content they agree with while limiting content that challenges their biases.

This same PST's reflections on what the project taught him about the use of digital media for educators were so intriguing that they helped create the title of this very article: "I learned through this détournement project that digital media can be an important tool for educators. Through critical media analysis, we can teach students how to use digital media as a positive influence on society." Despite the reality that he and his fellow group member encountered unique obstacles while completing the project and his partner did not see any meaningful applications for the project in the physics classroom, this PST captured the heart of our reasons for implementing this critical DV project in the Disciplinary Literacies classroom.

Discussion

What do we do with the evidence that suggests this type of critical DV project might potentially favor some disciplines while excluding others? What might we have done differently from an instructional standpoint after gaining a clearer understanding of PSTs' responses? Are projects like this relevant in a Disciplinary Literacies context for PSTs? Is it worth the effort to incorporate CDLs in the K-12 classroom? The sections that follow explore our best attempts at explanations to these questions in light of our findings through this research.

What's Discipline Got to Do with It?

In what ways might this critical DV project have favored the disciplines of English, foreign language, and social studies while marginalizing science and math? In the interest of transparency, both of our backgrounds are in English education, so we recognize that our own

biases as educators lead us toward implementing projects that align more closely with our English background. Nevertheless, when we set out to implement this project in a Disciplinary Literacies context, we did so with the intent of showing PSTs the applicability of CDLs in each of their respective disciplines.

The absence of meaningful applications for this critical DV project shared by the math groups and two of the science groups is not dissimilar from other research applying critical literacies across the disciplines. Share et al. (2019), studying teachers' implementation of critical media literacy (CML) in diverse disciplinary contexts, found that "the group that shared the most challenges for implementing CML consisted of five teachers who taught secondary math and science," whose explanations focused on "the difficulty of integrating CML into their content and finding only limited applications" (pp. 20-21). The findings from both of these studies suggest that the current structures of how math and science are taught in K-12 settings are perhaps more resistant to the integration of critical literacies than other disciplines. To be clear, critical literacies by their counter-hegemonic nature are often not readily embraced; however, math and science may face more of an uphill battle in this endeavor than other disciplines.

It may be helpful, though, to distinguish between the responses of our science groups, two of whom seemed to have had more favorable experiences with the project. Two science groups created détournement videos that focuses on climate change. One group had a clear passion for the issue of climate change and saw their video as a means of confronting misconceptions about it; the other simply saw their video as a time-consuming project that had no more applications in the classroom than a series of videos on YouTube made by other people. The other two science groups created videos that focused on vaccinations and scientific studies in the media. The first group's primary obstacle was a lack of DV editing experience; the other

faced various obstacles of finding relevant media sources, conceptualizing the project, and navigating a novel experience in collaboration.

Perhaps we could better show our math and science PSTs the relevance of critical literacies in their disciplines by first identifying what concept(s) within their discipline they are passionate about and then challenging them to contrast status quo thinking about these concepts with a critical lens. How might a critical approach to these concepts better inform our understanding of them as opposed to more traditional approaches of thinking about them? Spending more time in this arena before asking our math and science PSTs to create critical DV projects like this one may be a key to helping them see the relevance of critical literacies in their disciplines.

Instructional Considerations of the Détournement Project

This was the first time we had implemented the détournement project in this Disciplinary Literacies course; consequently, there are some aspects of our approach that we would alter now that we have the PSTs' responses and the project to consider in hindsight. We made the mistake of assuming all PSTs were on a level playing field when it came to critical literacies in the classroom. While our English, social studies, and foreign language PSTs may have been more accustomed to thinking about their disciplines through a critical lens, it is less likely that this was the case for our math and science PSTs. Coming alongside these groups more intentionally from the outset as they worked through the initial challenges of selecting a topic, looking for clips, and navigating the collaborative process would have been in their best interest. As it was, we offered a relatively uniform level of support for all groups, which may have put these groups at a disadvantage since they likely needed more support from us than their classmates from other disciplines.

We also would have bolstered the assigned readings during the project to give PSTs a stronger foundation in critical literacies in their respective disciplines, challenging them to read at least one critical piece within their discipline and engage their disciplinary peers about it. While the détournement readings may have been helpful in bolstering their understanding of the détournement art form, they may not have given PSTs enough of a foundation in critical literacies to see how the project could be relevant within their discipline.

As we alluded to in the previous section, it could be beneficial to make additional time at the project's outset to dialogue with PSTs about topics they're passionate about within their disciplines and then compare current approaches to these topics with more critical approaches. Doing so would at least open the dialogue more for talking with PSTs about critical literacies within their disciplines; after comparing approaches, PSTs would then need to decide for themselves if their discipline would benefit from a more critical perspective.

Relevance of the Détournement Project in a Disciplinary Literacies Context

The first article we read in our Disciplinary Literacies course was Elizabeth Moje's (2008) "Foregrounding the Disciplines in Secondary Literacy Teaching and Learning: A Call for Change." In this article, Moje—a notable disciplinary literacies scholar—argues that disciplinary learning is "a form of critical literacy because it builds an understanding of how knowledge is produced in the disciplines, rather than just building knowledge in the disciplines" (p. 97). So, the détournement project is relevant in the Disciplinary Literacies classroom insofar as it helps PSTs better understand how knowledge is produced in their respective disciplines. Based on détournement's embodiment of CDLs and the meaningful classroom applications PSTs from all but the math discipline identified, we argue that this critical DV project does help PSTs better understand how knowledge is produced in their respective disciplines, especially concerning

dominant media's powerful influence in shaping how the knowledge of their disciplines is commonly thought about.

Moreover, critical DV projects like the détournement project are relevant in a Disciplinary Literacies context because CDLs are imperative in teacher education. To transform K-12 contexts into domains where teachers and students are interrogating the world and creating counter-narratives to equitably advance knowledge in the disciplines, PSTs need to be well versed in critical practices that will equip them to drive such change. The détournement project is one of these practices among many, and its blend of critical and digital literacies, we argue, make it one worth implementing.

Importance of Critical Digital Literacies in Public School Contexts

To illustrate the importance of CDLs in K-12 contexts, we want to share one of the more troubling reasons for being hesitant to apply détournement in the classroom that one of our foreign language PSTs voiced:

> My fear is that the clips about Trump will be seen as an attack on him, Republicans, or those who voted for him, which could be upsetting to some students or their parents. While we did include these clips, the main point was not to choose a side, but to humanize Hispanic immigrants who are entering the United States—whether legally or illegally—and show the hatred that our people often have for them. I would like to show it to my students, but I simply do not know if this would be allowed.

This fear had been previously shared by the PST's mentor teacher when she showed him her group's détournement, expressing that the principal would likely not allow a video that discusses some of the unseen realities of immigration to be shown in the classroom due to its politically charged nature. Moreover, the mentor teacher shared reluctance himself to show a video like this in a classroom with both Caucasian and Hispanic students, saying it "would lead

to disaster." Such a mentality was both enlightening and disheartening for us to hear from this PST—if the classroom is not a safe place to talk about these issues, what is?

When classrooms are not safe places to challenge status quo ideologies that perpetuate oppression—however divisive they may be—these classrooms are part of the problem rather than the solution. On the other hand, when classrooms are spaces where students are encouraged to dialogue through differences and confront oppressive ideologies through critical digital production, we propel our students toward creating a more equitable future for themselves and future generations to come.

Conclusion

If a goal of any teacher education program is for their future teachers to go out into the world and implement CDLs in K-12 schools, the détournement project is wholly insufficient; it cannot be the only critical digital component PSTs are engaging in for it to realistically benefit them in their teaching practice. The détournement project is simply one tool among many for engaging students in thinking about how CDLs impact the knowledge within their disciplines. Teacher education programs could benefit from a more sustained effort in engaging PSTs in thinking about CDLs; we would argue that the lack of this component is partially to blame for the thinking expressed by the aforementioned mentor teacher who believed the classroom is not an appropriate context to engage students in critical discussions around politically divisive issues. Whatever innovation any given teacher education program is trying, it potentially faces an uphill battle if partnering schools and cooperating teachers aren't also brought into the conversations. In today's political climate in the United States, we live in a time where the issues that divide us are much more prevalent than those that unite us. We believe that CDLs in general and the détournement project in particular can be instruments with potential to help change this

trend as they encourage us to challenge our perceptions about what we believe, why we believe it, and who our beliefs disadvantage and marginalize.

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Appendices

Appendix A

Interview Protocol

1. Tell us why you chose this topic, and would you do it again if given the chance.
2. What was the most difficult or challenging aspect of creating the détournement?
3. Compare the collaboration you did in creating the détournement with collaboration you've had to do with past projects.
4. Discuss any experience or skills gained prior to the project that helped you create the détournement.
5. How would you implement this practice in your own classroom? What would that look like?
6. Next, we'll watch the video and stop it at several points that we'd like you to explain in more depth.
7. What else would you like to add?

Appendix B

Self-reflection Questions in Synthesized Feedback

1. What did you learn?
2. What would you do differently if you were to do it again?
3. What are you most proud of from an artistic/stylistic standpoint?
4. Briefly describe your partners' contributions.
5. How has this process impacted your thinking about media messages (if at all)?
6. How might you use this?

Appendix C

Axial Codes and Child Codes (# = Code Applications)

Obstacles (98)

1. Miscellaneous Obstacles (57)
   a. Editing (15)
   b. Most Challenging Aspect (14)
   c. Selecting Content (7)
   d. Time (5)
   e. Collaborating Remotely (4)
   f. Framing the Détournement (4)
   g. Technical Difficulties (3)
   h. Curricular Constraints (2)
   i. Selecting a Topic (2)
   j. Copyright Issues (1)
2. Limited Experience with Digital Composition (19)
3. Overcoming Obstacles (14)
4. Unclear Applications (8)

Collaboration (59)

1. Dividing Tasks (26)
2. Overcoming Obstacles (11)
3. Comparing Collaborations (9)
4. Process: Collaborating (7)
5. Teamwork (6)

This Seems Important (5)

Positivity as Future Teacher (91)

1. Hopeful Applications (32)
2. Curricular Enhancement (17)
3. Immediate Applications (16)
4. Engaging Students in Important Conversations (10)
5. Positive Reception (9)
6. Rethinking Teaching Practices (7)

Media Manipulation (74)

1. Thinking Strategically (28)
2. Reasons for Selecting Topic/Clips (17)
3. Juxtaposing Arguments (12)
4. Untrustworthy Experts (10)
5. Dark Side (7)

Advanced Technique (62)

1. Background Knowledge (17)
2. Using Humor (16)
3. Using Mentor Texts (11)
4. Digitally Adept (9)
5. Considering Audience (9)

Positivity as Student (51)

1. Positive Experience (17)
2. Taking Pride in Creation (12)
3. Increased Understanding of Topic (9)
4. New Skills (7)
5. New Approach to Research (6)

Appendix D

Codebook of Axial Codes and Child Codes

Axial Code	Child Code	Grandchild Code	Definition	Example
Obstacles (105)	Miscellaneous Obstacles (57)	Editing (15)	PSTs found editing their détournement to be a difficult process	"...but actually putting it together and getting the volume all right and all that stuff was definitely the hardest."
		Most Challenging Aspect (14)	PSTs identify what they considered the most challenging aspect of creating their détournement	"I think finding sources was the most difficult. Once we sat down and started working on it, it kind of just came pretty quickly, but I think that initial finding sources part of it was the most difficult for me anyway."
		Selecting Content (7)	PSTs found selecting content suitable for their détournement to be a difficult process	"It was also a topic that lent itself more to written commentary rather than video footage. So it was hard to find video footage of people willing to talk about it."
		Time (5)	creating the détournement videos requires a great deal of time	"If it took less time, I would make so many more because it's super beneficial for the students to see that clip like that."
		Collaborating Remotely (4)	PSTs found collaborating remotely to be a difficult component of the détournement creation process	"At that point in the semester we were both just like really busy with other stuff and at the end of the day you were just beat. So I think that just finding time to get together was the most difficult thing with actually creating it."

Axial Code	Child Code	Grandchild Code	Definition	Example
Obstacles (105)		Framing the Détournement (4)	PSTs found organizing their détournement to be a difficult process	"I remember vaguely us not being sure how to frame the détournement . . . I remember that was kind of hard how we were going to outline it."
		Technical Difficulties (3)	PSTs experienced various challenges with technology while creating their détournements	"I was very frustrated with the détournement at first because I felt like I had a lot of ideas that I felt would go great in the video but I could not for the life of me figure out how to download the YouTube videos, let alone clip them."
		Curricular Constraints (2)	PSTs share the challenges they foresee in implementing a détournement project in their discipline due to constraints within the curriculum of their discipline	"I think that in my current internship with my seventh and eighth graders, the third-party candidates idea is a little bit advanced for them, and there's not really a place in the curriculum."
		Selecting a Topic (2)	PSTs found selecting a topic for their détournement to be a difficult process	"It was a struggle to find something that was really controversial in our field."
		Copyright Issues (1)	PSTs share the copyright issue they encountered when attempting to post their détournement to YouTube	PST 1: "If you could find a way to put that other music video in [the détournement]." PST 2: "Yeah! That stinking music." PST 3: "The copyright video. Yeah."

Axial Code	Child Code	Definition	Example
Obstacles (105)	Limited Experience with Digital Composition (19)	the détournement project was PSTs' first experience creating video compositions throughout their academic careers	"I mean, I have never done any sort of video editing either, so it was all pretty new . . . It was very new, and it was kind of intimidating at first."
	Overcoming Obstacles (14)	PSTs describe their process of overcoming various obstacles they encountered while completing the détournement project	"That's one thing that was cool, was to have this thing that we all felt overwhelmed by. Like, 'Oh my gosh, we've never done this before, how are we going to do it?' . . . But, afterwards, it felt really successful, like, we didn't know this technology at all . . . and we figured it out together and gained something from it."
	Unclear Applications (8)	PSTs express a lack of clarity regarding how they would apply the détournement project in their own classrooms	"I like the idea of détournement, I just don't know how practically I would use that yet."
Positivity as Future Teacher (91)	Hopeful Applications (32)	PSTs express hopefulness that they will be able to implement the détournement project in their own classrooms	"Someday, I would like to have my students do a similar project to show them how much media is manipulated before it gets to the viewer."
	Curricular Enhancement (17)	the détournement project is viewed as something that would enhance the PSTs' curriculum	"History is a great subject for a détournement, too. I would love to do so many more of these, not only on individuals, but like entire topics of things."

Axial Code	Child Code	Definition	Example
Positivity as Future Teacher (91)	Immediate Applications (16)	PSTs share ways they have used the détournements they created in their student teaching internships	"I am going to show the video at the start of a lesson plan on empiricism. The importance of using empirical data in science. I will show them this video and show them you've got sides that are purely based on opinion, other sides that have evidence to support, so that they can see why it's important to do that."
	Engaging Students in Important Conversations (10)	the détournement project is viewed as something that engages students in important conversations	"You have to teach kids that we're using this project as a tool to understand the truth about the past. And understand the truth about these people."
	Positive Reception (9)	students share the positive reception their détournements received when sharing with other audiences	"I've used it in my classroom in both my internships, and it went well."
	Rethinking Teaching Practices (7)	the détournement project led PSTs to rethink some of their teaching practices	"This project has changed my opinions about digital literacy and how I will be utilizing it in my future classroom, because I know I see that with some time and help from those who are more tech savvy, anyone can create something meaningful and powerful using technology that is provided to them."

Axial Code	Child Code	Definition	Example
Media Manipulation (74)	Thinking Strategically (28)	PSTs demonstrate strategic thinking in considering how to best construct their détournement to communicate their critical perspective	"And how could you delve further into this about why they're shaping the perspective in that way and what they want their audience to gather back? What are they doing to achieve that? And so we could look back to those examples and kind of use that in our technique as we built our détournement."
	Reasons for Selecting Topic/Clips (17)	PSTs share a variety of reasons for selecting the topics/clips they chose	"It seemed like one of the most pertinent issues in our field."
	Juxtaposing Arguments (12)	the juxtaposition of arguments within the détournement emphasizes the issue that PSTs are assuming a critical stance toward	"There's lots of points where he makes a statement that's false and I have footage of the opposite being true..."
	Untrustworthy Experts (10)	supposed experts are called into question through the détournement's organization	"So many people believe what they say without ever checking the facts. They're just spreading these alternative facts . . . I wanted to include that just to show that they don't know what they're talking about really."
	Dark Side (7)	détournement can be used for intentional manipulation	"I remember thinking about how skewed I could make the footage, and no one would know because they would have a hard time finding and watching all of the videos I used."

Axial Code	Child Code	Definition	Example
Advanced Technique (62)	Background Knowledge (17)	PSTs use background knowledge to enhance the quality of their détournement	"I think talking about immigration or at least the history of Latin American history in our classes, like our content area really helped set a base of what we want to talk about."
	Using Humor (16)	humor is intentionally incorporated in the détournement as a means of engaging the audience	"It also made it funny that those are the people representing us. The people who don't know anything."
	Using Mentor Texts (11)	PSTs use mentor texts to guide their decision making in creating their détournement	"I took a lot of inspiration . . . from a video editor named Vic Berger . . . He has tons and tons of Trump videos that he's done, and they're pretty wild. Hilarious."
	Digitally Adept (9)	PSTs' use of technological tools demonstrates high level of skill, beyond what was modeled by the instructor	"I overlaid music and everything so like the ominous music. It's all iMovie music, but I tried to put it so it was uplifting so you could tell what the mood was supposed to be for that."
	Considering Audience (9)	PSTs intentionally made certain design decisions based on their anticipated response from audiences	"I like that we left it with a question for the audience. They need to figure it out. Go find their own evidence, research it, and figure out what is really happening before they make up their mind."
Collaboration (59)	Dividing Tasks (26)	PSTs discuss the decisions they made regarding the division of labor for creating the détournement	"When we work together, sometimes we will try and divvy up different things. People would take on different tasks to complete and then we will all look over and put it together."

Axial Code	Child Code	Definition	Example
Collaboration (59)	Overcoming Obstacles (11)	PSTs describe their process of overcoming various obstacles they encountered while completing the détournement project	"That's one thing that was cool, was to have this thing that we all felt overwhelmed by. Like, 'Oh my gosh, we've never done this before, how are we going to do it?' . . . But, afterwards, it felt really successful, like, we didn't know this technology at all . . . and we figured it out together and gained something from it."
	Comparing Collaborations (9)	PSTs compare collaboration on this project with previous collaborations from other courses	"I felt the difference between this project and maybe projects that I did when I was an undergrad is I felt like we all shared pretty equal responsibilities and that was not the case during my undergraduate career. It really would always fall to one or two people because other people wouldn't pull their weight, but I never felt like we had that problem at all."
	Process: Collaborating (7)	PSTs describe the process of collaborating to complete the détournement	"We went through and we put time stamps in on the same Doc so we could see what all we were putting in there, and we were commenting and narrowing down which examples would work the best. Building the library of examples, and then when I went in and edited, I was able to see clearly, 'This one works exactly with this one to pair them up.'"

Axial Code	Child Code	Definition	Example
Collaboration (59)	Teamwork (6)	working together is viewed as an asset in creating the détournement	"However, with this project I had to realize that I couldn't do it all on my own and I needed to let go and have faith in my partners' ability to perform."
Positivity as Student (51)	Positive Experience (17)	PSTs had a positive experience with the détournement project	"But it actually was a really fun project for us to do, and I think it was just a good time to get to do something that a persuasive essay or research project would achieve, but in a way that was way more appealing to the eye and to the audience."
	Taking Pride in Creation (12)	PSTs were proud of the final products they created after the project's conclusion	"I really enjoyed watching my classmates' détournement videos. Everyone worked so hard on them that it was really rewarding to see others' hard work put into action and creativity flourish."
	Increased Understanding of Topic (9)	the détournement creation process developed students' understanding of various topics	"In addition to learning about different digital literacies and computer software, I also learned about various concepts in Math, Language Arts, and Social Studies content areas."
	New Skills (7)	the détournement creation process helped PSTs acquire new skills	"Throughout this project, I have grown in my video editing, critical media, and time management skills, and I have learned things about myself, my content area, and a new genre to bring into my teaching career."

Axial Code	Child Code	Definition	Example
Positivity as Student (51)	New Approach to Research (6)	the détournement creation process gave PSTs a new approach to research	"From this, I learned how to research information in a different way, and how to work within new constraints on presenting information."

Axial Code	Definition	Example
This Seems Important (5)	portions of artifacts did not fit neatly with other codes yet seemed important to note in light of their connection to the aims of the détournement project	"While we did include these clips, the main point was not to choose a side, but to humanize Hispanic immigrants who are entering the United States, whether legally or illegally, and show the hatred that our people often have for them." "It's sad to think that a group of students who work together and know each other are not given the opportunity to critique or analyze a piece like this that affects us all." "Being able to see ours more than a few times and being able to watch all of the others has changed the way I view media messages. I had preconceived notions on one of the subjects that was handled by another group, and watching their détournement broadened the way I now view that topic. I never expected that to happen." "I learned through this détournement project that digital media can be an important tool for educators. Through critical media analysis, we can teach students how to use digital media as a positive influence on society. Through such critical analysis, we can also teach students to overcome the selection bias that many social media platforms inherently convey through their search algorithms (i.e., Facebook)." "For one, humanizing immigrants was a big deal in our project. While people can spew out numbers all day it is a totally different story when you see these immigrants' real stories and what they have gone through and are going through."

Chapter 3

Students' Experiences with a Critical Digital Video Project in a High School Media Literacy Context: Obstacles, Applications, and Stances toward Contemporary Issues

Abstract

This article explores the experiences of high school Media Literacy students in the mid-South who created critical digital video (DV) remixes as a means of problematizing media representations of contemporary issues. Some obstacles students experienced while creating their videos were a necessary part of the learning process, while others suggest the need for increased student freedom when creating multimodally at school. Students predominantly viewed the project as something that would help them in future educational or digital endeavors rather than something with applications beyond the classroom. In addition, the project led some students to approach contemporary issues from a more critical perspective and others to simply become more knowledgeable about the issues, while some students showed little progress whatsoever. The author argues for educators to remove barriers that prevent students from readily engaging in participatory cultures at school and to provide ample opportunities for students to interrogate the world through multimodal composition.

> Critical digital literacies, then, are those skills and practices that lead to the creation of digital texts that interrogate the world; they also allow and foster the interrogation of digital, multimedia texts . . . Critical digital literacies provide opportunities for students to critique the cultural world they inhabit and to expand their understandings of culture, while also revising their own literacy and academic identities using digital tools. (Ávila & Pandya, 2013, p. 3)

Educators are privileged with the unique opportunity of designing learning experiences where students can grow in their critical digital literacies (CDLs) through the critical consumption and production of new media. Learning from our students through these experiences and watching their creativity, personalities, and passions coalesce into compelling creations is invigorating. Flipping the banking model of education on its head (Freire, 2000), teachers who enact CDLs in their classrooms see students as capable of interrogating their worlds and creating in inventive ways rather than viewing students from a deficit perspective (Jenkins et al., 2016; Mirra et al., 2018).

While critical literacy instruction may not be entirely absent from America's public schools (Gainer, 2010; Garcia et al., 2015; Parker, 2013), neither is it prevalent (Kesler, 2019; Reynolds, 2018; Share, 2017). This should unsettle us given the reality that we are living in a time when entire news organizations can and do spread misinformation regarding topics as serious as a worldwide pandemic (Peters, 2020). Contrary to many people's perceptions of today's youth as apathetic and disengaged from current events, most young adult students are actively engaged, albeit overwhelmed by the sheer amount of news from a multitude of sources that they are regularly flooded with and the uneasiness about which news they can trust (Head et al., 2018).

On the digital front of CDLs, while the digital divide has not been altogether eliminated in our classrooms, the more prevalent issue in many contexts is how technology integration is designed rather than whether or not students have access (Howell et al., 2016). Even in contexts

where students are given ample access to digital technologies, students' abilities to engage in participatory cultures (Jenkins et al., 2009) are often stifled by limits placed on how they are allowed to utilize the technologies (Ávila & Pandya, 2013; Blikstad-Balas & Davies, 2017; Selwyn et al., 2017; Varier et al., 2017).

In this article, I explore high school Media Literacy students' experiences with a critical digital video (DV) assignment called the détournement project, which—in the spirit of the situationists who developed the critical practice in the late 1950s (Trier, 2019)—tasked students with problematizing media representations of contemporary topics through remixing (Burwell, 2013; Elias, 2010). This article seeks to further discussions concerning the integration of CDLs in the secondary classroom.

Methodology

Site and Participants

Mooreville High School is a large public school in a suburban area in the mid-South. (All names are pseudonyms.) The total student population at Mooreville in the 2019-2020 school year when I gathered data was 3,500, which consisted of the following racial and economic backgrounds: 77% White, 11% Hispanic, 5% Asian, 4% Two or more races, 2% Black, 1% American Indian, and 13% Free/Reduced lunch.

This site was chosen because it was the only school in its area of the state that had an entire course devoted to media literacy—a fitting context for researching students' experiences with a project focused on CDLs. In the late summer of 2018, I had the opportunity to lead a professional development session on critical media literacy for teachers at the Mooreville site, where I was introduced to the teacher whose Media Literacy classroom ultimately became my research site. This one-semester course, which enrolled 30 students across two sections during

the fall 2019 semester, served as the context for this research study. My role as the researcher was one of participant as observer (Gold, 1958), co-teaching and planning course assignments alongside Ms. Bryan while conducting research simultaneously. Of the 30 students enrolled in the course, 28 consented to participate; their racial backgrounds align closely with the broader student population at Mooreville, with the majority being White and only a few students being from minority backgrounds.

Throughout the semester, students engaged in four major projects across the following four units of study: Advertising and Propaganda, Race, Gender, and Détournement. Five key questions guided these units throughout the semester:

1. "Who is the creator of this piece, and what is their purpose?"
2. "What techniques are used to attract and hold attention? Think logos, pathos, ethos, and style."
3. "What values, points of view, and ideologies are represented or missing from this text or influenced by this medium?"
4. "How could this text be understood differently?"
5. "Whom does this text advantage/disadvantage?"

The Détournement Project

The détournement project was the summative project for the course, representing the culmination of skills and concepts students had learned throughout the semester. The project asked students to identify a topic of current relevance that they considered flawed in its media representation of people or ideas, then create a détournement video that highlighted what they saw as problematic in the representations. Topics students chose to engage through their

détournements entered into broader media discourses surrounding race, gender, and current events:

- Race: American perceptions of Mexican immigrants; Black Lives Matter; Colin Kaepernick's kneeling during the NFL's National Anthem; Disney's casting of a Black "Ariel" in the live-action remake of "The Little Mermaid"
- Gender: gender pay gaps in sports; gender pay gaps in general; gender stereotypes in advertising; "damsels in distress" stereotypes of women
- Current Events: Hong Kong protests; stereotypes of today's teenagers; the United States' involvement in Syria

Students created these détournements in groups of two or three—though one student chose to work by herself—over the course of three weeks at the end of the semester. At the project's outset, Ms. Bryan and I tasked students with brainstorming as many topics as they could that related to one of the three broader discourses above. After organizing their responses in a collaborative Google Doc, students then surveyed all topics and selected their top three choices they would want to engage through their détournement. Once we had gathered their preferences, we grouped students by their topic choices and embarked on the project. The concept of détournement was foreign to students, so embarking on the project meant introducing the concept and studying exemplars before students began creating détournement videos themselves. While students still varied in their video editing proficiency, we had conducted smaller video editing projects earlier in the semester to ensure all students had at least some experience with video editing before creating their détournement videos.

Over the next three weeks, students worked alongside their fellow group members to create their détournements: discussing various angles they could take, searching for and

downloading media clips, organizing the narrative, and editing the clips into a cohesive final product. After students had completed their détournements, we watched them together in class, offering both teacher-led and student-led feedback in the form of encouragement and questions after each one. Students then completed written and video self-reflections on the project before participating in semi-structured interviews.

The following research question guided the study:

Research Question: How do students respond to a critical DV project, with specific attention to their obstacles, applications, and stances toward contemporary issues?

Data Collection

This study relied on qualitative methods pertinent to case study research (Stake, 1995; Yin, 2014). The overall data set—collected over 16 weeks—included field notes, students' détournement videos, students' written and video self-reflections, transcribed interview responses from eleven groups, transcribed interview responses from Ms. Bryan, and student responses to three questionnaires asking about their experiences throughout the course.

During the three weeks of the détournement project, observations consisted of various teaching tasks: introducing concepts to students via direct instruction, studying exemplar détournements with students, monitoring students' progress, troubleshooting technology challenges, and observing the interactions within their groups. Prior to students submitting their finished détournements, data collection consisted solely of field notes; the majority of data collection, then, took place in the class periods immediately following students' completion of the project.

The détournement videos themselves revealed the ideological stances each group took toward their topic as well as their level of skill in communicating their arguments through

splicing and repetition. Written and video self-reflections students completed immediately following the project asked them to articulate what they learned from the project, what they would do differently in hindsight, what they were most proud of, how their partners contributed to the finished product, and whether they might use anything they learned from the project in the future.

The semi-structured interviews that followed provided each group the space to discuss rationales for the topic they chose, obstacles they encountered, thoughts on the collaborative process, and details that could provide deeper insights into the creative decisions they made in their détournements. Interviews ranged from ten to 25 minutes. The end-of-semester questionnaires built upon these interviews and provided an additional opportunity for students to address whether the détournement project impacted them in relation to other concepts learned throughout the course as a whole. Questionnaires administered earlier in the semester served as a comparison with the end-of-semester questionnaire to gather insight into whether students' thinking shifted after completing the détournement project. Student responses across these data sources aided in addressing my research question by providing multiple data points to understand their responses to the critical DV project.

Finally, questions I asked Ms. Bryan at the end of the semester focused on her perception of students' experiences throughout the course and their responses to the détournement project.

Data Analysis

Data analysis began with open coding of field notes, students' self-reflections and questionnaires, and interview transcripts with each group and Ms. Bryan. After applying initial codes to each of these data sources, I began organizing the codes into groups through axial coding (Saldaña, 2013). After creating axial codes, I then returned to students' responses across

the various data sources so I could inductively explore the data in light of the axial codes to develop themes.

Most Common Obstacles

In the context of interviews, students were asked to identify the most challenging aspect of creating their détournement videos; the two most common responses were finding relevant media clips to populate their détournements and experiencing technical difficulties.

Finding Relevant Media Clips

Finding the "right" media clips was challenging for students because they needed to identify sources that articulated a specific argument—either supporting or challenging their own perspective—since argument within détournement is made clear through the thoughtful juxtaposition of conflicting perspectives. Some students, such as Maggie, found it difficult to find media clips "that actually proved a point. There were a lot that just didn't relate." Maggie's group created the "gender pay gap in general" détournement. Joseph, whose group created the "U.S. in Syria" détournement, similarly shared that the most challenging aspect of creating the project was "finding clips that said all that needed to be said but also weren't ten minutes long."

Other groups experienced a similar challenge of finding relevant media clips but for different reasons. The "Hong Kong protests" group set out to create a détournement that would challenge the one-dimensional portrayals they had seen in dominant media about the protests, which they felt focused almost exclusively on the violence of the protests rather than the reasons behind them. "It was hard to represent the core issues in what was going on," Lee reflected, "without finding clips that were just looking at it on a surface level instead of accurately representing what is going on politically." Another group who found dominant media portrayals one-sided for their topic created the "Mexican immigrants" détournement. Through their quest to

find suitable clips for their détournement, this group realized that media clips casting Mexican immigrants in a positive light were scarcer than the alternative—an enlightening, albeit disheartening, insight they gleaned as a result of this obstacle.

Technical Difficulties

Mooreville High School is a one-to-one school where each student has access to a Chromebook; consequently, these Chromebooks are what students used to create their détournement videos, though not without their share of technical difficulties. One of the technical challenges students encountered involved the Adobe Spark online software, which only accepts mp4 video files. Converting students' video files into mp4 format was relatively simple, but there were times when even the converted files failed to upload properly, requiring us to spend valuable class time troubleshooting these issues so students could proceed with their projects.

Two other technical difficulties students encountered involved the school itself: a slow Internet connection and a slew of restrictions concerning what videos students could access. The slow Internet connection only occurred for a couple of days throughout the three-week project, so this challenge was relatively small. Since most of the work students contributed to the project took place at school, though, this also led to valuable class time being lost since the connection was so slow that students could not access the media clips or online editing software. The media restrictions posed a more troublesome challenge throughout the project, as virtually all videos on YouTube—the most bountiful platform for finding their media clips—were blocked. To circumvent the restrictions, students needed to find the media clip on a smartphone, send the link to us as their teachers, then wait for us to approve the media clip; only then could students access

the media clips they needed to populate their détournement videos. “We need better access to the Web,” one student explained, “YouTube is resourceful, and the school takes it away.”

Envisioning Applications

When asked whether they might use the détournement they made or the skills involved in creating it, students’ responses generally fell into one of two categories: their future education or their digital literacy skills. Intriguingly, none of the students envisioned sharing their actual détournement videos with a broader audience than their small circles of friends and family who might take an interest, suggesting that they mainly saw the project’s usefulness within—rather than beyond—the classroom.

Future Education

Students in the Media Literacy class ranged from tenth to twelfth grade, so “future education” for them referred either to college or their future experiences in high school. Because this was a DV project, some students understandably envisioned themselves using the skills they learned with other DV projects in the future. Brad, a senior who anticipated more projects like this in his future after high school, reflected:

> The overall project—from searching up videos, to going back into the videos and finding little sections, to editing the video and putting it in an order that would make sense—that whole process will be useful to me as I encounter college next year . . . That was probably the most impactful thing we’ve done all semester.

Other students explained how the process helped them cultivate research skills that could benefit them in future research projects. The process of researching a topic solely through its video media depictions was a novel experience for them. Maggie, a senior, shared, “I feel like researching is easier now because I know what to look for.” Echoing this sentiment, Ella, a sophomore from the “gender stereotypes in advertising” group, reflected, “I think that my skills in finding information and doing research will help me in future assignments.”

Some saw the juxtapositional nature of détournement as a new form of argument writing that offered a means of "better emphasizing a message" than the types of written arguments they were used to composing at school. Claire, one of the students who created the "Mexican immigrants" détournement, described video détournement as an argumentative research paper "with finding videos in the media and putting them all together." She added, "I think it is really cool and a way more interesting way of getting a point across." Lacey, one of the creators of the "teenager stereotypes" détournement, shared similar thoughts: "I really enjoy the type of video that détournement is. I like the back to back video clips that help you with your argument. I will definitely be using that format in the future."

Digital Literacy Skills

Despite their classification as "digital natives" (Prensky, 2001), not all of these students had experience with the digital literacy practice of DV editing, so this project presented a novel opportunity for some to develop this skill. "I will probably use the video editing tips that I learned from the project," said Leila, one of the students who created the "Mexican immigrants" détournement. What's interesting about Leila's comment is that she was not primarily responsible for the video editing in her group. At the project's outset, we encouraged each group to designate the only person in their group as video editor who had the most DV editing experience since it is a mostly solitary task; while others can provide suggestions, only one person can physically move the cursor. Within their group, Leila and Claire worked primarily as media clip collectors and organizers, while Meredith worked as the video editor. Apparently, though, Leila learned something meaningful about DV editing from the experience as well.

Brad described the digital literacy skills involved with creating the détournement as "life skills that in this day and age basically everybody needs to know how to do. The Internet is a big

part of all of our lives. [The project] helped me realize this." He didn't expound on this, but based on his other contributions throughout the course I don't believe Brad was saying that he didn't already know that "the Internet is a big part of all of our lives" prior to the project; rather, it seems that Brad came to realize that the digital literacy practice of DV editing is crucial if one wants to enter into the prominent discourses of today, as much of the new information being produced and consumed comes in the form of digital videos.

"Critical" Considerations

While this project tasked students with problematizing media representations that they considered flawed in some way, in most cases students were not already mindful of a topic they might pursue at the project's outset. As a result, this was an exploratory process for most of them, leading some to simply a broader knowledge of their topics and others to view their topics through a more critical lens, with the exception of one group who showed little—if any—evidence of either.

Becoming Critical

Students who demonstrated a clear shift toward a critical perspective following the project created the following détournements: "Colin Kaepernick," "gender stereotypes in advertising," "Mexican immigrants," and "the U.S. in Syria." When asked about their perspectives after creating the "Colin Kaepernick" détournement, Sean and Colin both admitted to having shifted their thinking about the topic. "It definitely shifted my thinking because whenever I first came into it, I thought it was just disrespectful," Sean reflected. "Then I found out later that he did have a mission, but I didn't really understand it. And now I do."

From the "gender stereotypes in advertising" group, Ella developed a more critical perspective toward how media messages shape people's views. "After doing this project, I think

we shouldn't always listen to or believe what the media has to say," she asserted. "The media has a huge impact on most people today, especially post-Millennials. We need to know more about what is shaping our beliefs."

One of the most compelling perspective shifts concerning race came from Meredith, a brown-haired, blue-eyed White female, whose group created the "Mexican immigrants" détournement. When talking about race representations in media earlier in the semester, Meredith said, "Race in the media has come such a long way from what it used to be. People don't really make racist comments on movies now, and people of color are much more included than they used to be." After creating her détournement, which juxtaposed common media portrayals of Mexican immigrants with real-life example of Mexican immigrants, her thinking shifted: "Although racism is improving, race is still a big issue today, and the media often makes it worse through villainizing people of color and making White people the heroes all the time."

Students who created the "U.S. in Syria" détournement—Brad and Joseph—showed their shift toward a critical perspective particularly through their explanations for including a Syrian child's perspective in their video. Juxtaposing against popular media portrayals of the war in Syria, they included a clip from the perspective of a Syrian child to humanize the issue and show how the war is impacting real people—something that goes beyond typical media representations. "I'm glad we found that because it puts a perspective on the video of the people living there—your everyday person—and how hard the war has been," Brad explained. Joseph added, "Anyone could find the president saying things or other news sources, but having that clip of that kid put a more realistic perspective to it."

Greater Awareness of Issues

For some students, the only evidence of a critical perspective—if any—resided solely within their videos; their reflections following the project spoke more to a greater awareness of the issues they explored through their détournements than a newfound critical stance. Those who created the "Hong Kong protests" and "live-action Little Mermaid" videos had no knowledge whatsoever of these issues prior to us discussing them in class. Reflecting on what she learned after creating the "Hong Kong protests" détournement, Allison shared, "When I was first introduced to the topic, I had no idea it was as big as it was. Millions of people protesting for their rights, and I didn't even know about it."

Students who created the "gender pay in general" and "teenager stereotypes" videos had clear perspectives on their topics at the project's outset and maintained these after the project's conclusion but developed broader knowledge of their topics along the way. Mallory and Rachel from the "gender pay" group both spoke to how the project revealed the importance of looking at a topic from multiple perspectives. "I think now I will look at other sides of an argument before making decisions," Mallory reflected, "and not just believe the first thing I see, or even question things I'm pretty sure I'm right about." The "teenager stereotypes" group, seeking to challenge perceptions of teenagers as glued to their devices and oblivious to the world around them, learned more about the work of teenage activists like Greta Thunberg and Emma González.

Those who created the "Black Lives Matter" and "gender pay in sports" videos were still grappling with conflicting perspectives surrounding their issues when they submitted their projects as evidenced by their seemingly inconsistent arguments within their videos. Haley, who was self admittedly pro-Black Lives Matter both before and after creating her group's video, encountered perspectives through her research that challenged her thinking and complicated

what may have otherwise been a cohesive narrative within her détournement. Had we given them more than three weeks to complete the project, perhaps their arguments would have been more cohesive as they would have had more time to research their topics and further develop their perspectives.

Little Evidence of Progress

One group of the eleven who created these critical DVs showed little or no evidence of a shift toward a critical perspective or broader knowledge of their topic. The group who created the "'damsels in distress' stereotypes" détournement was a mixed-gender group—consisting of Nick and Jennifer—that was put together because both expressed interest in exploring some aspect of gender for their détournement. Though it took them a little longer than other groups to reach consensus on the specific focus of their détournement, once this was decided they worked more quickly than all other groups, being the first to finish the project.

It became clear, though, that their swiftness came at a cost; the first draft of their détournement was mostly incoherent and rife with questionable research, arguing in some clips that women and men should be treated as equals and arguing in others that men are "scientifically" funnier than women and deserve to be paid more than women. Pulling Jennifer aside, I learned that the questionable sections were driven solely by Nick, after which I tactfully encouraged their group to make sure the sources they were drawing from were credible. This led them to remove the section arguing for men's higher wages, while keeping the bit about men being funnier than women from a supposedly objective source. For Nick, this project seemed to be less a research project than it was an opportunity for him to find and reproduce perspectives that aligned with his male-centric ideology. Consequently, this stifled the group's collective

ability to come to a deeper knowledge of their topic, as their contrasting ideologies unfortunately proved to be more of an impediment than an opportunity for progress.

Implications for Educators

When implementing critical DV projects like this one, it's important to distinguish good obstacles from bad ones. Struggling through the research process as many of these students did while trying to find relevant media clips is a necessary learning experience in itself; this taught these students valuable lessons about how to research contemporary topics through popular media as well as how these media platforms tend to portray the issues.

The technical difficulties students experienced while creating their projects, however, hindered the learning process and did not teach students anything beneficial aside from giving them troubleshooting experience. Some of these glitches are virtually inevitable, coming with the territory of free online software that is readily accessible to all. The other obstacles are avoidable if we are willing to trust our young adult students to appropriately utilize their media access at school. When we position our young adult learners as children and teachers as gatekeepers, we send these students the message that they cannot be trusted to use the technologies they're given as they should and that the potential benefits of broadening their access to participatory culture are not worth the risks (Ávila & Pandya, 2013; Mirra et al., 2018).

Providing students with opportunities to create DV arguments and projects is imperative in today's world. These opportunities help these "digital natives" hone digital literacy skills that they may or may not already be practicing outside the classroom. In the words of Troy Hicks (2015), "Being 'literate' and being 'digitally literate,' if they ever were separate, are now one and the same" (p. 144). There's nothing to be lost and much to be gained in this endeavor, as students can learn the same principles of effective argumentation—and more—by creating DV arguments

as they can by creating written ones. We must remember, though, that simply providing access to digital technologies is secondary to the primary emphasis of employing sound pedagogy; the digital "tools" we employ are effective insofar as we thoughtfully consider how they influence the "texts" and "talk" within our classrooms (Philip & Garcia, 2013).

Delving into the critical realm, as this project did, will engender a range of responses from students. Some may already be coming from a critical perspective, and a project like this will present an opportunity for them to refine their perspectives through more research. Others will rise to the occasion to explore diverse perspectives that may shift their thinking or virtually barricade themselves from considering perspectives different from their own. Nevertheless, in a world where we are daily tempted to isolate ourselves within groups of people who think like we do, students need ample opportunities to grow in empathy by becoming well acquainted with diverse ideologies and the people who embrace them. At the very least, projects like this that focus on exploring contemporary issues can raise students' awareness of important issues happening around the world outside these spheres of familiarity, challenging them to consider what role they might have in engaging these issues personally.

When we as educators challenge our students to question and confront their reality by speaking back to much larger "status quo" discourses, some will undergo a transformation of sorts. From dismissing the act of kneeling for the national anthem as "disrespectful" to understanding the broader injustices of racially driven police brutality that would motivate such an act. From casually consuming popular media to recognizing how gender stereotypes across various media can powerfully shape the beliefs of entire generations. From resting in the satisfaction that racism and race representation have improved to actively illustrating how contemporary representations villainize one race while exalting another. From dismissing the

superficial news coverage of ongoing wars to highlighting the perspectives of individuals who have been impacted by the turmoil.

Rather than only ever being asked to discover the world as it is and create oral or written reports through more traditional research projects, students need ample opportunities to critique the world as it is and generate new discourses by creating the same types of media that surround them every day. It is our unique privilege as educators to come alongside them in this endeavor.

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Chapter 4

“Often there is more than the picture that is being shown in media”:

A Single Case Study of a High School Media Literacy Course

Abstract

Today's students are tasked with an ever-expanding challenge of navigating a cacophony of new media, disparate ideologies, conflicting news reports, and divisive rhetoric, making the need for critical media literacy as great as it has ever been. With a high school Media Literacy course in [blinded for peer review] as the case, this study employed a single instrumental case study approach to gain a better understanding of students' media literacy and critical media literacy development through the lens of their experiences in the course. Data included course contributions of 28 students throughout the semester, questionnaires, interviews, and field notes. Findings reveal that the course led most students to experience slight progress in their engagement with media literacy and critical media literacy concepts, though some students' progress was more substantial, while other students' engagement with the concepts was either unclear or ideologically problematic. These findings, along with students' perceptions of the course, shed light on how courses like this can facilitate students' development of media literacy and critical media literacy.

> As new information and communication technologies are altering every aspect of our society and culture, we need to comprehend and make use of them to understand and transform our world. In particular, by introducing critical media literacy to empower individuals and groups traditionally excluded, education can be reconstructed to make it more responsive to the challenges of a democratic and multicultural society. (Kellner & Share, 2019, p. xviii)

Students today are becoming increasingly bombarded with new ways of receiving information: apps, websites, blogs, podcasts, news platforms, and more. The most recent Pew Research study of teenagers and technology notes that "95% of teens have access to a smartphone, and 45% say that they are online 'almost constantly'" (Anderson & Jiang, 2018). Yet, while students may be adept in accessing information, they are not always as adept in critically evaluating the messages they consume while doing so (Ember, 2017; Leu et al., 2013; Wineburg et al., 2016). So, the ways we challenge students to research, interpret, and synthesize information in our classrooms are crucial.

Emphasizing critical media literacy (CML) is one of the most important ways for educators to engage our students. Kellner and Share (2007) define CML as "an educational response that expands the notion of literacy to include different forms of mass communication, popular culture, and new technologies. It deepens the potential of literacy education to critically analyze relationships between media and audiences, information, and power" (p. 60). In the CML-focused classroom, teachers integrate the New Literacies practices students are already engaging in outside the classroom and encourage students to view themselves as change agents within culture (Burwell, 2013). This is not to say that students today don't already see themselves this way (Jenkins et al., 2016), but—as this research demonstrates—this is not always the case.

The purpose of this study is to gain a better understanding of students' media literacy and critical media literacy development by studying their engagement with key concepts throughout a high school Media Literacy course as well as their perceptions of the course itself.

Literature Review

Media Literacy in the United States and Abroad

Media literacy's origins have been traced back to the media-oriented work of Marshall McLuhan and John Culkin prior to the 1960s (Center for Media Literacy, n.d.-b.). From the 1960s to today, media literacy education has experienced three stages in the United States: 1) the "inoculation phase" (1960s to early 1970s), characterized by shielding students from the negative effects of media; 2) the "facing-it phase" (late 1970s to early 1980s), which began utilizing media to engage students in the process of studying it; and 3) the "transitional phase" (late 1980s to today), characterized by an understanding of the meaning making that occurs by both consumers and producers of media as well as a growing media literacy (ML) movement worldwide (Chen, 2007). While early efforts to develop ML education in the United States were initially unsuccessful, in the 1980s ML education outside the United States was thriving through the work of UNESCO, Len Masterman, and Canada's Ministry of Education, among others (Butler, 2020; Center for Media Literacy, n.d.-b.).

The early 1990s witnessed growth in the United States concerning ML education due to growing support from organizations like the National Council of Teachers of English, the Aspen Institute, the Association for Supervision and Curriculum Development, and Harvard. During this period, a shift was occurring in media education in the United Kingdom toward more student-centered approaches, which in turn had an impact on media education around the world (Butler, 2020). In the late 1990s, the U.S. hosted its first two national ML conferences and began

garnering support from the Carnegie Corporation. The first decade of the 2000s witnessed the most growth in ML education around the world, with "new governmental interest, professional organization and expanding educational connections establish[ing] institutional foundation for growth (Center for Media Literacy, n.d.-b.).

There was division during this period, though, concerning the direction ML education should take in the United States. By 2005, the U.S. had two national ML organizations with about 400 members each. The Alliance for a Media Literate America (AMLA)—which is now the National Association for Media Literacy Education (NAMLE)—sought "to unite media literacy organizations as well as commercial media makers" (Kellner & Share, 2005, p. 377), while the Action Coalition for Media Education (ACME) refused "any ties to corporate media and [supported] an activist position in relation to media regulation and ownership" (Kellner & Share, 2005, p. 378). Similar disagreements regarding the focus of ML education persist to this day. From 2010 to now, the Center for Media Literacy (n.d.-b.) has acknowledged the established foundation for basic ML, the effectiveness of their ML framework, and ongoing interest in ML education around the world.

The United States has historically lagged behind other English speaking countries, such as Australia, Canada, and Great Britain, with regard to ML education (Butler, 2020; Chen, 2007; Kellner & Share, 2005/2007/2019; Morgenthaler, 2016). While some have called this "ironic" given the fact that the U.S. is "the leading exporter of media products in the world" (Chen, 2007, p. 87), scholars note several reasons why this has been the case. Butler (2020) acknowledges that early in the ML movement across the globe, countries like Australia, Canada, and Great Britain "were defending their population against the influx of American media" (p. 7); additionally, there is ongoing disagreement regarding how ML should be taught, and schools are often already

overwhelmed with expectations for what needs to be taught.

Other challenges for integrating ML education in America's K-12 schools include a lack of financial support, teacher training, resources, and curriculum (Kellner & Share, 2007), as well as the fact that the U.S. is a heterogeneous society comprised of states that have the freedom to operate independently of one another (Chen, 2007). A recent policy report identified Florida and Ohio as "advanced leaders" of ML education in the United States, specifically because they are the only states that currently require ML integration in the K-12 setting (Jacobson, 2020; Media Literacy Now, 2020). Media Literacy Now, the advocacy group who published the report, identified twelve other states with "some media literacy-related language" (p. 6) written into their laws currently, with other states set to introduce bills soon; yet, the group believes "action is too slow compared to the urgent need" (p. 18).

Critical Media Literacy

Critical media literacy scholars generally connect CML's roots to cultural studies (Alvermann et al., 1999; Garcia et al., 2013), critical theory (Garofalo, 2013; Huang, 2015; Recendez, 2014), critical pedagogy (Agodzo, 2016; Baker-Bell et al., 2017; Funk, 2013; Kellner & Share, 2007; McArthur, 2016; Share, 2017; Song, 2017), and New Literacies (Funk et al., 2016; Westbrook, 2011). Arguably the most notable and widely cited CML scholars for the past two decades are Doug Kellner and Jeff Share, who have published extensively on the topic. Back in 2007, when they published "Critical Media Literacy Is Not an Option," Kellner and Share asserted that CML was still in its early stages of development as a pedagogy and was only being enacted in classrooms where individual teachers sought to incorporate it as part of their teaching. They attributed the lack of widespread implementation of CML pedagogy to a variety of factors, including funding limitations, high stakes testing, and a lack of awareness and teacher training,

among others.

Now over a decade later, CML's status has improved in the sense that it is being more widely discussed through publications and conferences, and the understanding of the need for more ML education has been rising in recent years (Share, 2017), but it is still not being widely implemented to the scale of the vision cast by Kellner and Share in 2007. High-stakes testing is arguably as prevalent as it has ever been, and a lack of clear CML standards to guide teachers in their application of CML pedagogy means that its implementation in classrooms continues to be on a teacher-by-teacher basis. This is in contrast to the state of CML in other parts of the world, as Australia, Great Britain, and Canada have "defined Media Literacy or Critical Media Literacy and assessed it among their students and educators" (Funk, 2013, p. 25).

Due to the similarity of terms, "media literacy" and "critical media literacy" can often be equated as one and the same; however, CML scholars have established distinctions between the two that are worth exploring for the sake of clarity. The National Association for Media Literacy Education (NAMLE) defines "media literacy" as "the ability to access, analyze, evaluate, create, and act using all forms of communication" (NAMLE, n.d., para. 1). Contrasted with Kellner and Share's (2007) definition, the main distinction lies in the same aspect that connects CML to the history of critical theory: the critical analysis of "relationships between media and audiences, information, and power." The "analyzing" and "evaluating" of NAMLE's "media literacy" definition refers specifically to understanding the ways that messages are constructed to persuade consumers—an important skill, to be sure, but not one that probes to the deeper level of underlying power structures behind the message (Westbrook, 2011).

In drawing a distinction between the two, Funk et al. (2016) state that "much of the current literature on media education in the U.S. tends to marginalize CML as an outlier or label

it as protectionist . . . without recognizing that the core concepts of media literacy evolved from critical traditions and frameworks" (p. 8). So, rather than uniting the two, CML has at times been pushed to the fringes by the larger ML movement. Ironically, the "protectionist" label applied to CML is one that Kellner and Share (2007) intentionally separated from CML because of its inability to realize more fully the ends that CML aims to achieve. In their words, the protectionist approach "comes out of a fear of media and aims to protect or inoculate people against the dangers of media manipulation and addiction. [It] posits media audiences as passive victims and values traditional print culture over media culture" (p. 60). Tensions such as this between media scholars is nothing new, though; the same critique of positioning media audiences as passive consumers is the same critique that the Birmingham School at the Centre for Contemporary Cultural Studies made of the Frankfurt School's approach to critical theory (Funk et al., 2016).

In practice, CML must involve more than simply helping students become critical readers of media messages; they must also become critical creators of critical media messages themselves. This can take a variety of forms, several of which are included in this article. Garcia et al. (2013) identify several methods of CML production that include podcasts that retell classic nursery rhymes, original songs that critique problematic media representations, and modified magazine advertisements for popular products, among others. "Approaching critical media literacy from a productive stance," they argue, "allows youth to harness their creative powers to help shape society" (p. 120). Funk et al. (2016) make a similar argument, asserting that the productive aspect of CML "emboldens students to learn the codes of representation of their social world" (p. 11). This productive element of CML is essential so that students can realize the role they have to play in challenging systemic issues of oppression in society.

Critical media literacy is essential in each of the secondary disciplines as it provides a

framework for critically consuming information, engaging social justice issues, and shaping culture through media production (Funk et al., 2016). At the higher education level, the University of California-Los Angeles (UCLA) developed a required CML course in 2010 as part of their teacher education program. Engaging preservice teachers in CML concepts and projects, the course aims to help teachers understand that CML guides students' thinking whether they are "encounter[ing] concepts in a history book, interpret[ing] a science experiment, or perceiv[ing] an advertisement at a bus stop" (Garcia et al., 2013, p. 119). Some have argued that CML should be incorporated with students as young as the elementary level, as children have shown themselves to be capable of engaging with issues of social justice and equity through critical conversations (Recendez, 2014). With the powerful influence that high-stakes standardized tests and corporate reform agendas have on the current state of public education in the United States, Kellner and Share (2007) assert, "[T]he question we must ask is not if critical media literacy should be taught, but instead, how should we be teaching it" (p. 60).

While there are numerous benefits to incorporating CML in the classroom, there are also a number of challenges to consider. One notable challenge is that, contrary to other pedagogical approaches, CML does not have a set of established principles, procedures, or standards to practically guide teachers in its implementation in the classroom (Kellner & Share, 2007/2019). In an era of scripted curricula designed to prepare students for high-stakes standardized assessments, pedagogical approaches that could potentially distract students from their test preparation can easily be pushed to the margins. Until authentic assessments of New Literacies practices are developed and implemented more broadly, this will likely continue to be the case (Leu et al., 2015). While CML pedagogy can be enacted without access to the latest digital technologies, realizing its full potential in the classroom for the creation and dissemination of

critical media products does require access to these technologies. Another challenge that CML educators may encounter is a reluctance on students' part to engage with social justice issues, as doing so can make students uncomfortable (Share, 2017). Persevering through challenges like this will ultimately be to the teachers' and students' benefit, though, as confronting social justice issues necessarily produces some level of discomfort.

Assessing (Critical) Media Literacy

One of my aims through this research was to determine whether students' CML developed over the course of one semester in a high school Media Literacy course; it was necessary to consider, then, how I might assess this. To begin, though, I should first make it clear that I stand opposed to the high-stakes standardized testing culture that permeates the current educational climate here in the United States. In an era when students' test scores on standardized tests have the power to impact teacher pay and determine how much (or how little) funding students receive to pursue higher education, it would seem that the types of student knowledge that our society values are those that can be easily quantified and measured. This makes it challenging for teachers to enact pedagogies that value students' critical thinking and applications of knowledge because these skills are not easily measured quantitatively.

Literacy is more than what can be measured through high-stakes standardized testing, and isolating literacy into something that can be measured neglects the reality that literacy is socially situated (Garcia et al., 2015). Through personal correspondence with Jeff Share regarding the challenges of assessing CML, he acknowledged that while CML is difficult to measure and assess, this doesn't prevent us from knowing its value or success. "My goal when assessing [CML]," he explained, "is to know if students are engaging with the questions and discussing challenging topics of social and environmental justice" (J. Share, personal communication,

December 17, 2018). It is most valuable to know to what extent students are being encouraged to develop and apply their critical thinking skills in these areas. So, for the purpose of my research, I am assessing CML through qualitative measures, as these will provide a clearer indication of students' CML than if I were to attempt to somehow quantify CML as a collection of isolated skills.

Other researchers who have taken an interest in assessing CML have noted the difficulty in doing so. Teachers participating in Funk's (2013) dissertation research considered the assessment of CML challenging due to the difficulty in determining whether students were utilizing CML concepts in their assignments or simply regurgitating information they had learned. Studies that focused on ML rather than CML have noted the difficulties of assessing it as well, claiming that this need is a primary concern of ML scholars and educators (Ashley et al., 2013; Cheng et al., 2017).

The earliest attempted measure of ML I have encountered is that of Quin and McMahon (1995), who researched a sample of 1,500 students in Western Australia using an assessment instrument they developed that "provided students with a visual media message, with multiple-choice and open-ended questions in a paper-and-pencil assessment (Hobbs & Frost, 2003, p. 335). Hobbs and Frost (1999) then adapted this instrument for their own research to measure the media analysis skills of ninth grade students, then again in 2003 to research how ML instruction impacted the comprehension, writing, and critical thinking of students enrolled in a high school English language arts course. Hobbs and Frost's (2003) research demonstrated that ML education improved these students' literacy skills, though it could not identify how the ML education transferred to students' media consumption habits outside of school.

Primack et al. (2006) continued this work as they constructed a ML scale for smoking to

measure participants' understanding of the strategies used by marketers. Using this same framework, Bier et al.'s (2011) research demonstrated a positive correlation between smoking ML and general ML (Ashley et al., 2013). Also in 2011, Chen et al. (2011) and Redmond (2011) continued the work of researching ML outcomes; Chen et al. (2011) developed their own conceptual representation of ML skills, while Redmond's (2011) dissertation work continued to utilize the framework previously developed by Hobbs and Frost (2003) to assess ML outcomes. In 2012, Jeong et al. conducted what they called a meta-analytic review of 51 ML interventions that had been published since 1983 to determine the interventions' effectiveness. In 2013, Ashley et al.'s 117-item survey for measuring ML primarily utilized the framework developed by Primack et al. (2006). Two studies were published in 2014 with the aim of measuring ML: Literat (2014) and Gregg (2014). Literat's study sought to assess the degree to which her survey instrument would correspond with the twelve new media literacy practices outlined by Jenkins et al. (2006). Other recently published studies seeking to quantitatively measure ML include Koc and Barut (2016); McLean et al. (2016); Zhang and Zhu (2016); and Cheng et al. (2017).

From a quantitative perspective, there are several challenges in adapting these assessment of ML for my own work, the first of which is that they focus on ML specifically rather than CML. Another challenge is that many of these instruments are more diagnostic in nature, identifying students' ML skills based on their media habits; I was more interested in understanding the nature of students' CML development throughout a one-semester course than discerning their media habits in general. The greatest challenge in adapting these quantitative instruments for my own work, though, is that I don't believe CML is something that can or should be quantitatively measured as though it were something that could be standardized.

The qualitative approach to assessing CML closest to my own is that of Morgenthaler

(2016). In this research, Morgenthaler studied participants enrolled in an online graduate-level CML course to determine the extent to which students' coursework demonstrated gains in CML development and how students' perceptions about media changed as a result of the course. Taking a portraiture approach (Lawrence-Lightfoot & Davis, 1997), she synthesized participants' portraits and measured students' gains by utilizing Watts et al.'s (1999) five-stage theory of sociopolitical development. Students' portraits revealed that their CML developed throughout the course, though there were discrepancies between Morgenthaler's observations of students' CML and their own self-reported gains, which she attributed to the complex nature of assessing CML and sociopolitical development. Based on the findings, Morgenthaler (2016) suggested that students' development of CML "does not occur in a consistently predictable linear way" (p. 113).

Similar to Morgenthaler's qualitative approach, I also studied student participants enrolled in a course devoted to media literacy, closely examining their coursework and in-class contributions to determine any gains in CML development that might have occurred as well as their perceptions about media messages. Our studies also share similarities of a pre-course questionnaire to establish a baseline of students' CML and interviews at the end of the course to determine students' progress.

Here, though, is where the similarities end. Whereas she used a portraiture approach to highlight the perspectives of a handful of students, I employed a single instrumental case study of the course itself, exploring the perspectives of 28 of the 30 students enrolled to inform my understanding of the case. Moreover, her students were graduate-level preservice teachers, while my students were in high school, ranging from tenth through twelfth grade. To assess students' CML development, Morgenthaler used a combination of Watts et al.'s (1999) five-stage theory

of sociocultural development, the Center for Media Literacy's (n.d.-a.) framework, and Hobbs and Frost's (2003) recommendation for measuring students' media literacy "through intensive qualitative analysis of a student's ability to identify the purpose, target audience, point of view, and construction techniques, along with their ability to recognize when information has been omitted" (Morgenthaler, 2016, p. 106).

While this is an appropriate means of assessing ML, the Center for Media Literacy's framework comes up just short of assessing CML, excluding the "social and environmental justice" component that differentiates ML from CML. When one looks at a side-by-side comparison of the Center for Media Literacy's (n.d.-a.) "Five Key Questions" and Kellner and Share's (2019) "Six Conceptual Understandings and Corresponding Questions" (see Table 1), there is a clear overlap between the first five concepts and questions in both—understandable, given that Kellner and Share admittedly used the Center for Media Literacy's work to guide their own. Where the Center for Media Literacy is perhaps more succinct in their descriptions, Kellner and Share expound perhaps for clarity's sake. What is distinct, however, and where I am differentiating "media literacy" from "critical media literacy" in my own work, lies in the additional conceptual understanding and corresponding question that Kellner and Share added to the Center for Media Literacy's work:

> 6. *Social and Environmental Justice*
> Media culture is a terrain of struggle that perpetuates or challenges positive and/or negative ideas about people, groups, and issues; it is never neutral.
> *WHOM* does this text advantage and/or disadvantage? (Kellner & Share, 2019, p. 8)

Table 1

Side-by-Side Comparison of Media Literacy and Critical Media Literacy Concepts/Questions

The Center for Media Literacy's Five Core Concepts	Kellner & Share's Six Conceptual Understandings	The Center for Media Literacy's Five Key Questions	Kellner & Share's Six Questions
1. *Authorship* All media messages are "constructed."	1. *Social Constructivism* All information is co-constructed by individuals and/or groups of people who make choices within social contexts.	Who created this message?	Who are all the possible people who made choices that helped create this text?
2. *Format* Media messages are constructed using a creative language with its own rules.	2. *Languages/Semiotics* Each medium has its own language with specific grammar and semantics.	What creative techniques are used to attract my attention?	How was this text constructed and delivered/accessed?
3. *Audience* Different people experience the same media message differently.	3. *Audience/Positionality* Individuals and groups understand media messages similarly and/or differently depending on multiple contextual factors.	How might different people understand this message differently from me?	How could this text be understood differently?
4. *Content* Media have embedded values and points of view.	4. *Politics of Representation* Media messages and the medium through which they travel always have a bias and support and/or challenge dominant hierarchies of power, privilege, and pleasure.	What lifestyles, values and points of view are represented in, or omitted from, this message?	What values, points of view, and ideologies are represented or missing from this text or influenced by this medium?
5. *Purpose* Most media are organized to gain profit and/or power.	5. *Production/Institutions* All media texts have a purpose (often commercial or governmental) that is shaped by the creators and/or systems within which they operate.	Why is this message being sent?	Why was this text created and/or shared?
	6. *Social and Environmental Justice* Media culture is a terrain of struggle that perpetuates or challenges positive and/or negative ideas about people, groups, and issues; it is never neutral.		Whom does this text advantage and/or disadvantage?

Throughout the remainder of the article, I will use “media literacy” or “ML” to refer to those aspects of students’ knowledge that reside within the first five concepts of both constructs for media literacy and critical media literacy from these two reputable sources. I will use “critical media literacy” or “CML” to refer to aspects of students’ knowledge that are distinctly “critical” in that they show a mindfulness of how media culture advantages and disadvantages people and groups through their portrayals. Finally, I will use the parenthetical qualifier “(critical) media literacy” or “(C)ML” to refer to both constructs, as there are times when reporting students’ engagement with the concepts that it is necessary to indicate both (see Figure 1). I prefer this approach in the written form over using “media literacy and critical media literacy” for the sake of readability. I recognize that these subtle distinctions can seem complicated; however, it is imperative that there remains a distinction between “media literacy” and “critical media literacy” within this research.

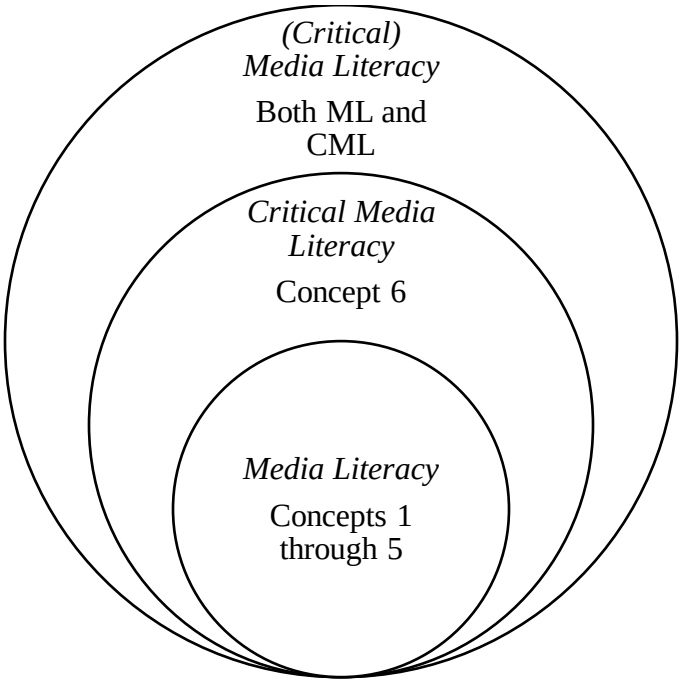

Figure 1: Explanation of Terminology

Methodology

Using the Center for Media Literacy's (n.d.-a.) framework and Kellner and Share's (2019) CML conceptual understandings and questions as points of reference, I sought to assess students' development of (C)ML by attending to their perspectives about media, race, gender, and contemporary issues throughout the course. So, I tracked their contributions throughout the course and mapped these contributions onto both frameworks. If a student experienced a shift in thinking, when did this occur? To mitigate some of the constraints from Funk's (2013) CML research, I wanted to avoid the possibility of students simply regurgitating information coming straight from the frameworks, so I tactfully did not focus on teaching the explicit concepts themselves, but rather focused on enacting aspects of those concepts through course assignments and reflection questions. In taking this approach, I hoped to differentiate any gains that occurred among students between those that were more "media literacy" oriented and those that were distinctly "critical." In other words, where are students becoming more media literate, where are students becoming more critical, and what from the course is prompting any gains that occur?

Research Questions

In order to gain a better understanding of students' (C)ML development throughout the Media Literacy course and their perceptions of the course itself, this study addressed the following research questions:

1. How does a high school Media Literacy course facilitate students' development of (critical) media literacy?
2. At the end of the semester, how do students perceive a high school course devoted solely to teaching (critical) media literacy?

Media Literacy Course

Riverwood High School, a large public school in a suburban area in the mid-South, had a total student population of 3,500 in the 2019-2020 school year when I conducted this research. (All names are pseudonyms.) Students came from the following racial and economic backgrounds: 77% White, 11% Hispanic, 5% Asian, 4% Two or more races, 2% Black, 1% American Indian, and 13% Free/Reduced lunch. This site was a suitable context for my research as it was the only school in the area with its own Media Literacy course.

The Media Literacy course at this school has a unique history. According to Ms. Maisel, who has taught the course since its inception in 2011, "Media Literacy happened quickly and unexpectedly. I was teaching a course called The History of Film [at the time]." When the Common Core State Standards were adopted, the History of Film course—which had already enrolled several sections of students—was about to be rejected for its lack of rigor. Unsure of what the school would do with the dozens of students already enrolled in The History of Film for the upcoming school year, Ms. Maisel and her colleagues reached out to the state for guidance, who suggested redesigning the course with an emphasis on media literacy. "So we were asked to quickly come up with a Media Literacy curriculum to replace The History of Film. And that's when Media Literacy was born."

Despite its unorthodox development, the Media Literacy course had experienced consistent enrollment for eight years before I had the opportunity to conduct research in this context. During the fall 2019 semester, this one-semester course enrolled 30 students total across two sections, ranging from tenth through twelfth grade. Within this context, I worked alongside Ms. Maisel to co-teach and plan course assignments while simultaneously conducting research. Ms. Maisel and I had become acquainted prior to my working with her in this Media Literacy

context through a professional development session I led for her school district on critical media literacy at the start of the fall 2018 semester. During this professional development, I shared with the Media Literacy teachers the détournement video project I had developed as an adaptation of James Trier's (2014) work and previously implemented with preservice teachers (Author, Year). These Media Literacy teachers decided to integrate this project into their courses as the summative assessment for the course because it required students to synthesize and apply many of the ML skills they would develop throughout the course. So, after two semesters of implementing the project in four sections of Media Literacy at Riverwood High School, I was ready to begin this research, having become familiar with the student population and the Media Literacy teacher with whom I would be working.

Instructional Design

The Media Literacy course was organized by the following five units, the first four of which comprised my research focus:

- Advertising and Propaganda: Weeks 1 – 5
- Race: Weeks 6 – 8
- Gender: Weeks 9 – 11
- Détournement: Weeks 12 – 15
- Hero's Journey: Weeks 16 – 18

I chose to study only the first four units both because I wanted to ensure my access to participants before the semester ended and because these four units were the most instructive for answering my research questions. Five questions, which roughly correspond with the Center for Media Literacy's (n.d.-a.) and Kellner and Share's (2019) frameworks, guided these units:

- "Who is the creator of this piece, and what is their purpose?"

- "What techniques are used to attract and hold attention? Think logos, pathos, ethos, and style."
- "What values, points of view, and ideologies are represented or missing from this text or influenced by this medium?"
- "How could this text be understood differently?"
- "Whom does this text advantage/disadvantage?"

The course films, assignments, and sequence were mostly directed by Ms. Maisel, as she had been teaching the course for eight years prior to our co-teaching experience, and I wanted to defer to her experience and authority in what was primarily her classroom. When she was tasked with creating the course almost a decade ago, she sought guidance from resources like the Center for Media Literacy and public Media Literacy syllabi from various universities to create the curriculum. Since then, the course has changed gradually each year to accommodate students' changing needs and interests. My primary influence over the curriculum was through the détournement unit at the course's conclusion and the ongoing emphasis on the "critical" with each assignment, challenging students in various ways to think about whom the media texts we were exploring advantaged and disadvantaged. Table 2 outlines how the instructional and research methods for this study aligned throughout the semester.

Table 2
Instructional and Research Methodology Alignment

Instructional Unit	Films and Assignments	Intended (C)ML Concepts	Data Collection Methods	Research Question(s)
Advertising and Propaganda Weeks 1 – 5	*Ralph Breaks the Internet* (2018) *The Kid* (1921) Unit 1 Film Clips & Current Connections *The Truman Show* (1998) Propaganda and *Truman* Stuart Hall's (1980) Three Readings Student Examples of the Seven Types of Propaganda Politicians and Propaganda News Story/Website Credibility Analysis Summative: Propaganda Posters and Commercials	1, 2, 3, 4, 5	Pre-Questionnaire Field Notes Student Coursework Round 1 of Student Interviews	1, 2
Race Weeks 6 – 8	Hays Code Analysis *Guess Who's Coming to Dinner* (*GWCTD*) (1967) *GWCTD* Response *The Help* (2011) Socratic Discussion: Compare and Contrast *GWCTD* and *The Help* Race in Modern Television *Reel Bad Arabs* Socratic Discussion: *Reel Bad Arabs* Summative: Modern Connections of Race	1, 3, 4, 5, 6	"Race in the Media" Questionnaire Field Notes Student Coursework "Race in the Media" Progress Google Form Round 2 of Student Interviews	1, 2
Gender Weeks 9 – 11	*Some Like It Hot* (*SLIH*) (1959) (with the Bechdel Test) *SLIH* Reflection Socratic Discussion: *SLIH* *The Force Awakens* (*TFA*) (2015) Summative: Compare and Contrast *SLIH* and *TFA*	3, 4, 6	"Gender in the Media" Questionnaire Field Notes Student Coursework	1
Détournement Weeks 12 – 15	Topics Brainstorm and Questionnaire Introduction to Détournement "What's Your Argument?" Google Doc Summative: Détournement Videos Self-reflections	1, 3, 4, 6	Student Self-reflections Field Notes Détournement Videos Détournement Interviews End-of-Course Questionnaire Round 3 of Student Interviews	1, 2

The first unit—Advertising and Propaganda—was designed to orient students to the five ML concepts by exploring: 1) the authorship of various media messages (Stuart Hall's Three Readings; Politicians and Propaganda; News Story/Website Credibility Analysis); 2) the creative techniques used to influence consumers (Hall's Three Readings; Politicians and Propaganda; News Story/Website Credibility Analysis; Summative); 3) diverse interpretations of a single media message (Hall's Three Readings; News Story/Website Credibility Analysis); 4) biases and ideologies both present and missing from media messages (Hall's Three Readings; News Story/Website Credibility Analysis); and 5) the power-driven motives underlying media messages (Politicians and Propaganda).

The second unit—Race—was designed to build upon discussions of the five ML concepts from the first unit and introduce the social justice CML concept by attending specifically to how some media portrayals of people from minority backgrounds disadvantage them while advantaging those who are White (*The Help*; Race in Modern Television; Compare and Contrast *GWCTD* and *The Help*; *Reel Bad Arabs*; Socratic discussions; Summative). The only exception here is that the second ML concept, which attends specifically to the creative techniques used to influence audiences, was not intentionally integrated into the design of this unit.

Similar to how the second unit explored the disadvantaging of minorities in media messages, the third unit—Gender—explored the disadvantaging of women, attending specifically to ML Concepts 3 (The Bechdel Test) and 4 (Socratic discussion; Compare and Contrast *SLIH* and *TFA*). Concepts 1, 2, and 5 were not heavily emphasized through instruction as film authorship, design elements, and motives behind the films were absent from our discussions.

Each of these four units was designed to prepare students to excel in the fourth unit—Détournement—in which students worked in groups to create critical digital video remixes of media messages to challenge portrayals they considered problematic concerning topics of race, gender, or current events. This project, which served as the summative project for the course, was intended to continue developing students' thinking concerning ML Concepts 1 (considering the authorship of diverse perspectives in media), 3 (considering various interpretations of media messages), and 4 (recognizing ideologies both present and excluded), and CML Concept 6 (addressing issues with social justice implications).

Research Design

This was a single instrumental case study (Stake, 1995) of a high school Media Literacy course. In this type of research, "the researcher focuses on an issue or concern, and then selects one bounded case to illustrate the issue" (Creswell, 2013, p. 99). The "issue" in this study was students' (C)ML development, and the "bounded case" was the course itself, consisting of the course assignments and students' contributions throughout the course. According to Yin (2014), case study research is most appropriate when "the main research questions are 'how' or 'why' questions, a researcher has little or no control over behavioral events, and the focus of study is a contemporary (as opposed to entirely historical) phenomenon" (p. 2). This study met each of these guidelines; while teaching the course does involve some level of control over students' development, it does not determine how students will respond to the instruction.

I chose to conduct a single case study of the course itself rather than a multiple case study of several individuals for a number of reasons: 1) I faced the challenge of selecting the "right" students for study early in the semester; if I were to limit my understanding of the Media Literacy course to the perspectives of a select group of students, I may gain a deeper

understanding of their perspectives, but I would also limit myself from considering other students' perspectives in the process; 2) a multiple case study would demand that I delve into greater depth for each case (i.e., student), and studying all students' experiences collectively to inform my understanding of the course was more appropriate for my primary research interests; 3) the single case study approach enabled me to inform my understanding of the case by drawing from as many sources (i.e., students) as was necessary. My role in this study was one of participant as observer (Gold, 1958), taking an active role in the research context by planning and co-teaching alongside Ms. Maisel. This approach allowed me to gain a better understanding of students' perspectives by building teacher-student relationships than I would have been able to obtain if I had assumed a more distant role of observer as participant or complete observer.

Participants and Data Collection

Twenty-eight of the 30 students enrolled in the course consented to participate in this study; it was necessary to obtain as many student perspectives as possible to inform my understanding of the course and answer my research questions. The racial backgrounds of students roughly corresponded with those of Riverwood's total student population, with the majority being White and only a few students from minority backgrounds. These 28 students shared their perspectives through the following data sources: a pre-course questionnaire (Appendix A), my 75 pages of field notes that I compiled through 93 hours of observations, their contributions to weekly course assignments and in-class discussions, a pre-Race unit questionnaire (Appendix B), a post-Race unit questionnaire (Appendix C), a pre-Gender unit questionnaire (Appendix D), détournement self-reflections (Appendix E), détournement interviews (Appendix F), and a post-course questionnaire (Appendix G).

To better understand students' development throughout the course, I conducted three rounds of interviews at different points of the course: round one in week six, following the Advertising and Propaganda unit (Appendix H); round two in week nine, following the Race unit (Appendix I); and round three in week 16, following the Détournement unit (Appendix J). Five students were selected to participate in each of these rounds of interviews through a combination of critical case sampling and random purposeful sampling (Collins, 2010). In critical case sampling, participants are chosen because they are likely to provide information the researcher is seeking; in my study, this information consisted of comments with enough depth to reveal aspects of the students' (C)ML development. In random purposeful sampling, participants are selected randomly from the sampling frame to increase the credibility of the data and minimize key informant bias (Maxwell, 1996).

To guide my selection of participants for each round of interviews, throughout each unit I tracked students' thoughtful contributions both in course assignments and class discussions through my field notes. After students submitted each assignment, I closely examined their work for evidence that they were engaging thoughtfully with the concepts we were studying and/or making intriguing comments I was curious to inquire about further. Near the end of each unit, I determined the high end of my spectrum by identifying which students' names I had written the most in my field notes throughout the unit, as this would indicate which students had consistently made thoughtful contributions worth exploring in more depth. For instance, when conducting my first round of interviews, I determined that the student who had been mentioned the most had ten mentions, while the student with the fewest mentions had only been mentioned once. I then went student by student to determine how many times each had been mentioned throughout the unit

and organized them by their number of mentions out of a possible ten. Doing this enabled me to identify who might serve as critical cases for interviewing.

To minimize key informant bias, I took the top fifteen students (whose names had been mentioned five times or more throughout the unit) and put their names in a random name generator app; the first five students whose names appeared were the students who participated in interviews. This process was repeated for rounds two and three of interviews. Had I simply taken a random sample of students, I risked interviewing students whose level of engagement with the concepts at that point of the course would yield little or no insights for the purpose of answering my research questions. On the other hand, had I only sampled students that I selected myself as critical cases, I risked skewing my results due to key informant bias, compromising the validity of my study. Also, this would have prevented me from obtaining insights from students who surprised me through their interviews by sharing insights I wouldn't have expected had I overlooked them as prime candidates for interviewing.

In terms of my overall sample size, 28 was a suitable size for this research as it represents a realistic number of students who would typically be enrolled in a course at a public high school. For my interviews, I decided on a sample size of five per round of interviews. Had I interviewed each student during each round of interviews, this would have amounted to 28 interviews each round and 84 total throughout the semester; this volume of interviews would have been inappropriate for several reasons: 1) interviewing each student would not fit within the time constraints for conducting the interviews; each took roughly fifteen minutes during the school day, not to mention the amount of time needed to analyze each interview. Had I interviewed each student each round, I would have had no time for co-teaching or studying students' interactions in the context of class; 2) interviewing each student would have negated

my purpose in critical case sampling and also would have complicated my analysis due to the vast volume of data to be analyzed; 3) interviewing five students each round was sufficient for me to achieve data saturation (Collins, 2010; Guest et al., 2006). For these reasons, I was ultimately satisfied with my sample size.

The final participant in this study was my co-teacher, Ms. Maisel, whose interview provided another point of data triangulation and perspective to compare with my own and those of the Media Literacy students (see Appendix K).

Data Analysis

As I collected data throughout the semester, I studied students' contributions within the course through their in-class interactions and course assignments, recording these contributions and my initial reactions to iteratively guide further data collection methods within interviews and questionnaires. The majority of data analysis occurred immediately following the conclusion of the course.

Through my study of students' work, my goal was ultimately to assess students' engagement with each of the six (C)ML concepts from the Center for Media Literacy's (n.d.-a.) and Kellner and Share's (2019) frameworks to answer my first research question. Rather than start here, though, I needed to first conduct inductive open coding of all data sources—field notes, questionnaires, self-reflections, and interviews—to become acquainted with my data and begin to take ownership of them (Saldaña, 2013) rather than assign them immediately to other researchers' a priori frameworks. After applying initial codes, I then proceeded to second-cycle coding through a deductive axial coding process, arranging codes into categories and subcategories and merging similar codes to organize my data set. Through this process, the following six axial codes emerged: 1) Engaging Current Issues, 2) New Approach to Media, 3)

Détournement, 4) Student Testimonials, 5) Increased Awareness/Understanding, and 6) Challenges.

After the axial coding process was complete, I then deductively applied the six a priori codes from the (C)ML frameworks as appropriate where there was evidence of students engaging with the (C)ML concepts. Table 3 illustrates the criteria for each of these code applications with examples from students' contributions in the course.

Table 3
(Critical) Media Literacy Coding Criteria and Examples

(C)ML Code	Criteria	Examples
(1) Authorship; Social Constructivism	Shows mindfulness of the authorship of media messages and how that authorship ultimately shapes the message	"The way [race] is portrayed can be either negative or positive but purely depends on the way the author wants you to see it." – Nora "Then there are also the (rather) corrupt news outlets (or other things of that sort) that want a certain response to some news, so they alter [the message] to make the public receive it the way they want." – Oliver
(2) Format; Languages / Semiotics	Shows an acute understanding of the creative tactics employed to influence the author's audience	"You can use the truth but make it more exaggerated. So if you're using words that make people think a certain way it can lead you to believe more in something than it actually exists." – Natalie "The 'seven types of propaganda' was helpful for finding different triggers that are shown in media and how they shape your perspective." – Tom
(3) Audience; Audience / Positionality	Shows mindfulness of how different people perceive a single message in different ways	"We need to understand [racism] from multiple perspectives to better solve the problem." – Oliver "We talked about different views in the media and how it's important to look at both sides and not make assumptions without knowing the facts." – Kristen
(4) Content; Politics of Representation	Shows an understanding of bias and ideologies present and/or excluded from media messages	"I learned how biased the media actually is on my [détournement] topic and how difficult it is to find videos on the other side." – Natalie "Now that I've seen how differently people, based on their own pretenses and biases, they would affect the kind of media they put out there, then I'm much more critical of the stuff that I come into contact with on social media and stuff" – Marcus
(5) Purpose; Production / Institutions	Shows mindfulness of the power-oriented motivations for an author's sending of a message	"I learned that so many companies/businesses today use propaganda to gain people's trust." – Dan "I learned my whole childhood I was persuaded by commercials and branding about what to like." – Zack
(6) Social and Environmental Justice	Shows an understanding of how media messages advantage some groups of people while disadvantaging others	"Misrepresentation is a big issue even today, lots of misunderstandings and lack of awareness to how other races are treated for no reason." – Abby "The movie *Reel Bad Arabs* said they're like the bad guys, black people tend to be more like the discriminated group, white people are your typical main characters, like family: mom, dad, etc. So yeah, that just got me thinking." – Curtis

The final stage of my data analysis led me to inductively re-examine my data set, creating a profile for each of the 28 student participants to determine: 1) their (C)ML engagement when they entered the course, (C)ML engagement throughout the course, and (C)ML engagement at the course's conclusion (Research Question One); and 2) their overall perceptions of the course (Research Question Two). Figure 2 shows part of one example of the 28 student profiles I created.

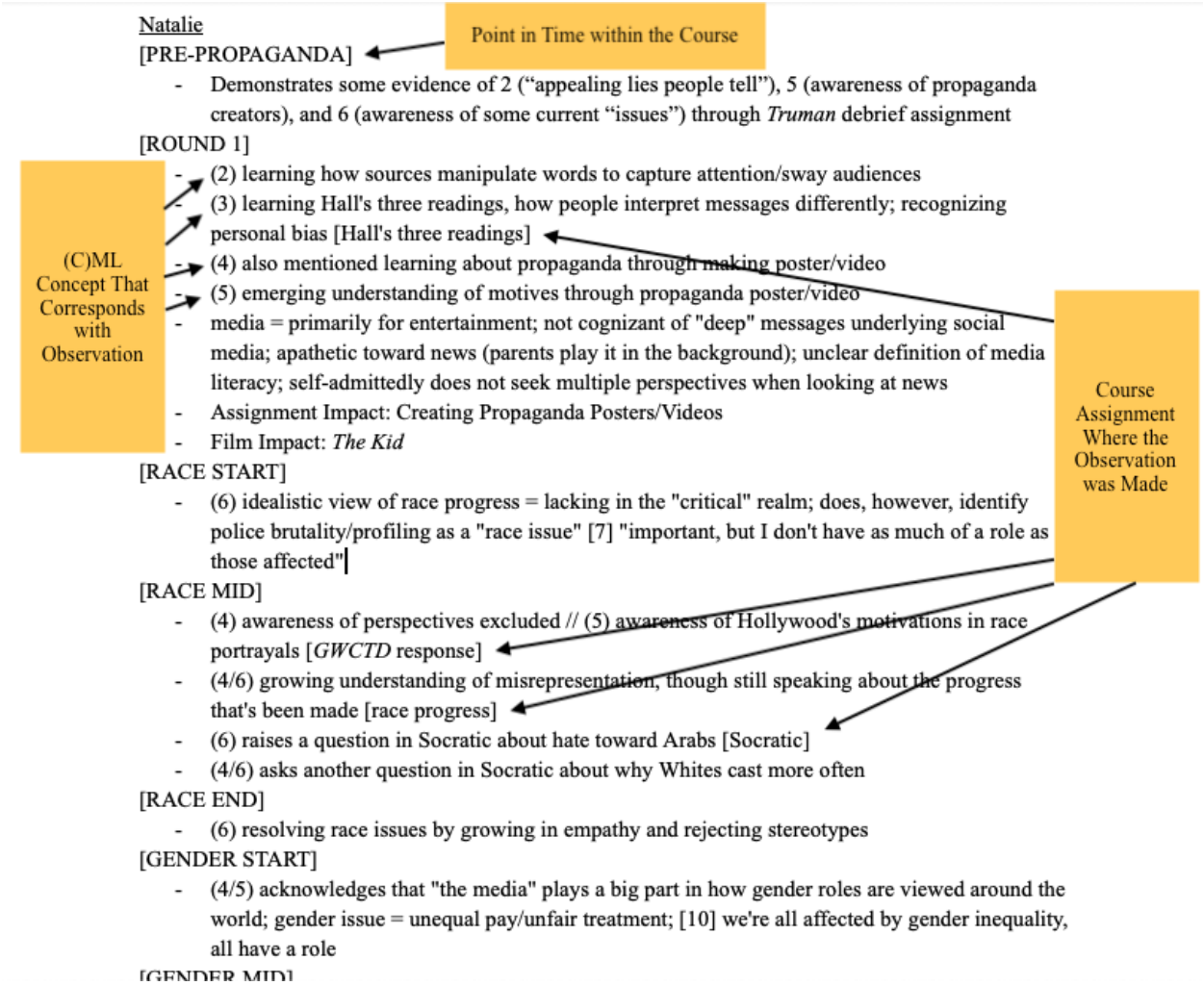

Figure 2. Example of a Student's (C)ML Profile

To synthesize the information contained within these student profiles, I found it necessary to also create a classification system to differentiate between various levels of (C)ML development among students (see Table 4). In doing so, I could determine where students were

in their (C)ML engagement when they entered the course and compare this to their (C)ML engagement at the end of the course based on the information compiled through their individual profiles.

Table 4
Descriptions of (Critical) Media Literacy Development

Basic	Developing	Proficient	Advanced
Contributions show no/limited grasp of (C)ML concepts	Contributions show a growing grasp of one or more (C)ML concept(s)	Contributions show firm grasp of multiple (C)ML concepts	Contributions show firm grasp of multiple (C)ML concepts and a responsibility to engage the issues
Unclear		Problematic	
Contributions show a lack of certainty concerning engagement with (C)ML concepts		Contributions show White-centric and/or male-centric ideologies	

These data analysis methods, along with the multiple sources of data I used to triangulate my understanding of students' development, enabled me to effectively answer both of my research questions.

Findings

The progress that occurred in students' (C)ML engagement throughout the course suggests that the course was mostly effective in teaching students what was intended; there was clear overlap between what we intended to teach them (see Table 2) and what they actually learned, although some of what we intended to teach students in terms of the (C)ML concepts did not result in the learning we had hoped. The Advertising and Propaganda unit was intended to teach ML Concepts 1 through 5; students showed progress in each of these areas, though students' mindfulness of the importance of authorship (Concept 1) was less apparent than others. The Race unit was designed to engage students with all but Concept 2; Concepts 3, 4, and 6 were readily apparent among students' progress, but progress in Concepts 1 and 5 were only evident among three of the 28 students. Next, the Gender unit was designed to primarily focus on

Concepts 3, 4, and 6; students showed progress in Concepts 4 and 6, but progress in Concept 3 was entirely absent. Finally, the Détournement unit was designed to help students grow in their understanding and application of Concepts 1, 3, 4, and 6; this resulted in student learning for Concepts 3, 4, and 6, but there appeared to be no learning whatsoever for Concept 1 following this unit.

The sections that follow explore students' (C)ML development throughout the course, including excerpts from students where necessary to demonstrate their engagement with the concepts.

Students' (C)ML Development throughout the Course

The majority of students did show some level of progress in their (C)ML engagement throughout the course; students entered the course with varying levels of (C)ML engagement, so some had more room for progress than others. Table 5 shows the distribution of students by their (C)ML development from the start of the course to the end of the course, along with the (C)ML concepts in which they demonstrated progress through their contributions in the course. The first descriptor indicates their level of (C)ML engagement when they entered the course, and the descriptor following the arrow (→) indicates their level of (C)ML engagement at the end of the course. The question marks (?) next to some of the numbers indicate that there was some evidence of progress (e.g., one or two isolated comments) in that particular (C)ML concept for that student but that there was not sufficient evidence to say definitively that progress occurred.

Table 5

Distribution of Students by (C)ML Development

Basic → Developing	Developing → Proficient	Developing → Advanced	Proficient → Advanced
Brenda (4/5?/6)	Abby (4/6 → 4/6)	Natalie (2/3/4/5 → 3/4/5/6)	Betty (3/4/6 → 3/4/6)
Curtis (1?/4/5?/6)	Kristen (4/6 → 3?/4/5?/6)	Nora (3/4/5/6 → 3/4/6)	Kyle (1/2/4/6 → 4/5/6)
Dillon (3?/4?/5?/6)	Marcus (1/2/3/4 → 3/4/6)		
Jessica (3?/4?/6?)	Tom (2/3/4/5 → 3/4/6)		
Mary (4/6)	Zack (4/6 → 4/5/6)		
Mike (4/6)	Zander (4/6 → 4/5/6)		
Nancy (3/4/6)			
Phyllis (4/6)			
Stacy (3?/4/6)			
Roberto (4/6)			

Basic → Proficient	Proficient → Problematic
Darla (3/4/5?/6)	Kaleb (4/6 → 4?/6?, gender)
Faye (3/4/5/6)	Oliver (1/3/4/5 → 4, race + gender)

Unclear → Unclear	Problematic → Problematic
Debbie	Dan (gender)
Dena	
Hannah	

Brenda, for instance, entered the course at a "Basic" engagement with (C)ML, and by the end of the course was considered "Developing" in Concepts 4 and 6—with some evidence of progress in Concept 5 as well. From the "Developing → Advanced" column, Natalie entered the course at "Developing" in Concepts 2 through 5 and finished the course showing clear progress in Concepts 3 through 6. Two categories that require further explanation are the "Proficient → Problematic" and "Problematic → Problematic" categories. Students in the "Proficient → Problematic" group showed clear evidence of (C)ML at the start of the course, but by the end of the course demonstrated ideologies that were either White-centric, male-centric, or both. Dan, the lone individual in the "Problematic → Problematic" group, showed some evidence of ML at the start of the semester, but also expressed male-centric ideologies that persisted throughout the course.

The sections that follow delve into each of the groups from Table 5 to provide a clearer understanding of the (C)ML development that occurred among students throughout the course.

Basic → Developing

Students in the "Basic → Developing" group—the largest group among the eight categories of students—entered the course with no/limited grasp of (C)ML concepts and finished the course with a growing grasp of at least one of the (C)ML concepts, if not more than one.

Brenda came into the class with little—if any—(C)ML engagement; everything we explored together in class seemed to be new to her, including our discussion of the Hong Kong protests near the end of the semester, which she and her fellow group members used as the focus of their détournement video. Her strongest gains were in her understanding of perspectives excluded from media messages (Concept 4), her awareness of race issues and the need to be more informed concerning social justice issues (Concept 6), and her definition of "media

literacy." Initially, she defined "media literacy" as "different types of media found in everyday life, and the reactions to it." By the end of the semester, her definition expanded despite the fact that we spent very little time defining it in class:

> Media literacy is found in forms of media such as books, movies, social media, the news, etc. We see these things every day. It can sway and grow new opinions of ours on different topics and change who we are as people. Media literacy is an ability to determine and understand different types of media and what they're trying to say.

Other students from this group who grew in their understanding of Concepts 4 and 6 were Mary, Mike, Nancy, Phyllis, Stacy, and Roberto. Progress in Concept 4 occurred mostly in students' awareness of author bias and perspectives excluded from media messages. After completing his détournement video on the issue of "Colin Kaepernick's kneeling for the NFL National Anthem" near the end of the semester, Mike reflected on how the research process shifted his thinking about media messages, explaining how it was helpful to see the issue "from all standpoints, not just the Left's thinking or the Right's." Similarly, after creating her détournement video on the gender wage gap, Nancy reflected on how her own biases impact her perception of new information: "I think now I will look at other sides of an argument before making decisions and not just believe the first thing I see, or even question things I'm already pretty sure I'm right about."

Students' progress in Concept 6 occurred mostly in their recognition of the present societal issues related to race and gender. It was clear from their contributions earlier in the semester that Mary, Mike, and Nancy considered issues of racism and/or sexism to be issues of the past, not ongoing realities in the present day. On the issue of racism, Mary explained:

> Right now, we're researching the problems today that are happening. It kind of opens your eyes I feel like—or, my eyes—because when you think of racial problems, the first thing you think is like Martin Luther King, Rosa Parks, stuff that happened a while ago. Not today.

Mike, after watching *Reel Bad Arabs*, expressed a newfound recognition of negative portrayals in media of people from the Middle East: "I didn't realize this until I started to think about it." Also concerning race, when asked why it was important to talk about race in a Media Literacy class, Nancy initially responded, "Because it has probably changed a lot over time." Later in the semester, she responded to the same question a bit differently: "Because race is not fairly portrayed or represented in media all the time." She experienced a similar shift in her thinking about gender issues as well. When asked to share any gender issues that came to mind earlier in the semester, she wrote, "People are still sexist?"; at the end of the semester, she identified the gender wage gap and gender stereotypes as two present issues.

Curtis, Dillon, and Jessica also showed some progress, though theirs was more ambiguous than that of their peers within this group. Their comments concerning Concepts 4 and 6 were similar to those of their peers mentioned above, but they also showed some evidence of progress in Concepts 1, 3, and 5 as well. Curtis, for instance, made a single comment late in the semester regarding the importance of authorship (Concept 1) and authors' motivations (Concept 5) in how they construct media messages:

> [My clearer definition of "media literacy" is] because of all the work we did and the understanding that I now have for the different types of media and how authors try to portray different messages. Which, if you're not trying to see it, you won't.

The fact that he made no other comments to suggest progress in Concepts 1 and 5, though, makes it difficult to definitively say there was discernible progress here.

Dillon reflected late in the semester that one of his takeaways from watching various films throughout the semester was that "we learned different types of perspectives on movies." Similarly, Jessica reflected after the détournement project that it was helpful to consider other people's perspectives about the Black Lives Matter movement to expand her thinking about the

issue. Both of these students' reflections suggest an awareness of the need to consider multiple perspectives when interacting with media messages (Concept 3); however, as with Curtis, the fact that these comments were not more prevalent through other data sources makes it difficult to determine clear progress.

Developing → Proficient

The "Developing → Proficient" group—comprised of six students—was the second largest group among the eight categories. Students in this group entered the course with what appeared to be a growing grasp of at least one (C)ML concept and finished the course with a firm grasp of multiple concepts. In terms of the progress that occurred, these students entered the course with greater (C)ML engagement than those from the previous group but experienced similar levels of progress.

Abby, Kristen, Zack, and Zander entered the course with a growing grasp of Concepts 4 and 6, particularly in terms of their understanding of bias, negative representations of minorities in media, and racism. By the end of the course they each showed progress in these areas. Recognizing the need to look beyond one source to consider excluded perspectives (Concept 4), Kristen reflected, "We talked about different views in the media and how it's important to look at both sides and not to make assumptions without knowing the facts." While Zander had made vague comments earlier in the semester about the presence of racism in our society (Concept 6), his thinking became more specific after the conclusion of our Race unit: "The media could make the African American look like a bad person and make it look like they deserved to be arrested and harmed by the cops in order to try and cover up the cop's bad actions." Zack and Zander also showed progress in Concept 5, demonstrating an understanding of the motivations underlying broader media messages. After watching the détournement videos created by his peers, Zack

shared, “I learned my whole childhood I was persuaded by commercials and branding about what to like.” Zander’s comments were more directed to the idea that an author’s motivation for sending a message determines what is included in the message and what is left out: “There’s usually two sides to an issue. This side has opinions on one thing. This side has opinions on the other. And they usually don’t talk about the full picture. So they’ll use things that benefit their side only.”

Marcus and Tom both showed progress in Concepts 3, 4, and 6 by the end of the semester, voicing insights similar to the previous four students as well as the importance of attending to multiple perspectives in media. Their progress in Concept 3 was evident as they reflected on their experiences with the summative détournement project; Marcus created a détournement video about the Hong Kong protests, and Tom’s was about Colin Kaepernick’s kneeling during the NFL’s National Anthem. Marcus reflected that the process of creating the détournement video was useful in “finding arguments for both sides and getting an overview of everyone’s thoughts on the matter”—“both sides” in this instance referring to those who were impassioned about the protests and those who were dismissive. The similar process that Tom went through of searching for multiple perspectives on the Kaepernick issue ultimately changed his perspective on the topic:

> Whenever I first came into it, I didn’t know a whole lot about it, I just thought it was disrespectful. And then I found out later that he did have a mission, but I didn’t really understand it. And now I do. And I feel like he got his purpose across.

Marcus started the semester with a growing understanding of Concepts 1 through 4, evidenced by his comments about authorship and his recognition of subtle differences between messages created by different authors. By the end of the semester, though, there was no evidence to suggest he had grown in his understanding of Concepts 1 and 2. Similarly, Tom entered the

course with a growing grasp of Concepts 2 through 5, demonstrated by his understanding of how and why authors—politicians in particular—sway opinion through propaganda techniques. By the end of the semester, though he showed progress in other areas, he had made no further contributions to suggest progress in Concepts 2 and 5.

Basic → Proficient

The two students in the "Basic → Proficient" group experienced some of the most substantial progress in their (C)ML engagement throughout the course relative to their classmates, entering the course with no/limited grasp of (C)ML concepts and finishing the course with a firm grasp of multiple concepts.

Neither Darla nor Faye showed much consideration for how different people perceive media messages in different ways (Concept 3) throughout much of the semester, but as they reflected on their experiences in the course, both made comments that suggest progress in this area. Darla learned through the détournement video project how people's perceptions of issues change based on how the issues are depicted through media, recognizing that different people can interpret the same media message in different ways. Faye's progress was demonstrated through her re-definition of "media literacy." Early in the semester, Faye defined it as "something to do with writing about media"; here is her definition at the end: "Analyzing media messages and the media in general by keeping an open mind and *looking at the media from every angle*" (italics mine).

There was clear overlap in both students' progress in Concepts 4 and 6, as was the case for many students in the course because of how we discussed bias and ideologies (Concept 4) through the lenses of race and gender issues (Concept 6). Faye entered the course with somewhat idealistic views about race and gender representations in media, while Darla was all but

oblivious to the fact that racism remains an ongoing issue. The détournement project near the end of the course—focusing on gender stereotypes in advertising in Faye's case—seemed to be a turning point for her concerning gender issues, going from a lack of awareness to recognizing that "gender stereotypes are everywhere in the media." Darla's turning point occurred earlier in the semester during the Race unit, where she stared to articulate ideologies represented in film and a growing understanding of how race representations affect minorities: "I didn't realize how much producers—when they're casting people for shows—they really look for a specific, like, stereotype to portray the roles of different races. I never realized that." Faye's progress in Concept 5 was most evident through her reflection on the course, in which she expressed a new skepticism toward media messages because of the authors' underlying motivations:

> I now look at the media from a different perspective, and I know, after doing all of this research, not to believe in everything the media tells us. We also shouldn't let the media shape how we look at, or how we think of things.

Developing → Advanced

The two students in the "Developing → Advanced" group are similar to Darla and Faye in that they also experienced substantial progress in their (C)ML engagement throughout the course relative to their classmates, entering the course with what appeared to be a growing grasp of at least one (C)ML concept and finishing the course with a firm grasp of multiple concepts as well as a sense of responsibility to engage issues of social justice.

Both students demonstrated early in the course a developing grasp of diverse interpretations of a single message (Concept 3), author bias and perspectives excluded (Concept 4), and authors' motivations for creating and sending media messages (Concept 5). Natalie showed progress in each of these areas, evidenced in part by her reflection on the détournement project (from which this article derived its title):

> I learned how not everything is so one sided, and often there is more than the picture that is being shown in media. I took away that I really need to research topics before forming an opinion based on one article or video.

Perhaps Natalie's most notable progress, though, occurred concerning her thoughts on racism (Concept 6). Early on, Natalie expressed some idealistic views about the progress our country has made with regard to racism, saying that issues like police brutality against African Americans is concerning, but "I don't think I have as big of a role in addressing this issue as the people who have been closely affected by it." As the semester went on, she began to develop a clearer sense of how negative portrayals of minorities in media have far-reaching effects. By the end of the semester, she had created a détournement video that problematized Mexican immigrants' portrayals by dominant conservative media and began to see herself as having an active role in confronting issues like this, asserting, "I have a role in addressing this issue because if people don't address issues like these and why there is a problem with it, the issues will just keep getting worse and will never improve."

Nora's progress in her understanding of diverse interpretations of media messages by diverse individuals (Concept 3) was evident in her course reflection at the end of the semester, explaining that her biggest takeaway from the course was "being able to look at a piece of media, interpret it in many ways, and then choose which one I agree with," connecting directly to our discussion of Stuart Hall's (1980) three readings. Her progress in Concepts 4 and 6, like that of other students, seemed to overlap due to our dual focus on bias and ideologies with race and gender issues:

> I think everyone's trying to get across one message to you through media. I think that you can either take that and do nothing with it, or you can take it and do something with it. Like try to make change. I think that this [class] has given me a better grasp on how to do that and how to interpret it in order to make a change or speak out about it.

Proficient → Advanced

The two students in the "Proficient → Advanced" group entered the course with perhaps the highest level of (C)ML engagement relative to their classmates, showing a firm grasp of multiple (C)ML concepts before the class had even begun. By the end of the class, both of these students had grown in their (C)ML engagement and demonstrated a sense of responsibility to engage social justice issues that was less evident when the semester began.

Kyle's reflection on the course's role in shaping his thinking about media messages is perhaps the best way of illustrating his proficiency with the concepts before the semester began: "They've for the most part stayed the same because my perception of media was already the way it's being portrayed in the class." Because he and Betty came into the class more knowledgeable in their (C)ML than most of their peers, insightful comments they made throughout the semester concerning their engagement with the concepts were not surprising. Where their progress was most evident was in their recognition of contemporary issues of social justice. Earlier in the semester, while expressing a willingness to engage with social justice issues, Betty seemed to lack a clear grasp of what constitutes "social justice issues", defining them as "some of the injustice that's been going on." At the end of the course, she was able to identify social justice issues more clearly and explain her willingness to engage them personally:

> [Social justice issues are] the issues going on in the world today, issues that are being unfair to others or others being treated unequally because of their race, gender, religion, etc. I want to make the world a better place. I can't sleep at night knowing I didn't help someone.

Kyle created a détournement video that depicted the seriousness of the war in Syria and how it's directly affecting the Syrian people, which taught him "more about the conflicts in Syria and the effectivity of video as a medium to teach about any given topic."

Proficient → Problematic

The two students in the "Proficient → Problematic" group provide fitting examples of the need for distinction between the terms "media literacy" and "critical media literacy," as these students entered the course with a more proficient engagement with ML relative to most of their classmates but showed a clear lack of CML by the end of the course through their male-centric and/or White-centric ideologies.

Kaleb started the semester with a clear awareness of the role of bias and exclusions of ideologies (Concept 4) in Facebook feeds and could also articulate clearly how minorities are often disadvantaged through media portrayals (Concept 6). While his views on race issues throughout the semester were often thoughtful, his views toward gender issues were more problematic. This manifested itself in vague ways throughout the semester so that it was unclear what his stance was at times. His détournement video, though, which justified women's lesser pay in sports and featured blatant mocking of female athletes, made his stance clearer. He also expressed negative thoughts toward social justice issues, defining them as "FemiNazis screaming in dudes' faces" and explaining that he would like to engage with social justice issues, but that he doesn't "want to be associated with the negative groups not actually helping." At the end of the semester, he expressed a strong willingness to engage with gender issues, though his reasons were also troublesome: "I'm a man and I feel like we're getting the short end of the stick."

Oliver started the semester with a firm grasp of authorship (Concept 1), different audience perceptions about media messages (Concept 3), bias and ideologies both present and excluded (Concept 4), and authors' motivations for creating and sending media messages (Concept 5). Where his ML was strong, though, his CML was lacking, as the following excerpts—taken from various points of the semester—illustrate:

> Whites can be just as misinterpreted as blacks. I believe that there will never be a 100% racist free media because there have always been and will be people in power . . . that are at least somewhat racist.
>
> I rant to my dad and friends occasionally about how sexism goes both ways and that when feminists (the more extreme) fight for "equality" it's only on specific topics (effectively making it not equality) and that the femi-Nazis (as I like to call the ones that are extremely misled) ignore the sexism that men face.
>
> I honestly don't care how genders are portrayed because what matters is if the movie is entertaining.

What was problematic with Oliver's ideology concerning race was not necessarily that he was racist toward minorities, but that he was dismissive of their oppression by acting as though White people have faced oppression that is somehow comparable. Similarly, what was problematic with his ideology concerning gender was not necessarily that he was sexist toward women, but that he was dismissive of the challenges they have historically faced relative to men and insulting toward those currently fighting for equality (e.g., "femi-Nazis"). Despite our best efforts to broaden Oliver's thinking on these topics, he seemed more determined to convince us that his ideology was the right way of approaching the issues than he was to consider perspectives that might challenge his own.

Problematic → Problematic

As mentioned earlier in this section, Dan—the lone student in the "Problematic → Problematic" category—showed some evidence of ML engagement at the start of the semester, but also expressed male-centric ideologies that persisted throughout the course. At the start of the Gender unit, we discussed the Bechdel Test (Racic, 2018), which poses three simple questions about female representation to assess how male-centric female portrayals are in media—usually film. As we discussed the Bechdel Test, he and his friend, Kaleb, were insistent that the quality of female representation is a non-issue: "Like why does it matter, though?" These attitudes

persisted throughout the semester, culminating in their détournement mocking WNBA players, among other male-centric messages. He acknowledged that "trying to not be offensive" was the most challenging part of creating his détournement video, though it seemed he said this because he knew my co-teacher and I did not respond positively to its message because of its portrayals.

Unclear → Unclear

The three students in the "Unclear → Unclear" group offered cryptic contributions throughout the course, sharing minimal information through their course assignments and in-class comments so that it was nearly impossible to discern how they were engaging with the (C)ML concepts.

Students' Perceptions of the Course

One of the questions included in the post-course questionnaire (Appendix G) asked students to select a statement with which they most agreed from the following four options:

1. "Nobody needs to take this class. Media literacy isn't that important, and the class is a blow-off."
2. "People can take this class if they want to. Media literacy isn't that important, but you get to watch movies and it's not too challenging, so that's a plus."
3. "People can take this class if they want to. Media literacy is kind of important, and the class helps people understand why."
4. "Everybody needs to take a class like this. Media literacy is essential in the world we live in today, and the class helps people understand why."

The question that immediately followed asked students to explain their reasoning for the option they selected. Table 6 shows the same distribution of students by (C)ML development from

Table 5, adding students' perceptions of the course for additional insight. The number in brackets ("[]") next to each student indicates the option they selected from the post-course questionnaire.

I recognize the interviewer and response bias that comes with this type of question, as students might be more inclined to select the response they thought I wanted to see as the researcher. Because of this, I was more interested in the reasoning they shared in response to the follow-up question, as this information came solely from them and offered a more thorough understanding of students' perceptions of the course.

Table 6
Distribution of Students by (C)ML Development and Course Perceptions

Basic → Developing	Developing → Proficient	Developing → Advanced	Proficient → Advanced
Brenda [4]	Abby [3]	Natalie [4]	Betty [3]
Curtis [4]	Kristen [4]	Nora [4]	Kyle [3]
Dillon [3]	Marcus [4]		
Jessica [4]	Tom [3]		
Mary [3]	Zack [3]		
Mike [4]	Zander [3]		
Nancy [4]			
Phyllis [4]			
Stacy [N/A]			
Roberto [4]			
Basic → Proficient		Proficient → Problematic	
Darla [4]		Kaleb [4]	
Faye [4]		Oliver [4]	
Unclear → Unclear		Problematic → Problematic	
Debbie [3]		Dan [4]	
Dena [3]			
Hannah [4]			

"Media Is Everything Now"

Students shared a range of explanations for why they felt a class like this is essential; here are the five most common reasons they shared: 1) learning responsible media habits, 2) influence of media, 3) "impact on post-Millennials", 4) learning about contemporary issues, and 5) learning real-world skills/knowledge. While there are two exceptions to this, students who

selected the "4" response shared the following characteristics in common concerning their (C)ML development: 1) entered the course with a "basic" engagement with (C)ML, 2) showed the most progress in their (C)ML engagement (e.g., from "Basic" to "Proficient" or "Developing" to "Advanced"), or 3) finished the course in the "Problematic" category.

Learning Responsible Media Habits. Several students mentioned that this class was helpful for learning how to use media responsibly. One of these students was Natalie, who referenced the spread of misinformation through media: "Media is one of the biggest parts of our lives in this time, and people need to learn about how messages in media are spread before forming an uneducated opinion on a topic or spreading a biased video." Another student was Marcus, who explained that "media literacy" is about more than using media responsibly; it's about what you don't know you're internalizing when you use media:

> Whenever people told you in middle school, "Be careful online," you were thinking, "Well it's not like I'm gonna do something illegal accidentally." And realistically, I haven't done anything like that. The thing is, it's not just the danger of consciously engaging in something bad, but subconsciously absorbing stuff that would affect you in the long run that you're not thinking about. So this class, just discussing media, is what really brings it together.

Influence of Media. Some students spoke to the importance of a class like this because of the prevalence and influence of media messages in contemporary culture. Oliver alluded to the challenge of evaluating information because of the ubiquity of media: "Media is everything now. We need to understand it so that we don't blindly trust anything we see out there." Phyllis shared a similar reflection: "Since media is such a big part in our world today, people need to realize the message the media is displaying." Nancy spoke to her newfound awareness of propaganda in contemporary media: "I didn't realize how much of the media was propaganda and things I didn't realize. I think everyone should know that."

"Impact on Post-Millennials". Similar to those who discussed the influence of media in contemporary culture, some students referenced media's impact on post-Millennials specifically. One of these students was Faye: "The media has a huge impact on most people today, especially post-Millennials, and I think we need to know more about what is shaping our beliefs." Another student was Curtis, who separated the types of knowledge he gained from this class from what he typically learns from classes on core subjects:

> Classes that we have to take here at school—like math, English, science, history—with all that, I don't really see many problems or real-life situations every day that I have to deal with. But with this class, it relates more to people's lives nowadays in how we're moving towards more technology in our lives. This class definitely helps us.

Learning about Contemporary Issues. Some students spoke to the importance of learning about contemporary issues and how they are portrayed through media. One of these students was Darla: "This class shows you how important it is that we know about what is going on today and how the media portrays it." Expounding on this idea with a similar reflection, Kristen shared:

> It's interesting to learn about certain topics that we are surrounded by every day. It helps us understand why media can be portrayed as both a bad source and a good source. We can learn a lot from the things that media puts out in the world, but we also need to be informed on certain topics and how they are portrayed.

Learning Real-world Skills/Knowledge. While they didn't expound on these answers with specific examples, several students felt that they could take what they learned from the class and apply it in their lives outside the classroom. One of these students was Hannah: "I have learned so many things in this class that I can use in my life." Another was Dan, who shared, "This class actually teaches you things you need in the 'real world.'" Finally, Roberto envisioned future applications: "It is really important because you learn about different topics and things throughout the class, and you really take something away from the class for your future."

"Not a Key Factor Holding Someone Back from Changing the World"

The most common explanations for why students thought the class was important, but not essential, built on the ideas that the class was "not absolutely necessary" or that it was "for people who want to engage." While there are two exceptions to this, students who selected the "3" response shared the following characteristics in common concerning their (C)ML development: 1) entered the course with a "Proficient" engagement with (C)ML and progressed to "Advanced," or 2) entered the course with a "Developing" engagement with (C)ML and showed some—not substantial—progress.

"Not Absolutely Necessary". Dena shared, "This class isn't a necessity, but people can take it if they want to learn about films that challenge the norm." Similarly, Mary explained, "It's not that media literacy isn't important at all, but I feel like it is not a key factor holding someone back from changing the world." She did not expound on this comment.

"For People Who Want to Engage". Some students shared that a class like this would only be beneficial if they viewed the content as relevant to their lives and worthy of engaging in more depth. One of these students was Zack: "Some people are ignorant. If someone is capable of taking important things away from the media, they deserve this class." Another student who shared similar thoughts was Debbie: "It is a good class to take, but some people just don't pay attention to what is going on with media, or they don't have social media."

Students' Suggestions for Improving the Course

Another question from the post-course questionnaire asked students, "What suggestion(s) do you have for making this class better? What should there be more/less of to more effectively teach students about media literacy?" Not all students responded to this question, but these were

the three most common suggestions from those who did: 1) longer than one semester, 2) more Socratic discussions, and 3) better YouTube access.

Reasons for making the class longer than one semester centered around having more time to explore more topics related to ML, as Darla's suggestion illustrates: "I feel like this class could be a year-long class so that there is more time to cover more topics and watch more movies." Phyllis suggested something similar, adding the idea of looking at media through the lens of history: "I would suggest this class being a full year class to give more examples of the messages the media is saying. I think it would be interesting to show how the media has changed throughout history."

Reasons for including more Socratic discussions in the class centered around hearing what their classmates thought about the concepts we were discussing and learning from one another. Zack explained, "I loved engaging with the class that typically had to remain silent during movies. It was fun to share thoughts and come to agreements." Zander, who often remained silent during our Socratic discussions, added, "More discussions about the answers we put on worksheets would help the class hear different viewpoints and become more enlightened on others' opinions."

Finally, reasons for having better YouTube access specifically involved students' experiences with the détournement video project—a process that many students found cumbersome because of the complicated restrictions they encountered while searching for videos to feature in their projects. Jessica explained, "We need better access to the web. YouTube is resourceful, and the school takes it away."

Discussion

Media Literacy courses in U.S. K-12 settings are rare. Rarer still are studies that explore students' experiences in these settings. This study provides a glimpse into (C)ML outcomes among high school students enrolled in a one-semester Media Literacy course, providing greater breadth than similar qualitative studies that have come before it by studying and discussing the perspectives of 28 students.

Concerning my first research question, the high school Media Literacy course facilitated students' development of (C)ML through sustained interaction over time with (C)ML concepts through diverse media exploration, independent reflections, dialogic conversations, and media creation. Direct instruction played only a small role throughout the semester, often to introduce a new concept or activity to students before giving them the opportunity to explore diverse media sources on their own to complete course assignments. Students had ample opportunities to reflect independently on assignments throughout the semester, responding to questions like, "How often do you think most people examine a topic from a variety of perspectives before forming their beliefs about it? How often do you?", "Why are some people apathetic about ending prejudice, discrimination, and racism? What gives some people hope?", and "What critique(s) would you offer of the portrayals of gender in the films we've watched (if any)?" The dialogic conversations (Juzwik et al., 2013) that took place occurred through a combination of think-pair-share activities and Socratic discussions at various points throughout the course, in which students would dialogue with one another about their personal questions and insights regarding course concepts. Finally, the media creation that students engaged in occurred through summative projects at the end of the Advertising and Propaganda, Race, and Détournement

units; media creation is essential to developing students' (C)ML as literacy in any sense involves both reading and writing—or in the case of media, consuming and producing.

To better facilitate intended outcomes for students regarding the (C)ML concepts, future iterations of the course—and other teachers of (C)ML more broadly—would ideally include: 1) intentional structuring of all six concepts throughout the course in the design of student learning experiences; 2) more time to explore the concepts in greater depth and breadth; and 3) more student-led discussions. We as teachers did not specifically map out each (C)ML concept into the design of each unit; Ms. Maisel used much of what she had used in past iterations of the course, and I offered my own suggestions for adding and revising content. Had we been more intentional about integrating each of the concepts throughout the course, it is likely that we would have witnessed at least some progress among students in more of the concepts than those we emphasized more heavily—specifically, Concepts 3, 4, and 6. As for extending the length of the course, we had no control over extending the course beyond one semester (nor would most educators in the higher education setting, as courses in higher education are most often confined to a single semester). Nevertheless, having more time to explore (C)ML concepts with students would offer space to find an appropriate balance of both breadth and depth; the single-semester course at the high school level often led us to sacrifice depth for breadth throughout much of the semester. Finally, while student-led discussions were not without their own challenges—unequal contribution, extended periods of awkward silence, and differences of opinion, to name a few—these discussions often yielded fruitful conversations among students and provided opportunities for them to learn from one another and challenge each other's perspectives. The second and third course modification suggestions above both came from students; we as educators would do well

to involve our students in the process of reflecting on the effectiveness of our teaching practices to most effectively teach what we are trying to teach.

As for my second research question, students' perceptions of the course at its conclusion suggest that the course is most useful to students who come into the course with little or no understanding of (C)ML concepts, those who are eager to engage media more deeply, and those whose ideologies lack empathy toward marginalized and oppressed populations. Students' perceptions also suggest that the course is less useful to students who come into the course already proficient in their (C)ML engagement and those who are not actively involved in consuming media.

Findings from this study also raise several questions, though. Why was there a disconnect at times between what we intended to teach students concerning the (C)ML concepts and what they actually learned? Were some concepts simply harder to grasp for students than others, or did the issue lie in our pedagogical approach? Why did some students' progress differ from others? For those students who started at "Basic," why did some only progress to "Developing" while others progressed to "Proficient"? How do we as teachers help students develop a sense of responsibility to engage social justice issues? What unique qualities do the students possess who do develop a sense of responsibility to engage this way?

Answers to these questions may lie in the individual differences between students concerning their motivations, interests, backgrounds, and ideologies. For instance, one phenomenon that was common among several students was that they entered the course all but oblivious to the present reality of issues involving race and gender, then shifted toward an awareness of various race and gender issues ongoing today. For some students, greater awareness of the issues did not translate to an increased willingness to engage the issues. For

students like Natalie, however, greater awareness of the issues led her to develop a sense of responsibility to speak out about the issues and address them. So, what separated Natalie's experience from those of some of her classmates? The answer lies beyond the scope of the present study.

If we consider (C)ML something worth cultivating among our young adult learners—who will soon be voting, working, engaging in civic life, and navigating the ever-shifting terrain of new media within culture—these students' experiences are worth noting, as they provide a picture of what could be if (Critical) Media Literacy courses were integrated across the K-12 curriculum more broadly in the United States.

Recommendations for Future Research

While progress varied among students, almost all students demonstrated some level of progress in their (C)ML engagement throughout the course. What was unclear was how to account for the differences that occurred among students concerning their level of progress and which concepts they showed progress in. More information is needed to better understand how differences among students contribute to their development of (C)ML. Concerning social justice engagement, what factors make one student more likely to engage than another, and how could teachers use this information to inform their pedagogical approach? A multiple case study that delves deeply into the perspectives of a small group of students in a course like this may prove beneficial in these regards.

This study employed a single case study approach to researching a high school Media Literacy course at a large public school in the mid-South with a mostly White student population. Future studies employing a similar approach in different contexts—perhaps with higher minority populations—would provide useful comparisons for this research. Moreover, the Media Literacy

course featured in this study represents one curriculum and instructional approach among many; future studies that feature different approaches to curriculum and instruction would also serve as useful comparisons for this research.

More studies of (Critical) Media Literacy courses and students' experiences in them are needed across the country. We are at a unique point in time in which interest in courses like these is either waxing or waning depending on one's location geographically. A time in which critical media literacy is as vital now as it has ever been. A time in which we must decide if the current absence of critical media literacy in the K-12 curriculum will create the future we want for generations to come.

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Appendices

Appendix A

Pre-Course Questionnaire

1. Why are you enrolled in this course?
2. How would you describe most of the media messages you regularly encounter?
3. How would you define “media literacy”?
4. How would you define “critical media literacy”?
5. What comes to mind when you think of “social justice issues”?
6. On a scale of 1-10—with 1 being highly unlikely and 10 being highly likely—where would you rate your willingness to engage with social justice issues?

Appendix B

Pre-Race Unit Questionnaire

1. Why talk about race in a Media Literacy class?
2. What comes to mind when you think of a “race issue” in our society/world today?
3. Do you have a role in addressing this issue and others like it? (1 = Definitely not; 10 = Absolutely)
4. Explain your reasoning for the number you selected for the previous question.

Appendix C

Post-Race Unit Questionnaire

1. We have discussed the progress made in regard to representation of race in the media. Do you feel that misrepresentation of race is still an issue today? Explain with examples.

Appendix D

Pre-Gender Unit Questionnaire

1. Why talk about gender in a Media Literacy class?
2. What issue(s) related to gender exist(s) in our society/world today?
3. Do you have a role in addressing issues like the one(s) you described in the previous question? (1 = Definitely not; 10 = Absolutely)
4. Explain your reasoning for the number you selected for the previous question.

Appendix E

Détournement Self-Reflections

1. What did you learn?
2. What would you do differently if you were to do it again?
3. What are you most proud of from a creative standpoint?
4. Briefly describe your partners' contributions.
5. How has this process impacted your thinking about media messages (if at all)?
6. How might you use this: the détournement itself and/or the skills involved in creating the détournement?

Appendix F

Détournement Interview Protocol

1. Why did you choose this topic, and would you do it again if given the chance?
2. What was the most challenging aspect of creating the détournement?
3. Compare the collaboration you did in creating the détournement with collaborations you've done with past projects.
4. What experiences/skills did you possess prior to the project that helped you create the détournement?
5. How might you use this: the détournement itself and/or the skills involved in creating the détournement?
6. Next, we'll watch the video and pause it as several points determined by you to explain in more depth.
7. What else would you like to add?

Appendix G

Post-Course Questionnaire

1. Why did you enroll in the course?
2. How did the class compare to what you expected it to be like?
3. How have your thoughts about media messages changed or stayed the same since you've been in this class?
4. How would you define "media literacy"?
5. What would you say is your biggest takeaway from this class?
6. Which assignment and film were the most impactful in teaching you about media literacy? Explain.
7. What comes to mind when you think of "social justice issues"?
8. On a scale of 1-10—with 1 being highly unlikely and 10 being highly likely—where would you rate your willingness to engage with social justice issues?
9. Explain your reasoning for the number you selected for the previous question.
10. Which of the following statements do you most agree with?
    A. "Nobody needs to take this class. Media literacy isn't that important and the class is a blow-off."
    B. "People can take this class if they want to. Media literacy isn't that important, but you get to watch movies and it's not too challenging, so that's a plus."
    C. "People can take this class if they want to. Media literacy is kind of important, and the class helps people understand why."
    D. "Everybody needs to take a class like this. Media literacy is essential in the world we live in today and the class helps people understand why."

11. Explain your reasoning for the choice you selected for the previous question.
12. What suggestion(s) do you have for making this class better? What should there be more/less of to more effectively teach students about media literacy?
13. Why talk about race in a Media Literacy class?
14. What comes to mind when you think of a "race issue" in our society/world today?
15. Do you have a role in addressing this issue and others like it? (1 = Definitely not; 10 = Absolutely)
16. Explain your reasoning for the number you selected for the previous question.
17. We have discussed the progress made in regard to representation of race in the media. Do you feel that misrepresentation of race is still an issue today? Explain with examples.
18. Why talk about gender in a Media Literacy class?
19. What issue(s) related to gender exist(s) in our society/world today?
20. Do you have a role in addressing issues like the one(s) you described in the previous question? (1 = Definitely not; 10 = Absolutely)
21. Explain your reasoning for the number you selected for the previous question.

Appendix H

Round 1 Interview Protocol

1. Why are you enrolled in this course?
2. How would you describe most the media messages you regularly encounter?
3. How would you define “media literacy”?
4. What are you learning in this course?
5. [Show list of assignments and films] Which assignment and film so far have been the most impactful in teaching you about media literacy? Explain.

One to three additional questions were asked of participants, referencing specific contributions the individual participant had made in the course for the sake of gaining clarity and/or additional information from the participant that might assist in answering the study’s research questions.

Appendix I

Round 2 Interview Protocol

1. Why did you enroll in this class?
2. How have your thoughts about media messages changed or stayed the same since you've been in this class?
3. How would you define "media literacy"?
4. What are you learning in this class?
5. [Show list of assignments and films] Which assignment and film so far have been the most impactful in teaching you about media literacy? Explain.

Two to three additional questions were asked of participants, referencing specific contributions the individual participant had made in the course for the sake of gaining clarity and/or additional information from the participant that might assist in answering the study's research questions.

Appendix J

Round 3 Interview Protocol

Questions in this round of interviews were specific to each interviewee, referencing specific contributions the individual participant had made in the course for the sake of gaining clarity and/or additional information from the participant that might assist in answering the study's research questions. A sample protocol from one of the interviews is provided below for the reader's benefit.

1. When asked, "How did the class compare to what you expected it to be like," you responded: "I learned a lot more from the class than I actually expected to. I wasn't expecting to learn as much about propaganda and how the news portrays certain topics, but I learned a lot about that." Could you say more about that?
2. When asked, "How have your thoughts about media messages changed or stayed the same since you've been in this class," you responded: "I learned a lot about how subtle messages that are constantly shown in movies and the news can easily shift our views and opinions on society." What from the class helped you learn that?
3. When asked, "What would you say is your biggest takeaway from this class," you responded: "My biggest takeaway from this class is that I learned how not everything is so one sided and often there is more than the picture that is being shown in media. I took away that I really need to research topics before forming an opinion based on one article or video." What from the class helped you learn that?
4. When asked, "Which assignment & film were the most impactful in teaching you about media literacy," you responded: "The détournement assignment taught me the most about media literacy because I learned what goes into making these messages and through

researching the videos, I learned how biased the media actually is on my topic and how difficult it is to find videos on the other side...” Could you say more about that?

5. When given several options, you most agreed with the statement, “Everybody needs to take a class like this. Media literacy is essential in the world we live in today and the class helps people understand why,” explaining, “I selected this answer because media is one of the biggest parts of our lives in this time, and people need to learn about how messages in media are spread before forming an uneducated opinion on a topic or spreading a biased video.” How might a class like this improve that situation you described?
6. When you were first asked if you have a role in addressing race issues, you said, “I think it is important for everyone to address this issue to spread awareness about it, but I don't think I have as big of a role in addressing this issue as the people who have been closely affected by it (7).” Then, when you were asked again at the end of the semester, you said, “I have a role in addressing this issue because if people don't address issues like these and why there is a problem with it, the issues will just keep getting worse and will never improve (10).” What changed your mind?
7. Is there anything else you’d like to add before we conclude the interview?

Appendix K

Co-Teacher Interview Protocol

1. How long have you been teaching?
    A. How long have you been teaching this course?
2. Can you talk about how Riverwood came to adopt a Media Literacy course into its curriculum?
3. How has the course developed/changed since it was first taught?
4. Compare how you feel about teaching this course with your feelings toward the other course(s) you teach.
5. What support(s) would be most helpful to improve how you feel about teaching this course? (e.g., Media Literacy standards/resources, administrative support, professional development, etc.)
6. Complete this sentence: "If students understand/know how to _____ by the end of this class, then I have met my goal."
7. Which assignment & film would you say were the most impactful in teaching students about media literacy? Explain.
8. Have you noticed any changes in students' understanding of media messages, media literacy, and CML concepts throughout the semester?
9. Scenario #1: A teacher who has never taught Media Literacy before is asked by her administration to teach the course for the upcoming semester/year with little or no guidance for the curriculum.
    A. What advice/resources/encouragement would you share with her?

10. Scenario #2: A teacher at another school learns about what you're doing with students in your Media Literacy class and wants to do something similar with her students. Unfortunately, her school does not offer a Media Literacy course in its curriculum.
    A. Is it possible for her to teach her students about media literacy within these constraints? What advice/resources/encouragement would you share with her?
11. Is there anything else you'd like to add?

Chapter 5

Conclusion

This dissertation is an exploration of students' experiences with critical approaches to digital video (DV) composition and media literacy (ML) at the high school and preservice teacher (PST) graduate levels. It is comprised of three manuscripts featuring critical projects I designed and implemented both individually and collaboratively. The first two manuscripts center on a critical DV assignment I developed called the détournement project, which I modeled after the work of James Trier (2013/2014). The third manuscript centers on a high school Media Literacy course that I co-planned and co-taught with a critical emphasis alongside a veteran teacher who had been teaching the course for eight years. The détournement project and Media Literacy course engaged students in critical explorations of contemporary issues and their role in confronting the issues through critical media creation.

The potential of critical approaches in the classroom to impact students' awareness of and responses to current issues—especially those with social justice implications—is a central focus of the study. The study also shows the potential for student progress in media literacy (ML) and critical media literacy (CML) engagement at the high school level when they have the opportunity to interact with the content consistently over the span of one semester. To varying extents, this progress includes an increased understanding of the authorship of media messages, the techniques media makers utilize to influence their audiences, the various interpretations that can come from a single media message, the bias and ideologies both present and excluded within media messages, the underlying motivations behind the distribution of media messages, and the social inequity perpetuated by some media messages.

Current research on DV composition tends to focus on K-12 classrooms (Barrett, 2018; Doerr-Stevens, 2017; Hofer & Owings Swan, 2008; Miller, 2013; Miller & Bruce, 2017; Ranker, 2015; Reed, 2017), although sometimes in teacher education settings (Bruce, 2010; Bruce &

Chiu, 2015; Hernández-Ramos, 2007; Kauppinen et al., 2018), but it is rarely critical (Pandya, 2014; Watt, 2019). Studies of critical DV composition within Disciplinary Literacies are not yet present in the literature. Research on students' ML development (Ashley et al., 2013; Bier et al., 2011; Chen et al., 2011; Cheng et al., 2017; Hobbs & Frost, 2003; Jeong et al., 2012; Koc & Barut, 2016; Literat, 2014; McLean et al., 2016; Primack et al., 2006; Redmond, 2011; Schilder & Redmond, 2019; Zhang & Zhu, 2016) is much more prevalent than that of its critical counterpart (Funk, 2013; Gregg, 2014; Morgenthaler, 2016; Kelly and Brower, 2017), and studies that do focus on students' CML development have faced various challenges when assessing CML because of its complex nature. This study seeks to fill these gaps by integrating critical approaches within under-researched contexts and employing a qualitative single case study approach to assessing students' ML and CML development.

The three manuscripts that make up this larger body of work further our understanding of students' experiences when interacting with the critical paradigm in the classroom. From the first study with PSTs, we see that the critical paradigm might be more accessible to educators from the English, foreign language, and social studies disciplines than those from math and science; the math and science educators had a harder time than their colleagues from other disciplines envisioning how they could apply critical approaches to DV composition in their future classrooms. The second manuscript adapts the critical DV project that had been used with PSTs from the first study to suit a high school Media Literacy course and its students. Findings reveal a clear shift toward a critical perspective of contemporary issues for some students, while other students either experienced little change in their stances or remained adamantly opposed to adopting a critical stance. The final manuscript takes a more in-depth approach to understanding high school students' responses to the critical paradigm by studying their experiences over the

course of one semester rather than isolated to a single project. Because this study deals with the same population of students from the second manuscript, the findings are similar in terms of shifts toward a critical perspective that did or did not occur among students; analysis of students' contributions earlier in the semester, though, reveal a more pronounced shift among those students who did adopt critical perspectives toward contemporary issues—from being virtually oblivious to the present reality of race and gender issues to taking an actively critical stance toward how race and gender issues are perpetuated through media.

A single research question guided the first manuscript's study: How do preservice teachers respond to a critical digital video project, with specific attention to their obstacles, collaborations, and future applications?

The findings reveal that the most common obstacles PSTs experienced were a lack of experience with DV editing, time demands that the project required, and uncertain applications for applying the détournement project in their future classrooms. Collaboration played an important role as PSTs navigated these obstacles, as some relied on their fellow group members who had more experience with DV editing, while others banded together to learn the necessary skills together; these PSTs shared a sense of enjoyment with the project, seeing benefits as both graduate students and future teachers. Still, some groups' collaborations proved to be insufficient in creating a favorable learning experience as they saw little or no benefits of the project either for their future classrooms or their experiences as graduate students; these groups all came from the math and science disciplines, which supports other findings from Share et al. (2019) about the challenges math and science educators face today for implementing critical literacies in their disciplines. Those who envisioned clear applications for the détournement project discussed how they could use it to enhance their curriculum and engage students with meaningful concepts and

tasks, leading several of them to rethink their teaching practices in various ways. Furthermore, the critical aspect of the project led PSTs to new realizations of the power of media, bias and agendas, the ease of manipulating content through editing, and how they approach media in general.

The second manuscript addressed the following research question: How do students respond to a critical digital video project, with specific attention to their obstacles, applications, and stances toward contemporary issues?

The findings show that the common obstacles experienced by high school students when completing the détournement project were quite different from those identified by the PSTs from the first study: finding relevant media clips to include in their détournement videos and experiencing technical difficulties. Contrary to the PSTs, these high school students did not identify a lack of DV editing experience and the time demands of the project as obstacles to completing it, despite the fact that several of them did enter the project with minimal DV editing experience. The obstacles they did face were partly due to the research-oriented nature of the project which required them to explore diverse media sources to obtain clips that contained pertinent information for them to include in their compositions; however, their obstacles were largely the result of their hampered access to online resources like YouTube, despite the fact that each student possessed a Chromebook provided by the school. Though I had hoped students would see the détournement project as something that would enable them to challenge status quo discourses outside the classroom, none of them envisioned sharing what they had created with a broader audience than their small circles of friends and family who might take an interest; rather, they viewed the project as primarily applicable to their future experiences in education in which they might need to apply their skills in DV editing. The critical aspect of the project, though, did

lead some students to adopt critical stances toward contemporary issues such as Colin Kaepernick's kneeling for the Black Lives Matter movement, gender stereotypes in advertising, American perceptions of Mexican immigrants, and the United States' involvement in the war in Syria.

The following questions guided the study for the third manuscript: 1) How does a high school Media Literacy course facilitate students' development of (critical) media literacy? and 2) At the end of the semester, how do students perceive a high school course devoted solely to teaching (critical) media literacy?

The findings of this third study shed light on how courses like this can facilitate students' development of (critical) media literacy; almost all students experienced some progress in their (C)ML engagement, though some students' progress was more pronounced than others and other students' progress was complicated by either a lack of clarity or troubling ideological stances. Overall, progress was most evident in students' increased understanding of diverse interpretations of a single media message ([Concept 3] Center for Media Literacy, n.d.; Kellner & Share, 2019); bias and ideologies both present and excluded in media messages (Concept 4); and social justice issues, particularly those tied to race and gender (Concept 6). The most encouraging findings from this research are perhaps those students who went from being essentially oblivious to the present realities of race and gender issues to adopting actively critical stances toward these issues by the end of the semester. Ultimately, students' progress in (C)ML engagement was the result of sustained engagement over time with (C)ML concepts through a combination of diverse media exploration, independent reflections, dialogic conversations, and media creation. To better facilitate intended outcomes, future iterations of the course and other courses like it would ideally structure all (C)ML concepts consistently throughout the

curriculum, allow more time for students to explore the concepts in greater depth and breadth, and include more student-led discussions. Based on students' perceptions and experiences, courses like this may be most beneficial for students who possess very little understanding of (C)ML concepts, those who are eager to analytically engage media, and those whose ideologies suggest a need for increased empathy toward marginalized and disadvantaged populations.

Implications for Practice

The three manuscripts that comprise this collective study offer multiple implications for educators and researchers within PST and high school contexts. When implementing critical approaches in PST contexts—especially when working with PSTs from diverse disciplines—we should anticipate their backgrounds with engaging critical approaches and adjust our instruction accordingly, ensuring that we allow sufficient time for all PSTs to develop a critical foundation before asking them to apply critical approaches to their respective disciplines. In this vein, we must take the time to explore the relevance of critical approaches in the K-12 classroom with our PSTs or we run the risk of showing them that their relevance is confined to the ivory towers of higher education. Furthermore, we must continue creating opportunities to engage PSTs in critical DV composition so they can feel more equipped to employ similar practices with their own students.

In the K-12 setting, we must recognize that access to the hardware for engaging in participatory cultures at school is moot without the structures in place that support—rather than limit—students' access to new media creation. Where possible, we should also offer opportunities for students to create through DV composition what they have historically created textually. When applying critical approaches with K-12 students, we should anticipate the range of responses from students, recognizing the potential for both transformation and opposition. As

educators, we should never stop reflecting on our teaching practices, considering the effectiveness (and lack thereof) in our approaches and how we might modify them to best serve our students; the Media Literacy course from the second and third manuscripts had been taught and gradually revised for eight years by an experienced National Board Certified teacher; nevertheless, student outcomes reveal continued opportunities for improvement. As for developing students' (C)ML engagement, I argue that devoting spaces in the K-12 curriculum for students to explore the concepts on a daily basis is more effective than expecting teachers to integrate (C)ML concepts throughout their curriculum which is often bursting at the seams already; the issue, then, becomes whether we deem these concepts worth our students knowing and applying.

Limitations of the Study

The samples of participants included in this research were drawn from a PST program and high school Media Literacy course that were both housed in the same region within the mid-South, so participants' experiences in these contexts and the demographics represented are unique to these specific research contexts. Graduate-level PSTs at other universities across the country would bring different backgrounds to the research context that might yield different results than those found in this study. Similarly, the high school students enrolled in the Media Literacy course—who came from mostly White backgrounds—experienced the critical DV project and Media Literacy course in ways that would likely differ from students with different demographic backgrounds in different parts of the state or country. Furthermore, the approaches to curriculum and instruction employed in both of these research contexts represent only two examples of the myriad of possible approaches that other educators could take in different

contexts. For these reasons, the findings from each manuscript and the collective study as a whole should be understood through the lenses of their respective contexts.

Recommendations for Future Research

To build upon this research, future studies involving PSTs should continue to research their experiences with critical approaches to their disciplines, especially PSTs from the math and science disciplines to better understand how critical approaches could be made more accessible to them. Research that promotes the collaboration of PST programs and partnering schools in adopting critical approaches would also be beneficial, as these studies could help bridge the gap between the types of knowledge PSTs are expected to apply in their training programs compared with their actual teaching contexts. In K-12 settings, continued research is needed for promoting students' access to participatory cultures at school; access to the necessary technologies is only half the battle without the appropriate structures in place to more readily facilitate students' access. Because students enrolled in the Media Literacy course featured in this study came from mostly White backgrounds, it would be helpful to explore the responses to critical approaches from students that come from more diverse backgrounds. Because students from this context saw little application outside the classroom for the critical DVs they created, it would be helpful for future studies to address the question of how we as educators can best encourage our students to envision more authentic audiences for the authentic compositions they create within our classrooms. To advocate for the broader integration of (Critical) Media Literacy courses across K-12 contexts in the United States, more research is needed that focuses on students' outcomes and experiences in these types of courses that currently only exist in pockets across the country. While the Media Literacy course from this research was effective in raising students' awareness of social justice issues tied to race and gender, only in some cases did this increased awareness

engender a sense of responsibility for students to actively engage with these issues; studies that explore how we as educators can promote an increased willingness to engage social justice issues among our students would be beneficial. Finally, future studies within (Critical) Media Literacy contexts that employ different approaches to curriculum and instruction than what was employed through this study would continue to provide much needed research to continue guiding approaches to (C)ML pedagogy.

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UNIVERSITY OF ARKANSAS

To:	Christian Z Goering PEAH 305
From:	Douglas James Adams, Chair IRB Committee
Date:	03/29/2018
Action:	**Exemption Granted**
Action Date:	03/29/2018
Protocol #:	1710075379
Study Title:	Studying Detournement Practice of Graduate Pre-service Teachers in a Disciplinary Literacy Course

The above-referenced protocol has been determined to be exempt.

If you wish to make any modifications in the approved protocol that may affect the level of risk to your participants, you must seek approval prior to implementing those changes. All modifications must provide sufficient detail to assess the impact of the change.

If you have any questions or need any assistance from the IRB, please contact the IRB Coordinator at 109 MLKG Building, 5-2208, or irb@uark.edu.

cc: Seth D French, Investigator

UNIVERSITY OF ARKANSAS

To:	Seth D French BELL 4188
From:	Douglas James Adams, Chair IRB Committee
Date:	06/28/2019
Action:	**Expedited Approval**
Action Date:	06/28/2019
Protocol #:	1905198671
Study Title:	[Article 2 Study] Studying Detournement Practice of High School Media Literacy Students [Article 3 Study] Studying Three Students' Experiences in a High School Media Literacy Course
Expiration Date:	06/12/2020
Last Approval Date:	

The above-referenced protocol has been approved following expedited review by the IRB Committee that oversees research with human subjects.

If the research involves collaboration with another institution then the research cannot commence until the Committee receives written notification of approval from the collaborating institution's IRB.

It is the Principal Investigator's responsibility to obtain review and continued approval before the expiration date.

Protocols are approved for a maximum period of one year. You may not continue any research activity beyond the expiration date without Committee approval. Please submit continuation requests early enough to allow sufficient time for review. Failure to receive approval for continuation before the expiration date will result in the automatic suspension of the approval of this protocol. Information collected following suspension is unapproved research and cannot be reported or published as research data. If you do not wish continued approval, please notify the Committee of the study closure.

Adverse Events: Any serious or unexpected adverse event must be reported to the IRB Committee within 48 hours. All other adverse events should be reported within 10 working days.

Amendments: If you wish to change any aspect of this study, such as the procedures, the consent forms, study personnel, or number of participants, please submit an amendment to the IRB. All changes must be approved by the IRB Committee before they can be initiated.

You must maintain a research file for at least 3 years after completion of the study. This file should include all correspondence with the IRB Committee, original signed consent forms, and study data.

cc: Christian Z Goering, Investigator