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Journal of Critical Scholarship on Higher Education and Student Affairs

Volume 4 | Issue 1

Article 1

2018

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Recommended Citation

McCann, K. (2018). Supporting social justice literacy in student affairs and higher education graduate preparation programs . *Journal of Critical Scholarship on Higher Education and Student Affairs*, 4(1), 1-25.

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Supporting Social Justice Literacy in Student Affairs and Higher Education Graduate Preparation Programs

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Abstract

This study argues for photo elicitation as a promising practice for learning and teaching in social justice or diversity courses in graduate preparation programs (GPPs). A two-part photo project is highlighted, and students from dominant and non-dominant identity groups benefited from this pedagogical approach. Interpretations are based on qualitative data from students and faculty in two required social justice courses in the same GPP. Findings are presented through an imperfect narrative among study participants. Implications for future research and practice include a call for more inquiry into the experiences of students from non-dominant identities and educators' consideration of non-traditional pedagogical practices that benefit all students' understanding of social justice and diversity.

Keywords

graduate preparation programs, social justice, diversity, curriculum, pedagogy

ISSN 2377-1305

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Preparing people to lead extraordinary lives

Since the 1950s, the higher education profession acknowledged the importance of multicultural issues in U.S. colleges and universities (Pope, Mueller, & Reynolds, 2009; Pope & Reynolds, 1997; Pope, Reynolds, & Mueller, 2004). The profession's initial involvement with multicultural issues entailed awareness of issues related to race and ethnicity, and select staff were deemed multicultural experts (Pope & Reynolds, 1997). Later, scholars called for multicultural competence among all higher education professionals (Pope et al., 2009). Although strides were made in research on multicultural competency in higher education literature, less is known about how master's students experience required social justice curriculum. Knowing more about how master's students experience such curriculum is timely, as organizing bodies in student affairs and higher education continue to value social justice competencies in graduate preparation programs (GPPs) (American College Personnel Association and National Association of Student Personnel Administrators [ACPA/NASPA], & Joint Task Force on Professional Standards and Competencies, 2015).

Underexplored in multicultural competency research is consideration of how faculty shape students' experiences in required social justice curriculum. Faculty make countless decisions that shape curriculum in social justice courses including pedagogical approaches, course readings, and course assignments. Pope and Mueller (2005) argued, "Knowledge and understanding about faculty members who design curriculum and courses ... is essential to fully appreciate the strengths and challenges that exist in creating a more multiculturally sensitive and skilled profession" (p. 679). Thus, to bound this focus on the role of faculty, I highlight a promising practice for supporting and challenging graduate students in required social justice courses. The promising practice is a specific assignment

used by faculty who taught a required social justice course in a GPP that is described in more detail in the Methodology section.

Notably, some scholars distinguish between multiculturalism and diversity courses. Wherein the former addresses ethnic and racial diversity only, the latter take up a variety of social factors such as gender, religion, politics, and ability (Marbley, Burley, Bonner, & Ross, 2010). For the purposes of this study, references to multiculturalism and multicultural competency assumed a broader view of social factors beyond just race and ethnicity. Moreover, the required course had an explicitly social justice focus; therefore, I refer to this course in terms of social justice literacy rather than multicultural competency. Commonly, social justice is defined as a goal and process aimed toward an equitable society (Adams, Bell, & Griffin, 2007).

The primary research question for this study asks how, if at all, an educator's approach to the multicultural curriculum impacted changes in students' understanding of privilege, oppression, and social justice over time, as evidenced by the master's students photo projects. I present data from this study via an imperfect narrative (Banks, 1998; Cooper, 2006) or imagined discussion (D'Enbeau, Buzzanell, & Duckworth, 2010). The goal of this method is for scholarship to be more accessible to a wider audience and push back on traditional modes of representing the social justice world in scholarly work. First, I offer an overview of the literature and the critical conceptual framework for this study. Then, I detail the critical methods and methodology that undergird the data collection and analysis, including the rationale for a nontraditional interpretation of the data. After presentation of the imperfect narrative, I offer select implications for future research and practice in higher education.

Review of the Literature

Research on multicultural competency in higher education contexts informed this study. Beginning in the 1990s, scholars called for widespread multicultural competence among higher education practitioners (Pope et al., 2009) in order to meet the needs of a changing undergraduate student population (Cheatham, 1991; Ebbers & Henry, 1990; Mayhew & Fernandez, 2007; Nelson Laird & Engberg, 2011; Pope & Reynolds, 1997; Pope et al., 2009; Talbot, 1996). Pope and Reynolds's (1997) seminal tripartite model defined the construct of multicultural competency as "the awareness, knowledge, and skills necessary to work effectively and ethically across cultural differences" (p. 270). Quantitative studies addressed how to measure and test the validity of Pope and Reynolds's (1997) construct (Castellanos, Gloria, Mayorga, & Salas 2007; King & Howard-Hamilton, 2003; Pope & Mueller, 2000). Additional studies proposed alternate models for how students make meaning of multicultural-related topics in educational settings (Howard-Hamilton & Hinton, 2004; Torres, Howard-Hamilton & Cooper, 2003; Watt, 2007). For example, Watt (2007) proposed a theoretical model called the Privileged Identity Exploration (PIE) model. Watt (2007) elucidated how students from dominant identities might exhibit defensive behaviors when faced with diversity-related topics—such as denial, intellectualization, and/or minimization.

Other scholars recommended expanded theoretical frameworks for multicultural competency in higher education including social justice-based approaches (Iverson, 2012; Mayhew & Fernandez, 2007; Wallace, 2000; Vera & Speight, 2003). Select studies foregrounded the mediating role of curriculum in fostering multicultural competency (e.g., Burkard, Cole, Ott, & Stoflet, 2005;

Cuyjet, Longwell-Grice, & Molina, 2009; Gayles & Kelly, 2007; Iverson, 2012; Kelly & Gayles, 2010; Mayhew & Fernandez, 2007; St. Clair, 2007). However, few studies focused directly on master's students' experiences with the curriculum. Within this scant subset of the literature, Gayles and Kelly's (2007) qualitative study focused on master's students' experiences with GPP curriculum. Gayles and Kelly (2007) argued that social factors beyond race/ethnicity such as gender, class, religion, sexual orientation, privilege, power, and oppression should be included in the required curriculum and that theory-to-practice connections should be strengthened. In another qualitative study on 37 former and current graduate students in student affairs, Kelly and Gayles (2010) found that participants experienced resistance to multicultural-related "dialog." Part of such resistance pertained to how students of color felt pressure to be instruments of learning for dominant-identity students. More attention to instructors' capacity for facilitation was one implication of this study (Kelly & Gayles, 2010). Hubain, Allen, Harris, and Linder (2016) presented counterstories documenting the experiences of graduate students of color in GPPs. Through the voices of the study's participants, Hubain et al. (2016) argued for more attention to the "endemic" (p. 958) racism in GPPs.

There is some evidence that faculty use non-traditional assignments to support students' experiences with multicultural or social justice courses. For example, pedagogical tools such as personal story and media can be used to assist educators in teaching multicultural- and social justice-related content (Howard-Hamilton & Hinton, 2004; Wahl, Perez, Deegan, Sanchez, & Applegate, 2000). Wahl et al.'s (2000) qualitative study on graduate students and faculty members showed how personal storytelling and film buffered students' resistance toward race-based

discussions. Moreover, intergroup dialogue (IGD) is a commonly used pedagogical strategy to explore race/ethnicity, gender, sexual orientation, and other “hot topics” (Nagda & Gurin, 2007; Zúñiga, Mildred, Varghese, DeJong, & Keehn, 2012; Zúñiga, Nagda, Chesler, & Cytron-Walker, 2007). Overall, IGD aims to facilitate understanding across social identity groups through a framework of equity (Zúñiga, Lopez, & Ford, 2014). Quaye and Baxter Magolda (2007) related Baxter Magolda’s (2001, 2004) Learning Partnerships Model (LPM) to pedagogical strategies used in IGD. According to Quaye and Baxter Magolda (2007), LPM applies to IGD because of how LPM both challenges and supports students at different points on the spectrum of young adult development. Such flexibility can be useful due to the varying grasp of and openness to multicultural topics that students might have and shared authority between facilitators and dialogue participants (Quaye & Baxter Magolda, 2007).

In addition, well documented in the literature are challenges that faculty who teach social justice-related courses might face, such as student resistance to course content (Castañeda, 2009; Duarte, 2009; Gayles, Kelly, Grays, Zhang, & Porter, 2015; Stanley, 2006; Vargas, 1999, 2002). Although faculty of color (FOC) are underrepresented in certain segments of the academy, such as the tenure track (Kelly & Fetridge, 2012), FOC are overrepresented among those who teach multicultural-related courses relative to White faculty members (Brayboy, 2003; Perry, Moore, Acosta, Edwards, & Frey 2006; Perry, Moore, Edwards, Acosta, & Frey, 2009). The disparity among educators who teach multicultural-related curriculum stems from a view—however fallacious in some cases—that FOC are simply better qualified to teach about diversity due to their racial minority status (Bierema, 2010; Dougherty

2002; Mayberry, 1996; Perry et al., 2009). In addition, despite many educators’ decision to teach diversity-related courses out of interest rather than obligation (Castañeda, 2009), the assumption that race determines teaching interest arguably perpetuates oppression based on racial identity and threatens faculty credibility (Vargas, 1999, 2002).

Moreover, as an aggregate, studies on multicultural- and social justice-related courses included majority White and female samples and paid little attention to a multiplicity of participant identity beyond race/ethnicity and sex/gender. One interpretation of the extant literature thereof is that multicultural competency is important for dominant-identity students (i.e., White students) to learn about the Other (i.e., students of color). In addition, although some studies offered expanded conceptions of multicultural competency, Pope and Reynolds’s (1997) tripartite model of multicultural competency remains the most commonly used framework in the literature. Thus, given these gaps in the existing literature, more research is needed on how students in GPPs experience required social justice curriculum.

Conceptual Framework

Two major components comprise this study’s critical conceptual framework: (a) literacy theory; and, (b) modified aspects of Hurtado, Milem, Clayton-Pedersen, and Allen’s (1998, 1999) framework for understanding campus racial climate (see Appendix B). Literacy theory is drawn from the humanities and social sciences (Cushman, Kintgen, Kroll, & Rose, 2001) and pushes back on literacy as merely a decontextualized ability to read and write (Street, 1993). Rather, literacy theory accounts for a multiplicity of literacies that are highly situated, local, and social practices shaped by “ideological complexities of time and place” (Brandt &

Clinton, 2002, p. 338). In line with this study, students' engagement in the social practice of taking a required social justice course—largely because of values of the higher education profession—was highly situated and shaped by the historical moment in which the courses took place, the specific set of students who were enrolled in each course, the pedagogical decisions made by the faculty who taught the course, and the ideas and beliefs and identities with which students approached the course. The second component of this conceptual framework is the behavioral dimension of Hurtado et al.'s (1998, 1999) framework for understanding campus racial climate. The behavioral dimension supports educators' impact on students' learning experiences. Because I argue for the importance of context in understanding students' experiences in required social justice courses—with educators being a major component of this context—application of Hurtado et al.'s (1998, 1999) framework is appropriate.

Methodology

For this study, I employed a qualitative, constructivist, critical approach. Because I wanted to understand how master's students experienced the social justice curriculum, a basic qualitative design (Merriam, 2009) was appropriate. I also considered students' experiences with the social justice curriculum as “socially constructed” (Merriam, 2009, p. 8). A critical lens was intentional in that I wanted to account for participants' identities beyond only sex/gender and race/ethnicity (see Appendix C) and to incorporate voices from not only White women but also students who held other nondominant identities.

The units of analysis for this study were primarily documents and people. Crystallization (Ellingson, 2009 and goodness—rather

than triangulation or internal and external validity, respectively—were employed to interpret the data. Some scholars view crystallization as an alternative to triangulation, as a triangulation approach is rooted in more positivist orientations to qualitative research (Ellingson, 2009; Lincoln & Guba, 1985). For example, the purpose of multiple sources of data collection was not to triangulate data in order to “get closer to the truth by bringing together multiple forms of data” (Ellingson, 2009, p. 22); rather, to acknowledge, through a crystallization approach, that “all accounts [of the social world] are inherently partial, situated, and contingent” (p. 22). Crystallization is also appropriate for this study, as it accounts for multiple modes of representing phenomena, such as the nontraditional mode of an imperfect narrative (Cooper, 2006) used in this study. For example, according to Ellingson (2009):

Crystallization combines multiple forms of analysis and multiple genres of representation into a coherent text or series of related texts, building a rich and openly partial account of a phenomenon that problematizes its own construction, highlights researchers' vulnerabilities and positionality, makes claims about socially constructed meanings, and reveals the indeterminacy of knowledge claims even as it makes them. (p. 4)

The reason for using goodness to index the quality of this study (rather than internal and external validity, for example) is “[b]ecause qualitative work is grounded on foundations far different from those of quantitative work, it is only reasonable that criteria for evaluating research grounded in different epistemologies be different” (Jones, Torres, & Arminio, 2006, p. 119). In other words, goodness provides a basis for the “breaking out from the shadow of quantitative criteria and allows the qualis of qualitative work to be pursued on its own terms” (Arminio &

Hultgren, 2002, p. 446). Aside from Jones et al.'s (2006) support of such an approach to qualitative research, other scholars such as Arminio and Hultgren (2002) and Lincoln and Guba (2000) acknowledge goodness as a reputable way to assess qualitative studies. Therefore, the consistency of a qualitative study "is not determined upon whether or not the researcher conducted the correct procedures as in quantitative research" (Lincoln & Guba, 2000, p. 119); and, the quality is not defined by rigor in terms of "stiffness, exactness, and severity" (Lincoln & Guba, 2000, p. 119). Therefore, I agree with Jones et al. (2006) in that "in order to move research in higher education away from using quantitative criteria to judge the worthiness of qualitative work, we promote describing it on its own terms and as such embrace the concept of goodness" (p. 119).

Overall, the goodness of this study was ensured according to criteria set forth by Jones et al. (2006): (a) the study must be framed by a clearly stated epistemology and theoretical perspectives; (b) there must be a "clear question" (p. 123) that relates to the methodology, data collection, and interpretation of data; (c) the method and methodology, participant recruitment and selection, and data collection are described; (d) the study attends to research reflexivity (e.g., what biases might affect the researcher, reflection on any relationship between research and participant); (e) analysis of data aims to "uncover findings that lead to new and increased understanding" (p. 128) and "interpret what was illuminated" (p. 128) rather than merely report what was observed; and (f) the study must "convince the reader that the study and its findings are important in bringing about informed action" (p. 132) or, the study must provide practical implications and discuss how the research relates to a wider context.

Data Sources and Data Collection

To maximize "information rich" (Patton, 2002, p. 23) data, participants were recruited from Loyola University, Chicago (LUC) (Chicago, Illinois) because LUC has a social justice-driven mission and required a semester-long social justice course in its M.Ed. in Higher Education program. Recruitment began after students completed the course, and the photo project was previously embedded in the course curriculum (as opposed to being used as an intervention for the express purpose of this study). The sample for this study (n=14) are five White women, three women of color, and four White men in addition to one woman FOC and one White male faculty. Dr. Kelly, who taught one section of the required social justice course, self-identified as a Black, heterosexual, cisgendered (female/woman), associate professor at LUC. Dr. Munin, who taught the second section of the required social justice course, self-identified as a White, heterosexual, cisgendered (male/man) senior administrator at DePaul University in Chicago, Illinois. (Dr. Munin is now a senior administrator at another institution.) Dr. Munin described his class as "predominantly White." Dr. Kelly wondered whether more students of color self-selected into her section because hers was a balance of White and students of color. All participants were asked via a free response question to describe their social identity—however they interpreted that to be.

In one-on-one, semi-structured interviews (one hour or more on average), participants detailed their experiences with the social justice curriculum as evidenced by their photo project (see Appendix D for interview protocols). Other sources of data collection included (a) document analysis (e.g., course syllabi); and (b) students' photo projects (198 photographs; 323 pages of data). Interviews

were audio-recorded and transcribed verbatim, and NVivo qualitative data analysis software was used for all coding. Congruent with this study's critical epistemology, I aimed to have a student of color's experiences be a point of departure rather than a White female's; therefore, a participant of color served as the anchor for subsequent coding. Two outside coders from differing social identities than the researcher served as a check on researcher reflexivity and to ensure the study's reliability and consistency. I coded all data for emergent themes. I then coded all data a second time to condense these initial themes. The two additional coders used these condensed themes to code all data. Upon completion of coding, the two coders and I met as a group for 90 minutes to dialogue about our individual interpretations of the data.

Photo project description. A two-part photo project was a major curricular component of the required course. The project supported students' meaning-making around core concepts of the course curriculum—privilege, oppression, and social justice—and was based on auto-driven photo elicitation (Denzin & Lincoln, 2005) wherein participants produce photographs around a phenomenon. Part one of the project was due at the beginning of the course, prior to engagement with required readings, and captured a qualitative baseline measure of students' understandings of privilege, oppression, and social justice. Students took two or three photographs of what they considered privilege, oppression, and social justice in their daily lives and included a brief text justification for each photo. For part two, at the end of the semester, students revisited their part-one photographs and replaced or reinterpreted the original photographs to reflect new or nuanced interpretations of the concepts that might have emerged. Students also completed a five-page written analysis of

their understandings of each core concept in relationship to their comprehensive learning. The images students include in parts one and two of the project function as tools (Clark-Ibañez, 2004) to express parts of their lives that traditional, linear text might not capture (Harper, 2002) or that students do not yet have the discourse or language to articulate.

Researcher reflexivity. Throughout this study, through a memoing and audit trail process, I attempted to document what biases I might have toward data collection and analysis. Through memoing, I considered how I was supportive of required social justice courses in GPPs and suspicious of the extent to which students felt completely free to complete the assignment authentically given the power structure embedded in the course. A master's student might be hesitant to voice criticism of social justice orientations to higher education practice given their knowledge of their educator's investment in the topics and power over the students as a grader and evaluator. Therefore, I believed I was also open to any disconfirming evidence that arose throughout the data analysis process.

In addition, I am visibly a person of color and a woman. I wondered to what extent my visible social identity shaped participant responses, such as to what extent male and White students whom I interviewed felt on their toes or anxious about how to respond to my questions. Furthermore, as previously mentioned, the two additional coders functioned as a way to interrogate my positionality as a researcher rather than to ensure confirmation of codes among the three coders. One coder was a Black woman and the other was a White, gay male who engaged mostly with quantitative research methods. These coders provided contrast relative to my social identity and paradigm as a researcher and served as a further basis for additional

researcher reflexivity on how I interpreted the data relative to my social identity and lenses. Such attention to research reflexivity denotes a tenet of a crystallization and goodness approach to qualitative research, as detailed above. For example, the purpose of having two outside coders was not to come to agreement on one “truth” of the data; rather, the goal was to better understand how our worldviews and social identities as researchers (i.e., research as instrument) informed interpretation of the data from a constructivist approach (Stewart, 2010).

Imperfect narrative. In place of a traditional interpretation or findings section for a qualitative study, an interpretation of the data is presented through an imperfect narrative. Other examples of qualitative data being reported in this manner are congruent with my rationale for this format. For example, D’Enbeau et al. (2010) also took a more post-modern approach to data interpretation in their study on fatherhood and class identity. D’Enbeau et al. (2010) paraphrased direct quotes from interview data to create an imagined conversation between two fathers. Overall, D’Enbeau et al. (2010) argued, as I do, that meaning making is always filtered through subjective interpretation and that producing an imagined dialogue was a more compelling way to show rather than tell the reader about identity and fatherhood. Cooper (2006) supported the mixing of “traditional” scholarship as a genre with an imperfect narrative in her research on Black women faculty. Cooper (2006) wanted to push back on traditional reporting of data and share the participants’ stories in what she deemed to be a more compelling way to share their lived experiences. Banks (1998) contended that imperfect narrative allowed researchers and readers to be “in the midst” (p. 32) of the social world rather than on the outside of it. Somewhat similar to Cooper (2006), Banks (1998) argued for imperfect

narrative as another way to tell a story. In relationship to this study, I agree that data are “always already” being mediated through researcher as instrument, and as discussed in the introduction, I wish to expand not only what is known about students’ experiences in required social justice courses but also how evidence of these experiences are sanctioned in academic scholarship.

Therefore, for this study, all student-participant comments in the imperfect narrative are reflective of direct interview quotes with the exception of transition words or phrases to allow for a textual flow of conversation or to explicitly relate participants’ experiences to one another’s. Excessive verbal pauses that were transcribed and might detract from the overall meaning of a comment were redacted. Comments from Drs. Kelly and Munin were taken either from direct quotes from their interviews or drawn from my interpretation of their interviews and verbatim information from their course materials.

Although additional findings are discussed in another study (McCann, 2014), the present study focuses on a specific finding around the impact of the photo project itself because that emerged as a primary mediator of students’ experiences in the required social justice course. Although perhaps not surprising, because the educators deliberately chose to employ the photo project, its impact on students’ experiences is notable. Primary themes around the impact of the project were (a) the photo project as a means to challenge and support students’ learning about privilege, oppression, and social justice over time; (b) the photo project as catalyst for personal—rather than distanced or detached—understandings of privilege, oppression, and social justice; and (c) the photo project as a way to help students connect theory-to-practice. In addition to generally describing students’ experience

with the project, these themes are discussed in the dialogue.

Roundtable Dialogue

Dr. Kelly: Thank you all for joining us today and for your willingness to share more about your experiences with the required social justice curriculum. Both my and Dr. Munin's semester-long courses involved a variety of activities including but not limited to guest presentations, readings, traditional written reflections, a social justice project, and of course the two-part photo project.

Dr. Munin: We will focus this dialogue on students' experiences with the social justice curriculum—specifically, their experiences with the photo project.

Dr. Kelly: Please remember that this space is meant to be a brave space, and—as I emphasized in class this past semester—vulnerability begets vulnerability. The goal for today is for all of us to be open to share and hear one another's perspectives about privilege, oppression, and social justice, which I know can be difficult topics to consider.

The Photo Project: Challenging and Supporting Students' Learning

Dr. Munin: Agreed. Also, before we get started, I wanted to share some of my rationale for assigning the photo project. So the reason why I adopted and continue to use it is that it served multiple purposes. In my view, the social justice course requires that we break the mold away from the traditional educational praxis. I think that in order to really have intentional conversations about privilege, oppression, and justice we need to use alternate means. I think it was Audre Lorde who said, "You can't use master's tools to tear down master's house." That whole idea of are you using the tools of the hierarchy to teach how to take down the hierarchy, and the traditional educational praxis is the tools of the hierarchy.

Dr. Kelly: Right, and I feel like the project

levels the playing field in terms of being inclusive for people to access difficult topics, which I think is part of my pedagogy. I want people to be successful, to feel empowered, to connect theory to practice—and so I feel like this assignment has a lot of those built in.

Dr. Munin: Yes, and I wanted to as much as possible to situate the learner as having valuable experience and stories to share in class. The photo project really asks them to think about what do they see in their daily life.

Dr. Kelly: Okay, so now that we have reviewed some of our rationale as faculty for using the photo project, let's turn to you all—students—who completed the required social justice course. We are hoping to learn more about your experiences with this major curricular component of the course. Would anyone like to begin?

Dialogue participants look to one another for cues for who should begin.

Renee: I'll start.

Dr. Kelly: Great—thanks, Renee.

Renee: Honestly, at first I thought I was gonna hate the project. I was probably in that mindset of, "Okay, I need to make sure this is what Dr. Kelly wants," and then I started questioning what my definitions of privilege, oppression, and social justice were—"Do I really know what these mean?" type of thing. But, then after we did the first set of photos, I was like, "Oh, okay this is like a growing thing. It's gonna make sense later on."

Albert: Yeah, it was similar for me. I mean, at first I was like, "What? I gotta go take pictures?" It didn't feel like a graduate level class. But, I got it afterwards, you know. I appreciated that it had to be from your own point of view and that you had to go out and take all the pictures yourself.

Renee and Amy nod in affirmation of Albert's comment.

Amy: Right, I think for part one it was confusing, because, like, I remember picking

a picture of my church as social justice, and then someone else in my group—when we were doing small group discussion about the project—picked a church as oppression. So what oppression means to me means something else to someone else. So, I think it's a fuzzy subject.

Renee: Mmhmm, I remember that you and Hannah had pictures of two different churches. Kind of opened, like, another box I guess that I hadn't really looked into. Hannah nods.

Tom: Yeah, and I wasn't in the same section of the course as you, but I felt the project was incredibly subjective—in a way that was really freeing. So you could go out and speak your mind with a photograph. I think on the same end, like when you get that criticism back from the professor in part one, you're like, "Oh, wait, I'm getting criticized about something that is really subjective." And then reality sets in—this is a graded project. Other students nod in affirmation of Tom's comments.

Dr. Munin: I'm glad you brought that up, because that is something I think about from a faculty point of view. From the grading standpoint, I can't fail you for your perspective on privilege, social justice, oppression—but that doesn't mean I don't challenge you. One great example that I can say that I've gotten every single semester from at least one student is an example of oppression—photos of parking meters and how difficult it is to find parking. I challenged every single student and said, okay I'm not saying this isn't oppression. But, oppression has to do with a systemic set of values that make someone feel less than and decreases their access to education, to healthcare—you know, worsens their outcomes in the judicial system. In order for me to sign-on to parking, you've gotta trace this for me of how this is oppression.

Dr. Kelly nods in agreement with Dr. Munin's comment.

Personal Connections to Privilege, Oppression, and Social Justice

Brooke: Right, and even though I think the project was so interpretive, there was this cool range and freedom to make it what we wanted to make it.

Lucy: Yeah, and Brooke—we were in the same section with Tom—and I think that exploring the part one photos with Dr. Munin as a large class was really eye-opening. There would just be a photo up there with no words, no anything, so it was fascinating to see—depending on our peers' different life experiences or what they were looking at in the picture—the diversity of thought of what we saw.

Albert: Yeah, I thought that was a really good in-class activity, too, because you know everybody approaches these topics obviously subjectively from their own point of view, and their own set of experiences, and their own filters. It's very good to not think that everybody's gonna think about it perhaps in the way that you do, and their point is valid and you should listen.

Dr. Munin: Right, that's part of why Dr. Kelly and I chose to use the project. For example—students writing a reflection essay—I have no doubt you'd get something out of it, but you've written reflection essays a thousand times. The photo project really asks you to think about what do you see in your daily life.

Dr. Kelly: Yes, and another one of my goals in the social justice class is to have everybody feel like they're learning and nobody's learning at the expense of somebody else. Raymond nods in agreement with Dr. Munin's and Dr. Kelly's comments.

Raymond: And Dr. Munin, I didn't have you as my professor—I had Dr. Kelly—but that point was emphasized in our class, too. I mean, I tried to make personal connections to the part one photographs at first, but I had trouble at that point. I didn't really know how to go about doing that very effectively. I

did definitely use a picture of myself for privilege, though, and so that was kind of a slam dunk for me, just because it seemed—even in the first weeks of class—like I got the idea of social privilege, so ...

Dr. Kelly: Can you say more about what you mean by that?

Raymond: Sure, I mean, I'm all the majority groups, you know. So I just figured a picture of myself was a good way to start learning to think about privilege.

Keeley: Yeah, similar to you I thought, "Oh, I have privilege because I'm White." But there wasn't, like, any substance behind it. I took a photo of myself, too. A lot of what I did in part one was very symbolic. Like, so, when I talked about oppression, a storm had ripped through our town, and so I remember I took a picture of a tree that had been, like, completely ripped apart, and I talked about more of the psychological effect of oppression—but not really concrete examples, because I don't think I had an understanding of the concept of oppression at all.

Lucy: Hmm for me, it was not necessarily being White—like, it maybe had an influence on the way I took the photos and the photos I was seeking out. But, I think the identity that was most prevalent was my socioeconomic status.

Renee: Well for me, mainly because of being a racial minority—and having preconceived notions of privilege, oppression, and social justice—that impacted my first set of photographs. So when I thought about oppression, and just socially unjust stuff, I think it was more of towards race.

Paige nods in response to Renee's comment.

Paige: Yeah, in part one, I think I was thinking about my identity group as far as being African American. I was more focused on the group that I identified with and the group as a whole—but not me, Paige. But part two was more personal. I really wanted to think about how I felt like I was affected by the class as a whole, and I was really

sensitive to what was happening around me and many of my identities—like being heterosexual, being a Christian versus just the one racial lens. I think because I know that people see me as Black, then that's how I need to then shape my presentation. But I think part two was more a reflection of how I thought.

Albert nods in affirmation of Paige's comment.

Albert: Yeah, I mean, the photo project really gets what the core of the class is about. That's all about obviously raising sort of your awareness around each one of those topics, and also how you relate yourself to each one of those topics. For example, I took a photograph of the Illinois Department of Employment Security for a representation of social justice for part one of the project. I was in transition three times, I was married, my wife was pregnant, so there was a lot of responsibilities on me, and that department was very, very helpful to me. So that one was really, you know, like a personal thing.

Dr. Kelly: Thank you for sharing, Albert. Would anyone else want to share how, if at all, the photo project helped connect the concepts of privilege, oppression, and social justice to their daily lives?

Marie looks around at others to see if anyone starts to speak.

Marie: Well, for me, I grew up in a not so privileged area. I stopped at the corner store, which was one of my oppression photos for part one and two of the project. So yeah, like I made connections from my personal life and to my daily life and my routine.

Amy: Yeah, at least for me I think in the beginning the project felt like talking about a subject that we knew was important but didn't really think it impacted our lives, necessarily. Especially I think, the White students. Like it's, when you talk about multiculturalism and social justice, it's like, "Oh, we need to learn about the Other, but we don't need to be a part of it." So I think that

the project opened your eyes—at least my eyes. But I know that George and a couple other students I talked to about it with were like, “Finally I realize this class isn’t just to learn about minority students. It’s to actually to talk about how everyone fits together and how everyone interacts.”

Hannah: <Nods.> I also wanted to demonstrate growth over time in part two. So for me, one strategy for part two was partly, “How do I fix what I got wrong? How do I demonstrate that my understanding is broader than when I walked into class?”

Dr. Munin: Yes, the project has been really effective to have students have a different vehicle of expressing those ideas and to reflect on them at two points in the semester: at the beginning, and at the end as you round it out—book ends.

Tom: Yeah, kind of similar to you, Hannah—and to circle back to my earlier point about the project being subjective—by part two, I had the sense of “Now I know more what Dr. Munin’s looking for,” so kind of like fixing the project.

Renee: Yeah, I think all of us wanted to be able to think outside of the box, but because in certain ways we had limited information or limited knowledge to each topic in part one that it made it a little bit harder for us to be able to think outside of the box. No one ever talked to me about how being an ally for certain groups was helping to combat oppression and inequalities. I didn’t know minority had more than one meaning. I think as the class went on, we all got a lot more comfortable with the topics, so that it made it easier for us to think outside of the box, because we saw it every day now.

Paige: Exactly. So when I see things now—like I saw something on the last day of school—and I was like, “Shoot! I wish I would’ve put that in. That would be great.”

Keeley: Yeah, by part two I had a much more systematic understanding of all of the terms and a much broader understanding. Even

just looking at my privilege pictures, I think one of them was the bathrooms. So I think all the new pictures are based on my broader understanding of each of the terms and my broader understanding of who is affected by oppression or who, you know, cause both. I think oppression and privilege go hand in hand. Like, in order to be oppressed someone else needs to be privileged.

George: I liked the ability to reflect. I felt like it was like a pre-test post-test. It was good to—after a semester of social justice class—to go back and say, “Oh, man, did I really write that?” Or like, “Oh! Yeah, I remember writing that, but now it’s a little bit different for me. So how could I better phrase that.” So, it was cool to go back and to be able to try to—I’ll use “correct” my work—but that’s not really the right word. I think “adjust.” Or, “edit”? You know, edit my work to have a better representation of who I am and what I saw and felt.

Hannah: Yeah—and, again, all of this is through my eyes—but I liked seeing what I perceived as my growth. It was very tangible to me, because in some cases it was the same pictures, expanded description, totally different pictures, broader view. So a very, very tangible way to experience that.

Marie: Mmhmm. For me, this is a great project to do, because you see where people come from and how they’re thinking; but also how they evolved throughout the class. How they don’t evolve throughout the class.

Dr. Kelly: Did anyone choose to keep all or most of their photographs for part two?

Amy: Yeah, I actually kept the photos from my first assignment, because I thought that they all did represent some aspect of what I had of the concepts. But, I felt that I would get more out of it by taking what I had and then re-exploring them through the new lens that I had gained from the class.

Dr. Munin: <Looks around the room.> Does anyone want to add anything else before we move to the next question? <Participants

shake their heads no.> Okay, so another question Dr. Kelly and I have for you is how, if at all, your understandings of privilege, oppression, and social justice connect to your professional practice?

Connecting Theory-to-Practice

Lucy: Yeah, I mean, I think in—in a way that, like, might seem kind of like corny or something. I think—I think of specific times now where, like, I kinda take like a snapshot in my mind of—<laughs>—of, yeah, of some sort of, like, injustice situation that I think could relate to privilege or oppression. But, like I ... I definitely think that's like been integrated a little more in—into my person—I think that probably will relate to my profession as—when I become a practitioner.

George: In my case, I work for a men's fraternity, and seeing, you know—if we're talking just about photos. Like seeing how photos can represent things. I mean, Facebook is huge obviously. And it's like I feel embarrassed for my organization for some of the posts that are made by our undergraduates or the pictures that they're in, and I feel like my organization oftentimes is upset because they got caught. But I'm upset that our members are actually doing that stuff. We don't do any educational program to say, "Okay this is why this may have offended Native Americans, or ..."

Keeley: Maybe, they can send you out to do that.

George: Oh, yeah, right. I don't think that I would enjoy that because, I mean, I would for a little while but I just

Keeley: It'd be discouraging or what?

George: Yeah, absolutely, I think where I work is very discouraging for me as an organization member, so ... I'm a little looking forward to when I can work on a college campus and have other—I mean, I am really the only master's-level person at my job right now. So ...

Marie: So it's like how do you even try to start to plus one your co-workers.

George: Yeah, exactly.

Hannah: <Nods in affirmation of George's comment.> I related some of my learning to work, too. So the experience—beginning to end—caused me to do different things at work. I'm part of a leadership team, and we were kind of already down a path to look at diversity in our succession planning. So with the people that I was working with it helped me help them broaden their definition of how we think about diversity.

Renee: What was their initial definition of diversity?

Hannah: More race.

Renee: Oh, okay.

Hannah: Mmhmm, absolutely much more visible diversity. Gender to some extent. But visible diversity—not invisible.

Dr. Kelly: Thank you for sharing, Hannah. Did anyone else see connections between their work with the photo project and their professional practice in the field?

Keeley: Yeah, I related some of what I learned to my work as a graduate assistant, so I guess that's professional practice. I mean if you talked to my boss she, like, knows that I'm passionate about social justice, and identities, and thinking about all the different types of target identities—bringing it to the table when we're at GA council meetings, and talking about affinity groups.

Paige: Mmhmm. In terms of my professional practice, it makes me think about planning and programming, too—the type of programs that we offer and how they need to be mindful of other students outside of the norm or outside of the majority. So I work for a program where the majority of students are females. We do have males who are in our program, but a lot of times when we send out applications or we have fun events for the students it's geared for females, and we never ask males what they wanna do. So it was really just keeping that in mind.

Brooke: Right, and I think a kind of an overarching lesson I learned throughout

between part one and part two was thinking more about the macroscale. I just became so much more aware of everything. I mean you go in CVS, and I there's like three aisles of Christmas things and then a tiny little section for Kwanzaa if you're lucky. So being in the dominant identity and celebrating Christmas as a Christian, I didn't think I was ever forced to think about it as opposed to if I celebrated Hanukkah. So I think this project made me more aware that sometimes when you're in the dominant identity you're not forced to think about as much as if you're in a target identity.

Marie: Yeah, after part two, I can go in my own home and say, "Well this is a privilege," or "This is ... something that can be used to oppress others," or that "This is—an can either be a privilege or a source of oppression," or that "This is an instrument that can be used for social justice." You know, I can do that now literally better than I could when I started the assignment.

Renee: Yes, I think I understood that it wasn't about Dr. Kelly; that it was about us and what we thought and that it was going to be a growing process, and I think that everyone in the class, [at] a certain point, had that feeling when they were turning it in.

Tom: Right, and I think those three concepts permeate everything in my life, but I don't think those hinge on the photo project, per se. Those things have long affected me and will affect my working and personal life in the future.

Albert: Sure, but like I said before, the photo project really gets what the core of the class is about. Raising sort of your awareness around each of those topics Even just the fact of reading through the newspaper where you see [an] article where maybe you would've never stopped to really think about it, or you know, not give it more than a passing thought—that's a good thing. Like transgenerism. I hadn't thought about that before. And that's where you can see that class

impacting you as a staff person.

Dr. Kelly: Well we should probably wrap-up since we are nearing the end of our time today. Is there anything else anyone wanted to share today before we conclude?

Renee: I do. I see what everyone has been saying, but I am not sure if what I took away from our class in regards to "privilege" is what I was supposed to grasp. Where I see my understanding now is almost exactly where it was before, in that White people only receive privilege. I did try to go deeper beyond the surface, and I realize that I am privileged to identify as an able-bodied, heterosexual, college-educated person—but once my other identities are added into the mix and compared to those three categories, my target groups negatives engulf the positives I receive from my agent groups.

Dr. Kelly: Thank you for sharing that, Renee. For me as a faculty member, I think about how my social identity impacts my work with all my classes, cause I'm always a woman of color teaching no matter what I'm teaching. Dr. Munin, do you have any concluding thoughts for the group?

Dr. Munin: Sure—I think that a lot of what I want students to gain from the course many of you spoke to—such as at the end, I'm looking for your ability to integrate all that you have learned through the semester and reflect on some growth and development. I'm also looking for, and fully happy when students articulate, "My viewpoint hasn't changed, but my depth to my viewpoint has." Like—my "privilege" pictures are the exact same, and I want to keep them the exact same 'cause I still think they're important, but I understand them in these new ways.

Dr. Kelly: <Nods.> Mmhmm—a lot of what you all spoke to resonated with what I hope students get out of the project, too. The project is something that has the most use for the most people and can be the most inclusive, which is part of my pedagogy. I want people to be successful, even though they may not

feel that way coming into my class. I want them to feel empowered. I want them to in all of my classes and whatever I teach connect theory to practice, and so I feel like this assignment has a lot of those built in. Thank you all for participating in this brave space to dialogue about your experiences with the photo project.

End of dialogue.

Interpretation and Summary

As illustrated through the imperfect narrative (Cooper, 2006), the photo project impacted how students made meaning of privilege, oppression, and social justice. The following themes reflect the photo project's impact: (a) the photo project as a means to challenge and support students' learning about privilege, oppression, and social justice over time; (b) the photo project as a catalyst for personal—rather than distanced or detached—understandings of privilege, oppression, and social justice; and (c) the photo project as a way to help students connect theory to practice.

Challenge and Support

Of particular interest in this study were the ways in which the photo project both supported and challenged students' learning around difficult topics in the required course over time. At the outset of the dialogue, Drs. Kelly and Munin described this as a component of their pedagogy and a goal of the photo project, specifically. As shown in the imperfect narrative, many students viewed the project as a way to re-represent new or nuanced understandings of privilege, oppression, and social justice as a result of their engagement with the course content. In addition, an outcome of the photo project relates to the faculty members' goal of the course being beneficial for all students—not

just for students with dominant identities. In addition, at the end of the dialogue, Renee emphasized how her lived experience of privilege was still mediated by her target identity of race. This comment relates to a need for more focus on the experiences of students of color in GPPs, such as that of Hubain et al. (2016). Overall, the impact of the photo project to both support and challenge all students' learning, whether they were initially more or less familiar with the course topics, further supports this assignment as a promising practice in required social justice courses in GPPs. Similar to how Quaye and Baxter Magolda (2007) related LPM to IGD, I argue for the photo project as a strong/exemplar use of LPM toward supporting students' understanding of social justice issues.

Personalizing Difficult Concepts

The photo project facilitated students' personalization of the three core concepts of the course as opposed to reinforcing a distancing or othering of these topics. Decentering notions of traditional graduate-level assignments (e.g., research papers, reading responses) that adhere to traditional linear text further supported students' ability to connect these concepts to their everyday life instead of over intellectualizing the concepts, which can be a common defense mechanism among students with dominant identities (Watt, 2007). Therefore, the photo project functioned as a buffer to common forms of resistance students might have to difficult topics like privilege, oppression, and social justice. For example, in the beginning of the semester when some students were completely new to these three core concepts, the photographs provided a common point of departure for ongoing dialogue. Also, because some students entered the course with more or less comfort with the concepts, having the photographs as a backdrop to un-

derstanding privilege, oppression, and social justice provided a concrete means to ask a peer to elaborate on their understanding or worldview. In addition, the fact that Dr. Kelly did not assign a letter grade to part one of the project—rather, evaluative comments—aided some students’ willingness to consider the project for themselves versus for the faculty member; however, others were still hyper-aware of the project ultimately being for a grade.

Theory-to-Practice Connections

Finally, the photo project supported graduate students’ connection between theory and practice, which was a goal of faculty in this study and in GPP curriculum in general (ACPA/NASPA & Joint Task Force on Professional Standards and Competencies, 2015). For example, as Lucy alluded, the majority of students in this study had not yet embarked on their full-time professional journeys; although some, such as Hannah, George, Paige, and Keeley, made connections to their internship work or past work in another field. Therefore, the utility of the photo project as a promising practice is further bolstered by how students were able to make connections between the required course curriculum and their work as higher education professionals. As argued by Gayles and Kelly (2007), more tools are needed to support theory-to-practice connections.

Implications

This study contributes to (a) empirical research on master’s students’ experiences with social justice curriculum; and (b) expanded conceptions of promising practices for learning and teaching in GPPs.

Implications for Research

This study’s primary empirical contribution

to research is through its qualitative analysis of master’s students’ experiences with social justice curriculum in a GPP. In doing so, this study foregrounded the voices of not only White women but also students of color and men who all experienced a required social justice curriculum for the first time in their graduate-level education. As well, the majority of participants were first-year master’s students (eight of 12) and/or considered the required social justice course to be their first engagement with social justice-related issues in a formal academic setting whatsoever (eight of 12 students).

Future studies might focus on the experiences of students from nondominant identity groups who take required social justice courses in GPPs. This study’s sample only allowed me to analyze three students of color, and no one in this study had more than two oppressed identities that they disclosed—none of which included sexual orientation, able-bodiedness, or religion, for example. Therefore, future studies should consider focusing on a more diverse sample beyond only race/ethnicity and gender. Future research might also consider other alternative and innovative curricular components that both challenge and support students’ experiences with social justice curriculum.

Implications for Practice

Overall, this study showed how educators’ pedagogical approach to the social justice curriculum facilitated students’ experiences with the required social justice curriculum, which was in this case a less traditional two-part photo project. Educators’ pedagogical approach to social justice curriculum challenged and supported students’ experiences and created space for them to learn and “unlearn” (Zúñiga et al., 2014) conceptions of privilege, oppression, and social justice. Such challenge and support was evidenced

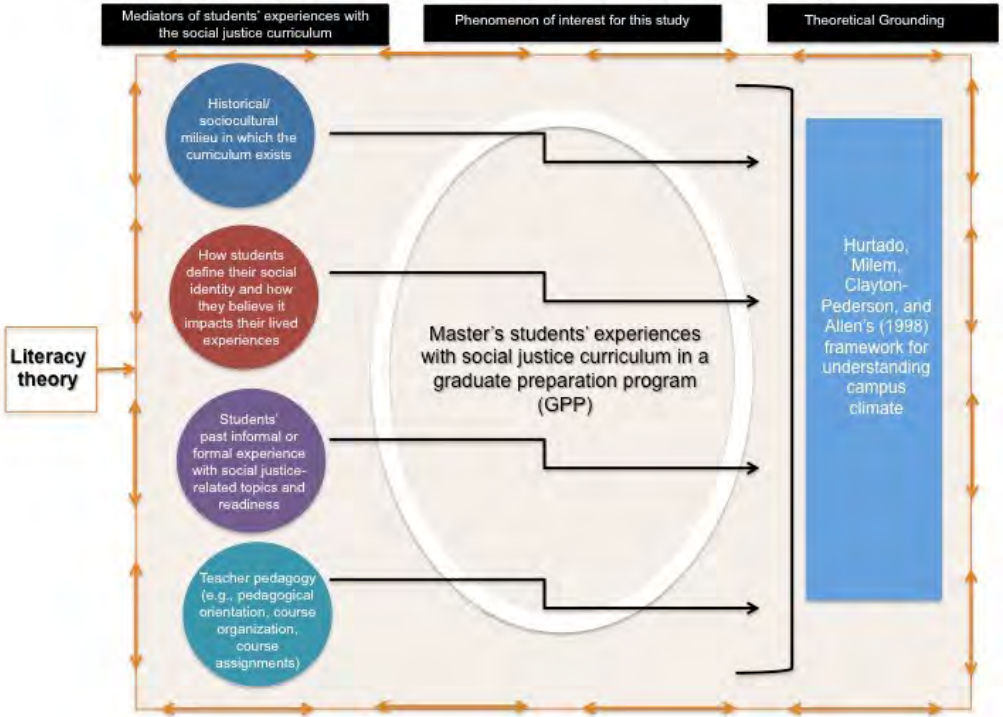
through in-class course components, such as students' experiences with the photo project as a way to capture their understandings of privilege, oppression, and social justice. The photo project and other course components were those that involved face-to-face interactions with peers and educators. In such classroom interactions, vulnerable sharing and storytelling occurred. Also, through in-class experiences that supported and challenged students—especially the photo project across all students' experiences—the three core concepts were less remote to their daily lives because these components required students to draw upon their lived experiences rather than distance themselves from the concepts. Educators' emphasis on connecting students' daily lived experiences to the required social justice course reinforced the idea that social justice curriculum can be beneficial for all students and not only those from dominant groups such as White students. Challenging students to connect the concepts to their daily lives also resulted in some students' theory-to-practice connections. New or heightened awareness of students' privileged identities as a result of completing the photo project did not eclipse their previous awareness of their oppressed identities (e.g., Renee's comments). Therefore, I do not support the photo project as a way to minimize the realities of systemic oppression in U.S. society, for example.

Conclusion

If the field of higher education is going to continue to value competencies around social justice for professionals working in the field, it makes good sense to continue to explore and better understand means through which such competency is developed. Less traditional means, such as photo-based projects, serve as a promising practice to support student learning around the difficult yet important topics of privilege, oppression, and social justice.

Appendix A

Conceptual Framework Model for Social Justice Literacy



Appendix B

Albert: Part-time, first-year, second-semester student

Social identity: How I would describe my social identity? In thinking through the question, my first response is that I consider myself to be a white, heterosexual male, first-generation, German American with strong ties to my Chicago birthplace. My Catholic upbringing (12 years of primary and secondary Catholic education) is also important to me though I don't consider myself to be fervently religious. I don't know that I would have considered myself to be "white" prior to taking the Multiculturalism for Social Justice class. However, I now understand the privilege that being white confers in our (U.S.) culture.

Amy: Full-time, second-year, third-semester student

Social identity: My social identity in order of importance (how I see myself): woman; class; single mother; religion; race.

The social identity that I think of first is being a woman/female. I do not differentiate my sex and gender because they adhere to the socially accepted gender roles. I think about the fact that I am a woman a lot. I think about getting out of my car alone at night, having more children, getting paid less than men and the list goes on. I am very aware of my class. I consider myself middle class, but in reality, I am more working class (I live pay check to pay check). I come from a working-class background and have massive amounts of loan debt for my education (first-gen student). My boyfriend comes from an upper middle-class background and that has made me more aware of my class. I am a single parent and that greatly impacts my social identity. I am a mother before I am a partner or friend. Being a parent shapes every aspect of my day-to-day life. I am Catholic and because of my son's school and my work place I am in a "Catholic-dominant" environment. I am only aware of my Catholic identity when I am out of my comfort zone (Ex. when I studied abroad in China/visited friends in the South). Lastly, I am aware that being white is an identity that gives me privilege. Before starting graduate school, I really had never thought about how being white has impacted my social identity.

Brooke: Full-time, first-year, first-semester student

Social identity: I would describe my social identity as white, cisgender, heterosexual, Christian, middle-class female.

George: Full-time, first-year, first-semester student

Social identity: I describe my social identity as a white male from a Christian background who was granted a lot of privilege based heavily on race, gender, and religious beliefs.

Hannah: Part-time, second-year, third-semester student

Social identity: I am a single mom of a 19-year-old, mixed-race son. I am a divorced professional White woman. I am in a committed, heterosexual relationship. I am a lay leader in my Protestant Christian church. I live in the Northshore in Chicagoland in an affluent suburb. I am generous with my time and financial gifts when I am passionate about an organization or cause. I am a dedicated employee as I have been at the same organization (with many roles) for 25+ years. I am a lifelong learner—currently want to complete a second master's degree. I have "granola" aspects to how I live but am not at the earth friendly [level] I desire to be. I am an

extrovert with a small number of deep friends. I am an optimist and view the world through a “glass half full” (or completely full) attitude.

Keeley: Full-time, first-year, first-semester student

Social identity: I would describe my social identity as the identity that shows visibly to others in social interactions such as the fact that I am white and a female. Other identities such as being Catholic or the fact that I come from a higher SES background are aspects of my identity but not automatically seen when I first interact with someone.

Lucy: Full-time, first-year, first-semester student

Social identity: I would describe my social identity as being an intersection of a white, young, agnostic woman from a middle-class family. I more broadly see a social identity as consisting of individual identities in which some are more salient than others, but all of which one might identify with would impact both the way one sees the world around them and act as filters for the messages they receive from society relating to their identities. The most salient identity for me right now is being a woman.

Marie: Full-time, first-year, first-semester student

Social identity: My social identity is complicated. I am a college-educated, Puerto Rican woman, born and raised in Chicago to a middle-class family. Now that I am married, I have mainly belonged to the lower middle class. I am in my early thirties. I am heterosexual. I used to be radical feminist in my twenties. While I still believe that women can and should have the right to do the same things men can, I do not think that my views are as radical anymore. Although I think others may disagree. I believe in autonomy and independence as important characteristics in people. I value and appreciate my autonomy and independence. I am traditionally Catholic but consider myself more as a person of faith than belonging to a religion. I feel that my social identity is complicated because while I was raised with some privileges, as an adolescent and an adult, I feel that the nonprivileged identities I hold have been more prevalent in my life and have posed more obstacles in my ability to move forward.

Paige: Full-time, first-year, first-semester student

Social identity: My social identity is identified as a Christian, Black, heterosexual, female who is able-bodied.

Raymond: Full-time, first-year, second-semester student

Social identity: I would describe my social identity as one of great privilege. From a majority group lens, I experience privilege in every major social category. I continually consider which of my social identities I most identify with and, at this point, can't definitively say I've come to a decision on that yet. I do try to maintain an awareness of how my social characteristics impact the way that I experience, and impact, the world around me.

Renee: Full-time, first-year, first-semester student

Social identity: Describing my social identity is hard! Maybe because I still am confused on what it really means. I think that socially, I find myself within specific ethnic and religious groups and people would put me into those categories as well. I find myself within the mid-

dle-class, Black culture, although I have a wide “variety” of friendships with other races, but I regularly tend to be with Black people who have college degrees or higher. I also am consistently around those who have a strong connection to a religious organization, and we speak about them openly and somewhat often.

Tom: Full-time, first-year, first-semester student

Social identity: I would describe myself as a white, heterosexual, middle-class, urban male.

Dr. Art Munin: Educator, 2 years teaching ELPS 433 at LUC

Professional background: Professional background includes a Ph.D. in higher education, a master’s degree in multicultural communication, and a master’s degree in counseling; experience teaching other diversity-related courses at the undergraduate and graduate levels apart from ELPS 433.

Social identity: A White, male, upper middle-class, Christian, heterosexual, able-bodied person. I feel some conflict in my identity in that I was raised in a working-class family and am a first-generation college student. I still feel that way on the inside but have experienced success in the academy that carries many privileges.

Dr. Bridget Turner Kelly: Educator, 2 years teaching ELPS 433 at LUC

Professional background: Professional background includes a Ph.D. and a master’s degree in social foundations of education; taught diversity courses for a total of 12 years prior to Fall 2011 apart from ELPS 433.

Social identity: Woman, Black, upper middle-class, heterosexual, Christian, temporarily able-bodied, cisgender.

Appendix C

Interview Protocols

Protocol for Students

Thank you so much for taking time out of your schedule to meet with me. My name is Kristin McCann, and I will be conducting this [morning/afternoon's] interview for my dissertation study on master's students' experiences with multicultural curriculum. We will spend the next half hour or so talking about your experiences with the photo elicitation assignment in your multicultural and social justice issues class. Your comments will help me gain a better understanding of your overall experiences with the multicultural curriculum in the course. All of your responses will remain confidential, and the findings from this interview will not contain names or any information identifying individuals with specific comments. Also, none of your responses will relate in any way to your grades or instructor's/faculty member's perceptions of you in the program. [*If not already signed and submitted to me via email: Please look at the consent form and sign it if you agree to the terms.] Too, I want to emphasize that this is not a test, and there are no right or wrong answers at all. Just answer however you feel comfortable answering the questions. Are there any questions before we begin?

[Address questions if any are raised]

[Collect signed consent form, if applicable]

I am going to cover two main areas today. First, I am interested in understanding your experiences with part one of the assignment; second, I am interested in your experiences with part two and why or how, if at all, any changes were made in part two. I am also interested in the narrative essay you completed as part of part two. But, first ... [proceed to question one.]

1. How is your semester going so far?

Probes:

- a. How many classes are you taking this semester? Which ones?
- b. When do you plan to graduate?
- c. Are you currently working?
- d. What type of job are you interested in after graduation?

2. Tell me about how you approached part one of the photo elicitation assignment.

- a. What was your strategy in selecting photographs?
- b. What concepts, if any, did you struggle to capture in a photograph?
- c. What concepts, if any, did you find easy to capture in a photograph?
- b. What connections to the photographs from the readings or your personal and/or professional life did you make?

3. Tell me about how you approached part two of the photo elicitation assignment.

- a. What edits did you make to your photographs, if any? Why?

4. What do you like most about the photo elicitation assignment? Least?

- a. Any examples you can share?

5. How do you think this assignment relates to your social identity, if at all?

6. How, if at all, did _(see below)_ help you to understand privilege, oppression, and/or social justice for part two of the photo elicitation assignment?
- class discussion of other students' photos
 - class dialogues
 - guest speakers
 - additional assignments you completed for class—(e.g., reflection papers, research paper, readings from books, articles).

Protocol for Faculty

Thank you so much for taking time out of your schedule today to meet with me. Your insights will help to give me a better understanding of the context in which master's students experienced the multicultural curriculum in the multicultural and social justice course. We will spend the next half hour or so talking about your experiences with teaching the photo elicitation assignment. All of your responses will remain confidential, and the findings from this interview will not contain names or any information identifying individuals with specific comments. [*If not already signed and submitted to me via email: Please look at the consent form and sign it if you agree to the terms. Too, I want to emphasize that this is not a test, and there are no right or wrong answers at all. Just answer however you feel comfortable answering the questions. Are there any questions before we begin?

[Address questions if any are raised]

[Collect signed consent form]

I am going to cover a variety to areas today, such as why you decided to use the photo elicitation assignment, how you teach the assignment, any challenges that have arisen in teaching the assignment, how, if at all, the assignment relates to your teaching pedagogy, among a few other questions.

- Why do you use the photo elicitation assignment?
 - Why or why not is it valuable to use this assignment for topics like oppression, privilege, and social justice?
 - When did you start using the photo elicitation assignment for ELPS 432?
- Tell me about how you teach the assignment?
 - At what point in a given semester do you assign the assignment?
 - How much explanation do you give students?
 - Do you give a lot of examples to students?
 - Are they any edits or changes you might make to the assignment in the future?
- What challenges do you have teaching the assignment?
- What do you like most about teaching the assignment?
- How do students, in general (and without naming a specific student), approach the assignment?
- How, if at all, do you think this assignment relates to your teaching philosophy?
 - How, if at all, do you see the assignment working as a form of critical pedagogy?
- How, if at all, do you incorporate the assignment into class discussion?
- How, if at all, do you assess the assignment?

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Suggested Citation:

McCann, K. (2018). Supporting social justice literacy in student affairs and higher education graduate preparation programs. *Journal of Critical Scholarship on Higher Education and Student Affairs*, 4(1), 1–25.