COLLABORATIVE AUTOETHNOGRAPHY DEALING WITH INEQUALITY

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Synopsis:

The purpose of this study is to examine how songs, lyrics, and poetry express emotional reactions to inequity of people with different backgrounds, SES status, race, ethnicity, gender, sexual orientation, power differentials, lack of power, lifestyle choices, and physical/emotional bullying. This study examined how songs, lyrics, and poetry expressed emotion on inequality with three primary data collection sources: (a) Poetry, spoken word, or lyrics (b) Lyric or poetry analysis (c) Interviews.

Exploring Poetic Representations of Inequity Through Critical Ethnography

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Abstract

The main purpose of this study is to examine how songs, lyrics, and poetry express emotional reactions to inequity of people with different backgrounds, SES status, race, ethnicity, gender, sexual orientation, power differentials, lack of power, lifestyle choices, and physical/emotional bullying. Three primary data collection sources were used: (a) Poetry, spoken word, or lyrics (b) Lyric or poetry analysis (c) Interviews. Findings were divided into three dimensions, which were loosely based on the problem space model (Newell & Simon, 1972). An initial unresolved problem state, a solution path, and a solution goal characterize the problem space model. For this study, we transformed this model into three dimensions: first, identifying or recognizing personal incidents of oppression; second, understanding the causes of the oppression; third, overcoming or reacting to the oppression. Overall, most participants experienced oppression and inequity as occurring in interpersonal versus social systemic space, as having an intrapersonal versus broader social causes, and as requiring intrapersonal versus social reactions to overcome oppression. These findings, among others, have implications on how the development of pedagogical strategies for addressing culturally responsive teaching, inclusion, and equal learning opportunities are critical to the betterment of the education system.

Keywords: inequity, culturally responsive teaching, inclusive excellence

Exploring Poetic Representations of Inequity Through Critical Ethnography

Our small, rural, Colorado University (Adams State University) has been dedicated to equity work for years. The researchers involved with this project have been working with equity groups and issues since 2012. On February 23, 2013 there was a Center on Equity, Learning, and Teaching (CELT) retreat in which the researchers of this study attended. The purpose of this retreat was strategic planning for equity work. At the conclusion of this workshop, a number of us identified ways of channeling rage based on inequity of people with different backgrounds, SES status, race, ethnicity, gender, and sexual orientation. Brainstorming on the idea of a "rage forum" began. We considered potential safe space and confidential issues. Later that summer, between July 22nd-July 25th, the researchers of this project attended the Hilos Culturales Institute (supported and led by a Title V grant), which deeply immersed us in the culture of the San Luis Valley. Throughout the days and nights people were sharing their experiences and sometimes rage. Some of these moments were filled with musical collaboration and dance. We wanted to share these moments with others and relive what we had learned and experienced on this retreat; however, these experiences ended up being lost in the moment. Then the lead researcher had the idea of merging the work done in these two workshops. I wanted to be able to continue collaborating with and learning from the fine musicians that I had met. I wanted to share that with others, and also I wanted to continue work of addressing inequities plaguing our society. So, we came up with the concept of "Raging Studios."

The Original purpose of "Raging Studios" was:

The purpose of "Raging Studios" is to appreciate others' experiences, engage in rage, and support each other as we harness rage in creative ways.

This purpose has been amended to fit the research questions of the official study.

"Raging Studios" offerings were also in alignment with the Title V goals:

1. This studio would improve faculty, staff, community members, students, and Hispanic/low-income students' access to audio/visual recording technology, musical instruments, and editing software.
2. This studio would also enhance the development of faculty and Hispanic/low-income students, as we would have the capacity to bring in musicians to record, give concerts using our musical equipment, and provide opportunities for the learning of dance.
3. Once the recordings of music and recited poetry are created, the promotion of that and video taken within the studio can be used as an example of how student-centered pedagogical techniques through active learning experiences can address issues related to rage. The creation of lyrics/poetry about the students' experience is also an active learning strategy.

The "Raging Studios" project was developed out of over nine Student Engagement Grants (SEGs) funded by Title V, for a total of over $9,000. The purpose

of these SEGs were to bring back cultural learning and active learning strategies to

our campus and community, with the intention of making sustained changes. Active

learning strategies meet the needs of all learners, especially disadvantaged students.

The design and processes of Raging Studios reflects an effort to employ active

learning strategies. Eventually, Raging Studios plans to create professional

development opportunities on campus to train the faculty to be able to include a

Raging Studios type of learning experience for their students in their classes. Those

students could then have the option of participating in Raging Studios, if they chose

to do so. This project has cultivated high-quality work in the field of inclusive

excellence. Faculty, staff, students, alumni, and community members have already

been able to record in the studio. Each of them has stated that if not for the access

to Raging Studios, they would not have had a chance to record their poetry, spoken

word, or music in a professional studio.   Research through Raging Studios has been

approved by the Adams State University IRB Committee. The purpose of this study

is to examine how songs, lyrics, and poetry express emotional reactions to inequity

of people with different backgrounds, SES status, race, ethnicity, gender, sexual

orientation, power differentials, lack of power, lifestyle choices, and

physical/emotional bullying.

       The data that has been collected has been in the form of lyrics or poetry, lyric

or poetry analysis written (read into the microphone by the participant), and an

interview conducted by the researchers.   This study has improved faculty, staff,

community members, students, and Hispanic/low-income students' access to

audio/visual recording technology, musical instruments, and editing software

needed to collect the data.   Also, it has given the participants chances to work with

professional musicians. The recording engineer position was funded for one year,

and we have considered ways to disseminate and present the data from the studio.

We also would like to expand the project by providing professional development for

faculty to be able to lead projects that would fit the "Raging Studios" mission in the

future. The dissemination of the data of this project and the professional

development opportunities for faculty and graduate students align with culturally

responsive teaching through an interdisciplinary curriculum.

Inclusive Excellence

With the goal of building cross-cultural communities, our university has

created a committee called the Community for Inclusive Excellence, Leadership, and

Opportunity (CIELO). Our institution not only is focused on diversity through this

lens, but we also are moving towards an Association of American Colleges and

Universities (AAC & U) framework for our General Education and Assessment and

larger institutional goals. AAC & U also has many recommendations for making

diversity stronger on campuses (Williams, Berger, & McClendon, 2005). For the

purposes of this study, we will use the AAC & U's four-part definition of 'inclusive

excellence.' Inclusive excellence can be broken down to: 1. To target student

scholarly and social development; 2. A calculated development and usage of

organizational resources to enhance student learning; 3. A focal point on cultural

differences that learners bring to the curriculum which enhances the quality of the

institution; 4. A warm-hearted community that engages all of its diversity in the

service of student and community learning. By having institutions meet

requirements within this definition of inclusive excellence individuals and the institution as a whole will share an ongoing, systemic awareness of the state of affairs on campus and in higher education regarding the interconnectedness of diversity and quality. This will also provide the community an active process of engaging diversity in the service of learning, and the bravery to reflect on their efforts and to make adjustments as needed. These initiatives will help "all students develop the intellectual, social, emotional, cultural, and civic capacities needed to lead in this new century (Williams, Berger, & McClendon, p. iv)."

A gap that exists between diversity and educational excellence is that usually diversity is not a focus in campus-wide improvements, but generally there is one committee on campus addressing these issues (Milem, Chang, & Antonio, 2005). There is generally a gap between the committee work and the educational experiences of the students. This disconnect is bad for the students and the whole educational structure. Other struggles that colleges and universities have is that making change is complicated and a painstaking process (Williams, 2007). Since there are longer terms of employment for faculty and staff at a university that often creates a substantial degree of resistance to change. In order to make a supportive campus climate for all, the instillation of a "campus-wide belief that diversity is an educational and organizational benefit" and "designing formal and informal curricula characterized by diverse populations (Williams, 2007, p.9)."

Purpose

The purpose of this study is to examine how songs, lyrics, and poetry express emotional reactions to inequity of people with different backgrounds, SES status,

race, ethnicity, gender, sexual orientation, power differentials, lack of power,

lifestyle choices, and physical/emotional bullying.

Research Question

Research Question #1: How do songs, lyrics, and poetry express emotional

reactions to inequities (SES status, race, ethnicity, gender, sexual orientation, power

differentials, lack of power, lifestyle choices, and physical/emotional bullying)?

Characteristics of Critical Ethnography

Hanauer (2015) analyzed the poetry of a veteran of the 2003 Iraq war. This

critical poetic ethnography revealed the psychological challenges faced by the

soldier as he tried to make sense of the almost incomprehensible events he

experienced. The poetic narrative revealed the complexities of war, which are

seldom exposed in mainstream media constructions. Another poetic ethnography

was conducted by Fitzpatrick (2012). Fitzpatrick proposes that poetry provides a

rich, emotive, and aesthetically pleasing channel of communication. This research

assessed the poetry of marginalized New Zealand students. Drama has also been in

the sights of ethnographic eyes. For example, Dennis (2009) in her long-term

project analyzes data from the Theater of the Oppressed. The Theater of the

Oppressed, inspired by the works of Paulo Freire, was created by Augusto Boal in

Brazil in the 1960's. This type of theater draws in the audience to explore and

transform their own lives.

Methods

The main rationale for this study was to examine how songs, lyrics, and poetry express emotional reactions to inequity of people with different backgrounds, SES status, race, ethnicity, gender, sexual orientation, power differentials, lack of power, lifestyle choices, and physical/emotional bullying. The qualitative research paradigm requires a careful and through description of the methodology used to collect and analyze the data. It also requires reporting the basic underlying philosophical research assumptions (Creswell, 2007; Crotty, 1998). Crotty suggests that researchers describe four conceptual elements of their research framework. These elements are the research epistemology stance, the theoretical perspective, the general methodology used, and the specific methodological procedures.

This research assumes a constructivist epistemological stance. Constructivism focuses on the meaning created in the individual's mind (Crotty, 1998). This meaning or knowledge is actively constructed, not just discovered, through the individual's experience and interactions with the surrounding world. For this research, the constructed meaning of the lived experience of inequity is revealed through the participant's song lyrics or poetry, the participant's analytical reflections on their work, and participant interviews conducted by the researchers. The interpretivist approach is used as the research theoretical perspective. According to Crotty, this perspective focuses on the personal interpretations of experienced oppression and inequity. The research method was designed to evoke the experiences, emotions, reactions, beliefs, and values of the participants. The

song lyrics, poetry, participant reflections, and interviews are assumed to provide a

window into the subset of culture dealing with specific inequalities. The critical

ethnographic approach was the general methodology used in this research. Critical

ethnography intentionally challenges oppression and injustice by giving voice to

those who experience oppression. Providing a channel for such voices is seen

empowering and emancipating. Critical ethnographers celebrate their political

position as a means of bringing about social change (Thomas, 1993). Finally, the

research method has three elements: participants and research context, data

collection procedures, and data analysis procedures (Crotty, 1988). These are

described below.

Participants and Context

The work of 17 participants, reflected in 17 performances are reported in

this study. The participant data sets were from 5 students, 6 employees, 2 faculty of

Adams State University, additionally 4 community members participated. All

participants were 18 years of age or older. The gender of the participants consisted

of 4 females and 13 males. As for ethnicity, 9 participants were White and 8

participants were Non-White. After IRB approval, the participants were obtained

through researcher email and word of mouth, and recruitment at local live music

scenes. The participants were asked if they had ORIGINAL poetry, spoken word, or

songs that explored inequity and oppression. Unless a separate release form was

signed, pseudonyms were used to protect the anonymity of the participants.

Purposeful and snowball sampling was used to identify bands and participants that

had relevant material for this study. Upon completion of the informed consent and

release documents, a time and day were mutually agreed upon to record, mix,

master, and produce the performances. The location of the recordings and

interviews was the campus music department recording studio. Each

recording/interview took from 20 to 110 minutes.

Data Collection Procedures

One of the goals of qualitative research is to share lived experiences. Sparkes

(2002) has argued that poetic representations may be better at revealing lived

experiences compared to other texts. For example, Shapiro (2004) has analyzed

poetry and autobiographical materials in her research. More specifically,

Blumenfeld-Jones (1995) has suggested a method of triangulation to assure the

trustworthiness, accuracy, consistency, and plausibility of qualitative research.

Triangulation involves exploring the research question from a variety of angles.

Accordingly, this study explored three different types of sources. Our participants

wrote poetry or song lyrics, made recordings of recited poetry or songs, explained

their work in analytical reflection papers, and were interviewed by one of the

researchers. Participants will write poetry or song lyrics, make recordings of recited

poetry or songs, explain their poetry or lyrics in further detail, write reflections on

the whole process, and be interviewed regarding entire process (Participants

referred to Appendix 1 for example(which gave them an example lyrical analysis)).

Thus spoken word or lyrics, reflective analyses, and interviews were the primary

types of data assessed in this study.

Recording and Data Collection Procedures

With the aims to provide a thorough a detailed account of Raging Studios research procedure, this document accounts for the rigorous steps taken each week for the Title V funded research project.

General Overview: (each session spanned 5 hours)

      Participants meets at studio. A brief consultation directs researchers to plan for the recording session determining gear, personnel, and collaborative/artistic efforts.

      Recording session begins, participants are provided with materials/resources needed to achieve artistic goal as directed by the mission statement.

      After all material is recorded and participant is satisfied with results, The data gathering process begins.

      Participant records spoken reflection (created prior to recording) explaining the lyric content, underlying themes, and addresses the connection between the work and the mission statement. (both audio and original written reflections are kept for records)

      This content is derived from, socio-economic inequity, gender bias, sexual orientation, and racism.

      After the reflection the participant is interviewed by the lead researcher Jeremy Yeats. This interview is recorded and then transcribed into text and serves as the primary source of data for the Ragin' Studios research project. The template for the interview is a ten question survey consisting of six consistent questions asked to every participant and four questions that are uniquely tailored to each session.

      The Questions are:

            1. What was your overall impression of this Ragin' Studios experience?

            2. Do you think that if not for Ragin' Studios you would have been able to record/capture your artistic intent?

            3. What did you think about the reflection, particularly being able to go further into your lyrics, and examine the themes that contributed to your project?

            4. How does your song/lyrics reflect the culture of the San Luis Valley?

            5. You've been able to record, then reflect, and finally were wrapping up this interview, how does this experience feel to you

In terms of data analysis, we examined all the transcribed interviews and looked for the statements that are most revealing about the mission statement and the cultural trends of the San Luis Valley. These are them grouped into meaning units, that provide the prime data and formulate the research conclusions of the Ragin' Studios Project.

Detailed account of data collection and research process:

Don Richmond

steps prior to recording session

Preliminary outreach/consultation:

This included correspondence via email from Don Richmond to Jeremy Yeats stating an interest in the project. After Initial contact guidelines were laid out that included:

      1. Provide a work of art stemming from a song or spoken word medium that addresses the projects mission (insert mission?) of socio economic disparity, gender inequity, sexual orientation bias, or general oppression.

       *work can be already written or specifically written for Raging Studios

      2. Provide a written lyric analysis of the work and how it relates to the raging studios mission.

      3. The ideas, lyrics, and lyric analysis will then be screened by a third party (Dr. Matt Schildt) to determine if it is suitable for the project.

      4. A recording session date is scheduled and the participant is issued a willingness to participate document that is to be signed by the session.

      5. General logistical requirements are discussed such as what instruments/gear is needed, what personal will be used, and other miscellaneous concerns.

Recording Session

January 2016

Thirty minutes prior to the session (time?) Jeremy and Ben arrive at the studio duties included:

      1: Ben prepares for the session: gathers cables, stands, mics, turns on board, preamps, computer, and opens a Cubase session/Raging Studios folder.

2: Jeremy prepares for the session: reviews essential documents, lyrics, analysis, willing to participate waiver, and finishes crafting interview questions.

Don Richmond arrives, instruments are loaded into the studio (acoustic guitar, electric guitar, guitar amp, electric bass guitar, and mandolin.)

Discussion of session structure:

1.   Record acoustic guitar track.

2. Record primary vocals over track.

3. Record secondary harmony vocals over track.

4. Record electric bass over track.

5. Record electric guitar over track.

6. Record mandolin over track.

7. Record drums over track.

8. Brief preliminary mixing of entire track with Don Richmond.

9. Brief mastering of entire track with Don Richmond.

10. Record spoken lyric analysis by Don Richmond.

11. Record spoken interview between Don Richmond and Jeremy Yeats.

12. Tear down and session wrap up.

1. Record acoustic guitar track. Don Richmond. (Universal Audio 4-710d preamp)

1. Place Neumann U87 condenser mic on 12th fret.

2. Place Neumann U47 condenser on sound hole.

3. Set up metronome and record take.

4. Listen to track and punch in to fix any mistakes.

2. Record primary vocals. Don Richmond. (Universal Audio 4-710d preamp)

1. Place Neumann U87 condenser (behind pop filter) in front of Don Richmond.

3. Place general reverb on mic (UAD realverb plugin) to facilitate recording.

2. Play track and record vocals.

    4. Listen to track and punch in to fix any mistakes.

3. Record secondary harmony vocal. Don Richmond. (Universal Audio 4-710d preamp)

    1. Place Neumann U87 condenser (behind pop filter) in front of Don Richmond.

    3. Place general reverb on mic (UAD realverb plugin) to facilitate recording.

    2. Play track and record vocals.

    4. Listen to track and punch in to fix any mistakes.

    5. Discuss the levels of both vocal tracks leaving harmony vocal down in the mix.

4. Record electric bass. Don Richmond. (Universal Audio 4-710d preamp and Ampeg PF-800 bass amp)

    1. Run electric bass through Ampeg PF-800. *Raging Studio's grant purchase*

    2. Run out of amp direct in to Universal Audio 4-710d preamp (no mic used)

    3. Play track and record electric bass

    4. Listen to track and punch in to fix any mistakes.

5. Record electric guitar. Don Richmond. (Drawmer 1960 preamp)

    1. Run electric guitar through amp in vocal both and guitar in under door to record from board.

    2. Place Neumann U87 on guitar amp.

    3. Play track and record electric guitar.

    4. two tracks recorded one for accompaniment and the other for guitar solo.

    5. Listen to track and punch in to fix any mistakes.

6. Record mandolin. Don Richmond. (Universal Audio 4-710d preamp)

    1. Place Neumann U87 on mandolin.

    2. Play track and record mandolin.

    3. Listen to track and punch in to fix any mistakes.

7. Record Drums. Ben Paden. (Universal Audio 4-710d preamp0

    1. Place mics on drums.

Yamaha stage custom drum set and Zildjian A custom cymbals *Raging Studios grant purchase

Kick: Sure beta 52.

Snare: Sure SM57

Overheads (right and left): Mojave Audio MA-101fet *Raging Studios grant purchase.

Rack and Floor Tom: Sure SM57

2. Set levels on drums.

3. Play track and record drums.

4. Listen to track and punch in to fix any mistakes.

8.   Brief preliminary mixing of entire track with Don Richmond.

Discussed and experimented with levels of the whole track. brought drums down in the mix as well as harmony vocals, electric guitar. Equalized the track to provide frequency separation using UAD pultec EQ. Compressed the individual tracks through the UAD 1176 and UAD LA 2A compressor plugins. Fine-tuned the vocal reverbs to blend the two tracks. Automated the levels of the guitar and mandolin solos.

9. Brief preliminary mixing of entire track with Don Richmond.

Created a master bus and ran whole track through UAD oxford EQ plugin. Gently Compressed track through UAD LA 2A. Ran track through a the UAD Studer tape simulator.

10: Record lyric analysis:

1. Place Sure SM57 in front of Don Richmond.

2. Record him reading his lyric analysis.

11: Record spoken interview between Don Richmond and Jeremy Yeats.

1. Place Sure SM57 between Don and Jeremy

2. Record Spoken interview.

12: Tear down.

1. Load gear back into Don Richmond's Car

End of recording session

Post recording session.

After session the track will be finalized, mastering and mixing will be carried out by the participants wishes. A final audio recording is sent to the participant. The transcribing of the interview into a written format is then stored to be used later for data collection and analysis.

Trustworthiness.

Qualitative research is usually assessed in terms of trustworthiness, accuracy, consistency and plausibility (Blumenfeld-Jones, 1995). Trustworthiness in qualitative research is gauged by credibility, confirmability, transferability, and dependability (Merriam, 2009). One method to increase credibility is triangulation, we addressed this criterion by examining the research question from a variety of angles using different data collection tools. Accordingly, this study examined how songs, lyrics, and poetry expressed emotion on inequity with three primary data collection sources: (a) Poetry, spoken word, or lyrics (b) Lyric or poetry analysis (c) Interviews. In this study, confirmability was addressed through member checks by the participants and expert review of analyses by having multiple researchers confirm findings. In terms of transferability, in this study the researchers argue that these methods and findings best represent the people in our context, but it is ultimately up to the reader to consider if it would be transferable to their situation. Researcher logs and audit trails were kept throughout this study to increase dependability, and to ensure this study could be replicated.

Data Analysis Procedures

We applied Newell and Simon's (1972) notion of a problem space and individually reanalyzed all the data. The concept of problem space was used in the 1970's by cognitive psychologists to understand the process of human problem solving. The problem space is characterized by an initial unresolved problem state, a solution path, and a solution goal. For this study, we transformed this model into three dimensions: first, identifying or recognizing personal incidents of oppression; second, understanding the causes of the oppression; third, overcoming or reacting to the oppression.

We used this problem space model to individually reanalyze each of the 17 data sets. After this was done, one researcher analyzed and proposed an overarching analytical framework for the complete data set. This framework was reviewed and revised by the other researcher. Both researchers then came to agreement on the final analytical framework, this framework will be provided in the next section.

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Findings

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ANALYSIS OF THEMES

The central research question that this study answered was: How do the songs, lyrics, or poetry; the participants' reflections; and participant interviews express reactions to oppression and inequalities based on race, ethnicity, SES, gender, sexual orientation, power differentials, lack of power, lifestyle choices, or physical/emotional bullying? Two analytical phases were employed to answer this question. The first phase of the analytical process involved assessing each of the

three dimensions (finding/recognizing oppression, understanding the causes of oppression, overcoming/reacting to oppression) suggested by the problem space model in a dichotomous fashion. For finding/recognizing the question was asked: Was the source of oppression interpersonal or systemic? For understanding the causal location of oppression the question was asked: Was the cause of oppression intrapersonal or systemic? For overcoming/reacting to oppression the question was asked: Is the suggested response intrapersonal or social? The second phase of the analysis involved stepping back to determine if there was any overall pattern when the three dimensions are crossed with the dichotomous analytical themes. Table 1 represents this overall analytical scheme.

Participant Number	Finding/Recognizing	Causal Location	Overcoming/Reacting
Participant 1	Interpersonal	Intrapersonal	Intrapersonal
Participant 2, etc	Systemic	Systemic	Social

Table 1: Three dimensions crossed by dichotomous analytical themes.

Each of the following three sections defines a problem space dimension and its dichotomous analytical themes. The reporting of exemplars found in the participant's lyrics/poetry, analytical reflections, and interviews follows this. The fourth section describes the overall pattern of findings when all three problem space dimensions are crossed by the dichotomous themes.

Finding/Recognizing

The first dimension suggested by the problem space model is *recognizing* that some negative experience has occurred either personally or vicariously. The negative experience(s) this study was interested in related to oppression, discrimination, and inequalities arising from racism, sexism, classism, sexual orientation, power differentials, lack of power, lifestyle choices, or physical/emotional bullying. The dichotomous theme used to assess this dimension was whether the negative experience(s) was perceived as arising from close interpersonal or face-to-face factors, or from the embodiment of broader social, cultural, or systemic forces. This constructed dichotomy is generally reflected in the academic differences between psychology and sociology. Psychology tends to explore intrapersonal processes (i.e., biological, cognitive) and close face-to-face interactions, while sociology focuses on the broad social effects of gender, class, ethnicity, age and so on.

The analysis showed that 11 of 17 participants reported that their negative experience came from close interactions with other individuals, while five participants reported that their negative experiences were the result of broader social or systemic problems. One participant reported both close interaction and systemic problems. Of the 11, who reported negative experiences resulting from close interactions with others, four of those participants reported that the negative experience resulted from power differentials expressed with in the interaction. For example, Antonio in his song lyrics says, "You think I don't have a brain cuz I got no PhD. The only degree that I've got, is the same ol' 3rd degree." Kevin reports in his

interview that bullying "goes into your professional life, there's always gonna be people who try to put you down" and in his song lyric he says "I got my ass kicked today, rather be beat, than be afraid." In regard to power differentials in gendered communication Karen reports in her interview:

> There are plenty of times where I'll feel um misunderstood or I don't feel heard at all, or ever worse I'll say something and a person will reverse what I said and then that becomes the thing instead of what I had said, and trying to control the discourse is sort of crazy.

 The other seven participants who reported negative experiences from close interactions, said they experienced social categorization (Salty Pickle; from the analytical reflection, "we pretend that there are actual boundary lines that separate us"), personal loss (Peter; from the interview, "when we have negative emotions that we want to deal with um we tend to live in a society where we have to hide those – the first thing they want is to fix you"), unfair judgment (Nicole; from her song lyrics, "So go ahead an judge us, Tell us we're no good, Cause we'll keep doing what we're doing, Until we're understood"), hypocrisy of the rastas (Bled Out; from the interview, "Well this is Pato Banton telling me how he is homophobic, he's taking about actually beating and killing gays – he's huge the world over") and lack of motivation (Corbin and Daryl); from the interview regarding fellow students, "people just complain and say how do you expect me to learn this, its too hard and I deserve to be babied").

As reported above, seven of the 17 participants reported negative experiences that resulted from broader social or system forces. For example, Sky

reacts against the police shootings of Michael Brown and Eric Garner. In his song

lyrics he says, "Two men died and two walk free. I knew she was blind but I thought

she was faithful. Justice come back if you're able." Then commenting in the refection

document Sky reports, "Ending with the "if you're able" should lead listeners to

question whether the justice system is working the ways it's suppose to." In a

somewhat more poetic fashion Alec and the Assholes describe systemic oppression

as, "dragons with slippers and butterflies with teeth – they all got fairy wings and

daggers, and guns." In the lyrical analysis it is reported that, "dragons with slippers

is a warning, to be aware of the deception and brainwashing the powers . . . inflict."

Finally, Ryan struggles with the loss of his Pacific Island language and culture. In his

song chorus he sings,

Thinking as a young boy I wish I could speak my native tongue. Was lost with my
ancestors like a bird lost at sea. So nan yan tata please come and guide me. To revive
our culture and language so we can be free.

In his reflection document, he reports that his island was "colonized by Magellan in

the 15th century, then occupied by the Japanese in World War II . . . much of my

culture was lost in the initial colonization, specifically our language." In conclusion,

Valley Marchers criticizes corporate misbehavior (from the song lyrics, "The

mannequins all have dead eyes, like the suits that wear the ties consume the greed

for buzz.") and Julie works through white guilt and privilege (from her spoken word,

"I am Columbus's retroactive conspirator.")

Causal Source

The second dimension suggested by the problem space model is the nature of

the *causal sources* of the negative experience(s), which are actively constructed by

the participants. Is the cause of the negative experience intrapersonal, that is, does it reside psychologically within the person one is interacting with, or is the cause the result of broad social, cultural, or systemic forces? This dichotomy is reflected in psychological attribution theory (Fiske & Taylor, 1991). Attribution theory proposes that people explain events in their lives as being caused either by forces or factors within themselves (i.e., internal location), or by factors outside themselves (i.e., external location). For example, a student coming to class late because they are lazy is an internal attribution for why the student is late. The laziness is internal to the student. In contrast, the student was late to class because she was stuck in traffic is an external attribution. Her late arrival was beyond her control and not caused by some internal characteristic. For this study, the causal attribution approach was slightly modified in the following manner. We determined whether the cause of the negative experience was the result of the characteristics of the person the participant was interacting with, or the result of institutional, social, or systemic forces?

        Based on analyses of the lyrics/spoken word, reflection documents, and interviews, 10 of the 17 participants perceived that the causes of their negative experiences were intrapersonal, three participants reported both intrapersonal and systemic causes, three participants reported systemic causes only, and the one participant did not mention any cause. It should also be noted that very little of the textual space was devoted to an exploration of causes. For example, the band Salty Pickle implies that artificial social boundaries are the result of a lack of empathy. Antonio says in his interview that many employees feel subjugated because their

managers "have too much identity in their job title, they are too insecure within themselves that they have to look to that title to given them a sense of entitlement and empowerment." Kevin suggests in his interview that people who bully do so because "you know some people take their frustration out on other people." Karen in her concern for inappropriately differential gendered communication says in her reflection document that such language like "I'm sorry" is the result of self-centered thinking, passive aggressiveness and being problem focused, but not solution focused. Finally, in the band Alec and the Assholes, Alec says in his interview that the powerful dominate because there is "an inherent quality in human beings, they just feel like they have to rule other people."

Three of the participants reported either a combination of intrapersonal and systemic causes or systemic causes. For example, Corbin and Daryl explained their concern about the lack of fellow student motivation not only on the students themselves, but also on departmental and institutional policies. In the reflection document it is reported that, "universities uphold the weak for financial compensation." The weak refers to the less prepared students and financial compensation refers to tuition. In referring to their department its reported in the interview that, "you have to slap a new holiday on the end of the semester just to get kids in here and bribe them with food and candy." The Valley Marchers, the band, in critiquing corporate misbehavior says in the interview that, "the suits who wear ties, they have no eyes, they have no heart, they have no souls . . . what is it for them to start a profit." It is unclear whether the misbehavior is just the result of bad

apples in the corporate world, or something about the capitalist system that drives

"the suits" to behave the way they do.

Overcoming/Reacting

The third dimension suggested by the problem space model are how the

participants *react to, deal with, or overcome* the negative experience(s). This

dichotomy suggests that responses can involve changing some characteristic of the

self (i.e., intrapersonal), such as I need to be more understanding. Conversely, the

response can involve connecting with others (ie, social) to bring about change, or by

trying to change institutional or political policies, attempting to change social norms

through some type of collective action. This dichotomy is reflected in a central

dilemma that people face when they want to bring about social change. That is, does

one change things by changing ourselves in some way (ex., seeking to understand

those who are different), or should change come about by creating social or political

movements that create social or political pressure (ex., civil rights movement).

Eight of 17 participants proposed that the way to deal with negative

experiences is to recommend intrapersonal change of some kind. These

recommended changes could be cognitive, emotional or behaviorally focused. Seven

participants recommended a combination of intrapersonal and social responses,

and two participants had no recommendations. Again, this combination stance could

be cognitive, emotional or behaviorally focused. Two participants made no mention

of how to respond to their negative experiences. Some exemplars of the sub-themes

to overcoming and reacting to negative experiences are described below.

The recommended responses were divided into intrapersonal and

intrapersonal-social. It is interesting that none of the participants recommended a

purely social response. Julie reflects the intrapersonal-cognitive response when she

describes how to deal with white guilt and privilege. Awareness needs to be

increased by understanding "that we shouldn't feel guilty because none of us alive

today created any of these conditions," but yet at the same time realizes that "we

have to recognize how some of these conditions have affected African-Americans,

Native Americans, other populations or migrant workers." An example of an

intrapersonal emotional response comes for participant 1 when she says in her

interview that "love really can solve all these problems," but then a cognitive

component is added when it is said, "it starts with realizing that we are all one, and

we're not different, there are no lines." Kevin provides a good example of a

behavioral response to bullying when he says in his interview, "there are so many

ways that you can stand up for yourself, um one you could be direct, like calling the

out, . . . sometimes being direct and angry about is isn't the best way you know, but

sometimes you need to do that."

Five participants recommended a mix of intrapersonal and social responses.

For example, Antonio recommends in his interview that in dealing with unfair

management practices, "a lot of it is um, having to do a lot of looking within and

asking the hard questions about yourself" and then goes on to say, "reach out to

other people and um find some kind of common ground with people who are feeling

oppressed . . . just the whole collective thing of people coming together like you say,

a collective brokenness so to speak." Also, Sky recommends in the interview that a

way to deal with a corrupted justice system is to as he says, "let me help you, and they can educate somebody, and that is where the wall breaks down, is when we empathize and start to understand one another." But then he goes on to say, "we are all people, therefore we have similar ambitions, similar goals, and we can't see beyond ourselves sometimes." Finally, Ryan in trying to overcome his Pacific island colonial past says in his reflection document that, "It is my passion and goal to learn more of my culture and language. Its like a cultural revival and I want to rebuild for my family and myself. I hope that I can learn enough of my language to help keep it alive in my island."

Overall Findings Pattern

This section reports the findings from phase two of the research analysis. This analysis involves crossing the three problem space dimensions with their dichotomous analytical themes of recognition, cause, and response types. This type of analysis reveals the perceptual patterns within participants and/or across participants. As can be seen in Table 2 most of the negative experiences involving oppression and inequity were perceived as interpersonal versus systemic in nature. In other words, any social systemic contribution to the negative interaction remains hidden to our participants. Also, the causes of these negative experiences were viewed as essentially intrapersonal in nature, as opposed to the individual embodiment of broader system phenomena. Finally, the research implies that many of the recommended solutions of dealing with oppression and inequity are intrapersonal. That is, many of the recommendations rely on changes in how to

think about, understand, or react emotionally to oppression and inequity.

Suggestions to make connections with others, to organize in some fashion, or to

exert social or political pressure play a relatively minor role for our participants.

Although the broader system phenomena plays more of a minor role for our

participants, the work done in Raging Studios does serve the function of organizing

our community to better understand, reflect on, and address these important issues

dealing with inequity.

Participant	Recognition Themes	Causal Themes	Response Themes
Salty Pickle	Interpersonal	Intrapersonal	Intrapersonal
Peter	Interpersonal	Intrapersonal	Intrapersonal
Kevin	Interpersonal	Intrapersonal	Intrapersonal
Karen	Interpersonal	Intrapersonal	Intrapersonal
Gabe	Interpersonal	Intrapersonal	Intrapersonal
Antonio	Interpersonal	Intrapersonal	Intrapersonal-Social
Nicole	Interpersonal	Intrapersonal	Intrapersonal-Social
Bled Out (Kendall)	Interpersonal-Systemic	No Cause Mentioned	No Suggestion
Corbin and Daryl	Interpersonal	Intrapersonal-Systemic	Intrapersonal-Social

Sky	Systemic	Intrapersonal	Intrapersonal-Social
Julie	Systemic	Intrapersonal	Intrapersonal
Alec and the Assholes	Systemic	Intrapersonal	No Suggestion
Valley Marchers	Systemic	Intrapersonal-Systemic	Intrapersonal
Ryan	Systemic	Systemic	Intrapersonal
Reuben	Interpersonal	Systemic	Intrapersonal
Don	Interpersonal	Systemic	Intrapersonal
Jeru	Interpersonal	Systemic	Intrapersonal-Social

Table 2: Problem Space Dimensions Crossed with Dichotomous Analytical Themes

Discussion/Implications

This research was interested in evaluating the musical and poetic expression of people's experience of inequity. This critical ethnography analyzed the musical lyrics or spoken word, written reflections of the performers, and interviews of the performer-participants. Newell and Simon's (1972) problem space was used to identify the participant's recognition, causal understanding, and reactions to oppression resulting from various types of inequality. Our analysis showed

oppression predominantly recognized in face-to-face interactions versus a broader social or systemic phenomena. Also the causes of oppression were predominantly intrapersonal versus systemic. Suggestions for overcoming oppression were also mainly intrapersonal, with some mention of collective action.

These results may reflect the individualism of the American intermountain west. For example, Vandello and Cohen (1999) analyzed collectivism scores for all 50 states of the U.S. The states with the highest collectivism scores were Hawaii, Utah, and southeastern states. The states that were the least collectivist included the states of the intermountain American west. The participants in this study reside in Colorado, which is included in the mountain west. Also, Hofstede (1980) collected individualism and collectivism scores from 117,000 IBM employees, residing in 40 different countries worldwide. He found that the United States was one of the most individualist countries in the world. This individualism may explain the relative lack of recognition and understanding of the social systemic dimensions of oppression.

One of the biggest gaps in the findings was the amount of textual space and thought given to the causes of the inequities mentioned by the participants. Even though some participants briefly exposed negative experience as intrapersonal or social, cultural, or systemic forces, there were others who did not mention any causes whatsoever. Nevertheless, the sheer number (12 of the 17 participants) who perceived that the causes of their negative experiences were intrapersonal is a key finding within this theme. The majority of participants explained events in their lives as being caused by forces or factors within themselves (i.e., internal location). This internal location is highlighted through participant responses such as: personal

perceptions of being subjugated by employers by creating artificial social

boundaries, bullies taking frustration out on other people, and inappropriate

gendered communication linguistic patterns which focus on an "I'm sorry" culture is

a self-centered, passive aggressive, problem-focused communication style.

Similar to other research on overcoming negative functions of higher

education, the performers in this study detailed many important suggestions on

how to overcome inequity within society. Williams (2007) has indicated that an

important way to boost diversity on campus is to implement changes in the

structure that are holistic, multidimensional, and make a real difference. That is

exactly what this project did and aligns with what we found in our overcoming and

reaction portion of our findings. The dichotomy on our sub-themes in this section

suggests that responses can involve changing some characteristic of the self or can

involve connecting with others to bring about change. There was much more of

consensus in our participants that there needs to be change at both levels regarding

overcoming inequity. As participants suggested ways of overcoming inequity it

became evident how important it was to go through this problem space process.

Ways to move past our guilt stemming from our people's wrongdoings can center on

the realization that no one currently alive created these conditions; however, it is

really important to understand how these conditions were created and impact many

disadvantaged populations. This could even serve as a way to build an

understanding and positive feelings for all other beings.   Other participants focused

directly on how we can love one another, how we are all the same, and in realizing

we are all one this love can solve all of these problems. It was also depicted that we

need to stand up for ourselves, look within yourself and your biases, and find

common ground with people who have been or feel oppressed. Education has a

strong connection within this theme and is relevant regardless of whether or not the

focus is on intrapersonal or social solutions to overcoming inequity. Education on

inequity can lead to others helping each other and breaking down walls by

empathizing with one another and truly understanding each other. We all do have a

lot in common, and as performer Don Richmond says "we are all just doing the best

we can." This project really does serve the social aspect of overcoming as

attempting to change social norms through this collective Raging Studios action.

This has been a dilemma that people face when they want to bring about social

change, but real change is getting nearer and nearer.

Also, in alignment with being holistic, mulitidimensional, and making a real

difference, it is evident that the development of pedagogical strategies for

addressing culturally responsive teaching, inclusion, and equal learning

opportunities are critical to the betterment of the education system and society. To

teach this way, critical pedagogy is a suggested way to challenge the status quo. A

goal of teacher education programs that instill this theoretical orientation is to

prepare teachers to analyze what they are doing in terms of their effects upon

children, school, and society (Lund & Tannehill, 2005). Education starts with teacher

education programs, and it is said, some of the best teacher education programs are

contextualized by particular theoretical orientations, are situated within localized

cultures, and serve people with specific needs (Lund & Tannehill). The primary

theoretical orientations that I abide by in Physical Education Teacher Education

(PETE) are a personalistic/developmentalist/humanistic stance as well as a critical

pedagogy orientation. Personalistic orientations have also been called humanistic

and developmentalistic in the research. The underpinnings of these theoretical

orientations come from humanistic psychology. These orientations (personalistic

and critical) focus on growth and challenging the dominant paradigms respectively,

but before I can apply a program based on these theoretical perspectives, I must

first identify a method as well as a specific population. Specifically, this study has

and plans to improve faculty, staff, community members, students, and

Hispanic/low-income students' access to audio/visual recording technology,

musical instruments, and editing software needed to collect the data. These data

detailed the cultures that deal with inequity of people with different backgrounds,

SES status, race, ethnicity, gender, sexual orientation, power differentials, lack of

power, lifestyle choices, and physical/emotional bullying. Culture is relative, and

defines the human condition, all human beings have it, or rather it has them, and no

one's culture is no better or worse than another's (Daniel & Peck, 1996). With

understanding cultures in this way, we can move beyond tolerance and celebrate

our differences.

   The participants, studio musicians, and researchers of this research project

cooperated with one another in order to better understand and transform our

valley, including larger implications for a broader society. This study begins the

dialogue to unite people of our San Luis Valley community with the purpose of

becoming free of oppression. Through Raging Studios, there is a clear picture of

major issues of oppression and the culture of our valley. Our community can now

purposefully continue cultural action through future Raging Studios and communal

projects with the aim of organizing this action with 'constant, humble and

courageous' conversations (Freire, 1993, p. 157). Through our continued work we

can begin to synthesize the culture of our valley. As Freire writes, "In cultural

synthesis, the actors who come from 'another world' to the world of the people do

so not as invaders. They do not go there to teach, or to transmit, or to give anything,

but rather to learn from the people about the people's world (Freire, p. 161)." This

is a critical lesson for this study, as many of the participants detailed with their ideas

of overcoming oppression, it is very important that people from the oppressing side

and the ones being oppressed learn from each other about each other's worlds,

without judgment power differential.

Warrant for Interdisciplinary Culminating Event

Nationally there is a very large problem that is connected with high-stakes

testing. With the increasing pressure for youngsters to perform well on high-stakes

tests, the threat for reductions and elimination of art, music, and physical education

programs becomes more and more apparent because this allows the teachers to

have more time to focus on teaching concepts that will be on those tests (Graham,

Parker, Wilkins, and Fraser, 2002). The benefits of quality art, music, and physical

education programs are seen to add significantly to a youngster's overall education

(Graham et al., 2002). All of these subjects are seen to add to the development to

the whole child, however, art and music from an early age stimulates students'

creativity, enhances their problem solving abilities, allows youngsters to experience

the joy of self-expression, encourages self-discipline, and leads to a unique

understanding of how to interact with other human beings and their cultures

(Graham et al., 2002). Physical education programs have claimed that their

programs: stimulate various regions of the brain and guide individuals to be

physically active for a lifetime, which may help them with weight control, lower risk

for cardiovascular disease, and decrease the risk for acquiring certain types of

cancer and diabetes (Graham et al., 2002). With all of the promising benefits of art,

music, and physical education, it is alarming that the San Luis Valley has a lack of

teachers in these fields and continues to cut programs because of this deficiency.

The data collection techniques employed in this study are active learning

strategies, and active learning strategies are critical to culturally responsive

pedagogical techniques. The techniques used in this study could and should also be

used by teachers in classrooms to explore diversity further. The future plan is to

train professors at our university to be able to use a Raging Studios type of

assignment in their classrooms, which in turn will turn into a sampling technique

for the continued research done in Raging Studios.

Future plans for Professional Development/Dissemination of Data

It will be important to continue funding on this project to help with the final

dissemination of the data. Additional grants will be written to be able to meet all of

the original goals and purposes of the project. The following section will detail: how

these additional funds will help create culminating interdisciplinary events to share

the research being done in "Raging Studios," and the ways in which this project

meets Title V mission.

Currently, the lead investigator holds the position of Assistant Professor of Human Performance and Physical Education at Adams State University. He is in charge of the Physical Education Teacher Education program, and a big component of this curriculum is to include inclusive excellence and rhythm and dance projects. With the recent collaboration with the music department and the psychology department (where the co-researcher/professor works), we have created a "Raging Studios" project as a result of some of our Hilos Culturales Student Engagement Grants. With the Hilos Culturales experience, we realized the importance of music and art to many, if not all cultures that are in the valley. Since the original IRB for this project didn't have a release form, we had and addendum approved by the IRB board in order to release all voluntary "Raging Studios" participants so they could elect to share their poetry, spoken word, or music created to address inclusive excellence issues in a live performance that combines art, music, and dance (physical education).

We truly believe that this is the best way to present the data from "Raging Studios." In order to create culminating events centered on sharing the work/research done in "Raging Studios" we have been working with the HPPE, Psychology, Art, and Music departments at Adams State University. The vision is the participants and researchers can have live performances of the poetry, spoken word, music, reflections, and experiences in the interview and recording processes. Meanwhile, dancers will be dancing and Art students and faculty will be creating ceramics and paintings that align with what is being shared in regards to the collaborative autoethnographies created in "Raging Studios," which will be shared at

these live events. There would also be professional development opportunities for

faculty and graduate students.

In regards to meeting the Title V mission, by having "Raging Studios" and

creating interdisciplinary culminating events for the project Title V and Adams State

University will be increasing the development of a cultivated, high quality student

centered environment. A Hispanic student participated in "Raging Studios." He told

me if not for this project, he would not have been able to record his works in a

professional studio. He continued to show his appreciation of allowing him access

and having the entire process based on what he needs, and what we can do to help

him. I believe this student's success and future participants could lead to better

retention rates. This project will also benefit faculty in their development by being

able to try this multicultural and interdisciplinary pedagogy in their classes as well.

The process of creating, analyzing, and reflecting on this active learning experience

will create deep meaningful experiences for the participants. A recent participant

mentioned how he would remember this process the rest of his life. This is the kind

of constructivist learning that support the cultural threads coming out of "Raging

Studios." Although these future plans for this culminating event have not yet been

able to come to fruition, due to a lack of funding, we have been able to disseminate

the data in more of a traditional manner through this journal article.

Limitations and Future Research

There were a number of limitations to this research. First, this research was

conducted in the San Luis Valley (SLV) of south central Colorado. The six counties

that make up the SLV is about 46% Hispanic. Hispanics make up about 17% of the

population of Colorado. Thirty-two percent of the SLV population speak Spanish,

compared to about 10% of the Colorado population. Our participants were

predominantly Euro-American (Non-White). Future research should include more

Hispanic performers and females as our participants were mostly male. Second, this

research assessed only the semantic content of the musical performances. Future

research should include a musicological analysis. Finally, while the two researchers

had high agreement on the qualitative analysis, a third analyst would have been

helpful to increase the validity of the analyses.

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