

*The Pennsylvania State University
College of Education*

**ECE 597A/CIED 597A
VIDEO ETHNOGRAPHY OF EDUCATION
FALL 2011
Wednesdays 6:30 – 9:30pm
210 Chambers Building**

Contact Information

Instructor: Joe Valente

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Office: 157 Chambers Building

Office hours: Wednesdays, 4:25 – 6:25pm or by appointment

Course Overview

This seminar will show students how to use video ethnography in education research. The course is rooted in what is popularly known as the Preschool in Three Cultures method (also known as video-cued multivocal ethnography). We will learn about and watch films using video-based ethnographic research methods. Students will also carry out mini-video ethnographies in a local classroom.

Course Reading Materials

- Tobin, J. J., Wu, D. Y. H., & Davidson, D. H. (1989). *Preschool in three cultures: Japan, China, and the United States*. New Haven: Yale University Press.
- Joseph Tobin, Yeh Hseuh, and Mayumi Karasawa, *Preschool in Three Cultures Revisited: China, Japan, and the United States*, 2009
- Selected readings on Angel

Assignments

- Reading(s) Reaction paper (1000 words) – 25% of total grade
- Final paper analyzing focus group data (4000-6000 words) – 25% of total grade
- Film production and participation (including pre-film, film shoot, subclips, making movie, focus groups, etc.) – 50% of total grade

Grades

Letter grades will be given for all assignments.

Grading Policy

A	=	95 percent and above	95-100 points
A-	=	90 to 94 percent.	90-94 points
B+	=	85 to 89 percent	85-89 points
B	=	80 to 84 percent	80-84 points
B-	=	75 to 79 percent	75-79 points
C+	=	70 to 74 percent	70-74 points
C	=	65 to 69 percent	65-69 points

Course Evaluation

In a doctoral seminar, my assumption is that you are professionals who are taking this course because you have goals and purposes that are important to you. I further assume that you will take seriously the opportunities this course offers to further your own important purposes. Put as blatantly as possible, the things that I most want to see are signs that you are making strong efforts to make this course work for you. I measure this through the following:

- Coming to each class and on-time
- Completing readings carefully and on-time
- Responding thoughtfully and collegially in postings
- Responding thoughtfully and collegially in class discussions
- Engaging with course authors and issues in your speaking and writing
- Engaging privately with me to further develop your academic and professional knowledge and skills, including theoretical thinking, writing, and leadership
- High quality leadership of seminar discussions
- Competent completion of your final project

I reserve the right to assign a grade other than “A” in the event that I have reservations about your performance in the class (as outlined above) throughout the semester or in your final project. If I have reservations about your course involvement, I will email or talk to you. You will also have my feedback to your work. If you have any questions about my assessment of your performance in the class, it is your responsibility to talk to me.

Course Expectations

1. Weekly, on-time attendance. PSU Policy: *It is the policy of the University that class attendance by students be encouraged and that all instructors organize and conduct their courses with this policy in mind. A student should attend every class for which the student is scheduled and should be held responsible for all work covered in the courses taken. In each case, the instructor should decide when the class absence constitutes a danger to the student's scholastic attainment and should make this fact known to the student. A student whose irregular attendance causes him or her, in the judgment of the instructor, to become deficient scholastically, is at risk of receiving a failing grade or receiving a*

lower grade than the student might have secured had the student been in regular attendance. You are expected to be in communication with me about absences. All students have one excused absence, no questions asked. After that, we need to talk.

2. This is a seminar class, heavily dependent upon discussion. You must complete the reading prior to class and be prepared to participate. If you feel that the classroom dynamics are not giving you a structure that allows you to participate effectively, please discuss it with me. This is information I want to receive.

Diversity Statement:

Within our classroom, there is tremendous diversity of life, cultural and emotional experience, some that might seem obvious and some that might be subtler. I expect each member of the class to demonstrate respect for persons from shared and different backgrounds and perspectives. I intend that all students will be well served by this course, that each students' reasonable learning needs will be addressed in and out of class, and I will treat the diversity of experiences and strengths each person brings to class as a resource, strength, and benefit. Having said this, I know that it not possible to know ahead of time how to serve each person and I am resistant to making assumptions about anyone's experiences, interests, or needs. Therefore, it is important that 1) each member of the class accepts responsibility for the creation of an environment that addresses our diverse interests and need; and 2) that anyone who feels that personal or general diversity concerns are not being adequately addressed by me or by any members of the class makes those concerns known to me. If you require special accommodation, please make this known to me.

Statement of Compliance with ADA

In order to address the special request to facilitate learning of any students with disabilities, including those with hearing and sight loss, it is necessary for those students to inform the course instructor who will bring these requests to the attention of the Administrative Assistant.

Penn State Academic Integrity Policy (Senate policy 49-20)

Plagiarism, cheating, submitting work of another person or work previously used without informing the instructor, tampering with the academic work of others and other forms of academic dishonesty may lead to lowered grades, failure of the course or more severe measures, depending on judgments of the gravity of the individual case.

College of Education Academic Integrity Policy

<http://www.ed.psu.edu/educ/current-students/academic-integrity/>

The Academic Integrity Committee addresses unresolved cases of academic dishonesty. Academic dishonesty includes, but is not limited to, cheating, plagiarism, fabrication of information or citations, facilitation of acts of academic dishonesty by others,

unauthorized possession of examination, submitting work of another person or work previously used without informing the instructor, and tampering with the academic work of other students.

Tentative Schedule ***Students are responsible for all changes to the syllabus.*

<i>Date</i>	<i>Class Objective(s)</i>	<i>Key Ideas</i>	<i>Assignment(s) Due:</i>
Introduction to Video Ethnography of Education			
Week 1 August 24	<ul style="list-style-type: none"> • Introduction to course and syllabus • Watch 20 minute video of KD3C and conduct focus group with class • Class discussion about making of video and being an informant • Schools as sites of enculturation 	KEY IDEAS: Enculturation, insiders and outsiders (emic and etic)	<ul style="list-style-type: none"> • Review syllabus • Familiarize Self with ANGEL • Read in class--Erickson (1973) <i>What Makes School Ethnography "Ethnographic"?</i>
PART 1: What is a Video-cued Multivocal Ethnography?			
Week 2 Aug. 31	<ul style="list-style-type: none"> • What is educational ethnography? Visual ethnography? Video ethnography? Multivocal ethnography? 		<ul style="list-style-type: none"> • Mead (1995) <i>Visual Anthropology in a Discipline of Words</i> • Brigard (1973/2003) <i>The History of Ethnographic Film</i> • Asch & Asch (1995/2003) <i>Film in Ethnographic Research</i> • Tobin (1989) <i>Visual Anthropology and Multivocal Ethnography</i> • In class watch <i>Four Families</i> video
Week 3 Sept. 7	<ul style="list-style-type: none"> • Roots of <i>Preschool in Three Cultures</i> method 		<ul style="list-style-type: none"> • Connor, Asch & Asch (1986) Chapter 4 – <i>How and Why the Films Were Made</i> • Spindler & Spindler (1987) <i>Cultural Dialogue and Schooling in Schoenhausen and Roseville</i> • Anderson-Levitt (2002) Chapters 1 & 2 <i>Cultural Knowledge for Teaching and National Cultures and Teaching Cultures</i> • In class watch <i>A Balinese Trance Séance</i> and <i>Jero on Jero</i> by Asch et al

Week 4 Sept. 14	<ul style="list-style-type: none"> • Roots of <i>Preschool in Three Cultures</i> method • Site selection and questions of typicality • Discussion on implicit cultural practices 		<ul style="list-style-type: none"> • Tobin (1992) <i>A Dialogical Solution to Field Site Typicality</i> • Bruner (1996) Chapter 2 – <i>Folk Pedagogy</i> • In class watch <i>Rashomon</i> movie
Week 5 Sept. 21	<ul style="list-style-type: none"> • Discussion on <i>Preschool in Three Cultures</i> • Discussion about Penn State Saturday Art school video and focus groups 		<ul style="list-style-type: none"> • <i>Preschool in Three Cultures: Japan, China, and the United States</i> (1989)
PART 2: How to Film a Video			
Week 6 Sept. 28	<ul style="list-style-type: none"> • Shooting video • Video camera operation workshop 	KEY IDEAS: Establishing shot, medium shots, close-ups, routines, key issues, provocative issues, protagonists, dramatic tension, viewer-friendly, coherence, genre, trade-offs, aesthetics vs. content, context through subtitling and narration	<ul style="list-style-type: none"> • Tobin & Hsueh (2007) • Sony Camera Handbook • Show Spring 2011 film shoot of Penn State Saturday Art School (subclips)
Week 7 October 5	<ul style="list-style-type: none"> • Shooting and editing of video • Video camera operation workshop 		<ul style="list-style-type: none"> • Sony Camera Handbook • October 8th – Penn State Saturday Art School Observation
Week 8 Oct. 12	<ul style="list-style-type: none"> • Final prep for film shoot on Saturday 		<ul style="list-style-type: none"> • Sony Camera Handbook • October 15th – Film at Penn State Saturday Art School
Part 3: How to Make a Focus Group Video			
Week 9 Oct. 19	<ul style="list-style-type: none"> • Final Cut Pro workshop • Editing video • Post-shoot production • Digitizing footage • Uploading footage to MacPro • Subclips 		<ul style="list-style-type: none"> • FCP Handbook
Week 10 Oct. 26	NO CLASS (RECE conference)		
Week 11 Nov. 2	<ul style="list-style-type: none"> • Final Cut Pro workshop • Editing video • Post-shoot production • Digitizing footage • Uploading footage to MacPro • Subclips 		<ul style="list-style-type: none"> • FCP Handbook
Week 12 Nov. 9	<ul style="list-style-type: none"> • Final Cut Pro workshop • Editing video • Post-shoot production • Digitizing footage • Uploading footage to MacPro • Subclips 		<ul style="list-style-type: none"> • FCP Handbook

Part 4: Ethnographic Interviews and Analysis of Data			
Week 13 Nov. 16	<ul style="list-style-type: none"> • How to conduct ethnographic interviews with individual informants and focus groups • Video-cued Multivocal Diachronic Ethnography • <i>Preschool in Three Cultures Revisited</i> 		<ul style="list-style-type: none"> • Conduct interviews with teachers, students, parents, and local art experts • <i>Preschool in Three Cultures Revisited</i> (2009)
Week 14 Nov. 23	NO CLASS Happy Thanksgiving!		
Week 15 Nov. 30	<ul style="list-style-type: none"> • Video-cued Multivocal Diachronic Ethnography • <i>Preschool in Three Cultures Revisited</i> 		<ul style="list-style-type: none"> • <i>Preschool in Three Cultures Revisited</i> (2009)
Week 16 Dec. 7	<ul style="list-style-type: none"> • FINAL CLASS 		<ul style="list-style-type: none"> • Share final analysis with class