Popular media is a social phenomenon, especially for young audiences. This qualitative study examined how eleven Latino/a high school students and a Latino teacher understood the impact of media messages in an animated children's film. Findings suggest participants identified negative cultural messages embedded throughout the film regarding Latino/a as well as lesbian/gay/bisexual/transgender/queer/intersex/ally (LGBTQIA) populations. Authors discuss implications and recommendations for educators and school leaders to consider when presenting media. These suggestions include integrating media literacy to engage students in understanding the construction of popular media and to critically reflect on the impact of such messages.

Key words: media literacy, popular media, Latino/a, high school students, urban schools

Educators might differ on the value of using media in classrooms. Some teachers and school leaders use popular media, such as movies, as class rewards to fill time, keep students quiet, or as a break from desk work (Hobbs, 2006). Although co-viewing media with students is more desirable than asking students to watch popular media alone, teachers and school leaders who co-view objectionable content (e.g., oppressive practices) with students might serve as a silent endorsement of the content (Nathanson, 2001). Such practices diminish or weaken the value of popular media as tools to deepen critical thinking. This article seeks to examine how one group of Latino/a high school students and high school teacher understood the implications of media messages in Happy Feet, a popular computer-animated children's film that won an Academy Award in 2006.

Scholars suggest media viewing can be a powerful and relevant instructional tool. Here and throughout this article, the researchers use the term "media and mediums" to mean intervening tools through which something is transmitted (e.g., radio, movies, music, news, magazines, photos). Such mediums include the promise of hip-hop in the classroom (Smitherman, 1999; West, 1993), digital technology (Hull, 2003), television (Ruggieri, 2007), and mainstream films (de Vries, 2004; Stevens, 2003) as well as other mediums (Janek, 1975) to help youth make sense of their world. This new understanding occurs when children master and purposively use various media to expand their concept of literacy and develop higher order thinking skills (Hobbs, 1997; Kozma, 1991). Research suggest these skills are necessary in developing critical thinking (Ayers, Quinn, & Stovall, 2009; Steinberg & Kincheloe, 1998), collaboration (Marzano et al., 2001), and self-direction (Dweck, 2000); however, these skills, although
directly related to student achievement, are not often considered significant to their core content areas.

In light of such findings, this study is significant for the following two reasons. First, the study furthers extant literature regarding media literacy and Latino/a high school students’ self-conceptions in contemporary society (Valenzuela, 1999). It is important for high school students to understand how information presented often validates existing power relationships and inequities in U.S. culture (Giroux, 2000). Such experiences help teachers and students look at the world from multiple perspectives and gain awareness of their own assumptions and values, as well as implications for these ways of knowing (Delpit, 1995). Second, scholars whose work centers on making schools better for all students often neglect the impact of media (Bettie, 2003; Koss-Chioino & Vargas, 1999), especially media experiences of Latino/a youth (Mayer, 2003).

The article begins with the theoretical frameworks for the study and a brief literature review. Next, the authors describe the methodology, provide an overview of the participants, and analyze the data. The researchers conclude with implications for the study that include the need to promote critical reflection through media literacy in schools to create spaces for critical dialogue, to expand democratic relations, and to share ideologies and identities.

Theoretical Frameworks
Theoretical frameworks that informed this study include critical media literacy, which provides a framework to understand the indisputable impact media plays in shaping beliefs, attitudes, and behaviors (Brown, 1998; Kellner, 1995); sociocultural theories of learning and development (García, 2005; Valdés, 2001; Valenzuela, 2005; Vygotsky, 1978); and critical pedagogy (Kincheloe, 2005; Solórzano, 1997, 2001). Understanding how media shapes student identities is often dismissed in classroom discussions centered on student learning (Mangram, 2008). Teachers and school leaders tend to ignore media’s role in developing student cultural norms which are emulated through mass media (Kellner, 1995). Consequently, popular media is more likely to be used as a tool to “reinforce dominant social values” (Duncum, 2009, p. 233), which is a subversive way to marginalize those who do not align themselves with the mainstream.

Critical Media Literacy
Critical media literacy encourages individuals to promote critical thinking, apply analytical tools to media practices, examine connections among media, self, and others, and understand issues of power and the media’s role in the constitution of identities (Buckingham, 1998; Lewis & Jhally, 1998). At an early age, children are exposed to media’s influence without benefiting from a systematic analysis of the content or its purpose (Megee, 1997). Encouraging children to engage in media literacy strategies is one means of countering this phenomenon. Despite proposals to teach critical media literacy in every classroom at every level across U.S. public schools, such efforts have gained little ground (Duncum, 2009). Therefore, there is a need to afford students with spaces to critically examine these ideas and expose them to the inherent power of popular media’s representations (White, 2007).

The Center for Media Literacy (CML) offers three core concepts to critically examine the construction of media.

1. Different people experience the same media message differently.
2. Media have embedded values and points of view.
3. Most media messages are organized to gain profit and/or power.

These concepts suggest students be afforded spaces to reflect on characters’ lived experiences and question societal mores that perpetuate the marginalization of underserved populations. This reflective process shifts the focus from being entertained by popular media to deepening understanding between media and power. This in turn provides students with spaces to
examine complex and provocative topics that highlight significant social issues, problems, and values that evoke imaginative possibilities and that, in many cases, may also generate substantial controversy.

Sociocultural Theories
Sociocultural theories of student learning also provide lenses to examine literacy and language for Latino/a students. Language is a socially mediated process. It connects language, lived experiences, and meaning-making, which requires individuals to consider the influence of specific contexts, and in this case, popular media (Vygotsky, 1978). As children experience their world, they construct realities in which they live (Guzman, 2001). These realities are shaped by beliefs, social contexts, and values of those around them (García, 2005; Valdés, 2001; Valenzuela, 2005; Vygotsky, 1978). As children’s identities evolve, they not only imitate what they see around them, but they actively process these images and patterns of behaviors which include families, friends, and specifically, the media (Van Ausdale & Feagin, 2001).

Research (González, Moll, & Amanti, 2005) also suggests schools play a vital role in socially and culturally organizing, reflecting and promoting beliefs that often align with mainstream populations (Foley, 2010). These values and beliefs are then transmitted to students as they immerse themselves in these school practices (Aboud & Doyle, 1993; Bernal & Knight, 1993; Bernal; Knight, Ocampo, Garza, & Cota, 1993). Issues such as power and privilege are often not addressed in curriculum. Not only should students be encouraged to critique interpretations and analyses of popular media, they must also be urged to develop their own positions. The challenge is to afford students with spaces for dialogue in conjunction with readings and critical reviews. This pedagogical challenge centers on providing students with opportunities to recognize analyses as partial, incomplete, and open to revision and contestation.

Critical Pedagogy
Critical pedagogy plays a significant role in examining the lived experiences of disenfranchised populations (Darder, 1991; Freire, 1970; Giroux, 2007; Kincheloe, 2005; McLaren & Kincheloe, 2007). It focuses on schools and their social, political, and historical contexts (McLaren, 2007), because it is an approach to education which encourages students, first, to become conscious of the social oppressions or dominations around them (e.g., racism, classism, and sexism) and, second, affords students with spaces to reflect on the actions which may be required to interrupt oppression. The framework illuminates existing social inequalities and injustices within a larger societal context, which makes it difficult to separate school practices from economic and political conditions that shape teaching and decision-making in schools (Giroux, 2007). Unequal hierarchies and social structures influence decisions including what to teach, how to teach, and who will benefit from teaching (Apple, 1990). Critical pedagogy analysis focuses on which groups seem to be favored within the context of school due to race, class, gender, immigration status, religion, ability, and sexual identity. Those who engage in this type of work realize student learning is not neutral and cannot be separated from power, history, or politics (McLaren; 2007). Furthermore, certain forms of knowledge are identified as valuable and privileged over others.

The goal of critical pedagogy is to empower those who live on the margins. Critical pedagogy affords students with spaces to reconsider the use of power and their role as critical agents in utilizing this power (Giroux, 2007). Therefore, those who promote this pedagogy believe teachers and school leaders have the responsibility to educate all students, especially those who live on the margins, by actively engaging them in negotiating what is taught, why it is taught, and to what extent outcomes support issues of justice and equality.

Review of the Literature
Latino/as are predicted to have a tremendous impact on the future U.S. educational system. According to the 2010 U.S. census, Latino/a populations have grown nearly 29 percent between
2000 to 2009 totaling 45.5 million Latino/as. Research (Cornelius, 2002, 2005) asserts Latino/as are often viewed as a cultural other, even among historical disenfranchised groups. Schools’ failure to meet the needs of Latino/a students does not bode well for the U.S. (García, 2005; Valdés, 2001; Valenzuela, 1999). Latino/as are often perceived as problem minorities, largely because of their growing presence, which is coupled with the perception that this population fails to effectively assimilate into the larger social polity (Cornelius, 2002; Portes & Rumbaut, 2001; Rumbaut & Portes, 2001).

As U.S. student populations continue to diversify, educators and school leaders are challenged to reconsider school practices that meet the needs of Latino/a students. The responsibility not only lies in developing multicultural and global perspectives, but also the need to examine to what extent, if any, educators and school leaders are equipped with the knowledge, skills, and dispositions to teach children who do not share similar lived experiences as their teachers and school leaders (Brown, 2004, 2006; Gay, 2010; McKenzie, Christman, Hernandez, Fierro, Capper, Dantley, González, Cambron-McCabe & Scheurich, 2008). There is a body of extant literature regarding the significance of out-of-school learning experiences for Latino/a students (González et al., 2005); however, there is limited research regarding outside experiences with the media and Latino/a youth (Mayer, 2003).

What goes on in schools, including what is being taught and presented to students, is of great importance, especially for students who are marginalized (Delpit, 1995; Edmonds, 1986; Gay, 2010; Ladson-Billings, 1994; Ogbu, 1974). This is no easy task. Students bring with them diverse ways of knowing and responding to the world. Students draw meaning from their lived experiences, and many times, these understandings conflict with beliefs, attitudes, and dispositions held by their teachers, promoted in curriculum, and presented in popular media presented in schools (González et al., 2005; Ogbu, 1988).

**Popular Media in Schools**

Teachers and school leaders need to promote learning beyond mere tolerance (Donmoyer et al., 1995; Gay, 2010), and reconsider to what extent they perpetuate oppressive school practices (Lomotey, 1995). Children bring to school a myriad of lived experiences. These experiences are embedded within social, political, and economic structures (Derman-Sparks & Ramsey, 2006). One means of examining these practices is to reconsider the way in which popular media is embedded throughout the curriculum and in daily classroom practices. These considerations center on examining how media informs children’s ways of knowing.

The hallmarks of drawing meaning from cultures, language, and experiences urge students to use their lived experiences to understand, interpret, and criticize media’s meanings and messages (Kellner, 1995). As media culture merges into the fabric of everyday life, media continues to shape social behaviors, personal beliefs, and identities (Mangram, 2008; McLaren, 2003, 1998). Educators who utilize popular media in classrooms, however, tend to dismiss or entirely overlook economic, political, and social issues embedded within the media shared with students (Duncum, 2009; Goldfarb, 2002). The absence of critical thinking creates dissonance between curriculum and students’ lived experiences. Tensions often emerge between the knowledge students bring from home and what they are presented in school. If students are not afforded spaces to examine the value of their lived experiences and knowledge from families, popular media messages, which often support mainstream values, may be identified as superior to other ways of thinking (González, et al., 2005).

**Media Literacy**

The 21st century offers unique opportunities to explore the unprecedented explosion of media including film, radio, television, and internet. Media literacy affords students spaces to strengthen information access, analysis, and communication skills as well as to critically think about the world, and this information shapes the way in which they make meaning (Hobbs, 2010).
This is especially concerning when considering the lived experiences of children from disenfranchised populations, such as children of color. Because of unspoken silences that still exist in US public classrooms (Sizer, 1995), there is a need to pay closer attention to the effects of media devaluing and stereotyping that often characterize the treatment of People of Color in mainstream media (Dates & Barlow, 1990; Ramirez-Berg, 2002).

Media literacy urges teachers and school leaders to create spaces in which the voices of those who live on the margins are acknowledged. This framework suggests students deepen their critical perspectives, apply analytical tools to examine media practices, make connections between media practices and subjectivity, and increase their awareness of social, political, and cultural contexts in identity construction (Buckingham, 1998; Lewis & Ihally, 1998). The problem is not that media can be understood in multiple ways; rather, an emphasis is placed on understanding that some meanings gain legitimacy and become the defining terms of reality. Critical media literacy creates spaces for students to contemplate how well these realities and understandings resonate and align under certain conditions with broader discourses, dominant ideologies, and relations of power.

Context for the Study
Lindo High School (a pseudonym) was identified by the state of Texas as a state-of-the-art 21st century school within an impoverished inner-city community. At the time of the study, the high school enrolled 2,611 students of which 11.5% identified as Black, 3% Asian, 83% Latino/a, <1% Native American, 1% White, 48.5% female, and 51.5% male. Thirteen percent of all high school students attending this school were identified as English Language Learners (ELL) and 74% of the all of students were considered ‘at risk’ for dropping out of school. The high school employed 137 teachers with an average experience of 11 years of teaching. The surrounding community was predominantly Latino/a. 83% of the students were classified as economically disadvantaged.

Media Club
Jesus, a Latino male teacher in his late twenties, initiated an after-school media club at the high school with the support of a state grant. The teacher was interested in creating spaces for students to think critically about media messages including movies, news broadcasts, radio, music, and television. Thirteen Latino/a students volunteered to meet twice a week after school for two hours to critically examine contemporary media messages. Students were particularly interested in deepening their understanding regarding how disenfranchised populations were portrayed in the media.

Positionality of the Researchers
Chriesta, first author, grew up in a predominantly White, English speaking, Catholic, lower middle class rural community in the Midwest. She was the first child and grandchild to attend college. She worked in residential treatment and public inner-city schools as a social worker and school leader for over 18 years before her professors encouraged her to prepare administrators to address issues facing marginalized populations. At the time of the study, she was a closeted lesbian due to hostile comments and gestures made by university colleagues towards lesbian/gay/bisexual/transgender/queer/ally (LGBTQIA) students, professors, or community members. However, Susan, second author, was aware of Chriesta’s sexual identity, family, and child. Chriesta’s family included a female partner of 12 years and a Latina three year old daughter.

Susan spent her childhood in a southeastern state. She identifies as a White, heterosexual female, who lived in poverty throughout her childhood. Susan was one of two siblings who attended college. Her experiences as a high school Social Studies teacher inspired her to earn her doctorate and pursue the professoriate with a focus on critical pedagogy and media literacy. The researchers’ scholarship centers on their personal and professional lives, which are built around social justice and equity.
Happy Feet
The film *Happy Feet* was selected for this study due to controversies voiced by major news networks and religious groups (e.g., CNN Entertainment, Focus on the Family, Fox News, Media Matters for America, Post-Gazette, The Daily Raider, The Guardian, True Believers), as well as the film’s alleged negative portrayal of Latino/as (Sandberg & Sandberg, 2010). Jesus, a high school teacher working with the participants in this study, surveyed the students. He noted participants identified the Academy Award winning film as “innocent” to a “fun sing-a-long” to a “good movie for kids of all ages.”

The film focuses on penguins needing a “heartsong” to attract a mate of the opposite sex. If the female likes the male and his song, and if the “heartsong” completes the female’s song, then these two penguins mate. Norma Jean and Memphis choose each other as mates, and Norma Jean lays an egg. While Norma Jean leaves with other females to hunt for fish during the winter season, Memphis is left to struggle with the harsh winter and keep the egg warm. During this time, Memphis drops the egg and briefly exposes it to the freezing Antarctic temperatures. As a result, Mumble, the film’s protagonist, comes into the world with blue eyes versus brown eyes, ever-lasting down feathers versus an appropriate coat, a high pitched voice, and the ability to tap dance versus singing a heartsong. As a result of his appearance, speech, and tap dancing, Mumble is ostracized from his peers, elders, a teacher who identifies him as having “special needs” and “unable to help him,” and his father.

As Mumble becomes a teenager, half of his penguin body is still covered in fluffy down. Because those around him cannot seem to overcome his differences, he is isolated from his family, peers, and school. As a result, Mumble does not complete school. He decides to leave his Emperor penguin community because of feelings centered on “being different.” Mumble befriends Adelie penguins who identify themselves as “misfits” and refer to themselves as “Amigo.” They speak with a Spanish accent. Their names are Ramon, the group leader, Raul, Nestor, Rinaldo, and Lombardo. The Amigos embrace Mumble and assimilate him into their “misfit” group.

In Mumble’s Emperor penguin community, mating season arrives, and Gloria is the center of attention. Although she is surrounded by suitors, none of their heartsongs seem to interest her. Mumble attempts to sing her a Spanish song with one of his “misfit” friends singing from behind; however, Gloria realizes Mumble does not have a heartsong, because he cannot sing. Gloria becomes angry and turns her back on Mumble. Mumble attempts to persuade her to sing along with his tapping rhythm. She decides they can be mates, and the pair danced with other penguins.

Noah, the Emperor penguin elder, believes Mumble’s tap dancing has caused hunger within their community (i.e., lack of fishing) and believes their community has been punished for allowing him to enter. The elder exiles Mumble from their community. During his exile, Mumble is determined to uncover the reason for the lack of fishing. Mumble discovers humans overfishing the Antarctic waters, and eventually, the fishing is banned and the fish population recovers.

Method
The researchers employed case study methodology to examine how one group of Latino/a high school students and their Latino teacher understood implications from the animated film *Happy Feet*. Case studies methodology is appropriate for this study because the method emphasizes the need for detailed contextual analysis of a limited number of events or conditions and their relationships. The methodology demands an integrated and comprehensive examination of multiple perspectives and data, and, in this case, understanding how Latino/a students understood implications from an animated children’s film (Fielding & Lee, 1998; 172
Building an Understanding

Glesne, 2006; Silverman, 2001). This case study involved an in-depth, longitudinal (12 months) examination of a single event (Feagin et al., 1991; Yin, 1994).

Data consisted of field notes, written narratives, focus groups, and in-depth interviewing (Rubin & Rubin, 2004; Spradley, 1979, 1980). Five types of data were used for this study: (a) two 90 minute focus groups; (b) 22 participant written narratives; (c) 11 video-taped semi-structured individual interviews (35–40 minutes); (d) anonymous demographic surveys, and (e) field notes. Field notes included observations, reflections, and conversations between Christa, first author, and Susan, second author, regarding classroom experiences, and participant observations.

Focus group protocols were movie clips chosen by the researchers. The researchers presented 27 movie clips from the movie Happy Feet. These clips were chosen for further examination based on controversial news commentary in mainstream media (CNN Entertainment, Focus on the Family, Fox News, Media Matters for America, Post-Gazette, The Daily Raider, The Guardian, True Believers). The movie clips afforded participants spaces to examine the interactions of the main character, family members, and community penguins. Questions for the focus groups and individual semi-structured interviews were created using a critical media literacy framework (Share et al., 2006). Each interview was videotaped, transcribed, and coded.

Participants
Eleven Latino/a students and a male Latino teacher from an inner-city high school in Texas participated. They were selected for this study because Susan worked with campus high school teachers involved in a state grant. The grant afforded preservice teachers with spaces to work in inner-city K-12 schools. Susan was able to utilize funds from the grant to support research efforts centered on understanding possible influences of media literacy in high schools.

Participants in this study represented the myriad of lived experiences of Latino/a youth on this high school campus. Over 85% of students lived in poverty. Many students' family members left their native countries in search of better educational opportunities for their children. Their families were in search of increasing economic opportunities, and many family members held service-oriented jobs including, but not limited to, housekeeping, janitorial work, and landscaping. Participants were invited based on the following selection criteria: (a) racial identity; (b) interest in popular media; and (c) enrollment in an inner-city high school. Six female high school students, five male high school students, and one male high school teacher submitted consent forms. All of the high school participants were between 14–16 years of age.

Limitation of the Study
One of the limitations to this study involved examining one group of Latino/a high school students and one Latino male teacher in an inner-city school who volunteered to participate. The findings are specific to this U.S. metropolitan location. Despite the noted limitation, this study is significant to teachers and school leaders because the findings contribute to the dialogue regarding media literacy and raising the critical consciousness of educators committed to promoting critical inquiry and democratic spaces.

Data Analysis
For each round of data collected, field notes were compiled from each focus group and interview. Data were analyzed using a comparative method, comparing one incident or section of the data from transcripts, field notes and observations with other sections of the data in the same or different data set (Merriam, 1998). All interactions were transcribed and coded (Miles & Huberman, 1984). Data were initially sorted using categories, and within each of these categories, researchers used an inductive process of thematic coding (Miles & Huberman, 1994). After identifying descriptive themes, patterns across categories were identified to deepen understanding of these issues as interrelated phenomena (Richards, 2005). Field notes included observations made before, during, and after focus groups as well as semi-structured interviews.
Researchers compared field notes, and discussed how participants understood popular media messages throughout the film *Happy Feet* (Wink, 2005).

Trustworthiness was established by using both participant member checks and triangulation of data through interviews, written narratives, and focus groups (Creswell, 2007). Transcripts and analysis within focus groups and individual semi-structured interviews were shared with participants to check for accuracy. Researchers also shared preliminary analyses with all of the participants for feedback. Participants confirmed that analytic categories were consistent with their perspectives, which increased trustworthiness (Silverman, 2001).

**Findings**

The researchers’ analyses of data revealed how participants understood media messages in a children’s animated film. The following four themes emerged from the analysis: 1) media matters; 2) cultural misconceptions; 3) embedded beliefs; and 4) outcasts.

*Media Matters*

Participants recognized the degree to which images from the animated film reminded them of how often they overlooked the impact of contemporary media messages. Along these lines, participants emphasized how often they deferred to negative media messages illustrated in the animated film to understand themselves as Latino/as youth. As Jesus, the high school teacher noted, “These kids see Latinos portrayed as criminals and illegals on the news every day. The movie supported this image by making the Chinstrapped Latino penguins misfits.” Several participants emphasized the significance of referring to films like *Happy Feet* as a portrayal of the lived experiences of Latino/a youth.

The movie made it seem like Hispanics are all alike. We must all talk the same, and act the same. Those Chinstrapped penguins weren’t in school like the rest of them. It was like they were dropouts or something. They called themselves misfits. (Margarita, a senior)

Participants were concerned about the frequency of negative images of Latinos in the film. They discussed how the Emperor Penguins, who spoke with an alleged Irish or British accent, were presented as penguins in positions of power. Margarita commented, “It’s like the Emperor penguins are White and the others aren’t and they are better than the Chinstraps, who are really the Mexicans.” Pedro also noted, “These characters remind me of what I see in the news. It’s like the White people are better than anyone who is Black or Mexican. The Mexicans are always the illegals on television, and don’t fit, just like the penguins Happy Feet meets.”

Participants’ concerns increased after they recognized how an Academy Award winning children’s animated film had the capacity to capture the attention of millions of children. Sabrina, a sophomore, observed, “It’s like you’re watching this fun little movie with lots of cool music. And while you watch it, they are putting Hispanics down at the same time.”

Dialogue centered on the influence of a children’s animated film led to participants considering how often they “accepted” mainstream population messages as “truth.” For instance, Pedro, a junior, noted a tendency to “believe” the images on the “big screen and television as real representations” of people’s lived experiences. Such images often were perceived as “truth” in part because of the context in which they were shown, such as school. Participants stressed how often their families tended to “trust” their teachers and school leaders in providing them with “truth.” For example, Rafael, a freshman student, suggested how students might be persuaded to believe assumptions made due to school news broadcasts. He noted, “But they said it on Channel Two News in school so it must be true.” Other participants commented on how often movies were shown in school without discussions centered on “what is truth” and “what is fiction.” For example, Liz, a senior, said, “If a teacher would have shown us *Happy Feet* without asking us to think about what we actually heard and saw, I think we would have walked away thinking it was okay for Latinos to be seen like this.”
Many participants emphasized how impressionable they were to “believing whatever was presented” was “reality,” and how “dangerous” these negative messages were to understanding the world around them. Several realized how often they internalized media messages as the “truth” rather than “thinking about what was really going on.” Participants noted how often teachers used movies and newscasts in their classes. Pedro, Anna, and Sabrina emphasized how often movies were shown in class without time for “thinking about what was being shared” with them.

We never talk about this kind of stuff in school. If we have a movie in class, it’s because the teacher doesn’t want to teach that day. I think more kids would want to come to school and learn if they had chances like this to really think about what is going on out there. I mean, we just thought this is a cute movie for kids, and now we watched it again with new eyes. We heard things and saw things that just blew by, but then we had the chance to think. (Sabrina, sophomore)

Several participants could not recall a situation in which teachers or school leaders facilitated discussions regarding the purpose of incorporating the specific media or the impact of those media messages. They identified the use of movies in schools as a “babysitter” or “time for the teacher to take a break from teaching students.”

Several participants also recognized the type of messages sent to young people. For example, Mario, a senior, realized messages were “bombarding him from both movies as well as television.” Several recognized how often the messages influenced what young people identified as “what it means to be a normal teenager.” For example, Alejandra, a sophomore, said, “On TV, I see sex... it is exposed so much. It’s like, everybody’s doing it, so it must be okay.”

Many participants described how media messages influenced their beliefs and behaviors. Mariel, a junior, said, “I see Mexican penguins having fun, because they drop out of school...in other movies I see Mexicans with big chains and Escalades. So is that success?” Participants related their new ways of understanding media messages. They emphasized how the creators of Happy Feet determined what was considered normal and appropriate behavior. Participants stressed their concern at attempts made by Mumble’s father and primary school teacher to “make him into something he wasn’t.”

Mumble was asked stop tapping his feet. The father was clearly worried about others’ reaction to Mumble’s difference when he said, “That ain’t Penguin!” The dad wanted him [Mumble] to be like everyone else. He [Mumble] was pushing himself to be like everyone else. Let’s say the son turns out to be gay. Kids get thrown out of their house for being different. (Andre, a junior high school student)

Students in this study reiterated the need for young people to discuss the implications of “negative” messages presented throughout Happy Feet as well as other animated films. They described how often they overlooked media messages and wondered how often audience members, especially children, assumed whatever was deemed “normal” in an animated film was perceived as “truth.” Participants stressed the need for children as well as themselves to consider how media messages influenced the ways they understood themselves as Latino/as in relation to the mainstream. They also inquired about how members of the mainstream, especially their teachers and school leaders, understood them as Latino/a youth. After viewing the 27 movie clips from Happy Feet, they started to think more critically. They emphasized that teachers’ attitudes and beliefs about Latino/as might influence their expectations and learning in school.

Cultural Misconceptions

Personal connections between participants’ lived experiences as Latino/as youth and Happy Feet were noted throughout the study. Participants consistently identified themselves as “different”
from their White counterparts. These differences referred to race, class, family structure, native language, immigration status, and culture. Similarly, students began to recognize similarities between themselves and Mumble’s character. They often referred to Mumble’s lived experiences as being a recent immigrant or first generation Latino/a in a predominantly White society. Participants emphasized the lack of spaces in schools to discuss how they navigate through cultural misconceptions by their predominantly White teachers and school leaders.

We need teachers who are interested in exploring movies, filmmakers, and television in ways that portray Latinos, especially Mexican immigrants as banditos or gang members. There are so many misconceptions out there and using media is a great way to start, but we need to know what questions to ask and what to look for, otherwise the kids think that what they see is true. (Jesus, teacher)

Participants recognized Mumble’s differences placed him at a disadvantage from his peers. They noted Mumble was an “outcast” due to his effeminate behaviors (e.g., dancing and a high pitched voice). Participants aligned Mumble’s experiences as similar to their lived experiences including recently immigrating to the US, speaking Spanish at home, and living with extended family members. For example, as Andre powerfully stated, “Mumble felt all alone, because what he did was so different than other penguins. I can relate. I am a dark skinned Mexican. I try to hide my accent.” Participants contend these lived experiences created spaces for them to be considered “outcasts” in a predominantly White, middle/upper class, English speaking city.

In this study, participants stressed the significance of image within their Latino/a community. They stress how often they consider what it means to be Latino/a in this community. Sabrina, a sophomore, emphasized how families stress, “What will people say if you act that way?” They often identify with Mumble’s character. As Anna noted, “Mumble’s parents and so-called friends were scared about what others thought, so they just abandoned him.” Mario, Alejandra, and Rafael grappled with how often Mumble’s parents and teacher tried to “fix” him.

They certainly put in a lot of effort to fix him. They got a tutor for him, and that teacher said he was hopeless. They even spoke with the elders, and they thought he was an abomination. Those penguins just kept trying to cure Mumble, but he wasn’t going to change. It’s like asking us to talk a certain way, so we don’t sound like we just came over the border. I’m Mexican. I can’t and I won’t change that...and it’s not a bad thing, but some people out there think it is. (Rafael)

Participants realized the interplay between the animated film and their understanding of self was much more complicated than they had previously thought. They equated Whiteness with superiority, and recognized how this racial superiority was favored throughout the film. They deepened their sense of knowing about race, language, immigration, and sexual identity; however, they grappled with understanding the workings of racism, homophobia, and other forms of oppression through an animated film embedded with hip hop music and humor.

Embedded Beliefs

Before viewing the children’s animated film, participants identified the movie as “funny,” “good,” “fun,” and “a simple children’s movie about a dancing penguin.” After participating in conversations centered on critical inquiry, issues such as race, native language, and sexual identity emerged. Pedro, Anna, Christina, and Liz did not recognize these issues until they were afforded spaces to critically reflect on the film. They assumed issues of race centered primarily on tensions between Blacks and Whites. Throughout their analysis of the film, participants reconsidered the need to broaden their understanding and critically think about the discourse of race and the need for their lived experiences as Latino/as to be heard.

After viewing and discussing the film with their teacher, students identified a racial hierarchy in *Happy Feet*. They believed Emperor Penguins were portrayed as “White people.” Students
identified their “talk” as “European.” They also stressed how the “White penguins” had access to “power.” Pedro noted, “That White guy who was an elder was in charge of the clan, and every one of those penguin elders talked just like him. They were the ones in power.” Participants identified Mumble and the Latino Chinstrapped penguins at the “bottom” of this racial penguin hierarchy. They believed Mumble’s alleged sexual identity as a “gay penguin,” and the Chinstrapped penguins’ “Mexican accents” reflected how they understood their lived experiences as Latino/a youth. For instance, Anna said, “The Emperor Penguins had Irish or Scottish accents. They were definitely the White people.” Pedro announced, “Those Emperor Penguins had all the power to get rid of Mumble and banish him.” And Christina noted, “The Mexicans were the misfits, the odd ones out, and Mumble was definitely gay.”

Students also stressed the importance of students of color examining how Communities of Color are portrayed in films, especially “innocent cartoons” like *Happy Feet*. Liz noted, “It’s like the real world, but they are cartoons. We aren’t seen the same ways as White people.” And Pedro noted, “We’re [Latino/as] below them out here, and the Mexican penguins were below the White Emperor penguins, just like us.” They reflected on the significance of critically thinking about the way the film portrayed Latino/as youth and “gay kids” without “saying it out loud.”

At first, I didn’t even understand the point of the movie. It just seemed like a lot of fun to watch with all the music. And now I don’t know if this is what they intended for us to really see or not. It’s like we read between the lines...put all the pieces of the puzzle together, but I don’t think the people who made the film wanted us to figure out what they were really saying about gay kids and Mexicans. (Pedro)

Other participants emphasized how negative embedded messages in children’s animated films like *Happy Feet* promote cultural stereotypes. They expressed concerns for Mumble’s need to “fit in,” and the emotional discomfort he may have felt when abandoned by his family, teacher, friends, and community. Students stressed how often they feel as Latino/as, as boys and girls, the need to “act White,” or “be macho,” or “act like a girl.”

If you are different, people don’t accept you. High school is all about belonging to the right group. You act a certain way, then you get this label put on you. If boys act like girls, then they’re gay. The people who fit in see all of this as something funny. The people who are on the outside looking in, well, I think the movie touches them. (Anna, senior)

Some students recognized Mumble’s ability to communicate with penguins through dance versus song as similar to the way in which youth might understand sexual identity. For example, Liz, a senior, suggested Mumble was “gay,” and was “sent away,” because “his kind wasn’t accepted.” They recognized how often youth identified as “gay” seemed to share similar lived experiences at their high school. For example, Anna noted, “Gay kids seem like loners, and people constantly tease them.” Some participants thought Mumble’s “differences” put him in a vulnerable position to have blame placed on him. For example, Andre believed the Emperor penguins “thought he was gay, because of the way he acted, so they blamed the famine on him. It’s just like the gay kid who gets bullied, because it’s easy to take your frustrations out on someone like that.” Participants stressed negative messages were communicated about “being gay.” Mariel stated, “If a student acted like Mumble in this school, he would definitely be called a fag, beat up, and might even drop out of school.” Mariel and Pedro recognized how often they stereotyped “gay” students by suggesting “gay” males “act like girls.”

In addition to recognizing issues regarding Mumble’s sexual identity, students also suggested the animated film presented Latino/as as outcasts. Participants in this study identified the Chinstrapped penguins as outcasts who spoke with Mexican accents. They emphasized how “these” penguins were portrayed as being “too cool for school.” Rafael, a freshman,
suggested that “the movie made Mexicans look like they all drop out of school.” Participants stressed how often Latino/a students are perceived as “high school dropouts.” They also emphasized the need to interrupt this belief, which they believed was often held by their White counterparts. Mario noted, “It offends us, because not all of us are like the movie.”

Students emphasized the need for students of color to examine what they called “hidden messages.” These messages centered on understanding the “real lives” of marginalized populations versus cultural misconceptions. They believed cultural stereotypes suggested disenfranchised populations were inferior to the mainstream.

**Outcasts**

In this study, students stressed the need for teachers and school leaders to create spaces in which students explore issues of race, class, gender, native language, and immigration status. They emphasized how often discussions centered on experiences outside of the mainstream did not take place at school. Students did, however, recognize how often these issues were presented throughout media, such as *Happy Feet*. Jesus emphasized the need for teachers to promote dialogue regarding “being other.” He noted how often teachers and school leaders tend to “blame Latino students for what goes wrong in school…and what goes wrong within the community, especially with crime and gangs.”

The film advanced a convincing plot that negatively portrayed Latino/as as a marginalized population. Students reiterated how the Chinstrapped penguins with Mexican accents were “high school dropouts,” “uneducated,” and “partied.” Participants recognized the need to discuss their lived realities as members of disenfranchised populations. They often identified as “outcasts” like Mumble, and his “misfit” Latino/a Chinstrapped penguins. Sabrina suggested “more teachers [White teachers] need to take time and get connected with us, because they don’t know what it is like to be Mexican in America.”

Students related to Mumble’s isolation. They recognized how often one group is blamed for societal ills. For instance, Mario emphasized how “easy that is to do and we are all guilty of it. I’ve called a kid a fag before.” Participants stressed the need to examine the implications of blaming “other” for the “wrongs” within a community. As Liz suggested, “If we had a chance to look at this stuff, and had teachers who actually wanted to talk with us, it might be a better high school…maybe we could actually do something to make it stop.”

Participants grappled with to what extent being an outcast was due to the environment or biology. They expressed discomfort when they perceived Mumble’s father “making him born that way.” When Mumble’s father dropped the egg in the frozen snow, participants assumed the father’s “mistake” caused Mumble’s “differences.” For some participants, being “gay” was not the way a child was born, but a “life style.” For example, Anna noted, “I know people think there is something wrong with them, and they could choose to be different…so, if something bad happens to them, it’s not a surprise they are outsiders.” However, when participants considered the issue of race, a different discussion occurred. Participants noted tensions within the Latino/a culture outside of an individual’s control. For example, Anna noted, “If you have darker skin, like a lot of Mexicans, or if you speak with a heavy accent…if you recently came here, then you might be looked at as an illegal…a lot of Puerto Ricans have it easier, because they have whiter skin.”

For many students, being different from their peers (e.g., language, accent, family structure, sexuality) might lead to embarrassment for their families and friends.

It’s just like when Mumble’s dad realizes his newborn chick is different. He is embarrassed, and even attempts to hide Mumble from his mother. Mumble’s dad considered him a failure. That’s what happens in real life when kids aren’t like everyone else. Boys must be boys. And girls must act like girls. (Rafael, a freshman)
The way in which Mumble communicated with Emperor penguins was identified as another significant way in which he was different from his peers. Participants recognized the consequences of "not fitting in."

On the first day of school, Mumble learned an important lesson. He realized the most important lesson for young penguins to learn...that every penguin had a heart song...so, if you don’t have a heart song, you’re no penguin at all. (Andre)

For Rafael, Pedro, and Liz, understanding how differences from the mainstream influence their day-to-day lived experiences was critical to their ways of knowing about the world. They aligned themselves with Mumble’s experiences of being ostracized by his community, and urged teachers and school leaders to use these situations to provide students with opportunities to voice their concerns. They wanted spaces to discuss what it meant to be an outcast, and their role in promoting more inclusive practices at their school.

Discussion
Meaning-making was an interaction between the animated film and the culturally bound viewer. The meanings participants derived from the film were interpretations constructed by Latino high schoolers and a teacher. They critically examined the film and made the connections between Happy Feet, self, and others recognizing issues of power remained at the center of their analysis (Buckingham, 1998; Lewis & Jhally, 1998). Participants realized the film situated Latino/as in a system of racial hierarchy. They stressed the need for Latino/as to deepen their understanding of how their racial identification related to the racial oppression of all Communities of Color within a system dominated by the mainstream (Solórzano, 1997).

The knowledge, lived experiences, and cultural tools viewers brought with them to interpret the film were not initially uniform (González et al., 2005). Some participants challenged a discourse about race that has traditionally been framed within the paradigm of the Black/White binary (Solórzano, 1997). Others initially aligned themselves with traditional critical perspectives that depict race in the US as consisting primarily of Black and White racial groups. However, participants in this study recognized the need to expand the discourse on race to allow the narratives of other People of Color to be heard, primarily Latino/a populations. They examined the social location of the main character as well as Chinstrapped Latino penguins. They constructed new understandings by examining the beliefs, social contexts, and values presented in the film (Hall, 1980, 1981). Their understanding centered on understanding the significance of the dominant Emperor Penguins, who were perceived as European, in occupying privileged positions, while Chinstrapped Latino “misfit” penguins were racialized and deemed other.

Critical media literacy served as a space to encourage students to recognize how the identity of Mumble and the Chinstrapped Latino/a “misfits” (Ramirez-Berg, 2002) were shaped by social, cultural, and political forces within the animated film (Kinchehlo, 2005b). Participants discussed how they made meaning by making connections between character interactions with social, cultural, and political influences and themselves. Throughout this examination, participants recognized subtle norms, values, and attitudes regarding disenfranchised populations, such as Latino/as and LGBTQIA populations (Kinchehlo, 2005b). Critical media literacy afforded participants with a lens to examine the impact of an Academy Award winning animated feature on their personal ways of knowing.

Students believed the film reflected dominant societal values centered on issues of power (McLaren, 2007), including the Emperor penguin elders, what it meant to “be penguin,” Latino

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1 See Carroll, Denzin, and Durham and Kellner (year) who provide a larger body of theoretical work in media and cultural studies.
Chinstrapped “misfits,” and Mumble’s effeminate characteristics (e.g., dancing and speaking in a high pitched voice). These messages suggested Latino/a youth were “misfits,” which was portrayed as “funny” by the moviemaker; however, this was offensive to the participants and identified as a cultural misconception. These new understandings of popular media afforded participants with spaces to critically think about the implications of the film. This process deepened their personal understandings towards disenfranchised populations within their school community (Kincheloe, 2005a). They in turn constructed new critical interpretations of popular media, which were not previously considered (Kincheloe, 2005b).

Participants also considered ways in which media have the potential to oppress or enhance consciousness. They made connections between the film’s messages, education, and discourses centered on issues of race, language, immigration status, and sexual identity. They understood the film as general-market media that supported the negative mainstream image of Latino/as (Ramirez-Berg, 2002). These media constructions shaped how participants understood their new ways of knowing and reminded them how often Latino/as are dismissed from the discourse. Increasing students’ understanding of mainstream media was a primary concern for Jesus, their high school teacher, as well as the participants. They emphasized the need to utilize media literacy in schools to afford students, teachers, and school leaders with opportunities to deepen understanding of the lived experiences of disenfranchised populations.

Immersing themselves in spaces to deconstruct the film was a new experience for the teacher as well as the participants. One of the biggest challenges noted by participants was overcoming their immediate perceptions of children’s animated films as “harmless” or “funny.” Participants emphasized the influence of music and animation in perpetuating the belief filmmakers were “just” promoting “cartoons.” For these participants, spaces to expand their understanding to relate their day-to-day experiences with the lived experiences of the animated characters broadened their understanding of popular media messages. The realism of Mumble’s lived experiences, the incorporation of the “misfits,” and using Latino/a accents for characters who “partied” created opportunities for a new discourse.

Students examined the impact of their learned assumptions. These discussions centered on addressing the lived realities of underserved student populations in US public schools (i.e., Latino/a students and LGBTQIA populations). Incorporating media literacy encouraged them to analyze and evaluate popular media (Hobbs, 1997). They made meaningful connections between themselves and the film’s characters. After watching the film through a critical lens, participants described a shifting storyline. The story moved from “innocent” mainstream entertainment to portraying characters as cultural deficits.

Findings from this study suggest teaching critical viewing holds educational value for high school students. Utilizing student-centered viewing activities and encouraging students to engage in meaning making afforded participants the opportunity to understand self in relation to characters’ storied selves. They critically viewed, thought about, and made connections between self and characters throughout the film. Because the Emperor penguin community perceived Mumble’s effeminate behaviors as negative, and ostracized the Chinstrapped Latino/a penguins, they examined how the characters’ experiences aligned with their lived realities.

Students’ lived realities centered on the film’s negative portrayal and stereotypes often associated with Latino/as as well as LGBTQIA populations by mainstream media (Dates & Barlow, 1990; Ramirez-Berg, 2002). Critical media literacy afforded participants with opportunities to examine the intersections of race, language, immigration status, and sexual identity. This examination promoted dialogue centered on meaning making, and how their new ways of

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2 Cultural deficits suggest specific groups of people are deficient due to cultural differences, such as race, sexual orientation and gender (Valencia, 1997).
knowing aligned with the animated children’s film (Bing-Canar & Zerkel, 1998; Durham, 2004; Gillespie, 1995). In turn, participants rejected cultural misconceptions of what it means to be Latino/a, a recent immigrant, and LGBTQIA (see Vargas, 2006).

Participants grappled with Mumble’s isolation due to his alleged sexual identity (i.e., “being gay”) (Colorado Media Matters, 2006; Michael Medved Show, 2006; New York Movies, 2006; Stones Cry Out, 2006). They also struggled with the film maker’s image of Spanish speaking Chinstrapped penguins as “misfits” who they perceived did not value education (Valenzuela, 1999). Participants engaged in dialogue to counter the negative cultural myths presented in the film. They noted the need to broaden their self-awareness regarding Latino/as (Solórzano, 1997, Valdes, 1998]; increase their awareness of disenfranchised populations, and the need to critically think about embedded media messages.

Prior to the study, students often dismissed media’s powerful influence, especially children’s films. As they engaged in a critical media literacy inquiry, they deepened their empathic responses towards characters identified as “other,” such as Mumble and the Chinstrapped Latino/a penguins. They understood the significance of consciously criticizing and analyzing the impact of popular media including movies, television, and mainstream news.

Students also recognized the need to understand “other” in order to deepen their media literacy skill set. They were concerned hidden media messages would continue to go unrecognized by teachers, school leaders and students without awareness and proper training. They emphasized the need for schools to increase their awareness regarding demographic changes in schools. Participants noted that ignoring increased racially and linguistically diverse student populations created opportunities for other students to perpetuate cultural myths supported by media messages.

They identified teachers and school leaders as playing a critical role in creating spaces in which students are provided opportunities to understand the lived experiences of disenfranchised populations, because their experiences tend not to align with their White, middle-class, heterosexual counterparts (Gay, 2010). Critical media literacy encouraged students and their teacher to deepen their understanding of self as well as Latino/a community (based on race, class, language, immigration status, sexual identity) (Kincheloe, 2005b).

The critical examination of *Happy Feet* increased students’ awareness of self and others. The investigation of film offered students opportunities to deepen their understanding of subject positions, the influence on unconscious thoughts, and the landscape of U.S. popular media culture (hooks, 1996). The process afforded participants with spaces for reflexivity (responding to) and reflectivity (looking within). Students deepened their capacity to understand what it means to be “other” according to language, sexual identity, race, and immigration status.

**Implications**

Findings from this study suggest teachers and school leaders might reconsider how they utilize media in classrooms and throughout curriculum to deepen student meaning making. In regards to personal histories of Latino/as, teachers might want to examine a news network or newspaper story on Latino/as. They might want to ask students to critically think about the construction of the story including but not limited to asking who was assigned to the story, who reported the story, and who edited the story when considering the racial composition of the US journalistic workforce (Weaver & Cleveland, 1992). Teachers might explore and discuss possible cultural assumptions that might influence the approach to the news story.

Increasing the number of teachers and school leaders who include the critical analysis of media in the classroom might be significant to affording students, especially those who live on the margins, with opportunities to address implications popular media. This type of work urges teachers and school leaders to reconsider how to support students in making critical
connections between themes presented throughout media and their lived experiences. Such efforts encourage those who promote and implement curriculum to make a more concerted effort to situate media within a broader cultural context as well as with the political and pedagogical implications of popular media as a teaching machine. This approach utilizes theory as a lens to study complex and shifting relations between required texts or readings, discourses, lived experiences, and structures of power. Rather than reduce media to a means of entertainment or "babysitting" students, teachers and school leaders may encourage students to find links among their texts, specific contexts, pedagogy, agency, power, and public intervention. By examining and using popular media intertextually in schools, educators and school leaders encourage students to question, make meaning, deconstruct and reconstruct, and question its role in politics, economics, power, agency, and social transformation (Giroux, 2000).

The emergent themes from this study urge students to examine their meaning making and locate points of injustice and inequity. The process affords students with spaces to develop a language of critique to name, speak to, and against social inequities that exist within their daily lived experiences. Vargas (2006) contends teachers and school leaders might reconsider the implementation of transnational critical media literacy (TCML), which focuses on deepening the understandings of native and foreign-born transnational Latino/a youth. Such work might deepen understanding between media literacy and culture (Kellner, 1995).

Implementing critical media literacy creates opportunities for teachers and school leaders to make connections between culture, media literacy practices, and school policy. Such collaborations provide spaces to build bridges between delivery of content and critical media literacy. This process encourages teachers and school leaders to examine how media is implemented throughout the curriculum. It also affords spaces to assess strengths and challenges of integrating critical media literacy, which promote spaces to examine the lived realities of disenfranchised populations through popular media.

The researchers suggest those who engage in media literacy reconsider how to equip students with the necessary skills to analyze and understand the impact of popular media. The following questions provide a framework to consider how to analyze, interpret, and critique these school practices:

1. What role, if any, do media play in providing a foundation for our beliefs and attitudes toward disenfranchised populations?
2. To what extent, if any, does understanding media literacy influence how we design curriculum and deliver instruction?
3. What is the role of media in curriculum?
4. What school policies guide the use of media in the classroom?
5. What tools do we use to analyze media and its influence on student learning?
6. What steps will we take to ensure we support students throughout their critical reflective process?
7. How will we measure to what extent, if any, students increased their critical reflective skills?
8. How will we measure to what extent, if any, students deepened their empathic responses towards those who live on the margins?
9. How will we measure whether or not we understand the influence of media on student learning?
10. How will decisions be made regarding the use of media in schools?

Engaging in critical media literacy also affords students, families, teachers, and school leaders with opportunities to examine the extent cultural assumptions are embedded in creating equitable learning environments. The researchers suggest creating spaces for individuals to reconsider the influence of personal belief, attitudes, and lived experiences in fostering critical media pedagogy.

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(Hobbs, 2006; Kellner, 1995; Lalas, 2007). They encourage those interested in media literacy to advocate in ways that foster vigorous dialogue centered on increasing critical consciousness.

1. What are the demographics of the school community?
2. How do we understand what it means to be “other”?
3. How did we develop deeper understanding regarding the lived experiences of disenfranchised populations?
4. What new knowledge have you learned about the influence of media on student learning?
5. What are the needs of students who live on the margins (i.e. race, ability (mental and physical), class, gender, sexual identity and other forms of difference)?
6. How is your school attempting to address such issues?
7. How is the state, nation or world confronting these issues?
8. What historical events influence the experiences of students who live on the margins?
9. What are the current cultural, social, political and economic contexts that influence the students’ lived realities?
10. What do you believe are the most effective approaches to create positive change for students and families living on the margins?

Although this study was exploratory, its main contribution furthers extant literature by promoting research centered on the relationship between media and Latino/a youth in schools. Future research might consider the following: a) To what extent, if any, are specific media practices in schools utilized to advance Latino/a culture? and b) To what extent, if any, are media practices validating the racialization of Latino/a youth in U.S. public schools?

Conclusion

Critical media literacy encourages students, teachers, and school leaders to deepen their awareness and understanding of contemporary media formats in educating children, especially marginalized populations. Without further developing critical reflective practices, embedded cultural misconceptions, such as those noted by participants (i.e., racial discrimination, gender bias, cultural myths, and homophobia) may be overlooked.

Educators and school leaders might reconsider the impact of blindly implementing visual media in schools. This renewed approach to presenting popular media with a critical lens has the capacity to alter the way in which those who live on the margins understand the power of media in schools. It also affords students, teachers, and school leaders with spaces to examine the impact of personal histories, attitudes, and beliefs that might impede making schools better places for all students.

References


