

## **Art as Reflection/Art as Reflective: Service-learning, Preservice Teachers, and the Uses of the Aesthetic**

Deborah Biss Keller, Ph.D.  
Indiana University Indianapolis  
dbkeller@iupui.edu

Robert J. Helfenbein, Ph.D.  
Indiana University Indianapolis

### **Abstract**

This qualitative study examines first-year college students' perceptions, expressed through artwork, of service-learning experiences in urban schools and community centers. The notion of art as means to acquire a broader, more unifying understanding of lived experience—informed by Pateman, Eisner, Dewey, and Greene—provided the working framework within which the authors analyzed students' artwork and accompanying explanatory essays. The authors argue that the aesthetic as an alternative form of assessment in service-learning offers the possibility of exploring art as reflection of students' perceptions of those served and as reflective of service-learning experiences in the greater social, political, and economic context.

While written and oral reflections are typical and integral components to service-learning at the post-secondary level, there is a lack of documented work on the use of art as both a means by which students reflect their perceptions of those with whom they work in their service-learning experiences, and a way for students to reflectively consider their experiences in light of the greater societal forces at work in the lives of those served. There is ample literature regarding reflection in general (here we use the term *reflection* as more all-encompassing than our definition of *art as reflection*) as an integral component of service-learning. Hatcher and Bringle (1997) noted that students' reflections on their service-learning activities facilitate the potential for students to reconsider assumptions, establish new frameworks, and create perceptions that impact future action. Reflection, they noted, affords students an opportunity to relate their service-learning experiences to the curriculum and to connect the concrete with the abstract. Weisskirch (2003) noted the particular importance of employing reflection with service-learning due to the extent to which the service-learning experience itself plays a role in the acquisition of information. He also highlighted the possibility of students learning things that are unintended but that are personally meaningful, and how such learning is fostered by reflection. Weisskirch stressed the significance of self-reflection as students contemplate the impact of their service-learning experiences on their personal identities and their career goals. Critical reflection is a distinguishing factor of service-learning and other types of experiential education, such as practica, internships, and traditional volunteer programs (The American Association of Community Colleges, 1995; Bringle & Hatcher, 1996; Buchanan, Baldwin, & Rudisill, 2002). Reflection assignments for students engaging in service-learning projects typically take the form of class discussions, readings, and written journals with directed and non-directed questions. Some authors have offered suggestions of other modes of reflection, such as individual/group projects, writing portfolios, in-class presentations (The American Association of Community Colleges, 1995), ethical case studies, research papers, personal narratives, poetry, mural paintings, stories, and service-learning portfolios that can include photo and written essays (Hatcher & Bringle, 1997). The visual arts, however, are not typically offered as a means for students to reflect on their service-learning experiences. When employing art as a medium for reflective self-expression, though, the opportunities are endless. This paper is an account of how freshmen college students represented their lived experiences with service-learning through art.

### **Context of the Study**

This study represents the beginning efforts of a large Midwestern School of Education to document the programmatic commitments to civically engaged learning and scholarship embraced by the larger university administration and local faculty. While service-learning as a pedagogical method is often the sole component of civic engagement, the unit in which this study takes place sees much greater potential in the educative possibilities in intentional reflection as a way of marking personal growth. For a school of Education, both a responsibility to the larger society and to reflection are key characteristics of the day-to-day work; but, it could be argued that an extended conversation between those interested in the civic mission of higher education and scholars of education proper might prove beneficial.

Community service-learning is commonly defined as “a method of teaching that promotes caring, contributing citizens; makes abstract knowledge relevant; engages the community in teaching; and effects real community change” (Bartsch & Barnicle, 1997, p.1; see also O’Connell, 1999). Schools of Education recognize all of the former attributes as shared goals but are only slowly embracing these methods in the work of preservice teacher education. This study not only highlights one institution’s efforts at providing a service-learning experience to preservice teachers, but also hopes to reflect commitments to alternative forms of assessment from the field of education’s expertise to broaden the conversation of civically engaged education.

### **Methods**

Twenty-five females and seven males participated in this qualitative study. Participants were students enrolled in an elective introductory education course and required to complete 12 hours of service-learning in urban community centers or the supplemental programs of urban schools. Participants tutored students of various age levels in homeless shelters and at a number of school and community center sites. Some of the sites serve a largely Latino/a population, others serve mostly African Americans, and still others serve a more diverse population including Latinos/as, African Americans, and Caucasians.

Since most of the participants were from surrounding suburbs and not the urban core where the service-learning took place, many entered the course with little exposure to racial and ethnic diversity. As they worked closely with children in urban settings in the service-learning experience, students developed

a sense of empathy for those less fortunate than they, and many of their stereotypes and preconceived notions about homeless and urban children were dispelled. They struggled with the complexities around the educational issues of race and class and provided valuable perspectives on the continuing study of the teaching of teachers. While recognizing the context of philosophical orientation inherent in simply beginning this (or any) line of inquiry (Goetz & LeCompte, 1984), this paper explores the words and artistic representations of the preservice teachers themselves, privileging their voices as they struggle with their own perspectives of urban education and self as teacher. Toward this end, written narratives describing the development of their projects supplement observations and analysis of the projects themselves. As much as possible, the authors do not judge these future educators; but rather report and reflect on the intellectual and ethical processes these preservice teachers experienced in dealing with new experiences in the context of their service-learning interactions.

As part of the course requirements, students were required to write reflections on their service-learning experiences, addressing directed questions regarding attitudes about diversity, civic engagement, and teaching as a career option. Students were also required to individually create art projects that reflected their experiences and personal growth during their participation in service-learning. In addition, students were to write a summary explicating their artwork. As a capstone for the course, the final art project provided a culminating representation of their service-learning experience and afforded students both an opportunity for multi-sensory expression and a potential framework for integrating art into the curriculum as prospective teachers. Students presented their art projects to the School of Education and faculty from other schools and university departments in a forum setting that allowed for a further reflection on their experience and how it impacted their thoughts on urban education and on themselves as teachers. The art project itself and the students' reflections on their representations provide the data for this study. Although not embracing the full method of action research, the experience of talking about and reflecting on their practice hopefully proved beneficial to the teachers themselves (Rogers, Noblit & Ferrell, 1999).

### Theoretical Framework

Pateman (1991) asserted that through “aesthetic intelligence” (p. 8)—a form of intelligence informed by the feelings and the senses—we are able to grasp a broad range of meaning and values integral to “any full concept of human existence” (p. 8). He further maintained that comprehension of the aesthetic mode is as crucial as the discursive mode; and it is the aesthetic mode through which the arts operate. Pateman called for a place for the arts in every student’s education, due to the ability of the arts to reach “the very core of human existence, having the potential to deal with every facet of life” (p. 18). Although Eisner (1972) considered the major importance of the arts in education to be what they offer in regard to an understanding of human experience, he later noted that aesthetic representations hold particular promise in understanding the construction of different kinds of meaning (Eisner, 1998). In a similar vein, Dewey (1934/1989) argued that in order for an experience to be “complete” it must take on an external form or “embodiment” (pp. 58-59). For Dewey, the aesthetic affords a means by which individual parts of an experience are unified, as opposed to “merely succeed[ing] one another” (p. 61). In addition, works of art that are communally shared have the potential to further unify the community; artistic expression transcends the boundaries that separate individuals from each other—it is a universal language (Dewey). Dewey’s notion of art as “the most universal form of language” (p. 275) is not to be confused with modernist claims about truth; “the ‘universal’ is not something metaphysically anterior to all experience but a *way in which things function* in experience as a bond of union among particular events and scenes” (p. 291). For Dewey, art is the most effective means by which something becomes shared.

Greene (1995) wrote that the arts provide “opportunities for perspective, for perceiving alternative ways of transcending and of being in the world, for refusing the automatism that overwhelms choice” (p. 142). She suggested art as a way of knowing in which students strive to make sense of their world. She called for a pedagogy that embraces an integration of the arts, one that allows students to name and to write their lived experience. Through art, she claimed, students can become empowered to transform. Like Dewey, Greene underscored the communal component of art; she envisioned space in schools for teachers and students to engage in a dialectical relationship between the margins and the text as they construct meaning and exercise their own agency for the betterment of humankind.

It is in this framework that we examined students' art projects and their essays detailing their artwork. Art provided a medium through which two differing components emerged. On one hand, the students' projects characterized how they saw society and urban students; this component we term "art as reflection" because the art projects reflected back to the viewer the ways in which the participant saw those whom she tutored. On the other hand, the art project served as a catalyst for students to think through and make sense of their experiences in service-learning as they contemplated the lived experiences of those with whom they worked in the larger social, political, and economic context; this we term "art as reflective," as the project itself forced students to visually represent and, in effect, reflect on what this experience might mean. This double representation then—art as reflection and art as reflective—serves as a means to highlight the perceptions of the students themselves in relation to the urban experience and the broader social world. Following are selected excerpts from students' essays with descriptions of their respective art projects, grouped as *art as reflection* or *art as reflective*. It is not the authors' intent to present the students' individual projects as somehow mutually exclusive in regard to these categories, as doing so would deny the complexity of the service-learning experience. Rather, the purpose is to convey to the reader how art provided the students with a form of expression that helped them articulate how they perceived those with whom they worked, how they engaged in reflective thought about the impact of their experience, and how their attitudes about those with whom they worked related to greater societal forces. Some students clearly fall more within the realm of the former than the latter, while others became significantly involved in the latter. Further, those projects that expressed thoughtful contemplation about the impact of students' service-learning experiences on themselves generally are marked by some indication of a change in how the participants viewed those with whom they worked, whereas those projects that were more of an expression of how the students viewed those with whom they worked lacked indication of consideration of the social, political, and economic elements at work..

In the Conclusions, the authors provide further analysis situating the service-learning within the context of a course for first-semester students, many of whom had not been previously exposed to ethnic and racial diversity to the extent that their service-learning experiences allowed. The authors also expand on the use of the aesthetic as a supplemental form of assessment.

### **Art as Reflection**

Raina<sup>1</sup> created a complex, three-dimensional collage depicting her experience working with African-American middle school males. The program with which she worked focused on helping adolescent African-American males gain academic and study skills to improve their chances to succeed in school. Raina and another female tutor were the only white people at the site during the times when Raina tutored. Feeling uncomfortable with not understanding the boys' free verse rapping and other elements of their culture, she took it upon herself to research famous African-American athletes and musicians so she could "be at their [the students'] level." She saw this as crucial to being able to work with them effectively. Juxtaposed on canvas were pictures of whom Raina deemed to be negative "examples of black males" around which she painted red representing "blood, murder, and weapons," with examples of those she viewed as successful--those who "have given a good definition to success without drugs, alcohol, and negative influences." Raina wrote of her students and her relationship with them:

Do these young boys want to be known for something great, or for getting shot because of a drug deal gone wrong?...I want to show these men that they can become something good, something wonderful. They can become someone, not a statistic. I want these boys to use their minds, not their guns, but use words to get out of situations; better yet, not be put into a situation. I have grown close to them and I care for them. I want the best...

While it is clear that Raina wants the boys she tutored to be successful and that she exerted much effort in that endeavor (by researching African American athletes and musicians, for example), her artwork regarding drugs and guns seems to demonstrate reified stereotypes and assumptions. This is how she potentially saw those with whom she worked. It would seem, then, that to this extent she did not come away from her service-learning experience with an attitude of openness towards the identity of these African-American young men as fellow human beings within the context of the broader society with all its vestiges of discrimination; rather, she

focused on her perspective of their situation and depicted their lives as being characterized by drugs and violence.

Rachel's art project included an image of the world created from felt material that was supported by a pair of hands. Rachel tutored children in a homeless shelter. She wrote:

From my service-learning opportunity, I have come to the conclusion that the world is ours. It is up to us to decide how we want to live, learn and interact with others. Anything is possible if you just believe.... I wish that I could have impressed upon the students in the shelter that even they can go to college and get a great job. The world is ours; sometimes it is not always fair, but working hard builds character.

Rachel's image of a world that "is ours" actually depicts a world in which individuals are responsible for their own success; and she believes that as long as one works hard, s/he will succeed. Clearly, the notions of opportunity and hard work provide a way to deal with the uncomfortable situations in which she found those whom she tutored. While hope bleeds through her comments, her presentation of the world serves to separate the individual from any larger structural forces that might have caused these situations. Rachel's comment that "working hard builds character" implies that the families in the homeless shelter are there because their characters are somehow deficient. Here, as with Raina's artwork, we see the artist's perceptions of those with whom she worked as exemplifying the attitude that if only they would do what Rachel advised and wished for them they would be successful. Rachel, however, does not make distinctions with regard to the different societal forces that affect those in the shelter and those who are successful; to Rachel, they are all part of "our world," and as such they should be able to be successful like Rachel. The world of which Rachel speaks appears to be her world.

Andrew tutored in a homeless shelter and created a photographic essay to depict his experience. He wrote of one of his photos, that of a “face” in the middle of a tree:

To me it represents the kids coming out of their shells. They put up this defensive barrier (the bark) and eventually I got them to come out of it. This isn't something that I ever thought I would get them to do. I mean, why would they relate to me, I am a rich white kid that goes to college. I have never lived in a shelter, or had to worry about where my next meal was going to come from. What I did have was the desire to reach these kids.

About a photo of a tree “on its side with two branches that appear to be arms,” he wrote:

The branches are to represent my outreach to these kids and my willingness to help them learn. I want these kids to like and respect me more than anything else in the world, and I have put myself out there for them.

Andrew's artwork was a clear representation of how he viewed the urban children with whom he worked. His photographs depicted a concern for himself and that “these kids” would not accept him and his efforts to help them. He assumed that they would not want to relate to him because of their different backgrounds and circumstances. The focus of his project reflected his perception of how the differences between him and the students might prevent his success at “reaching” them. While Andrew's artwork depicted his strong “desire to reach [those] kids,” it was very much embedded in the context of how he perceived the homeless children with whom he worked. Although he did get them to come “out of their shells,” his artistic expressions were, for the most part, limited to a depiction of his relationship with the children, exclusive of any indication of an awareness of the societal forces that impact the children's situation. While Andrew recognized his position of privilege, in the end he still spoke from privilege.

### **Art as Reflective**

Sally made a music box that she entitled “What about their Dreams?” Her project shows her concern for the children whom she worked with and, by positioning those youth as *Other*, she comments on her sense of their lived experience and her own lack of understanding of urban education. She wrote:

The kids that I had have so many goals and dreams and it is our job as teachers, parents, and citizens to make sure that they reach them.

She goes further in describing the poem included in her music box:

I called the poem 'You Opened my Eyes' because this is indeed what they [the children] did. I did not realize that our schools were in so much trouble. I did not realize how many children were being truly left behind. I also did not know how little of my time it would take to make such a big difference in these children's lives.

Sally also included the song "From a Distance" by Bette Midler (1990; lyrics by J. Gold, 1985), which she said "portrayed the lives of our kids today." Her choice of the song interestingly points to how her own position is shifting in relation to the work of urban education. The lyrics of the song refer to the ease in which people can ignore the realities of poverty and war—we can ignore "from a distance"—but the lyrics also represent hope in resisting that position by moving towards action to "make a difference." This engagement with the realities of our larger community is precisely the point of service-learning. Sally's artwork demonstrated art as *reflective*, with its depiction of the impact her service-learning experience had on her, and this included altered assumptions about those with whom she worked. Unlike Raina, Rachel, and Andrew, Sally expressed through her art how she was enlightened in terms of how many children are "left behind." Here she is alluding to the No Child Left Behind Act of 2001 (signed into law by President Bush in 2002), which was discussed in class.

Melinda, who tutored children in a reading program, made a "flower pot of growth." She placed three different colors of cloth in the bottom of the pot to represent the three different racial groups with whom she worked. On the leaves of the stems, Melinda put words that represented what she gained from her experience. She wrote:

I wonder if I helped the students more than they helped me. Help, was I any help at all?  
Probably. I think about the future and if I will ever do anything like this again. And at the top there is an open book. I think of this in two different ways. First, I think I am an open book to learning, taking everything as it comes. Second, I helped these students grow and develop their reading skills, they bloomed into children who enjoyed reading.

Melinda's use of art helped her reflect on her personal growth and change that she experienced through her service-learning; the leaves themselves represent growth. Her portrayal of herself as an "open book to learning, taking everything as it comes" illustrates her willingness to go into the experience with an open mind and to grow. This open attitude continued during her service-learning; her ambiguity regarding whether she helped the children attests to the reflective nature of her project.

Natalie, who tutored at a community center, created a "diversity mask to show the many different colors of people" at the center. She included a background of multi-colored hands "to show that if people reach out to each other and join together, anything is possible." She wrote:

I did this project because at my service-learning site, several different cultures, races, and socioeconomic backgrounds were represented.... I learned that it is okay to be different. The goal does not have to be to fit in with everybody around you. The children taught me that it is okay to stick out in a crowd. I learned that as a teacher, my role is to encourage and emphasize differences in positive ways.

Natalie commented that when she was growing up urban areas were places she "passed through on [her] way to some event," but that her "service-learning experience made those places a part of [her]."

Natalie's art project conveyed the complexity of her personal growth as she became exposed to diversity in ways that she had not experienced prior to her service-learning project. Her artwork and essay speak to her experience of grappling with the issue of conformity; her work with the Other taught her that it is okay to resist conformity. So, for Natalie, the service-learning experience was in a sense a liberating one. Urban areas have even become "a part of [her]."

Chloe tutored in a homeless shelter and made a diorama to represent her service-learning experience. She wrote:

When I first started my service-learning I was very surprised to find the conditions my students were in physically. They all had good clothes and good shoes with literally no physical signs to show that they were homeless.... I firmly believe that in order to come up with a solution to homelessness we must look past our stereotypes of what a homeless person looks like and see

who it really affects, that it is not just the people you see holding a sign up on the street. I divided my diorama into two parts, one with a picture of a homeless man holding up a 'Will work for food' sign in the middle of a median and the other with normal looking children of all different ages and races. I made a sign saying 'Homelessness: What you see, what you don't see'... We should be aware of our students' different backgrounds and remain sensitive to that, but the expectations of them should not be that different than those who aren't struggling. If we expect little from them, they will achieve little and we will fail them.

Chloe's diorama represented her recognition of the multifaceted nature of homelessness and her changed assumptions about homeless people as a result of her service-learning. Her artwork exemplified the dichotomy of, on the one hand, the stereotypical image of homeless individuals, and, on the other hand, the "similarity" of homeless families to those in the mainstream. Chloe's work with homeless children not only changed her assumptions about homeless individuals' appearance, but also reinforced her attitude that high expectations should be held for all children to reach their potentials. So while she recognized the need to be sensitive to students' individual backgrounds, she focused on the teacher's role of having high expectations. Although Chloe apparently failed to recognize the complexity here regarding the social, economic, and political forces at play, the authors chose to present Chloe's artwork as *reflective* due to her acknowledgment of the harmful effects of having lower expectations for children with low socioeconomic status.

Other students' artwork took various forms, such as a crafted puzzle, a decorated cake, a quilt, pillows, posters, drawings, scrapbooks, and decoupage. Whatever the form or genre, each was a depiction of the subtle and the not-so-subtle, the blatant and the nuanced, the complex and the simple.

## **Conclusions**

Through art the students were able to capture more of the "whole" of their experiences, the positive and the negative, the exhilarating and the frustrating. As Eisner (1972) noted, the visual arts highlight the "seemingly trivial aspects of our experience" (p. 16), thereby allowing us to discover new value in it. The process of the making, the creating, the doing itself facilitates a heightened awareness of what was, what is, and what could be. As Eisner said, it "enlarges our consciousness"; "it serves as an

image of what life might be” (p. 16). Their projects helped the students articulate their own commentaries about what they saw and how they felt. For some, this primarily consisted of art as reflection—descriptive depictions of how they perceive society in the context of urban schools and community centers. For others, their art was reflective—a means by which to contemplate their experience in the greater social, political, and economic context. Returning to Dewey’s and Greene’s notion of art as communal, we are able to see the implications of the creation of individual student projects around shared but different experiences. As my students presented their artwork to faculty and each other, they were able to feel a connection with the School of Education even before they entered the Teacher Education Program. In addition, the formal exhibit afforded the students the opportunity to share their art with each other. They took an active interest in their peers’ work and what their classmates had to say about their service-learning experiences through their art. The visual was attractive; it attracted others to “see” and hear.

Art offers a powerful medium through which students can express their experiences with service-learning. For many students coming into this introductory course, it was their first experience with service-learning and/or working with urban individuals. Art combined with other forms of reflection, such as written and oral, provided the students with a means to more fully express and understand their experience. For some students, this project involved little attention toward the social, political, and economic forces at work in the situations of those with whom they worked; for others, it became a catalyst through which students could more fully express and articulate their own process of making sense of their experiences in the larger societal context. As such, students’ artwork itself became part of this process; the *doing* of art forced the students to further engage in *reflection/the reflective*. Art form affords the students that “embodiment” toward “completeness” to which Dewey referred. As a capstone project, the artwork served as a chance to bring it all together, to express the problems and the possibilities for change that the students found themselves grappling with during their service-learning. It bridged the spoken with the unspoken and facilitated a forum in which students could share their alternative ways of knowing with each other. It is important to note that as “unfinished” (see Freire, 1998) business, the process of becoming for the students is ongoing. The service-learning experience was, for many, an initial phase. For pre-service teachers this process is one of “becoming teachers” (Helfenbein, forthcoming). As Weisskirch (2003) noted, the First Year Experience combined with service-learning can facilitate an

opportunity for attitudinal change in students as they progress into adulthood and are directed to reflect on their service-learning experiences. He maintained that these changes and the accompanying learning that takes place cannot be easily assessed by quantitative methods. Rather, a qualitative approach provides an appropriate means to assess more fully and accurately the changes that take place in students through their own words, specifically through journal writing. Again, as noted by Weisskirch, what ensues might turn up the unintended as well as the intended; students are able to reflect on things that, although not intended, are meaningful to them. We argue that art is a significant extension of this qualitative approach. The aesthetic experience enables us to see both a *reflection* of how students perceive those served and the *reflective* nature of how students process their experiences within the social, political, and economic context of the lived experience of those served in a way that mechanistic, standardized forms of assessment do not. Weisskirch's (2003) notion that service-learning particularly lends itself to reflection in general (here again we use the term more broadly) due to the fact that the experience itself provides the chief source of information is key here. And art affords the student another dimension with which to process his own changes, whether they involve *reflecting* on his own assumptions and perceptions of those with whom he worked, and/or *engaging in reflective consideration of what his experiences mean as he grapples with the social, political, and economic complexities inherent in the lives of those served through his service-learning*. Greene (1995) best captured the complexity of art as pedagogy: "Art offers life; it offers hope; it offers the prospect of discovery; it offers light. Resisting, we may make the teaching of the aesthetic experience our pedagogic creed" (p. 133).

## References

- American Association of Community Colleges. (1995). *Community colleges and service learning*. Washington, DC: Corporation for National and Community Service, Battle Creek, MI: Kellogg Foundation. (ERIC Document Reproduction Service No. ED 387 198).
- Bringle, R. G., & Hatcher, J. A. (1996). Implementing service-learning in higher education. *Journal of Higher Education* 67(2), 221-239.
- Buchanan, A. M., Baldwin, S. C., & Rudisill, M. E. (2002). Service-learning as scholarship in teacher education. *Educational Researcher*, (31)8, 30-36.
- Dewey, J. (1989). *Art as experience*. Carbondale, IL: Southern Illinois University Press. (Original work published 1934)
- Eisner, E. W. (1972). *Educating artistic vision*. New York: Macmillan.
- Eisner, E. W. (1998). *The enlightened eye: Qualitative inquiry and the enhancement of educational practice*. Upper Saddle River, NJ: Merrill.
- Freire, P. (1998). *Pedagogy of freedom: Ethics, democracy, and civic courage*. Lanham, MD: Rowman & Littlefield.
- Goetz, J., & LeCompte, M. (1984). *Ethnography and qualitative design in educational research*. Orlando, FL: Academic Press.
- Greene, M. (1995). *Releasing the imagination: Essays on education, the arts, and social change*. San Francisco: Jossey-Bass.
- Hatcher, J. A., & Bringle, R. G. (1997). Reflection: Bridging the gap between service and learning. *College Teaching*, 45(4), 153-159.
- Helfenbein, R. (forthcoming/Information Age Press). *Unsettling beliefs: A cultural studies approach to teacher education*. In J. Diem & R. Helfenbein (Eds.). *Unsettling beliefs: Teaching theory to teachers*.
- O'Connell, B. (1999). *Civil society: The underpinnings of American democracy*. Lebanon, NH: University Press of New England.
- Pateman, T. (1991). *Key concepts: A guide to aesthetics, criticism, and the arts in education*. London: The Falmer Press.

- Rogers, D.L., Noblit, G.W., & P. Ferrell (1999). Action research as an agent for developing teachers' communicative competence. In G.W. Noblit (Ed.) *Particularities: Collected essays on ethnography and education* (pp.81-92). New York: Peter Lang.
- Weisskirch, R. S. (2003). Analyzing student journals in a service-learning course. *Academic Exchange Quarterly*, (7)2, 141-145.

## Notes

---

<sup>1</sup> Pseudonyms were given to the students for the purposes of anonymity. Minor editorial changes were made in students' excerpts for the sake of clarity.