Intersectionality: An Arts-Based Approach to Student Awareness

by

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ABSTRACT

This study was designed to introduce specific activities/lessons to students in an online university gender and communication course. It was also designed to determine how participants made meaning of and felt about learning about intersectionality of gender and cultural identities, using arts-based data collection. Previous research on the symbolic nature of language, ground-breaking work on intersectionality, and work on arts-based research were instrumental frameworks in guiding this study. Participants were asked to create poems in response to their readings of class materials and vignettes about cultural identity issues that were provided to them. The researcher was able to determine how individuals from disparate cultural backgrounds made meaning of what they read and then how they articulated their feelings relative to learning about intersectionality, their experiences with arts-based data collection, and their perceptions of their futures application of the lessons learned. The poetic expression about those experiences provides a valuable initial base for future research with regard to more narrowly focused studies of gender intersected with identities associated with socioeconomic status, age, ableism, religious affiliation, and other cultural identities.

DEDICATION

This dissertation is dedicated to my parents William (late) and Marilyn.

In the best of times, you always backed my efforts to improve myself.

In the worst of time, you always stood with me.

In my educational pursuits, you always paved the road with your blessings and

encouragement.

This work is also dedicated to my children, Amy, Christopher, Katie, and Meghan.

Your own endeavors in academia were catalysts for me to return to the university to

complete what I had started before any of you were born.

Now, I live to see your children, Ella, Sophie, and Desmond carry on the

new family tradition of educational achievement.

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You have been the luciferous rock that has guided my work,

encouraged my work, and accepted those hours

when I was hermetically locked away in thought and in writing.

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CHAPTER ONE

INTRODUCTION

Individuals are not composed of a singular identity that can be easily recognized on sight. Many people are viewed as White or African American or Native American or Asian American, yet each ethnic identity intersects with other cultural aspects with which an individual identifies. Cultural identities may involve fluid gender "identities" considered herein as performances in context, socioeconomic status, age, being differently-abled, religious affiliation, people who bowl in a league on Monday nights, baseball fans, "foodies" who follow the latest food trends, and on and on. It must be noted here that gender is not viewed here as a marker of identity, but as a fluid performance in context. To clarify, the present research does not aim to essentialize individuals as a particular "identity" related to "gender", but aims to challenge the notions of binary gender identifications and essentializing. Gender is viewed as "fractured" and situational. Glaeser (2017) points to research in what many psychologists refer to as GID, or gender identity disorder, as a way to begin understanding that gender identity may well be complex and fluid. Butler (2004), however, posits that such a diagnosis suggests a psychological disorder and "demeans the complex ways in which gendered lives are crafter and lived" (p. 5).

It must also be noted that context is a central element of all communication (both verbal and nonverbal). Rothwell (2013) states that "every communication transaction has a context, an environment in which meaning emerges" (p.19). When gender is considered an "identity," it remains largely a binary construct, just a sex is a binary view of male and female, between prescribed masculine and feminine roles. Such a binary prescription

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tends to negate the true fluidity of gender and the reality that gender is contextually situated. Butler (2004) continues to elucidate when stating that, "a restrictive discourse on gender that insists on the binary of man and woman as the exclusive way to understand the gender field performs a regulatory operation of power that naturalizes the hegemonic instance and forecloses the thinkability of its disruption" (p. 43). Howard and Alamilla (2001) posit that "'Doing gender' means behaving so that whatever the situation, whoever the other actors, one's behavior is seen as gender-appropriate for that context" (p. 168). Butler (2004) then argues that gender is viewed as a performance that "one is always 'doing' with or for another, even if the other is only imaginary" (p.1). Here, the fluidity of gender is dependent upon the context in which it is enacted.

No two people are exactly alike because the intersections of the co-cultures (cultures that exist within the larger, overarching culture) with which each identifies are not identical. Intersectionality can lead to varied perceptions of the Other (those who do not identity with the dominant culture) and can lead to oppression, but may also be a tool to help college students in an online university gender and communication course to better understand that the people of the world cannot be simply divided into Black or White, or female or male.

Knowledge about diversity is not new, as may be seen from Sojourner Truth's 1851 "Ain't I a Woman" Speech (Appendix A). In the 1960' during the "sexual revolution" associated with the introduction of "the pill," and even more so during the 1970's attempts to have the Equal Rights Amendment passed to give equal rights to women, university course centered on gender and identities began to merger. The currently available gender and communication textbooks often treat cultural identities as

binary pairings of ethnicity and gender, but the study of intersectionality must be expanded to include other identities. The present study was designed as a practical action research study in a local context to determine the ways in which students in an online university Gender and Communication course make meaning about gender and cultural identities, the intersections of those identities, their experiences with arts-based data collection in the online class, and how they believed they might use the knowledge garnered in this context in other contexts once the course was completed. In this case, the arts-based data collection method of poetry creation by the participants in response to readings provided in the class and vignettes (Appendix B) provided by the researcher was employed.

In the researcher's current practice teaching university online gender classes, there tends to be a dearth of focus on the intersection of gender and cultural identities in the majority of textbooks available. Additionally, even some of the more current textbooks include binary references to both sex and gender, thus lacking a firm stance on the fractured nature and contextual aspects of gender. Students need to better understand that the moves over the years toward greater equality for women, LGBTQ individuals, transgendered, any non-binary person, and those who identify or refer to themselves in other terms should not be based solely on discussions revolving around the customary male-female binary. Indeed, Butler (2004) reminds us that "being outside the norm is in some sense being defined still in relation to it" (p. 42).

These students need to be exposed to information regarding the intersections of gender performances in context and identities that comprise the "whole" individual and that no two people are exactly alike. "The social structures and processes that shape our

subjectivities are situated within discursive fields, where language, power relations and discourses, and social institutions exist, intersect, and produce competing ways of giving meaning to and constructing subjectivity" (Jackson, 2004, p. 674). Cultures are, then, social constructs that can separate or bring identities together at various intersections. Ting-Toomey and Chung (2012) suggest that such intersections are compound identities in which multiple (two or more) categories of social memberships cross (or intersect) to create a singular social identity that is unique to an individual. This is to say that an African-American store manager will enact a social identity that is quite different from an identity enacted by a Latino brain surgeon. Ting-Toomey and Chung (2012) further note that "individuals with this compound, singular identity also feel more connected to others who share these compound, yet singular, identity experiences" (p.85).

Lived experiences are different for each person, applicable to all humans, regardless of gender or cultural identities, and existing communication interactions from individual standpoints. Griffin and Emerling Bone (2014) defined standpoint as "the perspective from which a person views and evaluates society" (p. 34). Each human views communication interactions from their own standpoint or from the perspective of the society or culture in which they live. Each then communicates based on the intersectionality forming the compound identity that serves as the lens of that unique standpoint. "In particular, attitudes, beliefs, and values are often influenced by our cultural backgrounds" (Griffin & Emerling Bone, p. 234).

The intersectionality of gender and cultural identities today is a far cry from the way intersectionality was originally introduced. Trahan (2011) critiqued the previous notion of intersectionality as having "a proclivity at the time" of comparing the

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discrimination experienced by women under patriarchy to the subjugation of Blacks in the United States, as if all women are Black and all men are White. In the intercultural/ cross-cultural world, there is not much reality to social constructs and lived experiences being separated out by ethnicity, socioeconomic status, (dis)ability, religion, other cultural identities or gender. Each person is an amalgam of their gender performances in context and cultural identities, whether cisgender, bi-gender, gender non-conforming (based on the perceived binary), gender questioning, or transgender. This blending of cultural identities and performances has now been recognized for some years. Cooper (2006) noted that multiple hybrid forms of oppression exist for those with combinations of gender, ethnicity, and class. This follows Crenshaw's (1991) view of the intersectionality of gender performances and cultural identities as a target for oppression. As college students move their way through their university educations, they increasingly recognize that inequalities did not go away simply because laws have been passed to "protect" people of minority cultural identities. "College campuses across the United States are in the midst of renewed focus on racial dynamics in higher education and broader society" (Guerrero-Johnston, 2016, p. 819).

The Gender and Communication course began in a traditional classroom with a face-to-face delivery. Over time, it morphed into a hybrid class in which once-a-week or once-every-two-weeks of face-to-face meetings were augmented with online content and discussions. Today, the course is often strictly online, with students from an expansive list of global nations and cultures on the roster, making any face-to-face activities in the classroom impossible. Skype and other technologies may be used to create dialogues, but the class often has up to one-hundred-ten students, making "round-the-clock" and

"round-the-globe" monitoring difficult for a lone instructor, if not impossible. Unlike the face-to-face course, students in the online course may access materials by way of the Learning Management System (LMS) used electronically by the university and they are able to do their work online at any time of day or night they wish in the area of the world in which they are located. Students do not, however, meet in-person with their professor. All interaction takes place by way of email, discussion boards on the LMS, Skype, or chat. Thus, the online course tends to be more learner-centered, whereas face-to-face classes may be more instructor-centered when lectures are the focal point of the teaching-learning process..

The course is offered as a very popular elective by the home college in which it is housed as well as other colleges and schools within the university, often with upwards of one-hundred students enrolled in the course each offering. Students from a variety of majors, including Communication, Engineering, Fine Arts, and many others. The course is currently offered each fall and spring semester. Interestingly, Communication majors make up approximately sixty percent of the enrollment or less, with the remaining forty percent or higher coming from various majors outside Communication. This Research I university's website suggests that slightly more males than female are enrolled as undergraduate students.

To read some of the currently available gender textbooks, one might believe that all cis-gender females, males, gender non-conforming, bi-gender, genderqueer, and transgendered individuals experience communication interactions in the same ways. In her textbook on effective personal communication and gender, Ivy (2012) devotes only a brief section of the discussion to intersectionality. Other available textbooks also often

limit their discussions on gender, stating or implying the binary notion applied to sex as well as gender. There are, however, a number of perspectives from which people who enact various gender performances in disparate contexts experience and view their interactions with others. In her groundbreaking introduction of the concepts of sexuality and ethnicity, Crenshaw (1991) suggested intersectionality to be the ways in which gender and ethnicity meet and shape the dimensions of Black women's experiences in the employment arena. "Yet implicit in certain strands of feminist and racial liberation movements, for example is the view that the social power in delineating difference need not be the power of domination; it can instead be the source of social empowerment and reconstruction" (Crenshaw, 1991, p.1242). The study of intersectionality today is limited neither to the workplace nor to Black women's experiences. How power is used, misused, and abused to dominate and oppress others is a broader area of concern since such abuses negatively affect individuals and groups based on ethnicity, gender, socioeconomic status, age, religious affiliation, ability, and other avowed (claimed by the person themselves) or ascribed identities (placed upon a person by others). The social power presented by Crenshaw must be considered when exploring how gender and cultural identities not only intersect but how they may be viewed by oppressors as areas that can capitalized on to further increase the power over others rather than opportunities to exercise power toward greater equality among all people.

It must be recognized that individual identities are not homogeneous in the Americas nor other cultural regions of the world, and may change dependent upon contexts in which varied performances may be enacted. As gender performances change with varying degrees of fluidity, there remain power differentials and differentials in

agency. In the United States, for example, "some segments of this group, such as women or poor whites, may occupy a privileged status in terms of their race and the subordinate status and other areas, as defined by their gender or economic status" (Healey, 2010, p. 14). It should be noted at this point that, throughout this study, the term "race" has been avoided, as "ethnicity" is considered by the researcher to be preferable to the archaic term that was used during inaccurate labeling of entire cultures of people by misguided colonial archaeologists, anthropologists, and others who determined that all people "belonged" to only three "races". Thus, "race" is generally only used in the present work when quoting extant research.

Hegemony and discrimination often result from perceptions of individuals based on cultural identities. Such was the case with African American women in Crenshaw's (1991) seminal work. "Who is the oppressed and who is the oppressor changes across social contexts, and people can occupy both statuses simultaneously" (Healey, 2010, p. 14). It must also be determined how participants feel about the knowledge they acquire about intersectionality and whether they deem the knowledge to be applicable to their future lives in college and/or in their post-academic lives.

The experiences of people from all cultural backgrounds exist in contexts and are shaped by the intersectionality of their gender and cultural identities, but neither an examination of gender, nor an examination of ethnicity (race, as some people still refer to it) can fully explore the experiences individuals, especially those of minority cultures, have when they engage in interpersonal/cross-cultural communication interactions. Some of the additional constructs that influence the way or ways in which individuals who

enact disparate gender performances in context experience their interactions include socioeconomic class, religion, age, (dis)ability, and other constructs.

As the global village in which we all live is shrinking, there is an urgency to be better able to interact effectively with people of all genders. This imperative also extends to effectively interacting with people who identify with various cultures and co-cultures (co-cultures referring to cultures that are part of a larger, overarching culture). In the field of human communication, we tend to paint the definition of culture with broad strokes. The application of an ethnocentric viewpoint is no longer "in vogue". Griffin and Emerling Bone (2014, p. 234) remind the reader that "speakers who let ethnocentric views come through in their speeches run the risk of alienating audience members who do not hold similar views". It is suggested here that eradicating ethnocentric communication also applies to the interactions between and among individuals in their daily life routines. Such an eradication may well lead to less of a focus on differences and oppression and more toward an acceptance and cooperation.

Cultural identities tend to include at least some shared beliefs, values, and attitudes. (Co-)cultures may be disparately constructed by groups of people who form such identities based on numerous shared beliefs, values, and attitudes. People who belong to a Deaf culture may share a language, such as American Sign Language (ASL) or a "home" language that is created in the household rather than through schooling, as well as some beliefs about how they are often perceived by the hearing community. Indigenous peoples (Inuits or American Indians, for example), may share languages within their co-cultures as well as sharing artifacts, values of earth and water, and a number of other values that may not be shared by others, and such sharing constitutes the

basis of a co-culture. From this standpoint, constructs of "culture" are not restricted to ethnicities, religions, or other "traditional" notions of what constitutes a culture.

In the Gender and Communication university online course, discussions are often restricted to the communication styles of masculine, feminine, LGBTQ, and androgynous individuals without interjecting the notion that these individuals often communicate (sometimes are forced to communicate) differently, dependent upon the contexts in which they are acting. It is no longer enough to say that a woman may communicate differently than a man. Neither is it any longer appropriate for instructors in such classes to remain sequacious, simply repeating past lessons that fail to move student learning forward. As we learn more about gender performances, cultural identities, power differentials and how those differentials can lead to oppression, updated views need to be presented to students in both the university online course and face-to-face course. The imperative in today's world is to recognize that a Latina may communicate differently with a Latino or a White person or an African American person. There is no singular way in which gender affects communication between same-sex, cross-sex or cross-cultural interactions. As previously noted, gender performance is context-bound and communication is affected by the intersection of these gender performances and cultural identities.

Situated Context

The educational background of the researcher prior to the study of education, *per se*, was ensconced in the field of human communication, with an emphasis on performance studies. These studies include performances of the arts, but also study how people *perform* their identities and roles. This previous background guided the direction toward the current research on intersectionality with a slant toward performance.

The context in which this study was conducted is an online, university gender and communication course at a large, southwestern, Research I university. The class generally focuses on gender issues with only a minimal inclusion of cultural identities intersecting with gender in interpersonal, intercultural, or organizational communication interactions. The participants in this study were traditional college undergraduate students from varied backgrounds who enrolled in an online version of the course. This course was comprised of a beginning roster of one-hundred-ten students in a 15-week, semester-long section. The course also qualifies as an approved elective for the university's LGBT Studies Certificate through its examination of the experiences, histories, cultures, and/or contemporary issues related to the lesbian, gay, bisexual, transgendered, queer, gender non-conforming, and questioning community and their allies (LGBTQA). While often filled largely with women, the course also attracts male students, although usually at a much lower percentage of the enrollees.

Purpose

The purpose of this research study was to introduce specific activities/lessons that contribute to a clearer and more sensitive understanding of intercultural/cross-cultural gendered interactions in varied contexts and to determine how participants make meaning of the intersectionality of gender and cultural identities, as well as their meaning-making about participating in creating arts-based research in the online "classroom". Gee (2005) discusses meaning-making as a process by which humans create or arrive at their meanings from words, actions, artifacts, places/spaces, or other people. These specific activities/lessons were geared to the local context of the Gender and Communication online university course. Sleeter (2000) postulates that our own knowledge dictates the

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quality of the curriculum we teach and that "the beliefs we bring about what is worth teaching, and about diverse people, the society in which we live, the students we are teaching, and the various academic disciplines have a good deal to do with the substance of the curriculum we create and teach" (p. 180). The more we can learn from students, the more we are able to teach them and future students.

Additionally, due to the sparse findings of textbooks that devote a significant amount of attention to the intersectionality of gender and cultural identities, this research was also conducted to work toward filling gaps in the research literature around the intersection of human communication and educational innovation.

The present study was designed to determine how students in the online university gender and communication course made meaning about what knowledge they possessed about the intersectionality of gender and cultural identities when they began the course, how they made meaning of their understanding of that knowledge, how they made meaning of learning about intersectionality, how they made meaning of their experiences in the online classroom, and how they felt about their future use of their acquired knowledge as they moved through college and into the post-academic world, interacting with people who may not share many of the same cultural identities as those participants. Thus, five research questions were developed to guide the research conducted and reported herein.

Research Questions

RQ1: How do students make meaning about their level of prior knowledge with regard to the intersectionality of gender and other cultural identities?

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RQ2: How do students make meaning about their prior feelings about understanding the intersectionality of gender and other cultural identities?

RQ3: How do students make meaning with regard to learning about the intersectionality of gender and other cultural identities?

RQ4: How do participants make meaning of their experience with arts-based research in the online "classroom" environment?

RQ5: How do students feel about using their new knowledge about intersectionality when interacting in the future with others who do not share their cultural identities?

CHAPTER TWO

REVIEW OF EXTANT LITERATURE AND GUIDING PERSPECTIVES

We are life history researchers with deep roots in meaning making systems that

honor the many and diverse ways of knowing – personal, narrative, embodied,

artistic, aesthetic – that stand outside sanctioned intellectual frameworks.

– Cole and Knowles

In this chapter, the guiding perspectives for this research project are presented. The extant literature related to intersectionality is addressed followed by the perspectives on the method that guided this research design.

Guiding Perspectives

It is imperative to recognize that cultures are learned, social constructs. Only then can intercultural communication be more clearly addressed. Hofstede, Hofstede, and Minkov (2010) suggest that intercultural communication can be developed through a triad of processes. The first process is awareness through which an individual uses a type of mental software that is influenced by his or her previous socialization process. The second process is the acquisition of cultural knowledge through learning about a culture and its various aspects. Hofstede et al. suggest that a person should learn as much about a culture as he or she can. Humans tend to assimilate into other cultures, accept other cultures and co-exist with them, or to reject other cultures. Learning about these cultures can help us to recognize in what ways we may differ, as well as, in what ways we may share beliefs, attitudes, and values.

The third process is the development of intercultural communication skills through a combination of awareness and knowledge added to practice. Striving to learn about the meanings of symbolic communication, including artifacts, cultural practices, and cultural understandings of rites and rituals can be effective ways in which to manage differences between and among disparate cultures (Hofstede, et al., 2010). Exposure to how varied cultures, coupled with gender, share meanings is a lesson that may be best learned in the early days of schooling and expounded further in the college course curriculum. Thus, a clearer understanding of the fractured view of gender (Butler, 2004) and the oppression (Crenshaw, 1991) of people based on power bases might be well worth exploring in the more formative stages of education before the student arrives at the college or university.

Communication is a basic tool humans use to share meanings between and among themselves. Samovar, Porter, and McDaniel (2010) note that "at the most basic level, language is merely a set of shared symbols or signs that a cooperative group of people has mutually agreed to use to create meaning" (p.225). Similarly, Galvin, Bylund, and Brommel (2012) suggest that communication is a symbolic activity and a transactional process through which humans create and share meaning. As a transactional function, both a receiver and a sender must be included in the interaction or no communication occurs. Symbols then, such as words, are used to make messages and to make meaning of those messages. Nonverbal messages tell humans a great deal about what meaning should or should not be made in an interaction, but words serve as the commonly used symbols in human communication (Galvin, et al., 2012).

Symbols represent the ideas being conveyed and may represent ideas and things, as well as the feelings of the communicator. Wood (2013) points out that words are symbols for other things and so do not have actual meanings themselves, but are interpreted by communication interactants. Eco (1984), from a semiotics view, points to symbols as arbitrary, ambiguous, and abstract, and they lead to shared meanings within and between cultural groups. Samovar, et al., (2010) posit that "the relationship between the selected sign [symbol] and the agreed meaning is often quite arbitrary" (p. 225). For example, one communicator might say the word "desk" and any number of mental pictures of a desk could come to the receiver of that message, yet the meaning of the verbal symbol "desk" may well be interpreted as a table with legs and a chair at which someone can read or study or work. Samovar, et al., agree that "a symbol is an expression that stands for or represents something else" (p. 16). Language is also subjective. Each sender believes that they are sending a message that means a certain thing, yet the receiver may well perceive and believe that they are receiving a message far different from that one the sender believed was being sent. Such is the case, also, with studying gender. Gender is in the eye of the person who enacts gender performances as well as in the eyes of those who might attempt to label or ascribe a singular identity to a person when gender, as previously noted, is fluctuating and is not a static marker of a person's identity.

The goal of communication is, essentially, to arrive at shared meaning. Meaning may come from varied representations. Eisner's (2008) take on the symbolic nature of language is that symbols can be "artistically rendered forms of representation [that] can be created with virtually any material: film video, dance, poetry, music, narrative, and so

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forth" (p. 8). In the case of the present study, poems were artistic (arts-based) creations representing both the participants' meaning-making and emotional responses to stimuli in the online university Gender and Communication course. The symbols used in verbal (oral and written) communication must be understood by both the message sender and the message receiver and its meaning is to be shared through one or more media. This type of transactional symbolic interaction allows interactants to negotiate shared meaning. LaRossa and Reitzes (1993) posit that humans handle and modify meaning through an interpretive process when people deal with things s/he encounters. Meaning, then, is negotiated through the use of symbols; in many cases, language. Galvin, et al., (2012) suggest that meaning-making might be a voluntary or an involuntary process or may be implicit or explicit. In either case, language is evident in that meaning-making process.

Symbols, as noted above, are not concrete. Wood (1993) reminds the reader that language (words) allows humans to define phenomena and evaluate perceptions of things. "Language reflects and shapes perceptions" (Wood, p. 99). Language also allows humans to think in abstract ways, to stereotype things and people (make generalizations), and to think in hypothetical ways (Wood, 1993). For the present study, one of the most important characteristics of language was that symbols provide humans with the ability to self-reflect. "We use symbols to define, classify, and evaluate experiences; to think hypothetically; and to self-reflect. Each of these abilities helps us create meaning in our own personal and interpersonal lives" (Wood, 2013, p. 103). Even before symbols were used, people surely experienced what they knew in their lived experiences relative to what they believed.

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The use of symbols provides humans the ability to not only share more direct meaning, but also the ability to translate their emotions and meaning-making into metaphoric terms and to communicate in ways other than traditional dyads and public discourse. For the present research, metaphor was considered to be a comparison of one thing to a different thing. Wilson (1997) suggested that research may be informed by metaphor and analogy. Researchers may well learn rich meaning from data collected, viewed, analyzed and considered. Wilson continued to point out that "we often speak, for instance, of a work of art conveying a particular emotional quality, which, in turn, arouses certain feelings and emotions within the viewer" (p. 12). Rather than attempting to communicate in dyadic interviews, or surveys, or in public discourse, the participant in arts-based research has at his or her disposal the ability to express how he or she makes meaning. Included in the poem elicited by a prompt by the researcher can lead to data regarding how the participant feels about the topic or issue and how the topic or issue made him or her feel (as well as how they feel about learning and reporting in a way that may not be familiar to them prior to their participation in the research study).

Thought, language, and metaphor seem today to be inextricably connected. Ortony (1993) suggested that "knowledge of reality, whether occasioned by perception, language, or memory, necessitates going beyond the information given. It arises through the interaction of that information with the context in which it is presented and with the knower's preexisting knowledge" (p. 1). Through such interactions, human animals form schemas that organize information for the individual regarding experiences and previous outcomes. "Given that animals have daily activities such as finding food and water, it is important for them to retain an organized body of knowledge about where these may be

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found and to be able to update such a framework rapidly, within one trial" (Tse, et al., 2007, p. 82). The information provided to participants, then, drives them to compare and contrast the new knowledge with that which they already possess in the way of the schema they have formed to a particular point in life and possess.

Symbols do not simply provide the means for humans to possess a vocabulary. Samovar and colleagues, (2010) advance the notion that cultures, themselves, are based on symbols. While words, which make up language, tend to be a very important form of symbol, symbols are also not just words. Samovar, et al., point out that cultural "symbols can take a host of forms, encompassing gestures, dress, objects, flags, religious icons, and the like" (p. 38). Such artifacts are forms of symbolic communication of ideas and identities.

Humans in the Western world rarely live in cultural isolation. Cila and Lolonde (2014) remind us that many of these countries have entered into a more multicultural era. Entry into a culture requires work on the part of the individual. Wan and Chew (2013) suggest that cultural identity is a section of the individual's psychological connection to a culture and the individual experiences with a particular culture that are tied to that person's identity. Here, however, the notion of a specific gender, based largely on a binary construct, does not follow, since gender cannot be said to be "nailed down" to a marker of a specific identity.

The cultural network that the individual builds with others in a close circle and outside that circle, such as at work, in a neighborhood, or in school, provides, for better or worse, a connection between the culture and the individual. Wan and Chew (2013) posit, however, that possessing knowledge about a culture and endorsing what might be

important to a culture do not necessarily overlap. This is to say that, just knowing what may be important within a culture does not compel a member who identifies with that culture to enact or even support every aspect of that culture. Martin and Nakayama (2012) also clarify the distinction between avowal and ascription. "Avowal is the process by which individuals portray themselves, whereas ascription is the process by which others attribute identities to them" (p. 158). This is the ability of the individual to avow identification with culture or co-culture and either be ascribed to that co-culture by others or not. Walker and Syed (2013) continue in this vein, positing that identity is a broad construct that is "a dynamic process that involves cognitive, affective, and behavioral components, whereas identification is the relatively static act of adopting a label to describe oneself" (p. 1). A multicultural society, avowed identity, ascribed identities, and gender performances are, as previously noted, contextual and gender performances are both fractured and in flux dependent upon the context in which those performances are being enacted. Arts-based research allows the individual creating the art, such as in the creation of a poem, to view their own subjectivities while examining how they ascribe identities to the Other.

Some people in the cultural community in which the present research was conducted are privileged to cultural knowledge revolving around White privilege, yet do not aspire to endorse that privilege as a "given" or a "right" bestowed due to a "birthright". Some recognize that people of color in one's neighborhood, city, or state are often discriminated against due to their skin color or their religion. Even academic researchers may vary in their awareness of discrimination and stereotyping. Samovar, et al., (2010, p. 349) wrote that "…teachers are not always aware of their prejudices, and

this can lead to unintentional racism." They go on to suggest that competence in intercultural communication includes sensitivity to others and the cultures that are represented in a communication interaction (Samovar, et al., 2010). It must be recognized here that "the gendered, multiculturally situated teacher researcher approaches the world with a set of ideas, a framework (theory, ontology) that specifies a set of questions (epistemology) that he or she then examines in specific ways (methodology, analysis)" (Denzin & Lincoln, 2000, p. 18). The power wielded by groups of people, as Crenshaw (1991) reminds us, is the power to oppress. Such power may be "bestowed" by being born into a particular ethnicity, religion, socioeconomic status or other circumstances with which that power is an accompaniment. Here, knowledge of intersectionality can help people of all ilk to learn how to work to reduce and eliminate the oppression of others based on gender or cultural identities.

Current understanding of identity development is generally based extensively on research and/or theory that focuses on singular (ethnic or sexual) identity processes which are often couched in binary terms (male/female, dominant/minority, and so on). The notion of intersectionality also applies to young people. Ecklund (2012) does remind us that, like adults, "a child may possess multiple intersecting cultural identities, and the child's family members each represent intersectionality of identity within the family unit" (p. 256). College students are included in that group who possess multiple identities. As college students study to be effective in their career paths, the recognition of the different intersections of cultures in which we all live needs to be brought to the forefront. Many of these students will go on to careers that will affect other individuals in one way or

another. This is important to recognize because the same notion applies to co-cultures of all sorts, not just those in the university Gender and Communication class.

The importance of college students learning about the intersectionality of gender and cultural identities cannot be understated. Ecklund (2012) found that nearly half of U.S. children live in culturally diverse or low socioeconomic status homes; therefore, skill in "working with diverse clients is necessary for the psychologist that specializes with children" (p. 256). The extension of this determination is that any college student who is pursuing a career in a child-related arena should be educated in how lived experiences of those children differ, based on the enactment of gender performances and cultural identities. The need to acquire this same type of skill in any career field when working with diverse populations is important as students move forward in their academic experiences and in their chosen career paths.

A recognition that those same college students also are acquainted with varied lived experiences due to the intersectionalities of their own cultural identities must be acknowledged. Clawson (2015) recommends that a historical view be included for those who teach LGBTQ students. "Some populations of students have been the targets of deliberately exclusionary policies, particularly around students of color and queer students" (Clawson, 2015, p.1). Gender non-conforming, transgender, and genderqueer students sometimes enroll in an online university gender and communication course, including those who enroll in the online course in the cyber classroom, due to a hesitancy to reveal themselves in face-to-face classrooms. Arts-based methods provide, when employed in the online course, a "safe space" for many of these non-binary students when the instructor monitors for bullying, heteronormative language, homophobic

language usage, and other signs of discrimination and oppression. When the instructor reduces/eliminates the teaching of and normalizing the binary notion of gender, students can feel freer to create a poem, write a narrative or an ethnography, a song, a play, or to draw or paint work about their life experiences or about the experiences of others they know, as well as, individuals discussed in coursework and online chats when they are not faced with thirty or one-hundred-thirty other students in the brick-and-mortar class space.

The goal of this study was to apply an historical perspective and to be a catalyst for change in the area of human communication with a critical eye on the marginalization and oppression of individuals and groups, with a recognition of the power differentials that occur in varied interactions. Clawson (2015) suggests that the role of the education historian is to assist education policymakers to better understand the public needs and to move policy leaders to best serve the students. Researching the intersectionality of gender and cultural identities is an appropriate step in the university communication course, specifically including the online Gender and Communication class. Students need to better understand the history of oppression, how power is used to oppress others, the intersections of identities, and how those students can be instrumental in the reduction of such marginalization and oppressive behaviors. The inclusion of an historical perspective from Sojourner Truth's 1851 "Ain't I a Woman?" speech through feminist movements to today's history-making activities can build that historic application. Park, Hughes, and Matthews (2004) noted that race, ethnicity, and gender are overlapping identities despite their distinctiveness. The lessons of "Ain't I a Woman," coupled with other lessons on intersectionality, can help students to have a better understanding of the associations between and among gender, cultural identities, power dynamics, and oppression, as

introduced by Crenshaw (1991). Such lessons can, it is believed, help reduce thoughts of oppression when intersectionality is taught as an aspect of each human that should be treated with trust and respect.

On a further explanatory note, Walker and Syed (2013) suggest that, if a pair of identity domains are concurrently seen by the individual college student as important, there is a likelihood that those domains will illustrate a connection to one another. They follow up by clarifying that "an ethnic identity can both affect and be affected by the concurrent development of an academic identity" (p. 1). The degree to which a college student may identify with his or her ethnic group can vary through the disparate processes of exploration and commitment. Berman, You, Schwartz, Teo, and Mochizuki (2011) report that "as young people explore their identities in various ways, they tend to gradually make commitments to certain roles, goals, and values that provide the core of their self-definition" (pp. 65-66). Here, again, there exists a need to allow students to express their cultural identities as well as their fluid gender performances as they develop toward adulthood. There also exists to need to help these students recognize the power differentials that exist in all human interactions and to recognize the potential for oppressive behaviors by individuals or small groups, as well as the realization that, for some people, oppression is a normative thought process and behavior.

Guiding Qualitative/Arts-Based Method

The current research was closely associated with postmodernism and the deconstruction of texts, but it was more of an opening of a space than a nihilistic endeavor. The goal of this research was to determine feelings and to elicit meaning (Lahman, Geist, Rodriguez, Graglia, Richard, & Schendel, 2010). Arts-based data

collection serves a rather unique method for opening a safe space for participants to express their knowledge and their making of meaning while expressing their emotional responses regarding learning and making meaning. Poetry is singularly situated to allow free word choices, the use of literary devices, and emotional expression.

The present research was also focused on what Sleeter (2015) might suggest to be "critical theory, as developed by German intellectuals prior to World War II, [that] connects a Marxist analysis of the class structure with psychological theories of the unconscious to understand how oppressive class relations are produced and reproduced" (p. 3). She notes that "culturalist critical theorists emphasize human agency, focusing on the lived experiences of people" (p. 3). The expressed experiences of research participants can tell much about the realities in which they live and interact with others. Returning to the discussion of symbols and symbolic interaction, "representative of the store of pre-symbolic experience, arts-based research methodologies lend themselves to the study of the relationships between what we know and what we believe" (Rolling, 2010, p.107). Exploring these relationships between the known and beliefs coupled with the emotional aspects of poetry make a strong case for the choice of arts-based data collection for this study.

Some researchers may choose to design a quantitative study to work toward generalizable data about knowledge of intersectionality, some may choose qualitative inquiry and, yet others may choose to blend the two into a mixed methods action research design. Kvale (1996) posits that

> qualitative and quantitative methods are tools, and their utility depends on
>
> their power to bear upon the research questions asked. As tools, they require

different competencies, with differences among researchers in their abilities

to and interests in carrying out quantitative computations or conducting

linguistic or empathic analysis of data (p. 69).

Further, Rolling (2010) postulates that

while scientific ways of knowing involve the gathering of empirical data,

testing hypotheses through specified methods, and validated representations

of the human experience in the natural world, arts-based ways of knowing

are no less empirical, no less dependent on methodologies, no less valid,

no less representative of the human experience in the worlds we live in (p. 105).

The present research focused on a practical action research design using a

qualitative method because of the "portal" into the feelings of people that arts-based

research provides. This research was further guided by an inquiry into the meaning-

making of the research participants and their perceptions of knowledge, rather than

Likert-scale shades of agreement or disagreement or binary choices on opposite poles of

an issue. Unlike participatory action research that can often include groups of

professionals-researchers, practical action research seeks to solve one or more specific

problems of practice that exist in a more local context in efforts to solve problems that

have bearing on the lives of individuals in the practice (Plano Clark & Creswell, 2015).

The mélange of practical action research and arts-based data collection provided the

opportunity to study how participants in the local context made meaning and felt when

learning about the intersectionality of gender and cultural identities in the local context of

the cyber classroom.

Meaning-making is certainly not a new endeavor of study. Ogden and Richards (1953) point to the study of meaning in communication, noting that an idea has both an individual side and a social side, and with every usage, language refers us to a system that has been established as a social product, for some period of time, and, simultaneously, refers us to an evolution of that idea. These social products allow humans to utilize speech in a social context. Speech, then, conjures up the images that we individuals store away as images that are deposited in our minds when we engage in the act of speaking within our given community. The system is a grammatical system, living in the brains of the individuals within that community, which exists not only in the individual but in the collective of the members of that community (Ogden & Richards, 1953).

Arts-based research (ABR), which has not been adequately addressed in relation to intersectionality, especially in online gender and communication courses, was employed in this study. McNiff (2008) offers an intriguing definition of arts-based research when stating that,

> Arts-based research can be defined as the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies" (p. 29).

Hodkinson and Macleod (2010) report that their research points to significant and strong affinities between disparate methods and varied ways of understanding the act of learning. Arts-based learning can, therefore, be an innovative method for teaching and learning. Rolling (2010) proposes that "arts-based research becomes arts-based educational research, a tool for developing educational programs, when it addresses the

problem of shaping curriculum" (p. 104). The growing method of ABR was well-suited to the present research in the arena of education, especially in light of the employment of poetry as a data source because, as Rolling continues, "arts-based research methods and outcomes find their sources in diverse arts practices" (p.104). Poetry can serve the arts-based researcher well and, for the present study, was deemed to be the best form of data collection for better understanding the meaning-making and emotional responses of the participants, whereas other data collection may not have allowed participants the freedom to express themselves in more "traditional" manners.

The driving focus of this study was determining how students make meaning of and feel about intersectionality in the environment of an online Gender and Communication class, and ABR was an appropriate and fascinating way to achieve the research goals. Eisner (2008) contends that the "arts are largely forms that generate emotion" (p.3). Leavy (2015) posits that there are a number of strengths to ABD, including leading to new insights and new learning, problem-solving, eliciting emotional responses, the elevating of social awareness, the promoting of empathy, the challenging of dominant ideologies, the cultivating of critical consciousness, the promoting of social justice, and others.

Discovering the emotion felt by individuals when going through one or more experiences can provide valuable data for the researcher and may have a therapeutic effect on the participant and the researcher, although not always in the context of therapy. This is not to say that poetry cannot be utilized as a form of therapy. "Once considered a form of bibliotherapy, poetry therapy has emerged as an independent field that is inclusive of bibliotherapy, narrative therapy, and journal therapy (all of which maintain

their own independent field of study and practice" (Mazza, 2017, p. 3). Mazza further illustrates the use of poetic creation when providing an example that was created by a group of helping professionals and volunteers during a workshop at a shelter focused on domestic violence:

> *Sexual assault is red*
> *It sounds like a train*
> *It feels like fire*
> *It tastes like Castor Oil*
> *It smells like a skunk*
> *It makes you feel like vomiting*
>   (Mazza, 2017, p.183).

It may be readily seen how the collective of attendees created a poem that brings the emotions of domestic violence to bear in therapy work in which the attendees of that workshop were engaged. Just as arts-based research is a viable option in therapy, so it is an excellent method for learning about the ways individuals make meaning in the online course and how they feel about their experiences with arts-based research and making meaning.

The rhythm of poetry is an essential ingredient in the shared meaning of the poet and the reader. Implicit in the poem is meter. Fussell (1979) posits that "the empirical study of poetry will convince us that meter is a prime physical and emotional constituent of poetic meaning" (p. 3). The poem is dependent upon the arrangement and patterns created of words through which the poet shares meaning with the reader. Such arrangements and patterns provide the rhythm to the poem. And, as Fussell continues,

> …regardless of the amount and quality of intellectual and emotional
>
> analysis that precedes poetic composition, in the moment of composition

itself the poet is most conspicuously performing as metrist. And the same

principle holds for the reader: at the moment of his first apprehension of

the poem he functions less as a semanticist than as a more or less

unwitting prosodist (p. 4).

Meter may be employed differently by each poet. The meter of the poem, for the poet and

the reader, speaks to the arrangement and patterns in what Fussell refers to as "more or

less regular poetic linguistic rhythm" (1979, p. 4). It stands to reason, then, that rhythm of

the poem lends itself to the shared meaning between that poet and that reader.

Qualitative research, especially ABR, was the appropriate direction for this

research and is supported by Trahan's (2011) suggestion that "the implications of

intersectionality do not lend well to rigid quantitative frameworks" (p. 3). Eisner might

continue that *knowing* describes the process of inquiry when studying a problem that does

not readily give itself up to rigid procedures. There is always difficulty in attempting to

separate out the various components of a hybrid identity through a series of Likert-type

survey instruments. Trahan continues by positing that "self-image plays an important role

in how these persons [with intersecting identities of disadvantage] define themselves and

their subsequent behavior" (p.4). Quinlan, Ruhl, Torrens, and Harter (2013) found that

participatory pedagogy could be used to have students narrate their views of the world by

drawing on varied senses. Eisner reminds us that "works of art enable us to know

something about feeling that cannot be revealed in literal scientific statements" (p. 8).

The same may be said about the how poetry elicits the feelings of both participant and

researcher unlike the literal language employed in everyday discourse.

Poetry is an arts-based method that can act in a similar fashion to have students narrate their views of intersectionality in various poetic options. Leggo (2008) refers to a poem as "a textual event, an act 'act of literature', an experience of spelling and spells" (p. 167). He goes on to suggest that "poetry creates textual spaces that invite and create ways of knowing and becoming in the world" (p.167). Pithouse-Morgan, Naicker, Chokpko, Pillay, Morojele, and Hloa (2014) found that their research with poetry "pushed us to the precarious point of confronting and publicly revealing ambiguities in what we know and how we come to know" (p. 167). This issue was not lost on the present study when examining and challenging the binary notions of gender.

Educators may be viewed by those outside the academic community of practice as those possessing a closed, shared knowledge through the impartment of academic referencing but we also learn, grow, and know through being privileged to better understand how the Other makes meaning of the world and the subjectivity that accompanies both the participant's poetic rendering and the researcher's own subjectivity in studying, learning, and creating poetry about their worldview. Hodkinson and Macleod (2010) determined that learning can "involve the rational calculation and assessment of current situations or circumstances" (p. 184), which can lead the participant to project into the future in order to orient present activities and may involve how the past has affected the [perceived] future and how that perceived future may affect the present. Intersectionality is not a new notion, although more recently studied, and learning from the past and how one sees oppression, power, and their implications for the future can be translated into subjective writings in poetic forms.

It is clear that answering questions created by a researcher who may not share the same cultural identities as the participants can be problematic. A more open-ended approach appears to be the appropriate approach. As Leavy (2015) further notes, ABR practices may be a part of a holistic approach in which a topic can be considered in a more comprehensive fashion and the various phases of the project are linked, and the theory and practice are melded together (pp. 22-23). This suggests that the integration of learning about the intersectionality of gender and cultural identities provides a more holistic learning approach for students than separating out gender from race from (dis)ability from socioeconomic status from religious identity. As Flick (2014) further reminds, "reasons for the superiority of qualitative research are located both on the level of the research program and at the level of the appropriateness to the issue under study" (p. 28). Pithouse-Morgan, et al., (2014) also explain that qualitative researchers inside and outside the domain of educational research have explored poetry as a literary-based medium for research. Additionally, Ogden and Richards (1953) posit that an important distinction exists between poetry and scientific prose in that poetry requires attention to the sensory aspects and characters of the word use, separating poetry from that prose.

Poetry may be written, read, interpreted, and performed in many ways. Found poetry and haiku were used in the research conducted by Pithouse-Morgan, et al. (2014). They continue to note that "polyvocality, voice and voicelessness have been the focus of scholarly conversations in which educational researchers have sought to address a perceived absence of voices of those most directly affected by the research: learners or students (and their families and communities) and teachers or educators" (p. 150). The research team audio-recorded and transcribed conversations between and among

themselves regarding poetry as research and, then, created found poems to seek out polyvocal tone and content. Their next step was to color-code aspects of the transcript to isolate sections that resonated with other team members and seemed significant. This process was repeated over and again while the team members made meaning of the found poems. A similar process was then followed with haiku poems, analyzing those in a similar fashion. The result was the ability to better determine how to portray found poems and what aspects of those poems should be included. Pithouse-Morgan and colleagues then created a performance of these poems at an academic conference. The present research is focused to give voice to these learners through the use of poetic inquiry. Pithouse-Morgan, et al., used poetry to create a performance, which is a potential move in future research, but they also helped the researcher to recognize that the exploration of poetry and the potential for performance of poetry can lead the researcher into a realm of deconstruction and re-construction of the ways that we, as educators, know (epistemology) and are (ontology), as educational researchers.

The present research employed poetry, a form of arts-based research, as a method of collecting and reporting data. Leavy (2015) points to "postmodern theory, feminist postmodernism, and feminist poststructuralism" as challenging "traditional ways of knowing" (p.79). The focus of this research was not just the intersection of gender and ethnicity, but to also seek out participants' subjective views on other cultural identities. Smith's (2001) work with developmentally disabled participants and the use of poetry as a way to explore that particular identity was a catalyst for the present employment of poetry as data collection. He postulates that the division between art and science has been an arbitrary veil that has begun, in recent years, to be lifted.

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Poetry, as Leavy (2015) posits, includes interpretive poetry, ethnographic poetry, poetic social science, and other poetic forms. Prendergast, 2009) refers to "participant-voiced poetry" (as quoted in Leavy, 2015, p. 82). There are also benefits to poetry that one would be hard-pressed to find in quantitative research. "[P]oetry invites me to breathe, to attend, to slow down, to embrace the healing and enlivening of body, heart, spirit, and imagination" (Leggo, 2006, p. 73). This form of holistic learning for students is an appropriate basis for research. Leggo (2006) suggests that he is "promoting a poetics of research by promoting poetic ways of knowing" (p. 74). Poetry is not the focus of the research data collection for the mere sake of poetry, but as a variant way of learning and knowing. McLaren (2014) suggests that feelings are elicited from various aspects of individual words, including the rhythms of language and word associations.

We are engaging as a whole person when we search and search again, as McLaren notes (2014, p. 315). Further, such engagement may find feelings that are emergent, rather than resulting in factual information. McLaren posits that "if the purpose of research is to find meaning, then arts-based research offers ways to find meaning" (p. 315). Finding the meaning made by participants was the goal of the current research. McLaren continued, "In this intersection of the epistemological and the ontological, lies the search for meaning – knowing the self; exploring the other; finding meaning in the connection of the two" (p.315). To elaborate the point, a turn to Ricoeur (2003) reminds the reader hat the arts-based poetry used in the present research is not a form of oratory, nor is the poetry meant to be, as some data might suggest, defending a particular argument or position as quantitative data in an empirical study might suggest. Poetry leads the research toward meaning. McIntosh (2010) notes that "poetics is concerned

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with the transfer of meanings of words and has the potential to articulate 'beingness' through analogy" (p.158).

Beingness leads to ontological considerations in this research. Zwicky (2003) posited that

> Ontological attention is a response to particularity; *this* porch, *this* laundry
> basket, *this* day. Its object cannot be substituted for, even when it is an object
> of considerable generality ('the country,' 'cheese,' 'garage sales'). It is the
> antithesis of the attitude that regards things as 'resources,' mere means to
> human ends. In perceiving *this*ness, we respond to having been addressed
> (In fact, we are all addressed all the time, but we don't always notice this). (p. 52).

Poems, by definition, are forms of lyrics or lyric data. Such an approach to data collection and inquiry, then, defy the search for universal truths. Neilsen (2008) suggests that "lyric poetry, in particular, because of its reliance on language, challenges both the impulse for pursuing universal truths and the attendant agnostic practices of argument and persuasion that bring them to the fore" (p.100). This form of lyric inquiry provides the researcher with opportunities to analyze both the objective and the subjective nature of the collected data while considering his or her own subjectivities. It also provides opportunities for the researcher to re-examine the terminology and meanings that they put into the construction of their research questions, foci on aspects of identity, and other questions that are reflective of their own knowledge (or lack of knowledge) and personal history going into the design of the study and the analysis of the data collected.

The notion of gender performances and the intersection of cultural identities remained a guide to the present research. This point of view is supported when exploring

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the study of those with developmental disabilities. Smith (2001) noted that studying individuals who have been labeled as developmentally disabled or mentally retarded by way of traditional research is no longer appropriate. "Some disability studies scholars are choosing to represent their work in alternative textual ways, including poetry and fiction (Smith, 2001, p. 379). The university online Communication course may also have enrollees who experience similar disabilities and who might register with the university due to those disabilities. Some students self-identify and are vetted to receive specialized assistance through the collaboration of the instructor and the Disability Resources Center. Making this shift to an arts-based method may be all the more germane for these students.

Smith (2001) suggests that humans have individual maps of the social world around them and that maps of retardation and developmental disabilities are, in ways, representations of social constructions rather than objective realities. This suggests how various cultural identities, including but not limited to (dis)abilities, are socially constructed. If poetry can be used to map developmental disabilities, it can surely enhance research into those and other cultural identities. Smith (2001) continues by pointing to the use of language and how language tells us how we understand the world around us. Here, again, poetry and the ways in which words are used and ordered can illustrate how students make meaning of intersectionality, what they have learned about intersectionality, and how they feel they can apply that learning in their futures.

Poetry is not necessarily the first data collection method that might come to mind for some researchers. Leavy (2015) refers to the work of Manders and Chilton (2013) on creative strategies for artistic inquiry (p. 271). This work illustrates that poetry is a means by which a researcher might discover meaning through creative textual and/or verbal

thought processes. The uses of poetry include found poems, standard poetic forms, and writing in free verse. Leavy (2015) rightly points out that "research should illuminate, educate, transform, or emancipate" (pp. 272-273). Participants in the present study wrote poetry based on their reactions to meaning-making, and their emotions with regard to the intersectionality of gender and cultural identities. Poetry is not the only arts-based research method at the researcher's disposal, but such data can be a valuable tool in the discovery of participant perceptions and feelings and how they make meaning.

There are "several related phenomena that have most clearly propelled the arts into social research practice. These include the power and immediacy of artistic media, the oppositional possibilities of art, and the move toward public scholarship" (Leavy, 2015, p. 291). Not everyone is a polished poet, but everyone has the potential to be a poet. Poetry, like much qualitative research, can be messy, but such an arts-based approach can appeal to both academicians and those outside the academy and can evoke emotions" (Leavy, 2015). The evocative nature of poetry is a benefit to the pursuit of qualitative research. Finley (2014) adds that good critical arts-based research provides the new ways of expressing the evolution of identities and transforms those identities. In this spirit, the current study challenges the binary often associated with gender, as if gender and biological sex, as discussed by Butler (2004) were from the same origins. Similarly, the study found that varied expressions of recognition of power dynamics and oppression, as detailed by Crenshaw (1991) could be forwarded through poetic data collection.

The poems collected in the present research are in line with Leavy's (2015) suggestions that there are a number of strengths to ABD. Students' poetry provided data about their current knowledge of intersectionality and what instruction was needed about

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that intersectionality of gender and cultural identities in order to enhance their recognition of intersectionality and the potential for both the creation of oppression and the prevention of oppression. The study of intersectionality affords individuals and groups many opportunities to think about power and oppression and how to reduce and eliminate oppressive acts by various people. The study of intersectionality began, largely, with a focus on the oppression that Black women have suffered due to the view of them as the Other (Crenshaw, 1991). The study of intersectionality today is an opportunity to address both the oppressive and the positive/inclusive ways in which humans can look at one another and see the qualities that the intersections of gender and various cultural identities, including socioeconomic status, age, differently-abled, religious affiliations, and other identities that each individual brings to every unique context and interaction. The oppression that was the basis for the study of intersectionality is now a stepping stone for the move toward greater inclusion of all individuals, regardless of their particular and unique genders and collections of cultural identities, as full participants in the educational arena, believing that such participation will lead to that greater inclusion. It is incumbent upon the academic community to further explore and to espouse the inclusion of all people, to better understand the fractured and fluid nature of gender, to speak (and write) against oppression in any form, and to recognize the intersections of their genders and cultural identities in the larger culture.

CHAPTER THREE

METHOD

Research Design

  A qualitative research methodology, arts-based data collection, was employed in
the present research study to arrive at the implications of the interpretations made from
that data. The research design used poetry as the medium for data collection, and the
collected poems were coded and, using a constant comparative method, findings were
narrowed to themes that recurred in each set of poems.

Study Context: The Online Course

  Many universities have added online (asynchronous) courses to their overall
offerings to students. Many of these courses are full-semester course, while others are
abbreviated into shorter, more intense courses that may run from six to eight weeks in
duration. Students self-enroll in the class with a cap on the actual number who can be
enrolled. Studying how students in a university online Gender and Communication
course required the research to have access to the Learning Management System through
which the course was delivered. In the case of the course from which the participants
were recruited, the instructor of record (IOR) was the researcher. The course is offered at
the large, southwestern university offers several sections of this class each semester and
session. The role of the researcher, then was both participant instructor and researcher.
The course from which the participants for this study were recruited was a full fifteen-
week course offered in the fall semester of 2016 in which 110 students were initially
enrolled.

Each participant was offered minimal extra credit for each poem submitted by the established due date. Simultaneously, to be fair to the other 100 students enrolled in the course, alternative extra credit opportunities (Appendix H) were offered with the same minimal point values assigned to each.

Participants and Pseudonyms

As noted in the previous chapter, the sample for this study was a sample of students who were enrolled in an online Gender and Communication course. Participants were invited to participate in this study from a larger population of students enrolled in the Gender and Communication course. Of the thirty-one students of the 108 enrolled who were recruited for the study, nine agreed from what is generally a diverse population in these courses. Detailed participant demographics were intentionally not collected in order to reduce the potential for research bias, based on those demographics. Additionally, people often do not see themselves through the same lens as do those who ascribe identities to those people. For instance, much of the discussion in current textbooks suggests that gender is an identity, yet those who look at their life experiences might argue that the fluidity of gender performances in contexts precludes gender from the realm of avowed or ascribed identity. For these people, gender performances are fully dependent upon the context in which they are actors. Because many of the currently available textbooks and articles on gender refer to gender as an identity, the researcher may have developed a bias toward "ticking the box" of gender as a more stable, static identity, which it is not.

The overall class make-up represented a broad and disparate set of cultural identities. In order to protect the anonymity of the nine final participants who

volunteered, pseudonyms based on teams/players in American major league baseball were assigned to each, with no correlation between the team name and the actual name of the participant. The team names applied to the participants were: Dodger, Met, Yankee, Tiger, Pirate, Mariner, Angel, Cardinal, and Blue Jay. It should be noted that there were no group projects in this class and the participants were not grouped together in any way, nor were they made aware of who the other participants in the study were. In this way, the anonymity of each participant was maintained to the best of the researcher's ability.

None of the participants was known to have any previous experience writing poetry. Three of the nine participants were former ESL (English as a Second Language) students. These were Blue Jay, Tiger, and Cardinal. Of the forty-five poems anticipated to be collected, forty-three were actually collected and coded. Blue Jay did not complete the final two poems, but did not drop formally out of the study. Thus, Blue Jay's three poems were included in the results of the study.

Table 1.

Participant Known Demographics

Pseudonym	College Major	Year in College	Number of Poems Submitted
Yankee	Social Work	Junior	5
Dodger	Business	Junior	5
Met	Biomedical Science	Junior	5
Tiger	Criminal Justice	Senior	5
Pirate	Social Work	Senior	5
Mariner	Mass Communication	Senior	5
Angel	Philosophy	Junior	5
Cardinal	Communication	Junior	5
Blue Jay	Accountancy	Senior	3

Materials

The materials for this study included Sojourner Truth's (nee Isabella Baumfree) "Ain't I a Woman?" speech (Appendix A), four vignettes (Appendix B) describing issues related to intersectionality and class lessons, by way of the course syllabus, that were assigned to all students in the class from the course textbooks (Chapters 1-10, Appendix T) (Ivy, 2012; Kirby and McBride, 2009). Vignettes described issues that are faced by people of varied genders and cultural identities. Vignettes were not assigned for general discussion on the course discussion board on the LMS (Learning Management System).

Procedure

This study was approved by the Institutional Review Board prior to its commencement. Participants were invited to participate in this study from the students enrolled in the Gender and Communication course. Using a recruitment script/letter, thirty-one diverse students were invited to participate in the online study.

The initial assignment for the class was for all class members to self-report personal information, including gender and cultural identities, to the extent students felt comfortable self-disclosing. The diversity among the participants, surprisingly, was not revealed until the poems were written. The assignment was required of all 108 class members and these postings were made online by way of the course Blackboard Learning Management System (LMS) provided by the university. This assignment was graded for adequate content and adequate discussion with other members of the class. This assignment is a part of the normal routine and grading for the course each session it is offered. The assignment provided approximately three hundred replies to the discussion question, including an initial self-reported posting and two response postings to other

class members. From those students who completed the assignment, recruitment began from that pool of potential study participants.

The first data collection for this study was in the form of poems written by each of the participants about what they believed they knew about intersectionality at the beginning of the course after reading Sojourner Truth's "Ain't I a Woman?" speech. All 108 students in the class, including the study participants, were required, as part of the customary routine practice of graded class assignments, to read the speech and to write a corresponding discussion posting, as well as to respond to the posting of one other class member. The routine course discussions by the entire class were graded for the content of their discussion postings. Because a small amount of extra credit was offered to participants, extra credit assignments were also provided for the non-participants in the class corresponding to the poetry assignment for the participants.

These qualitative data were used to help answer the research questions which were the basis of the research study. The poems were then coded and analyzed for recurring wording, metaphors, similes, imagery, and so on. Codes were subsequently narrowed from broader to narrower groupings.

In total, participants were asked to write a total of five poems. Only participants in the study were asked to create poems regarding the research questions. The first poem was at the onset of the class in order to better understand how participants made meaning of their knowledge of gender and cultural identities going into the class. The second poem was written by participants regarding how they make meaning of their knowledge about the intersectionality of gender and cultural identities immediately after they had agreed to be a participant in the study and after they had read Sojourner Truth's "Ain't I a

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Woman?" speech (Appendix A). The third poem was written after the participants were asked to read the four vignettes provided by the researcher regarding different examples of intersectionality (Appendix B). The vignettes were provided over and above the general course discussions that were responded to by everyone in the class. Participants were given ten days to read the vignettes and to provide their poems to the researcher.

Participants were asked to create a poem regarding how they make meaning of learning about intersectionality. The fourth poem was written regarding participants' experiences with arts-based responses to learning in the digital classroom. The fifth, and final, poem was written regarding the participants' feelings about using their new knowledge about intersectionality in their future lives. Poem assignments were spread out over the first thirteen weeks of the course in order to ensure that all poetry could be received by the research in time to organize those poems by their numbers, such as Poem One, Poem Two, and so on.

Table 2 below illustrates the weeks of the class in which poems were assigned. Poems were generally collected within a ten-day period after the assignment, although some participants submitted their work within only one or two days. The timeframes were set, however, to accommodate the submission of poems by all participants.

Table 2.

Poem Assignment Timeline

Poem Number	Course Week Number	Assignment for Participants
1	2	Write a poem about making meaning of individual **pre-knowledge** of the intersectionality of

		gender and other cultural identities
2	**4**	A poem about making meaning of individual **understanding** of intersectionality
3	**6**	The third poem was written after the participants were asked to read the four vignettes provided by the researcher regarding different examples of intersectionality.
4	**9**	A poem about making meaning of the individual **experience** of **arts-based** research in the **online** classroom environment
5	**13**	A poem about how the individual felt **about using their new knowledge about** intersectionality in the future with those who may not share their own cultural identities.

Data Analysis Plan

Students in a university online Gender and Communication course supplied data for this arts-based study in the form of poetry for qualitative analysis. Flick (2014) articulates the aims of qualitative research to include describing the subjective phenomenon, finding links between or differences between and among those phenomena, explaining for these similarities or differences, and, finally, developing a theoretical framework of the phenomena being studied. The subjective phenomena in this study were the poems generated by participants after reading the vignettes described in Appendix B

and their meaning-making about gender and cultural identities, the intersections of those identities, their experiences with arts-based data collection in the online class, and how they believed they might use the knowledge garnered in this context and in other contexts once the course was completed. The researcher also compared the data from one participant with that of other participants (Flick, 2011).

The poems collected in the present study were inductively coded to categorize and summarize the bits of data in each poem provided by the participants. Those data were collapsed to refine and better determine overarching thoughts and feelings expressed by the participants in their poems. This *in vivo* coding was accomplished first by reading each line of each poem, marking and/or underscoring pertinent segments of data, in order to divide, or segment, the data into units that could be analyzed in meaningful ways, using the words the participants used. Poems were read and coded in sets that were associated with the research question with which each set was affiliated. Significant segments of the poems were assigned a code "title," such as "gender," and a list of codes assigned was maintained for each set of poems. Axial coding, also known as Second Cycle coding (Saldana, 2013, p. 104) was then employed to identify relationships between and among the open coding, also known as "initial coding" (Saldana, 2013, p. 100) findings for each poem. This form of coding was used to move more closely to an assurance that the major aspects of the poems were considered during the overall analysis. This is not to suggest that a perfect concinnity might be achieved, but determining the puzzle pieces in as effective a way as the researcher could was the overall goal.

The bits of data collected and initially coded were then analyzed using a constant

comparative method of analysis (Glaser, 1965). In this way, words/terms, metaphors,

similes, imagery, and other linguistic bits were analyzed to explore how they were used in

each poem, formulating categories that corresponded to those terms. It should be noted

that Glaser continued to state that

> the constant comparative method is *not* designed (as methods of
>
> qualitative analysis are) to guarantee that two analysts working
>
> independently with the same data will achieve the same result; it is
>
> designed to allow, with discipline, for some of the vagueness and
>
> flexibility which aid in the creative generation of theory (p. 438).

This statement suggests that much of the analysis conducted by each researcher may

include his or her subjectivity and may be interpreted in disparate ways that may be

equally sensible. Certainly, then, the research is not seeking a universal "truth" in the data

collected. Indeed, Glaser continued to remind that

> no attempt is made to ascertain either the universality or the proof
>
> of suggested causes or other properties. Since no proof involved, the
>
> constant comparative method, in contrast to analytic induction, does not...
>
> require consideration of *all* available data, nor is the data restricted to
>
> one kind of clearly defined case (1965, p. 438).

Analysis of the coded data in the present study was viewed as a sample of the expressed

thoughts and feelings of the participants without an attempt to gather extensive banks of

data that may not have been germane to the present study.

How, then, can the researcher employ the constant comparative method to analyze arts-based data collected? Glaser (1965) points to a four-stage process:

> (1) Comparing incidents applicable to each category, (2) integrating categories and their properties, (3) delimiting the theory, and (4) writing the theory.
>
> Although this method is a continuous growth process – each stage after a time transforms itself into the next – previous stages remain in operation throughout the analysis and provide continuous development to the following stage until the analysis is terminated (p. 439).

The analysis of the data collected for the present study was conducted with these four stages in mind. Glaser's "defining rule" for the method was also kept at the forefront of the analysis: "while coding an incident from a category, compare it with the previous incidents coded in the same category" (1965, p. 439. In this way, a broad scope of categories was able to be reduced to sets of "like items" that resulted in categorical integration, as recommended by Glaser.

Saldana (2013) suggested that the arranging and rearranging of the most salient notions from data may lead to varied structures of the final research write-up. This notion was kept in mind as the big and small pictures from the data were analyzed, the detail contained in each coded poem and category was considered, and the mundane and the insightful were balanced. The procedure of condensing steps to compare and integrate similar categories, delimit those categories, and, finally, allow a theoretical framework to emerge was integral to this study. In the case of the present study, coding of arts-based data (poetry) was utilized to analyze those data and codes and sub-codes were determined

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and summaries were developed, although the outcome of this study was not the emergence of a theoretical framework. Code sheets and codebooks were created for each of the five sets of poems (Appendices J-S).

CHAPTER FOUR

RESULTS

This chapter presents the findings of the study and, subsequently, the results of the arts-based data collection employed in this study. The intent of the arts-based data collection was to determine how the participants made meaning of and the resultant affect (experienced emotions) about aspects of the study. Original poems created by the participants served as the data collected for the study. Poems were grouped according to the research questions associated with each set of poems.

Research studies require the researcher or research team to make decisions about the kinds of research questions to pursue, the method(s) for collecting data, the way in which the results of are analyzed and interpreted, and subsequently, reported. The decisions regarding the employment of art-based data collection have been previously noted herein. The analysis of the collected data was conducted by cycles of coding. Poems within each set were initially coded using open coding in which each poem was read multiple times, seeking overarching notions in those poems. As an example, in Angel's first poem, gender, sex, diversity, masculinity, femininity, future/past time orientation, and meaning were found. Axial coding was then used to determine relationships between and among the open codes. Gender, sex, masculinity, and femininity were determined in this poem to all be related in the eyes of the student. Decisions in interpreting what the words in poems mean and/or the intended "message" being shared by the participants may vary from researcher to researcher. This method of analysis was repeated for each set of poems, with the last two sets consisting of eight rather than nine poems due to Blue Jay's aforementioned decision to not submit the final

two poems. The code sheet (Appendix J) for the first set of nine poems (one from each participant) illustrate actual words used in the poems and the codebook (Appendix K) provides examples of the use of those terms in the actual poems.

A broad range of prior knowledge about the intersectionality of gender performances and cultural identities was determined by the words used to create poems. Some of the terms demonstrated a stronger pre-knowledge of this area than did the terms used by some of the other participants. At times, the participants for whom English was not the primary language used words that did not appear to convey the intended message, including plural forms of terms used when the singular might have been used by a native speaker or a more proficient speaker of conventional English. This assumption by the researcher did not lead to making grammatical changes or spelling "correcctions"in the poems.

The first set of poems was written in response to the research question, "How do students make meaning about their level of prior knowledge with regard to the intersectionality of gender and other cultural identities?" As the poems were read and coded, it became clear that references to constructs, such as gender, were not necessarily in the forms of terms that specifically were construct-related, but rather alluded to the construct. This is to say that words were used by participants that were deemed to be descriptors of their knowledge of gender or perceptions of gender identities. Cardinal in, the first poem, wrote, *In a society that claims 'progression' Still sits on this exclusive way of being* (Cardinal, Poem One, lines 4-6). Here, the "exclusive way of being" refers to gender performances restricted to established societal norms for masculinity and femininity. Mariner also followed that path when writing: *Gender. How one identifies, a*

role they are molded into, Masculine, feminine, behavior identification (Mariner, Poem One, lines 5-9). Yankee, however, wrote, *My boyfriend told me he didn't want to look like a sissy, Like girls who I found were criticized for being too prissy* (Yankee, Poem One, lines 7-8). These lines refer to both sex (girls) and an ascribed gender identity (prissy).

On the other hand, when writing about gender and sex, Met wrote, *Men and women are the same in the eyes of God* (Met, Poem One, line 8). Here, it appears that the distinction between the biological sexes is the subject and the words used apply to the binary biological definitions of male and female. Yankee did appear in the first poem to possess the ability to make a degree of distinction between gender performance and biological sex when writing, *Gender is fluid like water from a faucet, And if you don't like your sex then you can just toss it* (Yankee, Poem One, lines 14-15).

The writings on diversity demonstrated a clearer pre-knowledge of the terminology, if not a full understanding, of the overall concept. Pirate painted diversity with broad strokes, writing, *All those in attendance are part of some minority* (Pirate, Poem One, line 6), as did Cardinal when writing, *Acceptance and inclusivity Of those in your community* (Cardinal, Poem One, lines 15-16).

Time orientation in the first set of poems crossed a variety of constructs. Angel wrote:

Gender was simple when I was a child,

Girls were sweet and boys were wild,

As I grew older things got more complex

XY and XX

What did it all mean I began to wonder (Angel, Poem One, lines 1-5)

Angel referred to childhood and growing older, while Blue Jay referenced eternity, the

present, and the future (never):

> Gender,
>
> Is an eternal topic,
>
> We want to be fair
>
> But equal does not mean fair
>
> And fair never become equal (Angel, Poem One, lines 9-13)

Met notes an historical element when writing, *I say this now because history has drawn a*

line between the gender (Met, Poem One, line 5). In an interesting twist, Pirate referred to

an historical even (Sojourner Truth's "Ain't I a Woman" speech, Appendix A) in present-

time verbiage:

> *A black, spirited older mother stands in front to talk to her "children"*
>
> *The audience listens with curiosity*
>
> *She touches on minorities' lack of rights* (Pirate, Poem One, lines 1-3).

Each of the participants varied in their orientation to time with regard to their

understanding of their previous knowledge of the intersectionality of gender and cultural

identities.

Making meaning of this pre-class knowledge was a bit more or less difficult to

express for the participants. Blue Jay wrote:

> *Gender*
>
> *Is about men and women.*
>
> *It starts with matriarchy,*
>
> *But it is ending of patriarchy* (Blue Jay, Poem One, lines 1-5)

Cardinal clearly expressed how they made meaning of their pre-knowledge of

intersectionality when writing:

> *The limits of regularity*
>
> *Kept inside a box labeled 'Society'*
>
> *Are not the only way of being* (Cardinal, Poem One, lines 12-13).

Dodger offered clear meaning-making in this regard when writing:

> *We could all strive to be more inclusive*
>
> *And respect people and their decisions*
>
> *I wish for a world that is completely equal*
>
> *And achieving this starts with myself* (Dodger, Poem One, lines 13-16).

Dodger provides evidence that the topic of diversity has been considered before creating

a poem in which intersectionality is the primary focus. It is certainly possible that Dodger

enrolled in the Gender and Communication course to further their knowledge of a topic to

which they had given previous attention and consideration. Additional examples of how

terms were employed in the first set of poems are illustrated in the Final Codebook

below.

Similes were also occasionally used to make a point in the poems, as well. Yankee

used a simile in illustrating pre-knowledge of the fluidity of gender performances when

writing, *Gender is fluid like water from a faucet And if you don't like your sex then you*

can just toss it (Yankee, Poem One, lines 14-15). These two lines suggest that Yankee

recognized that gender is constantly changing, although the influences for such change

are not articulated in the poems. Such use may indicate a background in writing

expository essays or other forms of creating writing, if not a prior dabbling to some degree in poetic forms.

Approximately two weeks after collecting the first poems, the second poems were collected. Participants were given ten calendar days between the request for the first poems to submit Poem Two. The difference in the two research questions was, essentially, the difference between making meaning of a prior set of knowledge and making meaning about understanding that set of knowledge. The code sheet for Poem Two (Appendix L) followed by the code book for Poem Two (Appendix M) illustrate the word choices by participants and usage of those terms in the poems.

The Poem Two was created in response to the research question, "How do students make meaning about their prior understanding of the intersectionality of gender and other cultural identities?" Participants were asked to write about how they made meaning of their understanding of their pre-knowledge of the intersectionality of gender and other cultural identities, whereas Poem One asked participants to write about how they made meaning of that pre-knowledge of the intersectionality of gender and cultural identities. Participants focused their poems less on gender and sex and focused more on writing about aspects of diversity, time, and meaning.

Gender was described in words as metaphors for varied gender identities. Angel's second poem illustrates this technique when writing, *I walk with the pink people As I pass the white path I call out to them* (Angel, Poem Two, lines 3-4). The white path suggests the norms imposed on individuals and groups by society, while the pink people represent those whose gender performances lie outside those prescribed societal norms that are based on the binary previously discussed. Gender and sex were used, in some cases,

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interchangeably and the pre-knowledge of the participants appeared to fall short of a sophisticated differentiation. Tiger's second poem illustrates this issue when line 6 reads, *There are those woman who paint the image of a home stay mother* (Tiger, Poem Two, line 6). It may be said that the role of a mother may be enacted by a male or female, but in the context Tiger's pre-knowledge of the area, this may not have been learned prior to the Gender and Communication course.

Yankee provided an interesting take on sex and gender performance when writing, *A woman can plow, shoot a gun, knit and sew, and can still be called her name (woman)* (Yankee, Poem Two, line 8). Mariner, again, suggests a melding of gender and sex when creating the line, *It's a tough world to be a woman* (Mariner, Poem Two, line 1) without suggesting any difference between gender roles (i.e., cisgender, bi-gender, gender non-conforming, transgender), and biological sex. In all cases, the differentiation between gender and sex is taught beginning early in the course but over multiple weeks of online discussions and examples. That differentiation is often easier for some students to grasp than for others.

The participants used the second poem to express their understanding of diversity, using a number of terms to describe that understanding. Many of the issues related to the intersectionality of gender and cultural identities were present in the second set of poems. Angel wrote about diversity, saying, *The colors mix in beautiful ways, I paint myself in my spectrum of colors* (Angel, Poem Two, lines 13-14). Blue Jay addressed diversity more directly, writing:

> *It is overlapping social identities and related systems of oppression,*

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It is about gender, race, class, religion, caste, age, and nationality (Blue Jay,

Poem Two, lines 6-7).

Dodger pointed out the uniqueness of each individual involved in the composition of a

society/culture in the second poem:

 The world is a diverse place

Filled with diverse people

Each holding a unique social identity (Dodger, Poem Two, lines 1-3).

Diversity was a topic that participants were able to address with a good deal of clarity of

understanding.

Time orientation was, once again, addressed in the second set of poems through

direct references to time as well as through the employment of different verb tenses.

Angel wrote, *I run through the packs and encourage others* (Angel, Poem Two, line 15),

suggesting a present time orientation. Similarly, Cardinal wrote, *The blending of people*

Creates harmony (Cardinal, Poem Two, 1-2). Pirate included a references to the past

when referring to, *Sojourner Truth's spunky 1851 speech* (Pirate, Poem Two, line 1).

Yankee looked to the future in the second poem, writing, *Gender and cultural identity*

cannot be defined in one way, hopefully one day people will realize this and the world

will be ok (Yankee, Poem Two, lines 16-17). Here, Yankee challenged the notion of a

binary view of gender.

Poem Two, just as was the case with Poem One, addressed meaning-making. *At*

the intersections the people embrace (Angel, Poem Two, line 12), as written by Angel,

exhibited an initial making of meaning with regard to intersectionality. Cardinal

demonstrated a further making of meaning of intersectionality, as well as knowledge about oppression, when cleverly using a simile as a literary device:

The blending of people

Creates harmony in a society

Like the timbres

Of all instruments in a movement (Cardinal, Poem Two, lines 1-4).

Blue Jay demonstrated a further making of meaning of the classic thoughts surrounding intersectionality by writing, *It is seemingly discrete forms and expressions of oppression are shaped by one another* (Blue Jay, Poem Two, line 8). Cardinal delved more deeply into the meaning made of understanding intersectionality:

New ideas, cultures, views,

Produce organically and unapologetically.

When humanity comes together,

With open hearts and perceptions,

With open hearts and perceptions, Instead of turning our ears away from the truth

To not what can be

But what is (Cardinal, Poem Two, lines 7-13)

Time-orientation was generally viewed in the relation to what has occurred in the past or what may or should occur in the future, with most orientation to time being focused on the present and in present-tense. Cardinal's *The blending of people Creates harmony.* (Cardinal, lines1-2) exemplifies the focus on the present.

The third poems were assigned at the time the second poems were collected. The third set of poems was assigned at the time the second poems were collected and were in

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reference to RQ3, "How do students make meaning with regard to learning about the intersectionality of gender and other cultural identities?" Participants were asked to read and write based on the vignettes provided (Appendix B). Ten days after Poem Two was collected, the third poems were collected. The third poems were related to RQ3 which focused on making meaning about learning about intersectionality, rather than pre-knowledge and understanding at the onset of the class. Poem Three yielded similar themes during the coding process, withy learning entering the "conversation." The code sheet (Appendix N) for the third poem, followed by the code book (Appendix O) for Poem Three, depict the word choices and usage of those choices by the participants.

Based upon some of the terminology chosen in this third set of poems, some participants were more focused on what they learned rather than the how they made meaning of the learning process, or may not have completely understood the parameters associated with making meaning of learning about intersectionality. Other participants were more focused on the making of meaning as they created their poems. Cardinal's lines 1-4 suggest meaning-making when writing *Opening up your heart, Challenging your views, Questioning your beliefs, Is not an easy task to do* (Cardinal, Poem Three, lines 1-4). Meaning has been made and articulated with regard to the four vignettes (Appendix B) that were assigned to be read before beginning the poem creation process.

Similarly, Dodger's lines 13-16 suggest a making of meaning when saying, *We should not shy away from interacting with new social identities, But rather embrace them, And we can understand new culture, While maintaining our own* (Dodger, Poem Three, lines 13-16). Dodger has clearly made meaning from the vignettes, potentially

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coupled with the exposure to the course materials on gender and cultural identities over the first section of the course. Met illustrated meaning-making by including a simile, *learning about intersectionality of gender is like learning a new language* and writing the first five lines of the third poem:

> *learning about intersectionality of gender is like learning a new language*
>
> *It requires understanding and comprehension*
>
> *without it, no meaning is sought out*
>
> *To understand is to communicate efficiently*
>
> *Solutions are most probable with understanding.* (Met, poem 3, lines 1-5)

The learning about intersectionality is further articulated by Met lines 10-16:

> *Cultural identities are more of a puzzle*
>
> *The differences seen is an odd one when unfamiliar*
>
> *Making us confused and intolerant of unfamiliarity*
>
> *With time, things subside and there is patience.*
>
> *Gradually changing, changes our perspective*
>
> *We become aware and more accepting of other's differences*
>
> *That will eventually lead to peace and cooperation.* (Met, poem 3, lines 10-16)

These results suggest there has been meaning made of the lessons on diversity and intersectionality and that the vignettes served to heighten that making of meaning and enhance how individuals see that intersectionality can be a form of oppression as well as an avenue to reduce that oppression.

Cardinal employed metaphor, a literary device, when suggesting that breaking down the barriers between people and working to understand the intersectionality of

gender and cultural identities was akin to breaking a dam and releasing the waters, with

the waters being fears and anxieties:

> *But taking that step,*
> *To learn, to try, to understand,*
> *Can make a huge difference to one*
> *And inspire more to break down the dam*
> *That holds the fears and anxieties*
> *That stop us from feeling so deep.* (Cardinal, poem 3, lines 9-14)

Similarly, Met employed a simile in the first line of their third poem, comparing learning

about intersectionality with learning a new language:

> *learning about intersectionality of gender is like learning a new language*
>
> *It requires understanding and comprehension*
>
> *without it, no meaning is sought out* (Met, poem 3, lines 1-3)

The extent of education related to English and associated literary devices is not known,

but the uses of these devices speaks to the thought that went into these participants'

poems.

The fourth poems collected were based on RQ4 regarding how participants make

meaning of their experiences with arts-based research on the online "classroom"

environment. The code sheet for the fourth poem is followed by the final codebook for

the poem and the subsequent discussion.

Poem Four results illustrated that participants took disparate views of making

meaning of their experiences with arts-based research in the cyber classroom (RQ4,

"How do participants make meaning of their experience with arts-based research in the

online 'classroom' environment?"). The general tone, however, was more along the

theme that the use of arts-based research (poetry, in this case) was a positive alternative to

other online class assignments, allowing the individual to express him- or herself in different ways, including expressing emotions and subjectivities.

Angel's poem included indications in this direction:

But when we do more,

Than just retain,

A poem can express,

What is now part of our brain. (Lines 17-20)

These lines demonstrate an appreciation for the use of an arts-based project and data collection from the student standpoint. Assessments that include the regurgitation of facts and figures generally might be said to only assess what information can be stored in the brain for that upcoming assessment. Angel suggests that the poetry can allow the student to express his or her subjectivities while retaining information through rote methods. The suggestion here is that poetry is a positive, alternative way to acquire knowledge, implying the long-term.

Pirate echoes this knowledge acquisition theme, adding that the learning became more interesting when writing about it in poetry. Pirate indicated that making meaning became easier as the experience with poetry was extended and self-confidence grew.

I was surprised that the more I wrote poetry about a speech or short stories,

the more interesting and important the details became, the more confidently I

believed I could stand in their shoes, and the more delight I received from

uncovering treasures.(Pirate, poem 4, lines 1-4)

Pirate suggests that the writing of poetry created a greater focus on details included in the lesson or other reading. Here, again, the acquisition of knowledge is seemingly increased

but, moreover, the attention to detail and more detailed learning is a key to the use of arts-based aspects of teaching in the online Gender and Communication course.

Yankee's experience was, perhaps, even more dramatic and they wrote about the importance of arts-based knowledge acquisition. Not yet at the point in their education to distinguish between research and knowledge acquisition for the student, Yankee does express a found value in the use of arts-based learning and teaching:

The learning is more exciting when I can create it

The poems are helpful even when the material is interesting

In fact it can be so entertaining it makes me want to rap and sing

I think poems can connect you and transport you through all the material you

choose to peruse

Art based research should be a component in every class. (Yankee, poem 4, lines 8-12)

Mariner wrote about the improvement of the online class when arts-based teaching and learning was employed:

Online is often very mundane,

But using poems awakens the brain,

Not at all a pain,

All the classwork won't be in vain (Mariner, poem 4, lines 11-14)

These words are not seen as a condemnation of the cyber classroom, but are seen as praise for an alternative approach to teaching and learning that taps into a different learning style – one that can be appreciated by students studying outside the traditional brick-and-mortar classroom and/or the traditional online course.

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Met, as almost a sidebar, provided an interesting look at the use of a literary device, the simile. Literary devices, such as similes and metaphor, were not taught in the course in which the participants were enrolled, yet those devices appear from time to time:

> *Poetry is beautiful like roses are red and violets are blue*
>
> *It all fits together, like an adhesive glue*
>
> *Thus, value the presence of poetry* (Met, poem 4, lines 6-8)

This collection of poems indicates that the participants, overall, were gaining experience in poetry and found that creating poetry was not only a fun and interesting outlet for their emotions, but was a positive alternative to the standard models of learning and teaching. Time, here again, was generally not a major focus for the participants, but rather simple uses of past, present and future tenses in their writings. It should be noted, however, that the notion of time as a commodity that can be controlled or wasted emerged when Angel wrote:

> *In a sea of text,*
>
> *We exist online,*
>
> *Working, playing,*
>
> *Wasting our time.* (Angel, poem 4, lines 1-4)

Much in the same ways that Western cultures deal with time in a sense that it be controlled when it is said that one might "make time," "save time," and even "kill time," the sense here that time can be controlled and manipulated is expressed in Angel's poem. Gender, despite the focus of the course and the study, took a back seat to other foci for this poem.

The fifth and final poem collection was based on RQ5, "How do students feel about using their new knowledge about intersectionality when interacting in the future with others who do not share their cultural identities?" Participants were asked to create a poem about how they felt they would use his or her newly acquired knowledge of intersectionality when interacting with others with whom they did not share (perceptible) cultural identities. The code sheet (Appendix R) was prepared for Poem Five, followed by the subsequent codebook (Appendix S). Relative to time, the fifth poem did ask participants to project into their future regarding their anticipated use of that newly acquired knowledge of the intersectionality of gender and cultural identities.

Poem Five revealed, as might be expected, a greater focus on time-orientation. This poem was examining the interactions with others of different cultural identities in the future, so time-orientation was not surprising. Angel looked to the future, writing, *Let's go beyond* (line 2) as did Pirate when writing, *As a future social worker, these questions are and will be important in my work* (line 19). *This is important for a social worker to know because ill always want to give my clients the green light-Go* (lines 15-16) was a future time-orientation expressed by Yankee. Some present-time orientations were presented, but most were looking ahead, it would seem, to the completion of this course and their college careers.

Not surprisingly, even though the class from which the participants were recruited is focused on gender, poems including references to gender took a back seat to poetry about others, feelings, and time. Pirate did include the term, however, when constructing lines of poetry reading:

   I am now thinking different questions:

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Where has the person I'm observing learned their gender role? (Pirate, poem 5,

lines 10-11)

Yankee also wrote on gender, saying:

However, the cool thing about intersexuality of gender and cultural identities is

that they can adapt and fluctuate as you please. (Yankee, poem 5, lines 12-13)

It seems clear that some of the participants began using terminology, such as

intersectionality, once they were introduced to the concept during the routine lessons of

the class and through the focus of the individual research questions that were presented

when eliciting poetic responses.

The two primary areas of focus for this poem were feelings and others. Angel

began the fifth poem about others, using "they" and "them" when referring to those

others:

Look closely,

And listen,

See what they're about,

Embrace them,

Accept them,

Do not shut them out! (Angel, poem 5, lines 5-10)

In a similar vein, Tiger looked toward diverse groups and cultural identities when

offering: *One community contains a diversity of groups in which we all grow up to see*

We see different traditions, we hear different languages. (lines 1-2) then

continuing to meld feelings and awareness of others, writing:

I feel proud to say that sharing my culture with others identity is special

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The factors toward class, gender, race, and culture does not matter to me. (Tiger, poem 5, lines 21-22)

Furthering the focus on feelings, Dodger allowed a look into his or her feelings about negative issues associated with cultural exclusion, a form of the oppression often discussed in the study of intersectionality.

I will use this knowledge to be more aware and active

And look for inequality

And try to stop it

And hope to show others the way of acceptance

And free of racism and sexism. (Dodger, poem 5, lines 10-14)

Angel felt that reciprocity in respecting others and in building mutual trust and respect is an avenue through which the participant feels the world can be altered for the better.

The world can be different,

The world can be new,

If you receive me,

And I receive you (Angel, poem 5, lines 11-14)

In addition to the use of poetry and word choices to express the responses to the prompts related to the applicable research questions, Met offered another simile (literary device) when creating the fifth poem:

My knowledge in regards to gender intersectionality will expand endlessly

It can be applied to many aspects of life

Whether it comes to academic life, personal life, or just life in general

It will be part of me like butter and pancakes (Met, poem 5, lines 1-4)

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As may often be the case with humans in a variety of contexts, participants' ideas and feelings about other people and disparate cultural identities tended to blur borders, spilling over into one another. Some of the terms used when writing were deemed to be difficult to place into a single category as they appeared to fit either/or both. It is certainly difficult enough for those who have experience with wrangling their feelings and coming to grips with their ideas about others to try separating feelings from fact or opinion, but for a third or fourth year college student who is just getting their feet wet in the world and in academia, the task is monumental. Hence, the crossover between feelings and perceptions of others found in the word choices of the participants.

A constant comparative system was employed throughout the overall data analysis in order to compare and combine similar data points. It was determined that the participants, who were just beginning to learn the differences between gender identity and biological sex, did not make clear distinctions when referring to men and women. Thus, terminology relating to the study of gender (cisgender, bi-gender, gender non-conforming, transgender) were not utilized in the poems, making the analysis more difficult when attempting to determine the meaning by the author and the "correct" grouping into which was placed. These data points were isolated as representative from the set of 43 poems, relative to the research questions that were put forth at the onset of the study. Each of the sets of poems had a varied set of overall categories into which words and verb tenses were entered. Some categories, such as time, were made up of words that were meaningfully entered into the poems, while other terms or tenses appeared as incidentally added. In the case of time-orientation, for example, some references to the past, the present, or the future appeared to be intentionally and

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purposefully selected. In other cases, terms and tenses appeared incidentally as the writer

was describing something that may not have intentionally be meant to convey a specific

time reference. These data points are described in the code sheets (below) for the full

collection of poems and examples are illustrated in the subsequent codebook for the total

set of poems.

Table 3.

Final Codebook, All Poems

Categories	Titles	Examples from Poems	Research Question Addressed
01 Gender		"In a society that claims 'progression' Still sits on this exclusive way of being" Cardinal, Poem One, lines 4-6	RQ1, RQ2
02 Sex	Gender	"Men and women are the same in the eyes of God" Met, Poem One, line 8	RQ1
03 Culture	Identities	"Many people leave their nationality to live the American Dream Culture, beliefs, and tradition they want to bring" Tiger, Poem Three, lines 2-3	
04 Diversity		"The blending of people creates harmony in a society like the blending of timbres of all the instruments in a movement" Cardinal, Poem Two, lines 1-4	RQ1, RQ2
05 Time	Orientation	"Like a sponge we absorb, then time wrings us out. We quickly forget, what we wrote about" Angel, Poem Four, Lines 13-16	
06 Online		"In an online class where learning can be evasive, writing a poem about class information helps me connect to material that can be basic. The learning is more	RQ4

		exciting when I can create it." Yankee, Poem Four, lines 7-8	
07 Learning	Knowledge	"As I rely on a different medium To convey my knowledge" Dodger, Poem Four, lines 3-4	RQ3
08 Meaning	Perception	"The limits of regularity Kept inside a box labeled 'Society' Are not the only way of being" Cardinal Poem One, lines 12-14	RQ1-RQ5
09 Arts-based	Poetry	"The arts-based research is not used very frequently in education but should be considered to be used more to allow students to properly express themselves and their creative selves." Dodger, Poem Four, lines 14-17	RQ4
10 Feel(ing)	Emotions	"From my viewpoint, I am more sensitive about gender roles and cultural identities. I am now thinking different questions." Pirate, Poem Five, lines 9-10	RQ5
11 Others	Diversity	"There has to be more than a female or male Since there are people who identify as transgender, and pan This identification can make people feel mad. I think they are mad because they don't understand Gender is fluid like water from a faucet" Yankee, Poem One, line 13	RQ2
12 Power	Influence	"Even in modern times, there is still discrimination." Dodger, Poem One, line 5	RQ1
13 Intersectionality	Awareness	"The world can be different, The world can be new, If you receive me, And I receive you" Angel, Poem Five, lines 9-13	RQ5

Here it is noted that different individuals whose own intersections of gender and cultural identities make meaning and experience emotional responses in different ways.

CHAPTER FIVE

DISCUSSION

Students in a university online gender and communication course were able, despite limited or no prior experience as poets, to create short poems that expressed the meanings they made from their experiences with arts-based data reporting. They were also able to convey their emotional reactions (feelings) about their experiences in learning about the intersectionality of gender and cultural identities, their experiences with arts-based data reporting, and their potential future application of their newly acquired knowledge of intersectionality. Their pre-existing knowledge of some gender-related issues and of power and oppression, coupled with the more they learned as the course progressed, led to five sets of poems that were demonstrative of the participants' growth over fifteen weeks. It can be difficult for educated adults to grasp an understanding of power differentials and how those differentials and privilege often lead to the oppression discussed by Crenshaw (1991). Similarly, it can be difficult for some educated adults to understand the non-binary, fractured, and fluid nature of gender discussed by Butler (2004). For third and fourth year university students to express their understandings and feelings about these issue in rather eloquent ways was a finding that leads to hope for future trust and respect for more students in the future.

The present study fills a gap in the literature on arts-based research and the perceptions of students in a university online gender and communication course with regard to learning about the intersectionality of gender and cultural identities and their meaning making of that learning and learning by way of writing poetic responses. These students were able to recognize and create poetry regarding varied perceptions of gender

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as well as the power dynamics that occur within interpersonal interactions and the oppression that can, and often does, occur in those interactions. While neither Butler (2004) nor Crenshaw (1991) were directly included in the lessons of this course, the participants illustrated a knowledge of the fluidity of gender performances and the power of individuals to oppress others in varied contexts. The study also fills a gap in the literature on the use of an arts-based data collection methodology in higher educational contexts.

This study was designed to elicit how participants reported their making of meaning and their emotional responses (feeling) with regard to learning about the intersectionality of gender and cultural identities. In an interesting turn, without being assigned any readings about Crenshaw's (1991) work that suggested intersectionality to be a way in which gender and race meet and shape the dimensions of Black women's often oppressed experiences in the employment arena, the themes of oppression and power forced over others (based on gender, ethnicity, and religious affiliation) came through in the poems.

Eisner (2008) noted that symbols can be "artistically rendered forms of representation [that] can be created with virtually any material: film video, dance, poetry, music, narrative, and so forth" (p. 8). One of the concerns about undertaking this project was the potential lack of knowledge and experience in writing poems that might arise with the participants. It was pointed out by a colleague that not everyone is a poet – a concern that was carefully considered before the first word of data was collected. Referring to Fulford (2000), who suggested that there is wisdom in always trusting the art and not the artist, the decision was made to plow ahead with "untested" student-poets.

Many of the word choices made by the nouveau poets were grammatically incorrect, by the meaning-making and the feelings came through. Just as LaRossa and Reitzes (1993) pointed to the human handling and modifying of meaning through an interpretive process when they deal with things they encounter, the participants negotiated their making of meaning through the use of symbols; in many cases, language and were able to express their feelings in a similar fashion.

The professor-researcher gains much from a practice action research study, such as this one. As previously noted, Samovar, Porter, and McDaniel (2010) suggested that teachers may not always be aware of their own prejudices, which can result in unintentional racism. This study has sparked an even greater desire in the researcher to follow up with future studies that focus in a more in-depth way on gender performances and the intersections of those performances with socioeconomic status, age, ableism, religion, and other cultural identities. The study has also reminded the researcher of the need to be aware of those underlying prejudices. The word choices made by the participants brought some of these issues to the surface of the study.

These participants may not always have fully understood what is was they were asked to write about, such as meaning-making, but all, save one, they pressed forward throughout the study and reached deep into their creative selves to produce poems that made meaning for themselves and for the researcher. As noted after the results reported for the fifth poem, participants had difficulty, at times, choosing words that made distinctions between emotions and perceptions of others. It was further noted that this task can be difficult enough for the person who has a good deal of practical application in determining those differentiations, but for the third or fourth year college student, such

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choices may seem to be bordering on impossible. Overall the participants did quite well in their experiences in a type of OJT (on-the-job training) environment.

It should also be noted that this sample of participants appeared to truly enjoy a new approach to how they learned and how they could express themselves in more subjective ways that posting to an online discussion board or answering questions on an assessment. The freedom of poetry was viewed, overall, as a refreshing alternative to traditional teaching and learning methodologies. It should be further noted that Blue Jay, while not dropping out of the study or requesting that his or her work not be included, did not contribute the fourth or fifth poems to the study. It was not known whether not being a native speaker of English, time constraints, or other factors contributed to the cessation of writing. Due to the anonymity of the participants, it cannot be said with confidence that any of these might have been the reason for this participant to leave the study.

Had this researcher sought out only participants who were proficient in writing poetry, the results might well have been quite different and may have even pointed more toward a focus on the artist and his or her prowess at creating lovely rhyming schemes that lacked the intellectual stimulation experienced by the participants in this study. It is recognized in this study that participants bring with them their own subjectivities and, as seen in the first poem, some pre-knowledge of gender and some pre-knowledge of cultural identities. The third set of poems appears to have melded that pre-knowledge, the initial lessons from the course, and the vignettes that were read at that point in the research for the participants.

An arts-based approach to the present research lead to a greater ability to understand bot the understanding and the experiences of the participants (McNiff (2008).

The present study was designed to learn about the making of meaning and the feelings that accompanied both the learning and the experience with arts-based research. Trahan's (2011) work was recalled during the study, stating that "the implications of intersectionality do not lend well to rigid quantitative frameworks" (p. 3). Hence, the choice to employ an arts-based methodology for this study.

An arts-based approached was chosen for this study, in part, by the suggestion that "knowledge of reality, whether occasioned by perception, language, or memory, necessitates going beyond the information given. It arises through the interaction of that information with the context in which it is presented and with the knower's preexisting knowledge" (Ortony (1993, p. 1). The provision of an "alternative" learning and reporting context for participants was a vital aspect of this study. Participants exhibited in their poetry that they were able to draw ties between and among their pre-knowledge and their learning about intersectionality, their use of poetry (arts-based) to report how they made meaning of those experiences, and their feelings about intersectionality issues along with their experiences in the online classroom rather than the traditional face-to-face class in a brick-and-mortar classroom.

The words of these participants tell the tale in many ways. It is said that the ancient philosopher, Heraclitus, reminded us that no one ever steps in the same river twice, for it's not the same river and that person is not the same person (Heraclitus). Some quantitative research is focused on replication to prove a beginning hypothesis, trying to repeat the study in hopes of stepping into the same river over and again. Arts-based qualitative research recognizes that neither the researcher, nor the students nor any other participant can step in that same river twice. A new iteration of this same study with a

different online university gender and communication course would most certainly bear different fruit in poems, expressions of subjectivities, and, perhaps, even attitudes for or against the use of poetry as a means of teaching, learning, and collecting data in such an environment.

Limitations and Future Directions

This study presented interesting data with regard to the pre-knowledge and learning about the intersectionality of gender and cultural identities in the online university Gender and Communication course. This may have been the result of a primarily female sample that could have been made up of individuals who were keenly aware of past and current gender and cultural issues. The Gender and Communication course is usually heavily weighted with female enrollees, but this is not always the case with other Communication courses. A more vigorous attempt at inclusivity by working to encourage participation by more students in the class, including cisgender, bi-gender, gender non-conforming, and transgender individuals, would certainly yield a different set of results and could prove to be more representative of the university online class that covers gender issues. The recruitment for future studies on intersectionality by the current researcher would include attempts to broaden the scope of the participants.

The data collected began to reveal a greater necessity to study a group for which more specific demographics are collected, such as year in college [sophomore, junior, senior, post-baccalaureate), ethnicity, religion, and English proficiency]. Instances arose in which a reflection by the researcher to determine how demographics may have guided the poetry of various participants. It was revealed in the individual poems that one participant was Jewish and one was Hispanic, yet this incomplete set of demographics

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could not be analyzed to determine the influence of ethnicity on the direction poems took in their focus on diversity, gender performances, and meaning-making.

The ability to assign, collect, and analyze participant poems associated with five research questions in a fifteen-week course, while covering the course material with the participants and the other class members, is a daunting task, and may better be conducted with a focus on gender and one cultural identity at a time, rather than a broader treatment of cultural identity. Additionally, the demographics of the participants would have provided a richer sense of who they were and the researcher may have been better equipped to draw parallels between their cultural identities and how each constructed his or her poems.

The potential for bias toward the researcher must be recognized in this type of study in which the researcher and the "guardian of the grades" are one-and-the-same. This is to say that that student-participants could laud the virtues of arts-based learning, teaching, and data collection simply because they believe their final course grade could depend on positive "feedback" when writing their poems. The instructor-researcher may well insist that participation in a study is completely separate from the coursework and course grade, but is it not human nature to try to please those who might control rewards?

In interpersonal relationships and in the workplace, individuals must weigh the relationships between costs and rewards. This is also true in the relationship between researcher and study participant, to a degree. Future research into arts-based teaching, learning, and data collection in an online university gender and communication course may be valuable when the course instructor is also the researcher, but including a similar class or a class in intercultural/cross-cultural communication with a different instructor

who is not also the researcher may shed even more light on the employment of an arts-based methodology.

The emergence of a new theoretical framework, however, did not present itself at the conclusion of this study. There are opportunities for future research in this area and for focus more specifically on various aspects of the intersectionality of gender and individual cultural identities. Research on the intersectionality of gender and differently-abled individuals in a similar online university class would be an appropriate follow-up study, as would research on the intersectionality of gender and socioeconomic status among students in a similar class. It would also be suggested that not having lessons on fractured and fluid gender performances and the relationships between power and oppression early on in the class before poems are written on their areas was a limitation to the present study.

It is evident from this study that a student need not be a Carl Sandberg, a Maya Angelou, or a Langston Hughes to convey meaning-making and emotions in poetry. The student of gender and communication can convey how they make meaning and how they feel about learning, research, and future projections of their use of their newly acquired knowledge and insights into intersectionality and arts-based research. This study has shown promise in the arts-based method. It should be recalled, however, that even if this study were to be replicated to the best of the researcher's ability, only with different students in the online university gender and communication course, the waters will have moved on and all steps will be in different rivers.

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APPENDIX A

"AIN'T I A WOMAN?" SPEECH

AIN'T I A WOMAN?

By Sojourner Truth

Delivered 1851 at the Women's Convention in Akron, Ohio

Well, children, where there is so much racket there must be something out of
kilter. I think that 'twixt the negroes of the South and the women at the North,
all talking about rights, the white men will be in a fix pretty soon. But what's
all this here talking about?

That man over there says that women need to be helped into carriages, and
lifted over ditches, and to have the best place everywhere. Nobody ever helps
me into carriages, or over mud-puddles, or gives me any best place! And ain't I
a woman? Look at me! Look at my arm! I have ploughed and planted, and
gathered into barns, and no man could head me! And ain't I a woman? I could
work as much and eat as much as a man – when I could get it – and bear the
lash as well! And ain't I a woman? I have borne thirteen children, and seen
most all sold off to slavery, and when I cried out with my mother's grief, none
but Jesus heard me! And ain't I a woman?

Then they talk about this thing in the head; what's this they call it? [member of
audience whispers, "intellect"] That's it, honey. What's that got to do with
women's rights or negroes' rights? If my cup won't hold but a pint, and yours
holds a quart, wouldn't you be mean not to let me have my little half measure
full?

Then that little man in black there, he says women can't have as much rights as
men, 'cause Christ wasn't a woman! Where did your Christ come from? Where
did your Christ come from? From God and a woman! Man had nothing to do
with Him.

If the first woman God ever made was strong enough to turn the world upside
down all alone, these women together ought to be able to turn it back, and get it
right side up again! And now they is asking to do it, the men better let them.

Obliged to you for hearing me, and now old Sojourner ain't got nothing more
to say.

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APPENDIX B

VIGNETTES READ BY PARTICIPANTS

Vignette 1:

Angelique is a naturalized American citizen originally from Argentina who recently began her employment at a non-profit agency whose mission it is to assist individuals and families who have recently immigrated to the Americas. She recently began counseling a 14-year-old female who arrived from Chile just a few weeks ago. Angelique often finds herself becoming emotionally upset when the young Chilean client elaborates on the difficulty she experiences when trying to please her parents and her new, similar-aged friends and acquaintances who represent a number of varied ethnicities, an array of religions, and varied gender identities. The client expresses feelings of exclusion in the new, overarching culture. Angelique finds this information to be disturbing and does not know exactly what to think or how to handle the conversations. While having lunch one day with another counselor, named Tanya, Angelique discusses the situation, keeping the client's name confidential. Tanya and Angelique work as a team to create a plan that will help the client cope better with her circumstances and for Angelique to find ways to view those circumstances without internalizing the client's feelings of exclusion. Over time, the plan has led to improved mental states for both the client and for Angelique.

Vignette 2:

A young Iraqi immigrant woman named Kayoosh notices her Iraqi grandmother, who immigrated to the United States two years ago, appears to be tired all of the time and experiences crying spells on a frequent basis. The grandmother also complains of headaches regularly. The grandmother has health/medical insurance and Kayoosh has

suggested that her grandmother should seek help from a therapist. The grandmother becomes agitated and upset and suggests that her granddaughter thinks she is 'crazy,' and believes the granddaughter wants to put her in an institution, locked away from the world she knows. The grandmother does not trust medical or mental health professionals and believes that, as a woman, she would be better off if she simply stayed at home and prayed. Kayoosh talks to some of her colleagues and friends and is able to find an American doctor of Iraqi heritage who says she would be happy to see Kayoosh's mother. Over a relatively short period of time, the doctor is able to determine that Kayoosh's mother is primarily homesick. Kayoosh is then able to locate and arrange for other Iraqi immigrants to come to her home and visit with her mother. This "treatment" seems to work well and the crying spells subside and Kayoosh's mother seems to be experiencing higher levels of happiness than she had been prior to the new social interaction.

Vignette 3:

A Muslim mother and her daughter, Coumba, emigrated from Senegal in western Africa to the United States when the daughter was just 9 years old. The daughter is now a senior in high school, has acquired a working fluency in speaking and writing English over the years, and has a good part-time job at a local fitness center where she earns more money part-time than her mother does full-time. Coumba's mother has not gained a working knowledge of English and can only work in jobs that do not require skills in English, keeping her at minimum wage or less. She is also virtually dependent on Coumba to translate everything so that she can function in the U.S. This arrangement has led

Coumba and her mother to communicate differently than they did in the past, with Coumba now speaking to her mother as if she were at a lower class than the English-speaking daughter. Coumba's mother has become concerned that Coumba has lost respect for her since their conversations are more like those of a peer to a peer. More concerning to the mother is that Coumba is now staying away from the home more often and engaging with multiple sexual partners of varied ethnicities, religious backgrounds, and economic classes. This behavior runs contrary to the religious beliefs they brought from Senegal. Coumba's mother enrolls in a free, local night class in English as a second language (ESL) so she can better communicate at work and with her daughter. Over the course of a year, the two are communicating more effectively, Coumba's mother has gotten a new, higher-paying job due to her newly-acquired English skills, and she has been able to discuss her daughter's lifestyle with her.

Vignette 4:

A young Black male, Azacca, whose parents came from a Caribbean island to the United States, identifies as gay and is having quite a difficult time determining how to "come out" to his religiously devoted parents. The problem for him is that his parents believe that gays have a type of demon within them and they are not accepting of anyone who identifies as homosexual. To add to his dilemma, Azacca also suffers from a behavioral disorder (dis)ability. Azacca's life at home at his parents' house is more than just uncomfortable because his parents' cannot understand how someone cannot be "normal" with regard to their sexual orientation. They also believe that his (dis)ability is caused by the demon they blame for his homosexuality. Azacca's school work is falling below

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standard and his boss at work has threatened to fire him if the quality of his work does not improve. His job helps his parents make ends meet and he doesn't want to leave them with inadequate resources. He decides that he needs to find a support group in the local LGBT community that may be able to help him learn more about how to explain his cultural identity with his parents. This strategy proves to be very successful as, over the next several months, his parents try to become more accepting, more understanding, and more sensitive to their son's identity, but the process is not one that is easily resolved overnight.

APPENDIX C

FIRST POEMS

Angel poem 1

1. Gender was simple when I was a child

2. Girls were sweet and boys were wild

3. As I grew older things got more complex

4. XY and XX

5. What did it all mean I began to wonder

6. Was there more to it than what we had under

7. Could men nurture and women provide

8. Or was it preset, what we have inside

9. Men fight wars while women fight sorrow

10. I began to dream of a brighter tomorrow

11. A world where sex refers only to pleasure

12. Individual talents our only measure

13. Where women are strong and men are too

14. You and me, me and you

15. A world that is open, unique and diverse

16. A world that is his, a world that is hers

Blue Jay poem 1

1. Gender,

2. Is about men and women.

3. It starts from matriarchy,

4. But it is ending of patriarchy.

5. Gender,

6. Is about male chauvinism and feminism,

7. Male chauvinism is normal,

8. Feminism is bone of contention.

9. Gender,

10. It is an eternal topic,

11. We want to equal and fair

12. But equal does not mean fair

13. And fair never become equal

Cardinal poem 1

Definition

1. Gender: Definition

2. The state of being male or female.

3. Two fixed points on a spectrum.

4. In a society that claims 'progression'

5. Still sits on this exclusive way

6. Of being.

7. Culture Identity: Definition

8. Feeling a part of a group. Self- Perception.

9. Related to Nationality, Ethnicity, Generation

10. Any group that has its distinction

11. Of culture.

12. The limits of regularity

13. Kept inside a box labeled 'Society'

14. Are not the only way of being.

15. Acceptance and inclusivity

16. Of those in your community

17. Who cry for redefinition of normality

18. So they may express safely, their

19. Gender and Cultural Identity.

Dodger poem 1

Equality and Gender

1. Equality seems so simple

2. Yet we make it so complex

3. We teach young children about respect

4. But we can't do it ourselves

5. Even in modern times, there is still discrimination

6. And not everyone is treated as an equal

7. Being different shouldn't be seen as bad

8. But rather special

9. Gender is the individual's choice

10. Not society

11. And different sexual orientations should be met with celebration

12. Not hatred

13. We could all strive to be more inclusive

14. And respect people and their decisions

15. I wish for a world that is completely equal

16. And achieving this starts with myself

Mariner poem 1

1. Culture.

2. The beliefs in that of a society,

3. What one values,

4. How one behaves,

5. Gender.

6. How one identifies,

7. A role they are molded into,

8. Masculine, feminine, behavior

9. Identification.

10. Cause of frustration

11. Cause of miscommunication

12. Judgement, controversy, validity,

13. Sense of belonging,

14. Means of expression

15. All connect to the other

16. All are influencers

Met poem 1

1. What a woman has to go through depends on the environmental upbringing

2. It is not about the knowledge possessed but treatment by others

3. Every individual has the knowledge, differing between right or wrong

4. But it is society that sways one either one left or right

5. I say this now because history has drawn a line between genders

6. And this is what prevents and hinders

7. Those to upraise a level, while constantly discouraging

8. Men and women are the same in the eyes of God

9. So what is it that women are inferior to men?

10. Have patients, equality is soon to come

11. But how long would this patience survive and prolong

12. Have you not heard of the greatest women in history?

13. We too possess the same capabilities and strength

14. Then why this ill-treatment?

15. Have we not learnt from the past?

16. We demand our rights and want equality

17. Equality that is fair in every standard way to men

Pirate poem 1

1. A black, spirited older mother stands in front to talk to her "children"

2. The audience listens with curiosity

3. She touches on minorities' lack of rights.

4. The minorities are considered white women and Negroes

5. On the other hand, white men, the powerful

6. Are actually a minority when it comes to the population's number.

7. All those in attendance are actually a part of some minority.

8. The white men say that the women are physically weak and less deserving

9. in power.

10. Sojourn's responds that she is physically as strong or stronger than white

11. men.

12. So, on this basis, shouldn't Sojourn be equal in power as white men?

13. Some white men think Negroes don't have intellect resulting in lesser

14. beings.

15. Sojourn's response is that intellect is meant to be shared.

16. Different levels of intellect is no basis for deserving power.

17. Maybe some think women are lacking because Eve took Lucifer's offer.

18. Sojourn's responded that if women could influence human nature so much,

19. Women sure have a lot of power!

20. So much power that they could use their power to change the situation

21. around!

22. A black mother simply, boldly, and

23. winsomely encourages

Tiger poem 1

"My Darling Soul"

1. An image of happiness and a home full of joy, you see a young couple walking

2. down the street.

3. In the exterior the smile, yet in the interior they are shattered.

4. What you see outside the four walls is completely different what occurs inside.

5. Can you explain this creation of happiness? Are you my darling soul

    independent?

6. I see you mother struggling in the married life, yet my father gives you everything

7. in life.

8. I want to find a man like that. Will I grow up to marry a man like my dad?

9. You feel alone in an empty room were the whole world evolves, your children

    cry,

10. your husband nags.

11. Clean the house, feed the kids; make me food because I give you everything.

12. Will I stay or will I go. Are you my darling soul independent in this machismo

13. world?

14. He dominates my world of joy. Did you not see the fake smile I gave you down

    the

15. street?

16. I crossed my eyes to see that flying butterfly and wished it was me.

17. Take me away, I want to feel free. Let me walk with you to see my reflection of

18. how I can leave.

19. I see the Latina women continue the world of machismo that man grow up to be.

20. Time is changing women perspective of what real love and happiness can be.

21. So here it is to you my darling, the message I want to relieve.

22. Are you my darling soul independent, independent I shall be!

Yankee poem 1

Gender=My Understanding

1. Growing up I was taught by my parents to be quiet and small

2. Females should be seen but not heard at all

3. However, as I became a teen I realized that being a female is not as

4. simple as it seems

5. Teachers taught me to be proud to be a woman but then I just felt more

   conflicted and wooden

6. When I fell in love I realized for men it was not as easy peasy

7. My boyfriend told me he didn't want to look like a sissy

8. Like girls who I found were criticized for being too prissy

9. Now that I'm in college I'm still trying to figure out what gender is really

   about

10. There has to be more than a female or male

11. Since there are people who identify as transgender, and pan

12. This identification can make people feel mad.

13. I think they are mad because they don't understand

14. Gender is fluid like water from a faucet

15. And if you don't like your sex then you can just toss it

16. Cultural identities play a huge part

17. Some consider them a work of art

18. My knowledge in that is pretty limited, the only thing I know is that I'm

    Jewish

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19. Gender and cultural identity is important to a human being

APPENDIX D

SECOND POEMS

Angel poem 2

Intersectionality Poem

We are all uniquely the same,

Traveling down our paths of identity,

I walk with the pink people,

As I pass the white path I call out to them,

"I walk with you!"

I join them and we walk for a while,

I miss the pink people.

Who am I,

Where do I belong,

I step off of the paths and stand alone watching,

I notice they cross as they are walking,

At the intersections the people embrace,

The colors mix in beautiful ways,

I paint myself in my spectrum of colors,

I run through the packs and encourage others,

The lines break and we all unite,

Yet we keep our many identity colors bright!

Blue Jay poem 2

What is Intersectionality,

It is a critical race theory,

It is from Kimberlé Williams,

it is sounds like an academic word,

but it is about us,

It is overlapping social identities and related systems of oppression,

It is about gender, race, class, religion, caste, age, sand nationality,

it is seemingly discrete forms and expressions of oppression are shaped by one another

It is the classical conceptualizations of oppression within society,

It helps us understand how systemic injustice and social inequality occur,

It is about racism, sexism, classism, and homophobia,

It is something always happen in our life.

Cardinal poem 2

Intersectionality

The blending of people

Creates harmony in a society

Like the blending of timbres

Of all instruments in a movement.

Like the addition of unique spices

To an elegant, delectable, meal,

New ideas, cultures, views,

Produce organically and unapologetically.

When humanity comes together,

With open hearts and perceptions,

Instead of turning our ears away from truth

To not what can be

But what is.

Acknowledgement or lack there of

Does not halt the senses

Or slow the information being presented.

Only stops the understanding

And acceptance

Of a naturally occurring revitalization.

Dodger poem 2

The world is a diverse place

Filled with diverse people

Each holding a unique social identity

And each day we interact with one another

Some of these interactions result in oppression of a certain identity

Like African Americans oppressed in the early 1900s

Which can spark revolution

And a fight for equality

Other Interactions are much more positive

In which we band together

And realize we are all one race

The Human Race

Despite our growth as a society

We still some people being treated unfair

Like women in the workplace

Who can be dominated by their male peers

We could all strive to be more open in these interactions

And accept difference

Because that's what makes

The world special

Mariner poem 2

It's a tough world to be a woman

It's a tough world to be a human

Some are are treated like trash and no more

Some aren't even accounted for

Society sets a certain standard

One that allows people to be slandered

Have times even changed?

Or have we become even more estranged?

How you identify should make you proud

Rather than feel all alone in a crowd

Why is one women treated different from the other?

Have we not been taught how to treat one another?

There are several things in which one should never face

Such as discrimination of their race

Woman or man, black or white

Being equal shouldn't be a fight

Met poem 2

Intersectionality and identity

Oh women, Oh women, Oh women

Intersection is a way to not only oppress but discriminate

It varies on multilevel that are a combination of many categories

The main target includes groups of minority, such as women

Women, whom are associated with a disadvantage and inferiority

It is she, who bears all the blame and injustice

In the face of inequality, she takes the courage to rise

But is broken and stumbled upon because she is a woman

Oh women, Oh women, Oh women

Oh women, Oh women, Oh women

It is culture that employ and sets cut off point

Culture shows us otherwise; the women are weak

Women being less compared to men

Men seen as dominant, while women, the inferior

To prove her herself, women must leap higher than men

Take all the blame and discouragement

And still be frowned upon despite achievements

After all she is a woman

Oh women, Oh women, Oh women

Pirate poem 2

Sojourn Truth's spunky 1851 speech spoke of her culture and gender intersection.

To start out, being white or black female had some commonalities and differences.

Being a white female meant being physically weak, not as strong as white men.

Being a white female meant not being as smart as white men.

Being a white female meant having babies and taking care of the children.

Being a white female meant being considered property of a white man.

Now, Sojourn, was not only a female, she was a black female.

She was at a significant culture and gender intersection of supposed insignificance.

To be a black female meant to not have rights; whereas, white men had the rights.

To be a black woman meant to be weak intellectually since white men had the intellect.

To be a black woman, she was to have lots of babies

     And, with her heart torn out, see them sold to white men.

To be a black woman meant to be a white man's property.

To be a black woman, she couldn't stay home and take care of her children.

     Rather, she had to work hard labor for a white man.

To be a black woman, she grew to be much stronger than most white men.

Sojourn stood dignified with grace as she spoke about the realistic intersection of being a

     woman of culture, either black or white, an intersection needing desperate change.

Tiger poem 2

Sojourner Truth's meaning

What does it mean being born as a woman?

Empowerment, sorrow, lost in a world full of men that criticize what a women is

How a woman may be described, but a great creation of life

To those who give creation and have to fall in a grief soul of a child's lost

Man, man, man; woman are not your daily object of your dirty work

There are those woman who paint the image of a home stay mother

There are those woman who work hard to succeed, yet success is never seen

Sojourner did not succeed because man did not see her grief

Man, man, man; she succeeded the woman's rights and the slavery you placed her in

She was intellect of her surroundings and no carriages road her through the streets

Her bare hands worked your farms

Her skin color represented her culture, her people

Her gender stayed strong to fight for women right

So man, man, man; answer Sojouner "Ain't She a Woman?"

A hard working women is no less than those who are carried over puddles

A real woman is a great creation of life that gives you a life

Man, man, man; why ignore the strength of women fighting for their rights

Yankee poem 2

I make meaning of gender and other cultural identities in many different ways

In fact it is very prominent in each and every phase

Of my life, what I choose to do, and what I choose to be

Sojourner's Truth, Ain't I A Woman, is in fact me

I relate to this piece and the message that it brings

Although im not black I am a jew which can bring out similar and destructive things

Gender can be defined in many ways

A woman can plow, shoot a gun, knit, and sew, and still be called her name (woman)

Gender and cultural identity meet in many places

For religions and societies have roles that gender needs its place in

But roles vary from place to place so it is not all defined the same

Maybe we all should take a look from a different frame

For once we look we are sure to find an entirely new perspective which may take us into

an entirely new direction

New ways of thinking are not bad, in fact they're terribly exciting

Better to use your brains then your arms and legs for fighting

Gender and cultural identity cannot be defined in one way, hopefully one day people will

realize this and the world will be ok

APPENDIX E

THIRD POEMS

Angel poem 3

Uniquely the Same

Why does she struggle,

This country is great!

I do not understand,

I just cannot relate.

I am a woman,

Same as she.

Why do we suffer,

To different degrees?

We are daughters and sisters,

Mothers and wives.

We must stay united,

If we are to thrive!

Within my own gender,

I have been blind,

To the individual uniqueness,

Of womankind!

I open my heart,

And learn to embrace,

What lies beyond gender,

Culture, identity, and race.

Blue Jay poem 3

Intersectionality of gender,

Kinds of culture,

It is interconnected with different groups.

Intersectionality of gender,

Kinds of change,

It is a new position of women.

Intersectionality of gender,

Kinds of language,

It is a different communication.

Intersectionality of gender,

Kinds of attitude,

It is a symbol of gender.

Intersectionality of gender,

Kinds of transform,

It is a start.

Cardinal poem 3

Easy

Opening up your heart,

Challenging your views,

Questioning your beliefs,

Is not an easy task to do.

With so many voices

That conflict your own,

It's simple to push away

The frightening unknown.

But taking that step,

To learn, to try, to understand,

Can make a huge difference to one

And inspire more to break down the dam

That holds the fears and anxieties

That stop us from feeling so deep.

And being so open

Is seen as being weak.

They're wrong.

Because being so blind and deaf

And unwilling to learn

Or understand or accept

Is easy.

Dodger poem 3

Poem 3

Joining a new cultural system is not an easy process

And It doesn't happen instantly

It takes a lot of work

And dedication

But as time continues

And we work hard

We will be able to successfully assimilate into a new culture

While maintaining the key parts of our own

Some of us struggle with this process more than others

And would rather go back to our own culture

It is our duty to help these people

And in doing so, we will be more understanding ourselves

We should not shy away from interacting with new social identities

But rather embrace them

And we can understand new cultures

While maintaining our own

Mariner poem 3

Help.

Frustrated, Lost, Confused,

Relationships damaged, feelings bruised

Seeking treatment can often be a trial

One that often takes a while

The first step is always the hardest

But resolving painful situations is smartest

What happens when we see someone in need?

Do we continue to ignore their silent plead?

No

We help them find a solution

We help them make a personal evolution

Seeking outside help may be scary

But the results are quite contrary

Improve self-esteem and relations

Be marveled at the new found creations

Help.

Met poem 3

Meaning of intersectionality of gender and other cultural identities

learning about intersectionality of gender is like learning a new language

It requires understanding and comprehension

without it, no meaning is sought out

To understand is to communicate efficiently

Solutions are most probable with understanding

Once there is a clear understanding, it is crystal clear

Like a brand new book with a fresh scent

That is unused and can be written on

Then is when all the knowledge comes to unite

Cultural identities are more of a puzzle

The differences seen is an odd one when unfamiliar

Making us confused and intolerant of unfamiliarity

With time, things subside and there is patience

Gradually changing, changes our perspective

We become aware and more accepting of other's differences

That will eventually lead to peace and cooperation

Pirate Poem 3

Resettled persons expressing deep inner pain.

When risking vulnerability to receive help,

    The downward momentum turned upward.

Globally our tendency is to try to solve deep pain by ourselves,

    When the answer lies in being vulnerable and receiving.

Whether an Argentinian's lonely, difficult, mental stress of societal exclusion.

Or, in the loneliness of an Iraqi grandma who is desperately homesick.

Or, in the loneliness of a Senegal mother struggling for respect from her daughter.

Or, in the loneliness of a black Caribbean male being misunderstood by his family.

Loneliness.

Exclusion.

Homesick.

Disrespected.

Misunderstood.

Seems too painful to share.

But, in courage, they shared.

The loneliness was slowly replaced

And the beginning of healing was their momentum turned upward.

Tiger poem 3

Parents and Culture

Many people leave their nationality to live the American Dream

Culture, beliefs, and tradition they want to bring

What is wish to continue to grow in the family later is forgotten by their children

Everything is different in the United States

Everything is freely out spoken

The things you bring with you become a memory

It has become the past history of your life

Coming to the United States is a new beginning

A new home, new schools, and a new language

I want to live the American Dream you said

Now don't get mad or disappointed of what your children have become

It is not the fault of the United States

It is not the demon of your culture nor the language you may not speak

That's who they are and your acceptance is all you they need

Parents please communicate with your children's no matter their beliefs

Remember parents, we are taught to believe in us

We are taught by our values and beliefs

If your child does not carry your cultural beliefs

Do not set them off your life for something you were forced to be part of

Parents there is much more to learn

Besides the language you need to learn how to set your children free

Parents you wanted to live the American dream

Set aside the religious beliefs and enjoy the ride of dreams with your children

Yankee poem 3

It is hard to come to a new country where everything is strange

Different writing, thoughts, and ideas

The old country wasn't the same

The beliefs of gender identification differ you can see

The generation gap is broad there its easy to believe

Some parents believe there are demons if you identify as gay

It is harder to convince them that being gay is ok

Another hardship happens when language isn't the same

Respect it seems is harder for the elders to gain

Homesickness is prominent as obvious as it can be

Sometimes you miss the culture you had to leave, it is not as easy as can be

There are differences in the world in lots of different aspects;

it can be hard to educate those who don't understand that

I think that understanding these differences is the first step to making life better

Because having these differences makes the world a more interesting place

And it makes it a lot easier to face

APPENDIX F

FOURTH POEMS

Angel poem 4

Online Learning Through Poetry

In a sea of text,

We exist online,

Working, playing,

Wasting our time.

We call in connecting,

Is that what we're doing?

Sitting alone with our phone,

Not speaking or moving.

Read, write, post,

Make the grade.

So efficient, so effective,

This format we've made.

Like a sponge we absorb,

Then time wrings us out.

We quickly forget,

What we wrote about.

But when we do more,

Than just retain,

A poem can express,

What is now part of our brain.

Cardinal poem 4

Mediate Me

Text on a screen

Brightly lights up my face.

Power

Emotion

Screaming messages in place

Of voices and cries

That have cried out too much

And their throats are raw

With trying to be heard.

Well I hear you.

I feel your heart bleeding

And I experience your injustice with you.

Words on an LDS screen

Cannot stop me

From learning your views

And hearing your voice.

They help me listen

To what I cannot see.

Dodger poem 4

The poems have helped me strengthen my knowledge

In the class

As I rely on a different medium

To convey my knowledge

In a digital class

Some of the information gets lost

As there are no lectures

And we must rely on the textbook

These poems help regain some of the lost knowledge

By provide a new way to think about what I have learned

As I must be more creative in my approach

In illustrating my understanding

And think of the material in a different way

The arts-based research is not used very frequently

In education

But should be considered to be used more

To allow students to properly express themselves and their creative selves

Mariner poem 4

From what I can recall,

In school, I never used poems at all,

Instead just research and numbers,

All causing a multitude of slumbers,

These poems help shed a light,

In a way that may have been out of sight,

They offer a lesson,

They offer a chance at progression,

It's different from the norm,

But far interesting a form,

Online is often very mundane,

But using poems awakens the brain,

Not at all a pain,

All the classwork won't be in vain,

The information I feel I will remember,

Even far after December.

Met poem 4

Poetry plus online

Poems express multiple meanings stated in a single way

It just depends on who is reading and what information is given

The implication can extend as far as the moon

Like a double stranded DNA

With a diverse set of combination, there is more than one possibility

Poetry is beautiful like roses are red and violets are blue

It all fits together, like an adhesive glue

Thus, value the presence of poetry

Online is another way of learning

It requires discipline and time management

With these two things, you are sure to reach success

Time is infinite, but how long until the next assignment is due?

Be careful and watch the clock

Time is ticking and you don't have much to waste

Be mindful, and set priorities first

This is the way to handle courses without physical presence

Do your thing and remember to have fun!

Pirate poem 4

I was surprised that the more I wrote poetry about a speech or short stories,

   the more interesting and important the details became,

   the more confidently I believed I could stand in their shoes,

   and the more delight I received from uncovering treasures.

I enjoy writing, but haven't involved poetry.

So, I felt some trepidation about this new type of writing.

Because of the instructions I knew I could back out.

I found writing a poem was rejuvenating.

Seeing the richness in others' perspective through poetry was delightful.

When finding a pattern amongst the narrations, it was like fitting the key pieces of a

puzzle.

Mr. Edmonds' encouragement was motivating.

Surprisingly, writing free form poetry is a fun assignment.

Writing both poetry or a paper can take a lot of study and thought.

Writing free form poetry, though, is a little easier since it is liberated of most rules,

   which makes writing poetry more enjoyable for me.

I'm thankful for this new discovery.

Who knows? I may start writing free form poetry for pleasure.

Tiger poem 4

Don't be Afraid

The time has come to an end of my senior year at ASU

The semester was close to begin and it was time to see what professors had sent for me to prepare

I go into outlook and notice an email stating to be part of a poetry research

As I opened the email I read more into detail, this may be an opportunity for me, I told myself

Then I remembered my past experience of being part of an ESL class up until my sophomore year in high school

I became self-conscious about becoming part of this research

I had no idea how important it was to the professor and I did not want to disappoint him

Yes, I felt scared on giving this research an opportunity, but to imagine being part of doing poetry made me feel excited

I wanted to try something new, something different, something to challenge my mind

Thank you professor for this opportunity, thank you for taking my writing, thank you for not judging

Now, in the fourth poetry I feel open minded to my emotions

A cup of coffee and my mother's beautiful garden has become my favorite place to be in.

I share these poetries with excitement with my third sister who advise me of giving this research an opportunity

Audience, to you I write this poetry

To you I share to let your fears of literature and give a new opportunity a chance

Enjoy writing because it is the perfection of communication with others

Embrace your words to relieve your emotions, enjoy your writing

A great start for my last semester, a great beginning to enjoying poetry.

May this research give value to others like it does to us participants.

Yankee poem 4

Art based research is quite fun

Poem writing is better than none

Writing essays can be such a drag

They even make me a little sad

Writing poems helps me be creative

In an online class where learning can be evasive

Writing a poem about class information helps me connect to material that can be basic

The learning is more exciting when I can create it

The poems are helpful even when the material is interesting

In fact it can be so entertaining it makes me want to rap and sing

I think poems can connect you and transport you through all the material you choose to

peruse

Art based research should be a component in every class

It makes it creative and also easy to pass

Connecting to class material in this specific ways can show professors you have a lot to

say

Some students may say it takes up to much time

However I think it doesn't and that's pretty sublime

Art based research makes me have a lot to say

I wish I could use it each and everyday

APPENDIX G

FIFTH POEMS

Angel poem 5

The Future

Challenge ideas,

Let's go beyond,

Exploring ourselves,

Creating a bond,

Look closely,

And listen,

See what they're about,

Embrace them,

Accept them,

Do not shut them out!

The world can be different,

The world can be new,

If you receive me,

And I receive you,

Look with your brain,

Your ears and your eyes,

Then—only then,

Will you be wise!

Cardinal Poem 5

Knowledge is Power

In every way

I will use the cliché

That knowledge is power.

And every hour

I will voice my thoughts

To those who sought

To keep me quiet.

But no more silence.

For how can I stand idly

When those who try to be

Themselves and live peacefully

Are attacked and brought down to be

Less than a man

Who can hardly stand

On everything that it means to be

Free?

My new knowledge has given me strength.

And I will not lose it's power.

Dodger poem 5

This has class have given me a new perspective

And reinforced some of my previous ideals

About the intersectionality of gender

And other cultural identities

I have seen the struggles of women

In the workplace and in home

As they often don't garner as much respect as they deserve

And how some people don't welcome the intersectionality of identities

As they are afraid of those that differ from themselves

I will use this knowledge to be more aware and active

And look for inequality

And try to stop it

And hope to show others the way of acceptance

And free of racism and sexism

While much progress has been made so far

There is much more needed to be done

And I know true change starts at the individual level

And that includes me

Mariner poem 5

As of now, I am more aware

Of the struggles others bare

Equality isn't always given

It's strived for by those that are driven

I was not closed minded prior

But with my learnings I have a new fire

We need to not focus so much on gender

But rather strive to be more tender

After today, I will pay more attention

To the topics we are often scared to mention

I will see relationships in a new light

And utilize my gained insight

I will continue to learn

A blind eye I will not turn

Not everyone is the same

For that, there should be no shame

Met poem 5

My knowledge in regards to gender intersectionality will expand endlessly

It can be applied to many aspects of life

Whether it comes to academic life, personal life, or just life in general

It will be part of me like butter and pancakes

As my knowledge expands, it will become more applicable

I can use this knowledge to create awareness and help educate people

It is a way to grow and continue expanding despite all the barriers in life

The issue with gender is a concern to all from centuries before

Now it is the time to call action and seek changes

Changes that help humanity grow

Which make us better human, successful ones

If we make this known, we can avoid the growing inequality

Inequality that leads to unhappiness and creating massive problem

So the choice is our hands

We together can bring harmony and change

Are you going to join this army and be part of this greatness?

You are to choose and we together, can make a decision

Pirate Poem 5

I've just completed a course on communication and gender.

Throughout my life I've been working on being a better communicator.

To be a better communicator, though, requires deeper thinking.

      Also, it requires a deeper level of listening.

So, this class has helped me to think at a deeper level.

      Also, it has helped me to listen at a deeper level.

At least this is what I'm thinking.

      No one has commented on my deeper thinking and listening level.

From my viewpoint, I am more sensitive about gender roles and cultural

identities.

I am now thinking different questions:

      Where has the person I'm observing learned their gender role?

      What am I communicating about gender role to those I speak with?

      How does the speaker view gender originality?

      Is the speaker feeling boxed into their gender role?

      What kind of cultural identity was passed as a child to the person I'm

talking with?

      How has this person's cultural identity changed from their parents'

identity?

These thoughts and questions were not in my mind as much as since taking this

class.

To me, this class was beneficial since it deepened my awareness, listening, and

questions.

As a future social worker, these questions are and will be important in my work

And hopefully in making a positive difference in people's lives.

Tiger poem 5

Let's Share our Culture and you will see…

One community contains a diversity of groups in which we all grow up to see

 We see different traditions, we hear different languages

The languages we want to learn and understand to communicate with those living

next door to us

Getting divided within groups on a survey to distinguish our ethnicities, there it

identifies our culture

A culture we all love to share and be part of as well finding amusing when

someone else is interested

The interest of learning something new and making friends with another person

I am a Hispanic young women getting prepared to be part of law enforcement

Taking this course knowledge, I will stand strong in the field, take what our

professor has taught us, taught me

Intersectionality of gender and culture equality I will see through my days

I will imply communication with each individual I encounter

Communicate effectively for a better understanding of the help they are in need

I feel my knowledge of knowing about different cultures can create a spark of

attraction towards ethnicities

We are all different I can see and what I have learned I will imply it to my life

The goals of striving for greater in the future leads to better understanding of each

human being

I feel proud to say that sharing my culture with others identity is special

The factors toward class, gender, race, and culture does not matter to me

Each individual is inspiring let's all identify as a community in being amazed of

each cultural beliefs

Yankee poem 5

After this class, I have nothing to lose

I plan to use this information as I choose

I feel pretty good about this new knowledge

I think to myself, look at all the new things that I learn in college

This new information has helped me start to do a new transformation

For I have big dreams that I wish to achieve related to culture and intersexuality

I want to help people escape from cults and embrace their gender not thinking it's their fault

This new information has opened my eyes, made me realize that without all this the world wouldn't thrive

As a social worker, when I work with clients I will be asking questions like identifying gender which can sometimes feel stagnant and everlasting

However, the cool thing about intersexuality of gender and cultural identities is that they can adapt and fluctuate as you please

This I will remember when someone changes their mind, how they no longer identify as one kind

This is important for a social worker to know because ill always want to give my clients the green light-Go

So they know I've created a safe space to thrive from the information I've learned in comm 365

Oops just kidding make no mistake, I know the real number it's comm 316 not 8

My future is brighter with this knowledge

Thank you for teaching me these lessons in college

APPENDIX H

SAMPLES OF ALTERNATIVE EXTRA CEDIT OPPORTUNITIES FOR NON-

PARTICIPANTS IN THE CLASS

Sample 1. For a possible xxxxxx extra credit points, conduct a quick Internet search and find two websites that speak to the meaning or definition of the intersection(-ality) of gender and other cultural identities (ethnicity, socioeconomic status. Age, religion, differently-abled, etc.). Write one brief paragraph about why you chose these websites and include the URL's of the two websites. For extra credit, submit as an email attachment by 11:59pm Friday, September 23rd.

Sample 2. For a possible five (5) extra credit points, conduct a quick Internet search and find two websites that speak to the meaning or definition of socialization and heteronormativity (one website each). Write one brief paragraph about why you chose these websites and include the URL's of the two websites. For extra credit, submit as an email attachment by 11:59pm Friday, October 7.

APPENDIX I

SAMPLE FULL-CLASS ASSIGNMENTS

(COMPLETED BY ALL REGISTERED STUDENTS)

Sample 1.

Ivy Prologue; Kirby and McBride 16 (be sure you have read and understand the requirements for initial postings and responses)

05) Go to this website and read Sojourner Truth's "Ain't I a Woman" speech:

http://www.feminist.com/resources/artspeech/genwom/sojour.htm

What do you take from this speech? Explain your conclusion.

B) Historically, when U.S. males have been called off to war, women have replaced them in the workforce (e.g., Rosie the Riveter during World War II). When the men have returned from war, the women have traditionally been displaced so the men could have their jobs back. As Ivy and Backlund point out, these displaced women have then been encouraged to go back to "traditional" women's work (as teachers, nurses, or in clerical work).

1) How might the U.S. and the Civil Rights Movement and the Feminist Movement have been quite different if women had not been encouraged to leave their employment to return to their homes and their "feminine" work?

2) When males decide to be stay-at-home parents, how does this impact the overall dynamics of the family? Explain.

3) When a couple divorces, the mother generally is given primary custody of younger children. Should this be the case? Do you think that mothers possess superior parenting skills? What about when two gay or lesbian couples split up…who should have primary custody of the children? Explain your conclusions.

4) What will happen in the future? What changes still need to be made? What personal changes need to be made in each person?

C) What is YOUR take on Kirby's "Can a Man be a Feminist" (in Kirby and

McBride) and the article here?

Doucet_et_al-2014-Fathering Feminism and_Article.pdf

Sample 2.

Chapter Two; Kirby and McBride 23 and 3

05) Complete the following sentences with four to six concluding words or phrases:

"Society teaches women to be...,"

"Society teaches men to be...."

Then, explain and discuss why you chose the words or phrases you did for

completing each.

B) What do the Shuler article and the Houston article (in Kirby and McBride) tell us

about gender identity?

Sample 2

Chapter Two; Kirby and McBride 23 and 3

a)   Complete the following sentences with four to six concluding words or phrases:

"Society teaches women to be...,"

"Society teaches men to be...."

Then, explain and discuss why you chose the words or phrases you did for completing

each.

b) What do the Shuler article and the Houston article (in Kirby and McBride) tell us

about gender identity?

Sample 3

a) What are the implications of having two men as the parental unit? What difficulties might a child face with same-sex parents? How do you respond to the assertion that "every child needs a mother"? Would your feelings about the case change if the potential parents were two women instead of two men? Why or why not? What are the implications of living in an interracial family formed by white parents and an African American child? How important is it that a child and parent share the same racial heritage? How can parents who are not the same race as their adopted children help those children better understand and connect to their racial heritage?

b) What role do socialization and the media play in this case and the interactions? What sort of socialization and mediated messages have you received regarding proposals and marriage? How have they impacted how you think about these things? How does this case speak to issues of privilege? How does this case speak to issues of heteronormativity?

Sample 4

[Based on the assigned reading] what do you see as changes in gender equity from the days describe at the beginning of the case study to present? What improvements? What continuing problems? What new problems? What are the specific behaviors that you would label as sexist in this case? Often, academics are seen as "liberal" or "progressive." How, if at all, do you think sexism might have been different in a different professional context? Researchers in the U.S. and other western countries find that women often do not have access to the same job preparation experiences as do men. How realistic is it to

think that an organization with a once-a-year meeting can help attendees understand the

barriers, and help equalize conditions? What are the ways that the existence of OSCLG

[Organization for the Study of Communication, Language and Gender] can help both

women and men in communication understand issues of inequality?

APPENDIX J

CODE SHEET, POEM ONE, RELATIVE TO RQ1

Numbered by theme, e.g. 01.,then appearance of similar terms, e.g., .02, .03, .04.

01. Gender

01. inside   .02

01. equal   .03

01. feminism   .04

01. progression   .05

01. self-perception   .06

01. orientation   .07

01. different   .08

01. expression   .09

01. transgender   .10

01. pan   .11

01. fluid   .12

01. standard   .13

01. sweet   .14

01. provide   .15

01. deserving   .16

01. history   .17

01. capabilities   .18

01. grief   .19

01. spectrum   .20

02. Sex

02. girls   .02

02. boys	.03
02. his	.04
02. hers	.05
02. simple	.06
02. XY	.07
02. XX	.08
02. male	.09
02. female	.10
02. matriarchy	.11
02. patriarchy	.12
02. exclusive	.13
02. normality	.14
02. preset	.15
02. limits	.16
02. sexual	.17
02. molded	.18
02. roles	.19
02. environmental	.20
02. upbringing	.21
02. father	.23
02. boyfriend	.24
02. pleasure	.25
02. identities	.26

02. mother	.27
03. Diversity	
03. open	.02
03. unique	.03
03. diverse	.04
03.nationality	.05
03. ethnicity	.08
03. generation	.07
03. redefinition	.08
03. culture	.09
03. beliefs	.10
03. values	.11
03. society	.12
03. behaviors	.13
03. black	.14
03. spirited	.15
03. minorities	.16
03. outside	.18
04. Time	
04. child	.02
04. was	.03
04. were	.04
04. grew	.05

04. older	.06
04. preset	.07
04. tomorrow	.08
04. are	.09
04. is	.10
04.ending	.11
04. starts	.12
04. eternal	.13
04. never	.14
04. modern	.15
04. soon	.16
04. to	.17
04. long	.18
04. prolong	.19
04. past	.20
04. took	.21
04. responded	.22
04. walking	.23
04. struggling	.24
04. gives	.25
04. will	.26
04. grow	.27
04. evolves	.28

04. gave .29

04. crossed .30

04. wished .31

04. walk .32

04. continue .33

04. time .34

04. changing .35

04. history .36

04. began .37

05. Meaning

05. understand .02

05. change .03

05. shared .04

05. hinders .05

05. sways .06

05. belonging .07

05. frustration .08

05. controversy .09

05. community .10

05. complex .11

05. conflicted .12

05. miscommunication.13

06. Power

06. chauvinism .02

06. influences .03

06. masculine .04

06. Lucifer .05

06. inferior .06

06. weak .07

06. strong .08

06. sissy .09

06. prissy .10

06. treatment .11

06. box .12

06. safety .13

06. discrimination .14

06. right .15

06. wrong .16

06. equal .17

06. discouraging .18

06. judgment .19

06. acceptance .20

06. hatred .21

07. Intersectionality

07. inclusivity .02

07. fair .03

07. validity   .04

07. respect   .05

07. celebration   .06

APPENDIX K

FINAL CODEBOOK, POEM ONE

Category	Title	Examples
Gender Participants chose words such as self- perception, gender(s), orientation, different, fluid, identification, feminism, sweet, expression, pan, fluid, sissy, prissy, equal(ity), simple, male, sways, female, and progression when referring to their making meaning of their prior knowledge of gender as a part of the intersection of gender and cultural identities	**GE**	**Angel:** Gender was simple when I was child Girls were sweet and boys were wild. (Poem One, lines 1 and 2) **Blue Jay:** But equal does not mean fair And far never become equal. (Poem One, Lines 12 and 13) **Cardinal:** In a society that claims 'progression' Still sits on this exclusive way of being. (Poem One, lines 4-6) Feeling a part of a group. Self-perception. (Poem One, line 8) **Dodger:** Equality seems so simple Yet we make it so complex (Poem One, lines 1-2) **Met:** But it is society that makes one either left or right I say this now because history has drawn a line between genders And this is what prevents and hinders This to upraise a level, while constantly discouraging .(Poem One, lines 4-7) **Pirate:** A black, spirited molder mother stands in front to talk to the

"children." (Poem One, line 1)

Yankee: My boyfriend told me he didn't want to look like a sissy
Like girls who I found were criticized for being too prissy. (Poem One, lines 7-8)

There has to be more than a female or male
Since there are people who identify as transgender, and pan. (Poem One, lines 10-11)

Gender is fluid like water from a faucet
And if you don't like your sex then you can just toss it. (Poem One, lines 14-15)

Category	Title	Examples
Participants chose words such boys, girls, his, hers, matriarchy, male, and female when referring to their making meaning of their prior knowledge of sex as a part of the intersection of gender and cultural identities	**SX**	**Angel:** Gender was simple when I was a child Girls were sweet and boys were wild As I grew older things got more complex XY and XX. (Poem One, lines 1-4) A world where sex refers only to pleasure Individual talents our only measure. (Poem One, lines 11-12)

A world that is his, a
world that is hers. (Poem
One, line 16)

What did it all mean I
began to wonder
Was there more to it that
what we had under
Could me nurture and
women provide
Or was it preset, what we
have inside. (Poem One,
Lines 5-8)

Blue Jay: It starts from
matriarchy
But it is ending of
patriarchy. (Poem One,
lines 3-4)

Cardinal: Gender:
Definition
The state of being male or
female.
Two fixed points on a
spectrum.
In a society that claims
"progression'
Still sits on this exclusive
way
Of being. (Poem One,
lines 1-6)

The limits of regularity
Kept inside a box labeled
'Society.' (Poem One,
lines 12-13)

Acceptance and
inclusivity
Of those in your
community

Who cry for redefinition of normality. (Poem One, lines 14-16)

Dodger: Gender is the individual's choice
Not society
And different sexual orientations should be met with celebration
Not hatred, (Poem One, lines 9-12)

Met: What a woman has to go through depends on the environmental upbringing. (Poem One, line 1)

Men and women are the same in the eyes of God. (Poem One, line 8)

Pirate: The minorities are considered white women and Negroes
On the other hand, white men, the powerful. (Poem One, lines 4-5)

Tiger: I want to find a man like that. Will I grow up to marry a man like my dad? (Poem One, line 8)

I see the Latina women continue the world of machismo that man grow up to be. (Poem One, line 19)

Yankee: Females should be seen but not heard at all

		However, as I became a teen I realizes that being a female is not as simple as it seems
		Teachers taught me to be proud to be a woman but then I just felt more conflicted and wooden. (Poem One, lines 2-5)
		My boyfriend told me he didn't want to look like a sissy
		Like girls who I found were criticized for being too prissy. (Poem One, lines 7-8)

Category	Title	Examples
Diversity	**DV**	
Participants chose words such as open, unique, diverse, nationality, ethnicity, inclusive, redefinition, generation, culture, beliefs, treatment, connect, values, minorities, walls, important, and inclusivity when referring to their making meaning of their prior knowledge of diversity as a part of the intersection of gender and cultural identities		**Angel:** A world that is open, unique and diverse A world that is his, a world that is hers. (Poem One, lines 15-16)
		Cardinal: Related to Nationality, Ethnicity, Generation Any group that has its distinction Of culture. (Poem One, lines 9-11)
		Of those in your community Who cry for redefinition of normality. (Poem One, lines 16-17)

Acceptance and inclusivity
Of those in your
community. (Poem One,
lines 15-16)

Dodger: Even in modern
times, there is still
discrimination
And not everyone is treated
as an equal. (Poem One,
lines 5-6)

We could all strive to be
more inclusive
And respect people and
their decisions. (Poem One,
lines 13-14)

Mariner: Culture.
The beliefs in that of a
society,
What one values, "How one
behaves. (Poem One, lines
1-4)

Sense of belonging,
Means of expression,
All connect to the other
All are influencers. (Poem
One, lines 13-16)

Met: It is not about the
knowledge possessed but
treatment by others. (Poem
One, line 2)

Pirate: All those in
attendance are part of some
minority. (Poem One, line
6)

Tiger: What you see
outside the four walls is

completely different what occurs inside. (Poem One, line 4)

Yankee: My knowledge is pretty limited, the only thing I know is that I'm Jewish
Gender and cultural identity is important to a human being. (Poem One, lines 18-19)

Category	Title	Examples
Time Participants chose words such as child, was, were, grew, older, began, tomorrow, being, ending, starts, eternal, never, modern, soon, prolong, evolves, wished, changing, and history when referring to their making meaning of theirknowledge of time orientations with regard to knowledge of gender as a part of the intersection of gender and cultural identities	**TI**	**Angel:** Gender was simple when I was a child Girls were sweet and boys were wild As I grew older things got more complex XY and XX What did it all mean I began to wonder (Poem One, lines 1-5) I began to dream of a brighter tomorrow. (Poem One, line 10) **Blue Jay:** Gender Is about men and women. It starts from matriarchy, But is is ending in patriarchy. (Poem One, lines 1-4) Gender, Is an eternal topic, We want to be fair

But equal does not mean fair
And fair never become equal. (Poem One, lines 9-13)

Cardinal: The state of being male or female.(Poem One, line 2)

Dodger: Even in modern times, there is still discrimination. (Poem One, line 5)

Being different shouldn't be seen as bad. (Poem One, line 7)

Met: What a woman has to go through. (Poem One, line 1)

I say this now because history has drawn a line between the genders. (Poem One, line 5)

Have patients, equality is soon to come
But how long would this patience survive and prolong. (Poem, One, lines 10-11)

Have we not learnt from the past? (Poem One, line 15)

Pirate: A black, spirited older mother stands in front to talk to her "children"
The audience listens with curiosity

She touches on minorities' lack of rights. (Poem One, lines 1-3)

Eve took Lucifer's offer. (Poem One, line 17)

Sojourn's response. (Poem One, line 18)

Tiger: …you see a young couple walking down the street. (Poem One, lines 1-2)

I see a mother struggling in the married life. (Poem One, line 6)

Will I grow up to marry a man like my dad? (Poem One, line 8)

You feel alone in an empty room were the whole world evolves, your children cry, and your husband nags. (Poem One, line 9-10)

Did you not see the fake smile I gave you down the street?
I crossed my eyes to see that flying butterfly and wished it was me.
Let me walk with you to see my reflection of how I can leave. (Poem One, lines 14-17)
I see the Latina women continue the world of machismo that man grow up to be.
Time is changing. (Poem One, lines 19-20)

Yankee: Growing up I was taught by my parents to be quiet and small. (Poem One, line 1)

…as I became a teen I realized that being a female is not as simple as it seems Teachers taught me to be proud to be a woman but then I just felt more conflicted and wooden. (Poem One, lines 3-5)

When I fell in love I realized for men it was not easy peasy. (Poem One, line 6)

My boyfriend told me that he didn't want to look like a sissy
Like girls I found were criticized for being too prissy
Now that I'm in college I'm still trying to figure out what gender is really about. (Poem One, lines 7-9)

Category	Title	Examples
Meaning Participants chose words such as understood, change, shared, power, equal, fair, discouraging, hinders, belonging, validity, frustration, judgement, controversy, acceptance, community, conflicted, miscommunication, and	MN	**Angel:** As I grew older things got more complex XY and XX. (Poem One, lines 3-4) Could men nurture and women provide Or was it preset, what we have inside. Men fight wars while women fight sorrow. (Poem One, lines 7-9)

celebration when referring to how they might use that knowledge when interacting in the future with others who may not share their identities

Where women are strong and men are too. (Poem One, line 13)

Blue Jay: Gender
Is about men and women.
It starts with matriarchy,
But it is ending of patriarchy. (Poem One, lines 1-5)
We want to be equal and fair
But equal does not mean fair
And faire never become equal. (Poem One, lines 11-13)

Cardinal: Gender: Definition
The state of being male or female
Two fixed points on a spectrum. (Poem One, lines 1-3)

The limits of regularity
Kept inside a box labeled 'Society'
Are not the only way of being. (Poem One, lines 12-13)

Dodger: Equality seems so simple
Yet we make it so complex
We teach young children about respect
But we can't do it ourselves.(Poem One, lines 1-4)

Gender is an individual's choice
Not society
And different sexual orientations should be met with celebration
Not hatred. (Poem One, lines 9-12)
We could all strive to be more inclusive
And respect people and their decisions
I wish for a world that is completely equal
And achieving this starts with myself. (Poem One, lines 13-16)

Mariner: Gender.
How one identifies,
A role they are molded into,
Masculine, feminine, behavior
Identification.
Cause of frustration
Cause of miscommunication
Judgement, contriversy, validity,
Sense of belonging,
Means of expression
All connect to the other
All are influencer. (Poem One, lines 5-16)

Met: Every individual has the knowledge, differing between right or wrong
But is it society that sways one either one left or right
I say this ow because history has drawn a line between genders
And this is what prevents and hinders

Those to upraise a level, while constantly discouraging. (Poem On, lines 3-7)

Pirate: Different levels of intellect is no basis for deserving power. (Poem One, line 16)

Women sure have a lot of power!
So much power that they could use their power to change the situation around! (Poem One, lines19-21)

Tiger: I see you mother struggling in the married life, yet my father gives you everything in life.
I want to find a man like that, Will I grow up mto marry a man like my dad?
You feel alone in an empty room were {sic} the whole world evolves, your children cry, your husband nags.
Cleaan the house, feed the kid; make me food because I give you everything. Will I stay or will I go.(Poem One, lines 6-12)

He dominates my world of joy. Did you see the fake smile I gave you down the street? (Poem One, lines 18-19)

Take me away, I want to feel free/ Let me walk with you to see my reflection of

how I can leave. (Poem
One, lines 21-22)

Time is changing women
perspective of what real
love and happiness can be.
(Poem One, line 24)

Yankee: Growing up I was
taught by my parents to be
quiet and small
Females should be seen but
not heard at all. (Poem One,
lines 1-2)

However, as I became a
teen I realized that being a
female is not as simple as it
seems
Teachers taught me to be
proud to be a woman but
then I just flet more
conflicted and wooden.
(Poem One, lines 3-5)

Now that I am in college, I
am still trying to figure out
what gender is all about.
There is has to be more than
a female or male
Since there are people who
identity as transgender, and
pan. (Poem One, lines 9-11)

Gender is fluid like water
from a faucet
And I you don't like your
sex then you can just toss it.
(Poem One, lines 14-15)

Category	Title	Examples
Power	**PR**	**Examples**
Participants chose words such as hatred, inferior, chauvinism, power, weak, strong, safety, discrimination, treatment, and judgement when referring to how they made meaning of their knowledge of the power to oppress others		**Dodger:** Gender is the individual's choice Not society And different sexual orientations should be met with celebration Not hatred, (Poem One, lines 9-12) **Dodger:** Even in modern times, there is still discrimination. (Poem One, line 5) **Met:** It is not about the knowledge possessed but treatment by others Every individual has the knowledge, differing between right or wrong (Poem One, lines 2-3) **Blue Jay:** Male chauvinism is normal. Feminism is bone of contention. (Poem One, lines 7-8) **Mariner:** Gender. How one identifies, a role they are molded into, Masculine, feminine, behavior identification. (Poem One, lines 5-9) Cause of frustration Cause of miscommunication Judgement, controversy, validity, Sense of belonging, Means of expression

All connect to the other.
(Poem One, lines 10-15)

Pirate: The white men say
that the women are
physically weak and less
deserving in power.(Poem
One, lines 8-9)

Sojourn's responded that if
women could influence
human nature so much,
Women sure have a lot of
power! (lines 18-19)

Category	Title	Examples
Intersectionality Participants chose words such as inclusivity, intersectionality, and belonging when referring to how they made meaning of their knowledge of the intersectionality and how they might use that knowledge when interacting in the future with others who may not share their identities	**IN**	**Cardinal:** Acceptance and inclusivity Of those in your community Who cry for redefinition of normality (Poem One, lines 15-17 **Dodger:** This has class have given me a new perspective And reinforced some of my previous ideals About the intersectionality of gender And other cultural identities (Poem Five, lines 1-4) **Mariner:** Identification. Cause of frustration Cause of miscommunication Judgement, controversy, validity, Sense of belonging, Means of expression

All connect to the other
All are influencers (Poem
One, lines 9-16)

APPENDIX L

CODE SHEET, POEM TWO, RELATIVE TO RQ2

Numbered by theme, e.g. 01., then appearance of similar terms, e.g., .02, .03, .04.

01. Gender

01. pink	.02
01. white	.03

02. Sex

02. woman	.02
02. male	.03
02. her	.04
02. mother	.05
02. man	.06
02. she	.07
02. property	.08

03. Diversity

03. white	.02
03. pink	.03
03. mix	.04
03. gender	.05
03. race	.06
03. class	.07
03. religion	.08
03. age	.09
03. nationality	.10
03. us	.11

03. conceptualization .12

03. life .13

03. culture .14

03. humanity .15

03. perception .16

03. place .17

03. people .18

03. another .19

03. African-American .20

03. interactions .21

03. workplace .22

03. tough .23

03. trash .24

03. alone .25

03. crowd .26

03. other .27

03. black .41

03. smart .42

03. labor .43

03. criticize .44

03. object .45

03. similar .46

04. Time

04. are .02

04. pass .03

04. call .04

04. join .05

04. miss .06

04. step .07

04. stand .08

04. notice .09

04. embrace .10

04. face .11

04. mix .12

04. paint .13

04. run .14

04. always .15

04. encourage .16

04. unite .17

04. keep .18

04. is .19

04. turning .20

04. understand .21

04. blending .22

04. creates .23

04. stops .24

04. be   .25

04. produce   .26

04. comes   .27

04. occurring   .28

04. can   .29

04. does   .30

04. holding   .31

04. interact   .32

04. 1900s   .33

04. band   .34

04. realize   .35

04. still   .36

04. treated   .37

04. times   .38

04. have   .39

04. taught   .40

04. never   .41

04. includes   .42

04. associated .43

04. bears   .44

04. shows   .45

04. leap   .46

04. spoke   .47

04. had   .48

04. meant   .49

04. was   .50

04. couldn't   .51

04. grew   .52

04. stood   .53

04. needing   .54

04. paint   .55

04. work   .56

04. never   .57

04. succeeded   .58

04. placed   .59

04. road   .60

04. worked   .61

04. represented   .62

04. stayed   .63

04. Ain't   .64

04. carried   .65

04. gives   ,66

04. ignore   .67

04. make   .68

04. choose   .69

04. relate   .70

04. brings   .71

04. I'm   .72

04. am   .73

04. bring   ,74

04. called   .75

04. meet   .76

04. needs   .77

04. defined   .78

04. look   .79

04. may   .80

04. will   .81

04. 1851   .82

05. Meaning

05. understanding   .02

05. path   .03

05. cross   .04

05. mix   .05

05. spectrum   .06

05. expression   .07

05. shaped   .08

05. harmony   .09

05. unapologetically   .10

05. estranged   .11

05. commonalities   .12

05. roles   .13

05. color   .14

05. meet   .15

06. Power

06. caste   .01

06. oppression   .02

06. identity   .03

06. unfair   .04

06. dominated   ,05

06. slandered   .06

06. discrimination   .07

06. minority   .08

06. disadvantage   .09

06. inferiority   .10

06. blame   .11

06. inequality   .12

06. weak   .13

06. less   .14

06. compared   .15

06. strong   .16

06. insignificance   .17

06. property   .18

06. slavery	.19
06. color	.20
06. jew	.21
06. destructive	.22
06. critical	.23
06. identities	.24
06. systems	.25
06. oppression	.26
06. injustice	.27
06. racism	.28
06. sexism	.29
06. classism	.30
06. dominant	.31
06. inferior	.32
06. homophobia	.33
07. Intersectionality	
07. society	.02
07. views	.03
07. ideas	.04
07. embrace	.05
07. unite	.06
07. encourage	.07
07. overlapping	.08

07. social   .09

07. open   .10

07. truth   .11

07. comination   .12

07. empowerment   .13

APPENDIX M

FINAL CODEBOOK, POEM TWO

Category	Title	Examples
Gender Participants chose words such as pink, white, and path when referring to their prior understanding of the intersection of gender and cultural identities at the beginning of the study.	**GE**	**Angel:** I walk with the pink people As I pass the white path I call out to them (Poem Two, lines 3-4) **Blue Jay:** It is a symbol of gender (Poem Three, line 12)

Category	Title	Examples
Sex Participants chose words such as woman (-en), male, her, and mother when referring to their prior understanding of sex and the intersection of gender and cultural identities at the beginning of the study.	**SX**	**Dodger:** Like women in the workplace Who can be dominated by their male peers. (Poem Two, lines 15-16) **Mariner:** It's a tough world to be a woman. (Poem Two, line 1) Why is one women treated different from the other? (Poem Two, line 11) Woman or man, black or white. (Poem Two, line 15) **Met:** Oh women, Oh women, Oh women. (Poem Two, lines 1, 9, 10, 19) It is she, who bears all the blame and injustice In the face of inequality, she takes the courage to rise But is broken and stumbled upon because she is a woman. (Poem Two, lines 6-8)

Culture shows us otherwise; the women are weak
Women being less compared to men
Mean seen as dominant, while women, the inferior.
(Poem Two, lines 12-14)

After all, she is a woman.
(Poem Two, line 18)

Pirate: Sojourn Truth's spunky 1851 speech spoke of her culture and gender intersection.
To start out, being white or black female had some commonalities and differences.
Being a white female meant being physically weak, not as strong as white men.
Being a white female meant not being as smart as white men.
Being a white female meant having babies and taking care of the children.
Being a white female meant being considered property of a white man.
Now, Sojourn, was not only a female, she was a black female.
She was at a significant culture and gender intersection of supposed insignificance.
To be a black female meant to not have rights; whereas, white men had the rights.
To be a black woman meant to be weak intellectually

since white men had the intellect.
To be a black woman, she was to have lots of babies And, with her heart torn out, see them sold to white men.
To be a black woman meant to be a white man's property.
To be a black woman, she couldn't stay home and take care of her children.
Rather, she had to work hard labor for a white man.
To be a black woman, she grew to be much stronger than most white men.
Sojourn stood dignified with grace as she spoke about the realistic intersection of being a woman of culture, either black or white, an intersection needing desperate change. (Poem Two, lines 1-18)

Tiger: What does it mean to be born a woman? Empowerment, sorrow, lost in a world full of men that criticize what a woman is How a woman may be described, but a great creation of life. (Poem Two, lines 1-3)

Man, man, man; woman are not your daily object of your dirty work There are those woman who paint the image of a home stay mother

There are those woman who work hard to succeed, yet success is never seen
Sojourner did not succeed because man did not see her grief
Man, man, man; she succeeded the woman's rights and the slavery you placed her in
She was intellect of her surroundings and no carriages road her through the streets
Her bare hands worked your farms
Her skin color represented her culture, her people
Her gender stayed strong to fight for women right
So man, man, man; answer Sojouner "Ain't She a Woman?"
A hard working women is no less than those who are carried over puddles
A real woman is a great creation of life that gives you a life
Man, man, man; why ignore the strength of women fighting for their rights
Man, man, man; woman are not your daily object of your dirty work
(Poem Two, lines 5-17)
Yankee: A woman can plow, shoot a gun, knit and sew, and can still be called her name (woman). (Poem Two, line 8)

Category	Title	Examples
Diversity Participants chose words such as white, pink, mix, race, class, religion, age, nationality, and conceptualization, and perception when referring to their prior understanding of diversity and the intersection of gender and cultural identities at the beginning of the study.	**DV**	**Angel:** I walk with the pink people, As I pass the white path I call out to them. (Poem Two, lines 3-4) I miss the pink people. (Poem Two, line 7) The colors mix is beautiful ways, I paint myself in my spectrum of colors. (Poem Two, lines 13-14) Yet we keep our many identity colors bright! (Poem Two, line 17) **Dodger:** The world is a diverse place Filled with diverse people Each holing a unique social identity. (Poem Two, lines 1-3) **Mariner:** Some are treated like trash and no more. (Poem Two, lines 3) **Pirate:** She was at a significant culture and gender intersection of supposed insignificance. (Poem Two, line 8) To be a black woman meant to be a white man's property. (Poem Two, line 13) **Tiger:** Man, man, man; She succeeded the woman's rights and the

		slavery you placed her in (Poem Two, line 9)
		Yankee: Although im not black I am a jew which can bring out similar and destructive things. (Poem Two, line 6)

Category	Title	Examples
Time Participants chose words and tenses such as pass, join, miss, stand, notice, embrace, mix, run, keep, is, turning, understand, blending, creates, stops, produce, occurring, does, holding, 1900's, 1851, treated, taught, associated, shows, spoke, meant, couldn't, grew, never, gives, make, am, meet, defined, may, and will when referring to time orientations in their prior understanding of the intersection of gender and cultural identities at the beginning of the study.	TM	**Angel:** I walk with the pink people, As I pass the white path I call out to them, "I walk with you!" I join them and we walk for a while I miss the pink people. (Poem Two, line 3-7) At the intersections the people embrace, The colors mix in beautiful ways, I paint myself in my spectrum of colors, I run through the packs and encourage others, (Poem Two, lines 12-15) **Blue Jay:** but it is about us. (Poem Two, line 5) It helps is understand. (Poem Two, line 10) **Cardinal:** The blending of people Creates harmony. (Poem Two, 1-2) To an elegant, delectable, meal,

New ideas, cultures, views,
Produce organically and
unapologetically. (Poem
Two, lines 6-8)

Only stops the
understanding. (Poem Two,
line17)

Dodger: The world is a
diverse place. (Poem Two,
line 1)

Each holding a unique
social identity. (Poem Two,
line 3)

Mariner: It's [it is] a tough
world to be a woman
It's a tough world to be a
human
Some are treated like trash
and no more
Some aren't [are not] even
accounted for. (Poem Two,
lines 1-4)

Met: It is she, Poem Two,
line 6)

Pirate: Sojourner Truth's
spunky 1851 speech. (Poem
Two, line 1)

Being a white female meant
being physically weak, not
as strong as white men.
Being a white female meant
not being as smart as white
men
Being a white female meant
having babies and taking
care of the children,
Being a white female meant
being considered property

of a white man. (Poem Two, lines 3-6

To be a black woman, she couldn't [could not] stay home and take care of her children.
Rather, she had to work hard labor for a white man.
To be a black woman, she grew to be much stronger than most white men. (Poem Two, lines 14-16)

Tiger: There are those women who work hard to succeed, yet success is never seen. (Poem Two, line 7)

A real woman is a great creation of life that gives you life. (Poem Two, line 16)

Yankee: Although im [I'm] not black I am a jew which can bring out similar and destructive things. (Poem Two, line 6)

Gender and cultural identity meet in many places
For religions and societies have roles that gender needs its place. (Poem Two, lines 9-10)

For once we look we are sure to find an entirely new perspective which may take us into an entirely new direction

New ways of thinking are not bad, in fact they're terribly exciting
Better to use your brains then your arms and legs for fighting
Gender and cultural identity cannot be defined in one way, hopefully one day people will realize this and the world will be ok. (Poem Two, lines 12-17)

Category	Title	Examples
Meaning Participants chose words such as understanding, embrace, spectrum, critical, overlapping, social, identities, systems, oppression, expression, injustice, racism, sexism, classism, open, estranged, discriminate, combination, commonalities, differences, empowerment, color, roles, and meet when referring to their making meaning of their prior understanding the intersection of gender and cultural identities at the beginning of the study.	**MN**	**Angel:** I paint myself in my spectrum of colors. (Poem Two, line 14) At the intersections the people embrace. (Poem Two, line 12) **Blue Jay:** It is critical race theory. (Poem Two, line 2) It is overlapping social identities and related systems of oppression. (Poem Two, line 6) It is seemingly discrete forms and expressions of oppression are shaped by one another. (Poem Two, line 8) It helps us understand how systemic injustice and social inequality occur, It is about racism, sexism, classism, and homophobia,

It is something always happen in our life. (Poem Two, lines 10-12)

Cardinal: The blending of people
Creates harmony in a society
Like the timbres
Of all instruments in a movement. (Poem Two, lines 1-4)

New ideas, cultures, views,
Produce organically and unapologetically.
When humanity comes together,
With open hearts and perceptions,
With open hearts and perceptions, Instead of turning our ears away from the truth
To not what can be
But what is (Poem Two, lines 7-13)

Dodger: The world is s diverse place
Filed with diverse people
Each holding a unique social identity
And each day we interact with one another.
Some of these interactions result in oppression of a certain identity. (Poem Two, lines 1-5)

Mariner: Have times even changed?
Or have we become more estranged?

How you identify should
make you proud
Rather than feel all alone in
a crowd. (Poem Two, lines
7-10)

Met: Intersection is a way
to not only oppress but
discriminate
It varies opn a multilevel
that are a combination of
many categories. (Poem
Two, lines 2-3

Pirate: To start out, being
white or black female had
some commonalities and
differences. (Poem Two,
line 2)

Tiger: What does it mean
to be a woman?
Empowerment, sorrow, lost
in a world full of men that
criticize what a women is
How a woman may be
described, but a great
creation of life
To those who give creation
and have to fall in a grief
soul of child's lost. (Poem
Two, lines 1-4

Her skin color represented
her culture, her people.
(Poem Two, line 12)

Yankee: I make meaning of
gender and cultural
identities in many different
ways
In fact it is very prominent
in each and every phase

Of my life, what I choose to
do, and what I choose to be.
(Poem Two, lines 1-3)

Gender and cultural identity
meet in many places
For religions and societies
have roles that gender needs
its place in
 But roles vary from place
to place so it's not all
defined the same
Maybe we should all take a
look from a different frame.
(Poem Two, lines 9-12)

Category	Title	Examples
Power Participants chose words such as caste, oppression, identities, unfair, minority, and dominated when referring to their making meaning of power and their prior understanding the intersection of gender and cultural identities at the beginning of the study.	**PR**	**Blue Jay:** It is critical race theory. (Poem Two, line 2) It is overlapping social identities and related systems of oppression, It is about gender, race, class, religion, caste, age, and nationality. (Poem Two, lines 6-7) It is the classical conceptualizations of oppression within society (Poem Two, line 9) It is about racism, sexism, classism and homophobia. (Poem Two, line 11) **Dodger:** Some of these interactions result in oppression of a certain identity. (Poem Two, line 5)

We still some people being treated unfair
Like women in the workplace
Who can be dominated by their male peers. (Poem Two, lines 14-16)

Cardinal: New ideas, cultures, views
Produce organically and unapologetically. (Poem Two, lines 7-8)

Mariner: Society sets a certain standard
One that allows people to be slandered. (Poem Two, lines 5-6)

There are several things in which one should never face
Such as discrimination of their race. (Poem Two, lines 14-15)

Met: The main target includes groups of minority, such as women
Women, whom are associated with a disadvantage and inferiority. (Poem Two, lines 4-5)

Women being less compared to men. (Poem Two, line 13)

Category	Title	Examples
Intersectionality Participants chose words such as ideas, views, empowerment when referring to their making meaning of intersectionality and their prior understanding the intersection of gender and cultural identities at the beginning of the study.	**IN**	**Cardinal:** New ideas, cultures, views Produce organically and unapologetically. (Poem Two, lines 7-8) **Tiger:** Empowerment, sorrow, lost in a world full of men that criticize that a woman is. (Poem Two, line 2) **Yankee:** Although im not black I am a jew which can bring out similar and destructive things. (Poem Two, line 6)

APPENDIX N

CODE SHEET, POEM THREE, RELATIVE TO RQ3

Numbered by theme, e.g. 01.,then appearance of similar terms, e.g., .02, .03, .04.

01. Gender

01. gender	.02
01. wives	.02
01. parents	.03
01. gay	.04
01. identify	.05

02. Diversity

02. country	.02
02. individual	.03
02. uniqueness	.04
02. culture	.05
02. identity	.06
02. race	.07
02. different	.08
02. degree	.09
02. unknown	.10
02. voices	.11
02. different	.12
02. system	.13
02. others	.14
02. people	.15

02. ourselves	.16
02. social	.17
02. duty	.18
02. relationships	.19
02. damaged	.20
02. bruised	.21
02. unfamiliar	.22
02. intolerant	.23
02. resettled	.24
02. globally	.25
02. Argentinian	.26
02. Iraqi	.27
02. Senegal	.28
02. Caribbean	.29
02. family	.30
02. nationality	.31
02. American	.32
02. beliefs	.33
02. tradition	.34
02. United States	.35
02. values	.36
02. religion	.37
02. strange	.38

02. thoughts .39

02. ideas .40

02. generation .42

02. language .43

02. elders .44

02. world .45

02. puzzle .46

02. perspective .47

02. exclusion .48

03. Learning

03. learn .02

03. attitude .03

03. transform .04

03. start .05

03. communication .06

03. symbol .07

03. try .08

03. task .09

03. step .10

03. fear .11

03. anxiety .12

03. easy .13

03. view .14

03. wrong   .15

03. assimilate   .16

03. process   .17

03. work   .18

03. frustrated   .19

03. lost   .20

03. confused   .21

03. trial   .22

03. situation   .23

03. sefl-esteem   .24

03. relations   .25

03. comprehensions   .26

03. clear   .27

03. knowledge   .28

03. aware   .29

03. unite   .30

03. risking   .31

03. answer   .32

03. lonely(ness)   .33

03. stress   .34

03. exclusions   .35

03. misunderstood   .36

03. homesick   .37

03. disrespect	.38
03. forgotten	.39
03. life	.40
03. home	.41
03. become	.42
03. taught	.43
03. see	.44
03. broad	.45
03.hardship	.46
03. aspect	.47
03. understanding	.48
03. convince	.49
03. prominent	.50
03. educate	.51 .
04. Time	
04. while	.02
04. once	.03
04. gradually	.04
04. eventually	.05
04. will	.06
04. back	.07
04. slowly	.08
04. beginning	.09

04. continue .10

04. become .11

04. history .12

04. wasn't .13

04. sometimes .14

04. first .15

05. Meaning

05. struggle .02

05. open .03

05. understand .04

05. relate .05

05. interconnected .06

05. kinds .07

05. change .08

05. position .09

05. intersectionality .10

05. frightening .11

05. unknown .12

05. break .13

05. challenging .14

05. inspire .15

05. feeling .16

05. deep .17

05. blind	.18
05. deaf	.19
05. accept	.20
05. joining	.21
05. embrace	.22
05. dedication	.23
05. seeking	.24
05. need	.25
05. solution	.26
05. evolution	.27
05. help	.28
05. resolve	.29
05. scary	.30
05. creations	.31
05. probable	.32
05. marveled	.33
05. subside	.34
05. patience	.35
05. communicate	.36
05. fresh	.37
05. perspectives	.38
05. peace	.39
05. cooperate	.40

05. vulnerability   .41

05. momentum   .42

05. downward   .43

05. upward   .44

05. different   .45

05. misunderstood   .46

05. share   .47

05. pain   .48

05. respect   .49

05. courage   .50

05. healing   .51

05. demon(s)   .52

05. dream(s)   .53

05. outspoken   .54

05. memory   .55

05. free   .56

05. OK   .57

05. face   .58

06. Sex

06. woman   .02

06. she   .03

06. daughter   .04

06. sister   .05

217

06. mother   .06

06. womanhood   .07

06. grandma   .08

06. male   .09

07. Power

07. tradition   .02

07. values   .03

07. strange   .04

07. language   .05

07. elders   .06

07. exclusion   .07

07. disrespect   .08

07. taught   .09

07. convince   .10

07. frightening   .11

07. scary   .12

07. vulnerability   .13

08 Intersectionality

08. aware   .02

08. interconnected .03

08. challenging   .04

08. joining   .05

08. fresh   .06

08. solution   .07

08. perspectives   .08

APPENDIX O

FINAL CODEBOOK, POEM THREE

Category	Title	Examples
Gender Participants chose words such as gender and wives when referring to their meaning-making of learning about the intersection of gender and cultural identities.	**GE**	**Angel:** Within my own gender, I have been blind (Poem, Three, lines 13-14) Mothers and wives. (Poem Three, lines 9-10)

Category	Title	Examples
Diversity Participants chose words such as uniqueness, race, different, voices, system, social, bruised, puzzle, unfamiliar, exclusion, intolerant, nationality, belief, values, religious, strange, ideas, and generation when referring to their prior understanding of diversity and the intersection of gender and cultural identities.	**DV**	**Angel:** Within my own gender, I have been blind, To the individual uniqueness, Of womankind! I open my heart, And learn to embrace, What lies beyond gender, Culture, identity, and race. (Poem Three, lines 13-20) **Blue Jay**: Intersectionality of gender, Kinds of culture, It is interconnected with different groups. (Poem Three, lines 1-3) **Cardinal**: Opening up your heart, Challenging your views, Questioning your beliefs, Is not an easy task to do. With so many voices That conflict your own. (Poem Three, lines 1-6)

Dodger: Joining a new cultural system is not an easy process. (Poem Three, line 1)

We should not shy away from interacting with new social identities. (Poem Three, line 13)

Mariner: Help.
Frustrated, Lost, Confused,
Relationships damaged, feelings bruised
Seeking treatment can often be a trial
One that often takes a while. (Poem Three, line 1-5)

Met: Cultural identities are more of a puzzle
The differences seen is an odd one when unfamiliar
Making us confused and intolerant of unfamiliarity
With time, things subside and there is patience. (Poem Three, 10-13)

Gradually changing, changes our perspective
We become aware and more accepting of other's differences
That will eventually lead to peace and cooperation. (Poem Three, lines 14-16)

Tiger: Set aside the religious beliefs and enjoy the ride of dreams with your children. (Poem Three, line 23)

Yankee: It is hard to come to a new country where everything is strange
Different writing, thoughts, and ideas
The old country wasn't the same
The beliefs of gender identification differ you can see
The generation gap is broad there its [it's] easy to believe. (Poem Three, lines 1-4)

Category	Title	Examples
Learning Participants chose words such as learn, transform, communication, task, step, process, trial, self-esteem, comprehension, knowledge, aware, taught, understand/understanding, and educate when referring to their learning about the intersection of gender and cultural identities.	**LE**	**Angel:** I open my heart, And learn to embrace, What lies beyond gender, Culture, identity, and race. (Poem Three, lines 17-20) **Blue Jay**: Intersectionality of gender, Kinds of attitude, It is a symbol of gender. Intersectionality of gender, Kinds of transform, It is a start. (Poem Three, lines 10-15) **Cardinal**: Opening up your heart, Challenging your views, Questioning your beliefs, Is not an easy task to do. (Poem Three, lines 1-4) But taking that step,

To learn, to try, to understand,
Can make a huge difference to one
And inspire more to break down the dam
That holds the fears and anxieties
That stop us from feeling so deep. (Poem Three, lines 9-14)

Because being so blind and deaf
And unwilling to learn
Or understand or accept
Is easy. (Poem Three, lines 18-21)

Dodger: Joining a new cultural system is not an easy process
And It doesn't happen instantly
It takes a lot of work
And dedication. (Poem Three, lines 1-4)

Some of us struggle with this process more than others
And would rather go back to our own culture
It is our duty to help these people
And in doing so, we will be more understanding ourselves.
(Poem Three, lines 9-12)

Mariner: Relationships damaged, feelings bruised

Seeking treatment can often be a trial
One that often takes a while.
(Poem Three, lines 3-5)

But the results are quite contrary
Improve self-esteem and relations
Be marveled at the new found creations
Help. (Poem Three, lines 14-17)

Met: learning about intersectionality of gender is like learning a new language
It requires understanding and comprehension
without it, no meaning is sought out
To understand is to communicate efficiently
Solutions are most probable with understanding. (Poem Three, lines 1-5)

Once there is a clear understanding, it is crystal clear
Like a brand new book with a fresh scent
That is unused and can be written on
Then is when all the knowledge comes to unite. (Poem Three, lines 6-9)

Gradually changing, changes our perspective

We become aware and more accepting of other's differences
That will eventually lead to peace and cooperation.
(Poem Three, lines 14-16)

Tiger: Parents please communicate with your children's no matter their beliefs
Remember parents, we are taught to believe in us
We are taught by our values and beliefs
If your child does not carry your cultural beliefs.
(Poem Three, line 15-17)

Yankee: There are differences in the world in lots of different aspects;
it can be hard to educate those who don't understand that. (Poem Three, line 12-13)

Category	Title	Examples
Time Participants chose words and tenses such as while, once, gradually, eventually, beginning, continue, history, wasn't, sometimes, and slowly when referring	**TM**	**Dodger:** We will be able to successfully assimilate into a new culture While maintaining the key parts of our own. (Poem, Three, lines 7-8)

to time orientations in their making meaning of learning about the intersection of gender and cultural identities.

Some of us struggle with this process more than others
And would rather go back to our own culture
It is our duty to help these people
And in doing so, we will be more understanding ourselves.
(Poem Three, lines 9-12)

Met: Once there is a clear understanding, it is crystal clear. (Poem Three, line 6)

Gradually changing, changes our perspective
We become aware and more accepting of other's differences
That will eventually lead to peace and cooperation.
(Poem Three, lines 14-16)

Pirate: But, in courage, they shared.
The loneliness was slowly replaced
And the beginning of healing was their momentum turned upward.
(Poem Three, lines 16-18)

Tiger: What is wish to continue to grow in the family later is forgotten by their children. (Poem Three, line 3)

The things you bring with you become a memory,
It has become the past history of your life (Poem Three, lines 6-7)

Yankee: It is hard to come to a new country where everything is strange
Different writing, thoughts, and ideas
The old country wasn't the same. (Poem Three, lines 1-3)

Sometimes you miss the culture you had to leave, it is not as easy as can be. (Poem Three, line 11)

Category	Title	Examples
Meaning Participants chose words and tenses such as relate, interconnected, challenging, inspire, embrace, solutions, patience, perspective, cooperation, share, and healing when referring to their making meaning of learning about the intersection of gender and cultural identities.	**MN**	**Blue Jay:** Intersectionality of gender, Kinds of culture, It is interconnected with different groups. (Poem Three, lines 1-3) **Cardinal:** Opening up your heart, Challenging your views, Questioning your beliefs, Is not an easy task to do (Poem Three, lines 1-4) But taking that step, To learn, to try, to understand, Can make a huge difference to one And inspire more to break down the dam That holds the fears and anxieties

That stop us from feeling so deep. (Poem Three, lines 9-14)

Dodger: We should not shy away from interacting with new social identities
But rather embrace them
And we can understand new cultures
While maintaining our own. (Poem Three, lines 13-16)

Met: learning about intersectionality of gender is like learning a new language
It requires understanding and comprehension
without it, no meaning is sought out
To understand is to communicate efficiently
Solutions are most probable with understanding. (Poem Three, lines 1-5)

Cultural identities are more of a puzzle
The differences seen is an odd one when unfamiliar
Making us confused and intolerant of unfamiliarity
With time, things subside and there is patience. (Poem Three, lines 10-13)

Gradually changing, changes our perspective
We become aware and more accepting of other's differences
That will eventually lead to peace and cooperation. (Poem Three, lines 14-16)

Category	Title	Examples
Sex Participants chose words such as woman, daughters, womankind, and grandma when referring to sex and their making meaning of learning about the intersection of gender and cultural identities.	**SX**	**Angel:** Why does she struggle, (Poem Three, line 1) I am a woman, Same as she. (Poem Three, lines 5-6) We are daughters and sisters, Mothers and wives. (Poem Three, lines 9-10) Within my own gender, I have been blind, To the individual uniqueness, Of womankind! (Poem Three, lines 13-16) **Pirate:** Or, in the loneliness of an Iraqi grandma who is desperately homesick. Or, in the loneliness of a Senegal mother struggling for respect from her daughter. Or, in the loneliness of a black Caribbean male being misunderstood by his family.(Poem Three, lines 7-9) **Yankee**: Some parents believe there are demons if you identify as gay It is harder to convince them that being gay is ok. (Poem Three, lines 6-7)

Category	Title	Examples
Power Participants chose words such as tradition, beliefs, convince, and exclusion when referring to power and their making meaning of learning about the intersection of gender and cultural identities.	**PR**	**Tiger**: Many people leave their nationality to live the American Dream Culture, beliefs, and tradition they want to bring What is wish to continue to grow in the family later is forgotten by their children Everything is different in the United States. (Poem Three, lines 1-4) **Cardinal**: Opening up your heart, Challenging your views, Questioning your beliefs, Is not an easy task to do. With so many voices That conflict your own. (Poem Three, lines 1-6) **Pirate**: Whether an Argentinian's lonely, difficult, mental stress of societal exclusion. Or, in the loneliness of an Iraqi grandma who is desperately homesick. Or, in the loneliness of a Senegal mother struggling for respect from her daughter. Or, in the loneliness of a black Caribbean male being misunderstood by his family. Loneliness. Exclusion. Homesick. Disrespected. Misunderstood.

		(Poem Three, lines 6-14)
		Tiger: Set aside the religious beliefs and enjoy the ride of dreams with your children. (Poem Three, line 23)
		Yankee: The generation gap is broad there its easy to believe Some parents believe there are demons if you identify as gay It is harder to convince them that being gay is ok

Category	Title	Examples
Intersectionality Participants chose words such as intersectionality, challenging, joining, aware, perspective, and perspective when referring to intersectionality and their making meaning of learning about the intersection of gender and cultural identities.	**IN**	**Blue Jay**: Intersectionality of gender. (Poem Three, lines 1, 4, 7, 10, 13) It is a new position of women. (Poem Three, line 6) **Cardinal**: Opening up your heart, Challenging your views, Questioning your beliefs, Is not an easy task to do. (Poem Three, lines 1-4) **Dodger**: Joining a new cultural system is not an easy process And It doesn't happen instantly It takes a lot of work And dedication. (Poem Three, lines 1-4)

Met: learning about intersectionality of gender. (Poem Three, line 1)

Gradually changing, changes our perspective
We become aware and more accepting of other's differences
That will eventually lead to peace and cooperation.
(Poem Three, lines 14-16)

APPENDIX P

CODE SHEET, POEM FOUR, RELATIVE TO RQ4

Numbered by theme, e.g. 01.,then appearance of similar terms, e.g., .02, .03, .04.

01 Online

01. sea	.02
01. text	.03
01. working	.04
01. playing	.05
01. sitting	.06
01. phone	.07
01. alone	.08
01. speaking	.09
01. moving	.10
01. efficient	.11
01. effective	.12
01. format	.13
01. post	.14
01. screen	.15
01. lights	.16
01. messenger	.17
01. listen	.18
01. words	.19
01. class	.20
01. convey	.21

01. digital	.22
01. lectures	.23
01. rely	.24
01. textbook	.25
01. mundane	.26
01. way	.27
01. learning	.28
01. discipline	.29
01. management	.30
01. assignment	.31
01. presence	.32
01. outlook	.33
01. email	.34
01. evasive	.35
02. Arts-based	
02. read(ing)	.02
02. write	.03
02. poem	.04
02. express	.05
02. brain	.06
02. experience	.07
02. learning	.08
02. views	.09

02. hearing	.10
02. voice	.11
02. see	.12
02. strengthen	.13
02. knowledge	.14
02. information	.15
02. approach	.16
02. think	.17
02. creative	.18
02. understanding	.19
02. light	.20
02. lesson	.21
02. awaken	.22
02. different	.23
02. interesting	.24
02. remember	.25
02. implication	.26
02. diverse	.27
02. beautiful	.28
02. value	.29
02. details	.30
02. shoes	.31
02. treasures	.32

02. new	.33
02. rejuventating	.34
02. rejuvenating	.35
02. richness	.36
02. pattern	.37
02. perspective	.38
02. narration	.39
02. fitting	.40
02. puzzle	.41
02. free	.42
02. writing	.43
02. liberated	.44
02. feel	.45
02. form	.46
02. fun	.47
02. enjoyable	.48
02. research	.49
02. opportunity	.50
02. challenge	.51
02. embrace	.52
02. relive	.53
02. emotions	.54
02. basic	.55

02. helpful	.56	
02. entertaining	.57	
02. rap	.58	
02. sing	.59	
02. say	.60	
02. peruse	.61	
03. Time		
03. wasting	.02	
03. December	.03	
03. quickly	.04	
03. after	.05	
03. infinite	.06	
03. long	.07	
03. next	.08	
03. clock	.09	
03. ticking	.10	
03. time	.11	
03. end	.12	
03. begin(ning)	..13	
03. past	.14	
03. sophomore	.15	
03. start	.16	
03. everyday	.17	

03. learning	.18
03. hearing	.19
03. have	.20
03. should	.21
04. Meaning	
04. exist	.02
04. connecting	.03
04, grade	.04
04. absorb	.05
04. forget	.06
04. retain	.07
04. power	.08
04. emotion	.09
04. bleeding	.10
04. injustice	.11
04. stop	.12
04. screaming	.13
04. raw	.14
04. cries	.15
04. hear	.16
04. lost	.17
04. regain	.18
04. learning	.19

04. recall   .20

04. progression   .21

04. multiple   .22

04. way   .23

04. together   .24

04. fit   .25

04. adhesive   .26

04. give   .27

04. success   .28

04. mindful   .29

04. priorities   .30

04. fun   .31

04. surprise   .32

04. confidently   .33

04. believed   .34

04. delight(ful)   .35

04. motivating   .36

04. pleasure   .37

04. thankful   .38

04. opportunity   .39

04. ESL   .40

04. self-conscious   .41

04. important   .42

04. scared .43

04. imagine .44

04. excitement(ing) .45

04. open .46

04. mind .47

04. share .48

04. chance .49

04. communication .50

04. enjoy .51

04. transport .52

04. better .53

04. create .54

04. understanding .55

APPENDIX Q

FINAL CODEBOOK, POEM FOUR

Category	Title	Examples
Online Participants chose words such as express, brain, text, screen, digital, learning, medium, mundane, discipline, assignment, mindful, priorities, email, and evasive when referring to their making meaning of their experiences with the online classroom environment associated with arts-based research	**OL**	**Angel:** But when we do more, Than just retain, A poem can express, What is now part of our brain. (Poem Four, lines 17-20) **Cardinal:** Text on a screen Brightly lights up my face. Power Emotion Screaming messages in place Of voices and cries That have cried out too much And their throats are raw With trying to be heard. (Poem Four, lines 1-9) Words on an LDS screen Cannot stop me From learning your views And hearing your voice. They help me listen To what I cannot see. (Poem Four, lines 13-18) **Dodger:** The poems have helped me strengthen my knowledge In the class As I rely on a different medium To convey my knowledge In a digital class Some of the information gets lost As there are no lectures And we must rely on the textbook. (Poem Four, lines 1-8)

Mariner: Online is often very mundane,
But using poems awakens the brain,
Not at all a pain,
All the classwork won't be in vain (Poem Four, lines 11-14)

Met: Online is another way of learning
It requires discipline and time management
With these two things, you are sure to reach success
Time is infinite, but how long until the next assignment is due? (Poem Four, lines 9-12)

Be mindful, and set priorities first
This is the way to handle courses without physical presence
Do your thing and remember to have fun! (Poem Four, lines 15-17)

Yankee: In an online class where learning can be evasive
Writing a poem about class information helps me connect to material that can be basic. (Poem Four, lines 6-7)

Category	Title	Examples
Arts-Based Participants chose words such as express, experience,	**AB**	**Angel:** A poem can express,

views, voice, approach, strengthen, knowledge, understanding, creative, lesson, norm, awakens, information, remember, beautiful, rejuvenating, puzzle, pleasure, narration, free, challenge, opportunity, excitement, emotions, rap, and sing when referring to meaning making of their experiences with arts-based research

What is now part of our brain. (Poem Four, lines 19-20)

Cardinal: Well I hear you.
I feel your heart bleeding
And I experience your
injustice with you.
Words on an LDS screen
Cannot stop me
From learning your views
And hearing your voice.
They help me listen
To what I cannot see.
(Poem Four, lines 10-18)

Dodger: The poems have helped me strengthen my knowledge
In the class
As I rely on a different medium
To convey my knowledge.
(Poem Four, lines 1-4)

These poems help regain some of the lost knowledge
By provide a new way to think about what I have learned
As I must be more creative in my approach
In illustrating my understanding
And think of the material in a different way. (Poem Four, lines 9-13)

The arts-based research is not used very frequently
In education
But should be considered to be used more
To allow students to properly express

themselves and their creative selves. (Poem Four, lines 14-17)

Mariner: These poems help shed a light,
In a way that may have been out of sight,
They offer a lesson,
They offer a chance at progression,
It's different from the norm,
But far interesting a form. (Poem Four, lines 5-10)

But using poems awakens the brain. (Poem Four, line 12)

The information I feel I will remember. (Poem Four, line 15)

Met: Poetry is beautiful like roses are red and violets are blue
It all fits together, like an adhesive glue
Thus, value the presence of poetry. (Poem Four, lines 6-8)

Pirate: I found writing a poem was rejuvenating.

Seeing the richness in others' perspective through poetry was delightful.

When finding a pattern amongst the narrations, it was like fitting the key

pieces of a puzzle. (Poem Four, lines 8-10)

Surprisingly, writing free form poetry is a fun assignment.

Writing both poetry or a paper can take a lot of study and thought.

Writing free form poetry, though, is a little easier since it is liberated of most rules, which makes writing poetry more enjoyable for me.

I'm thankful for this new discovery.

Who knows? I may start writing free form poetry for pleasure. (Poem Four, lines 12-17)

Tiger: Yes, I felt scared on giving this research an opportunity, but to imagine being part of doing poetry made me feel excited
I wanted to try something new, something different, something to challenge my mind
Thank you professor for this opportunity, thank you for taking my writing, thank you for not judging
Now, in the fourth poetry I feel open minded to my emotions
A cup of coffee and my mother's beautiful garden

has become my favorite place to be in.
I share these poetries with excitement with my third sister who advise me of giving this research an opportunity
Audience, to you I write this poetry
To you I share to let your fears of literature and give a new opportunity a chance
Enjoy writing because it is the perfection of communication with others
Embrace your words to relieve your emotions, enjoy your writing
A great start for my last semester, a great beginning to enjoying poetry.
May this research give value to others like it does to us participants. (Poem Four, lines 10-21)

Yankee: The poems are helpful even when the material is interesting
In fact it can be so entertaining it makes me want to rap and sing. (Poem Four, lines 9-10)

Category	Title	Examples
Time	**TM**	**Angel:** In a sea of text, We exist online, Working, playing, Wasting our time. (Poem Four, lines 1-4)
Participants chose words and tenses such as exist, quickly, have, learning, hearing, should, after, December, infinite, next,		Like a sponge we absorb,

clock, waste, end, begin,
past, sophomore, writing,
and beginning when
referring to time
orientations in their making
meaning of their
experiences with arts-based
research

Then time wrings us out.
We quickly forget,
What we wrote about.
(Poem Four, lines 13-14)

Cardinal: Screaming
messages in place
Of voices and cries
That have cried out too
much, (Poem Four, lines 5-
7)

Words on an LDS screen
Cannot stop me
From learning your views
And hearing your voice.
(Poem Four, lines 13-16)

Dodger: The poems have
helped me strengthen my
knowledge
In the class
As I rely on a different
medium
To convey my knowledge.
(Poem Four, lines 1-4)

The arts-based research is
not used very frequently
In education
But should be considered to
be used more
To allow students to
properly express
themselves and their
creative selves. (Poem
Four, lines 14-17)

Mariner: The information
I feel I will remember,
Even far after December.
(Poem Four, lines 15-16)

Met: Time is infinite, but how long until the next assignment is due?
Be careful and watch the clock
Time is ticking and you don't have much to waste. (Poem Four, lines 12-14)

Tiger: The time has come to an end of my senior year at [university]
The semester was close to begin and it was time to see what professors had sent for me to prepare. (Poem Four, lines 1-3)

Then I remembered my past experience of being part of an ESL class up until my sophomore year in high school. (Poem Four, lines 6-7)

A great start for my last semester, a great beginning to enjoying poetry. (Poem Four, line 23)

Yankee: Writing essays can be such a drag
They even make me a little sad
Writing poems helps me be creative
In an online class where learning can be evasive
Writing a poem about class information helps me connect to material that can be basic
The learning is more exciting when I can create it

The poems are helpful even when the material is interesting. (Poem Four, lines 3-9)

Category	Title	Examples
Meaning Participants chose words such as absorb, retain, power, emotion, learning, understanding, create(ive), progression, together, adhesive, mindful, delight(ful), motivating, thankful, ESL, excited, open, chance, enjoy, and transport when referring to making meaning of their experiences with arts-based research in the online classroom	**MN**	**Angel:** Like a sponge we absorb. (Poem Four, line 13) But when we do more, Than just retain, A poem can express, What is now part of our brain.(Poem Four, lines 17-20) **Cardinal:** Power Emotion Screaming messages in place Of voices and cries That have cried out too much And their throats are raw With trying to be heard. (Poem Four, lines 3-9) Words on an LDS screen Cannot stop me From learning your views And hearing your voice. (Poem Four, lines 13-16) **Dodger:** These poems help regain some of the lost knowledge By provide a new way to think about what I have learned As I must be more creative in my approach In illustrating my understanding

And think of the material in a different way. (Poem Four, lines 9-13)

The arts-based research is not used very frequently
In education
But should be considered to be used more
To allow students to properly express themselves and their creative selves. (Poem Four, lines 14-17)

Mariner: These poems help shed a light,
In a way that may have been out of sight,
They offer a lesson,
They offer a chance at progression. (Poem Four, lines 5-8)

Met: Poetry is beautiful like roses are red and violets are blue
It all fits together, like an adhesive glue
Thus, value the presence of poetry. (Poem Four, lines 6-8)

Be mindful, and set priorities first
This is the way to handle courses without physical presence. (Poem Four, lines 15-16)

Pirate: I was surprised that the more I wrote poetry about a speech or short stories, the more interesting and important

the details became, the more confidently I believed I could stand in their shoes, and the more delight I received from uncovering treasures.(Poem Four, lines 1-4)

I found writing a poem was rejuvenating.

Seeing the richness in others' perspective through poetry was delightful. (Poem Four, lines 8-9)

I'm thankful for this new discovery.

Who knows? I may start writing free form poetry for pleasure. (Poem Four, lines 16-17)

Tiger: Then I remembered my past experience of being part of an ESL class up until my sophomore year in high school. (Poem Four, lines 6-7)

I share these poetries with excitement with my third sister who advise me of giving this research an opportunity
Audience, to you I write this poetry
To you I share to let your fears of literature and give a new opportunity a chance
Enjoy writing because it is the perfection of communication with others

Embrace your words to relieve your emotions, enjoy your writing. (Poem Four, lines 17-22)

Yankee: The learning is more exciting when I can create it
The poems are helpful even when the material is interesting
In fact it can be so entertaining it makes me want to rap and sing
I think poems can connect you and transport you through all the material you choose to peruse
Art based research should be a component in every class. (Poem Four, lines 8-12)

APPENDIX R

CODE SHEET, POEM FIVE, RELATIVE TO RQ5

Numbered by theme, e.g. 01.,then appearance of similar terms, e.g., .02, .03, .04.

01 Gender

01. role	.02
01. originality	.03
01. adapt	.04
01. fluctuate	.05

02. Feel

02. creating	.02
02. embrace	.03
02. accept	.04
02. receive	.05
02. ears	.06
02. eyes	.07
02. Wise	.08
02. knowledge	.09
02. power	.10
02. voice	.11
02. thoughts	.12
02. silence	.13
02. stand	.14
02. idly	.15
02. free	.16

02. strength	.17
02. not	.18
02. lose	.19
02. perspective	.20
02. ideals	.21
02. aware/ness	.22
02. active	.23
02. look	.24
02. (in)equality	.25
02. stop	.26
02. show	.27
02. acceptance	.28
02. way	.29
02. needed	.30
02. me	.31
02. driver	.32
02. close-minded	.33
02. fire	.34
02. learning	.35
02. tender	.36
02. attention	.37
02. light	.38
02. insight	.39

02. blind	.40
02. shame	.41
02. aspects	.42
02. life	.43
02. part	.44
02. applicable	.45
02. expands	.46
02. concern	.47
02. action	.48
02. changes	.49
02. humanity	.50
02. better	.51
02. successful	.52
02. choice	.53
02. harmony	.54
02. army	.55
02. greatness	.56
02. together	.57
02. decision	.58
02. communication	.59
02. thinking	.60
02. listening	.61
02. sensitive	.62

02. viewpoint	.63
02. different	.64
02. beneficial	.65
02. question	.66
02. important	.67
02. work	.68
02. position	.69
02. love	.70
02. share(ing)	.71
02. amusing	.72
02. interest	.73
02. new	.74
02. friends	.75
02. person	.76
02. strong	.77
02. effectively	.78
02. understanding	.79
02. sparks	.80
02. attraction	.81
02. striving	.82
02. greater	.83
02. proud	.84
02. special	.85

02. good	.86
02. transformation	.87
02. dreams	.88
02. help	.89
02. open	.90
02. realize	.91
02. remember	.92
02. safe	.93
02. space	.94
02. bright	.95
03. Time	
03. beyond	.02
03. can	.03
03. new	.03
03. then	.04
03. will	.05
03. hour	.07
03. has	.08
03. reinforced	.09
03. previous	.10
03. have	.11
03. are	.12
03. starts	.13

03. now	.14
03. am	.15
03. always	.16
03. was	.17
03. prior	.18
03. today	.19
03. see	.20
03. gained	.21
03. continue	.22
03. is	.23
03. should	.24
03. been	.25
03. throughout	.26
03. working	.27
03. be	.28
03. requires	.29
03. observing	.30
03. does	.31
03. passed	.32
03. taking	.33
03. future	.34
03. making	.35
03. grow	.36

03. days	.37
03. encounter	.38
03. after	.39
03. think	.40
03. learn	.41
03. wish	.42
03. longer	.43
03. achieve	.44
04. Others	
04. challenge	.02
04. ideas	.03
04. exploring	.04
04. listen	.05
04. look	.06
04. see	.07
04. different	.08
04. way	.09
04. those	.10
04. sought	.11
04. quiet	.12
04. themselves	.13
04. peacefully	.14
04. attracted	.15

04. brought .16

04. less .17

04. struggles .18

04. workplace .19

04. home ,20

04. respect .21

04. some .22

04. welcome .23

04. afraid .24

04. racism .25

04. sexism .26

04. change(s) .27

04. (in)equality .28

04. scared .29

04. relationship .30

04. everyone .31

04. awareness .32

04. educate .33

04. barriers .34

04. avoid .35

04. unhappiness .36

04. problem .37

04. person .38

04. speaker	.39
04. lives	.40
04. community	.41
04. diversity	.42
04. groups	.43
04. traditions	.44
04. language	.45
04. living	.46
04. ethnicities	.47
04. interested	.48
04. individual	.49
04. help	.50
04. need	.51
04. human	.52
04. cults	.53
04. fault	.54
04. someone	.55
04. mind	.56
04. clients	.57
04. Hispanic	.58

APPENDIX S

FINAL COODEBOOK, POEM FIVE

Category	Title	Examples
Gender Participants chose words such as role, originality, adapt, and fluctuate when referring to gender and how they felt about using their new knowledge of the intersectionality of gender and cultural identities when interacting with others who do not share their cultural identities	**GE**	**Pirate:** I am now thinking different questions: Where has the person I'm observing learned their gender role? (Poem Five, lines 10-11) How does the speaker view gender originality? What kind of cultural identity was passed as a child to the person I'm talking with? How has this person's cultural identity changed from their parents' identity? (Poem Five, lines 13- 15) **Yankee:** However, the cool thing about intersexuality of gender and cultural identities is that they can adapt and fluctuate as you please. (Poem Five, lines 12-13)

Category	Title	Examples
Feel Participants chose words such as embrace, accept, receive, power, voice, strength, perspectives, free, close-minded, tender, blind, concern, humanity, communication, listening, awareness, safe, and space when referring to how they felt about using their new	**FE**	**Angel:** Look closely, And listen, See what they're about, Embrace them, Accept them, Do not shut them out! (Poem Five, lines 5-10) The world can be different, The world can be new, If you receive me,

knowledge of the intersectionality of gender and cultural identities when interacting with others who do not share their cultural identities

And I receive you. (Poem Five, lines 11-14)

Cardinal: In every way
I will use the cliché
That knowledge is power.
And every hour
I will voice my thoughts
To those who sought
To keep me quiet.
But no more silence.(Poem Five, lines 1-8)

My new knowledge has given me strength.
And I will not lose it's power. (Poem Five, lines 17-18)

Dodger: This has class have given me a new perspective
And reinforced some of my previous ideals
About the intersectionality of gender
And other cultural identities. (Poem Five, lines 1-4)

I will use this knowledge to be more aware and active
And look for inequality
And try to stop it
And hope to show others the way of acceptance
And free of racism and sexism. (Poem Five, lines 10-14)

Mariner: I was not closed minded prior
But with my learnings I have a new fire

We need to not focus so much on gender
But rather strive to be more tender. (Poem Five, lines 5-8)

Met: Changes that help humanity grow
Which make us better human, successful ones. (Poem Five, lines 10-11)

Pirate: To be a better communicator, though, requires deeper thinking.
Also, it requires a deeper level of listening.
So, this class has helped me to think at a deeper level.
Also, it has helped me to listen at a deeper level. (Poem Five, lines 3-6)

To me, this class was beneficial since it deepened my awareness, listening, and questions. (Poem Five, line 18)

Tiger: Intersectionality of gender and culture equality
I will see through my days
I will imply communication with each individual I encounter
Communicate effectively for a better understanding of the help they are in need
I feel my knowledge of knowing about different cultures can create a spark of attraction towards ethnicities. (Poem Five, lines 13-17)

		This I will remember when someone changes their mind, how they no longer identify as one kind
		This is important for a social worker to know because ill always want to give my clients the green light-Go
		So they know I've created a safe space to thrive from the information I've learned. (Poem Five, lines 14-17)

Category	Title	Examples
Time Participants chose words and tenses such as beyond, will, reinforced, previous, starts, always, prior, continue, requires, future, think, learn, wish, and achieve when referring to time-orientation regarding how they felt about using their new knowledge of the intersectionality of gender and cultural identities when interacting with others who do not share their cultural identities	**TM**	**Angel:** Challenge ideas, Let's go beyond. (Poem Five, lines 1-2) Look with your brain, Your ears and your eyes, Then—only then, Will you be wise! (Poem Five, lines 15-18) **Cardinal:** In every way I will use the cliché That knowledge is power. (Poem Five, lines 1-3) **Dodger:** This has class have given me a new perspective And reinforced some of my previous ideals About the intersectionality of gender And other cultural identities. (Poem Five, lines 1-4)

While much progress has
been made so far
There is much more needed
to be done
And I know true change
starts at the individual level
And that includes me.
(Poem Five, lines 15-18)

Mariner:
As of now, I am more
aware
Of the struggles others bare
Equality isn't always given
It's strived for by those that
are driven. (Poem Five,
lines 1-4)

I was not closed minded
prior
But with my learnings I
have a new fire
We need to not focus so
much on gender
But rather strive to be more
tender
After today, I will pay more
attention
To the topics we are often
scared to mention
I will see relationships in a
new light
And utilize my gained
insight
I will continue to learn
A blind eye I will not turn
Not everyone is the same
For that, there should be no
shame. (Poem Five, lines 4-
16)

Category	Title	Examples
Others Participants chose words and such as challenge, exploring, different, those, sought, themselves, less, struggles, respect, welcome, racism, sexism, change, (in)equality, relationships, awareness, educate, barriers, unhappiness, lives, community, diversity, ethnicities, individual, culture, cults, and clients regarding how they felt about using their new knowledge of the intersectionality of gender and cultural identities when interacting in the future with others who do not share their cultural identities	**OT**	**Angel:** Challenge ideas, Let's go beyond, Exploring ourselves, Creating a bond. (Poem Five, lines 1-4) The world can be different, The world can be new, If you receive me, And I receive you. (Poem Five, lines 11-14) **Cardinal:** To those who sought To keep me quiet. But no more silence. For how can I stand idly When those who try to be Themselves and live peacefully Are attacked and brought down to be Less than a man. (Poem Five, lines 5-12) **Dodger:** I have seen the struggles of women In the workplace and in home As they often don't garner as much respect as they deserve And how some people don't welcome the intersectionality of identities As they are afraid of those that differ from themselves. (Poem Five, lines 5-9) I will use this knowledge to be more aware and active And look for inequality And try to stop it

And hope to show others the way of acceptance
And free of racism and sexism. (Poem Five, lines 10-14)

Mariner: I will see relationships in a new light
And utilize my gained insight. (Poem Five, lines 11-12)

Met: As my knowledge expands, it will become more applicable
I can use this knowledge to create awareness and help educate people
It is a way to grow and continue expanding despite all the barriers in life
(Poem Five, lines 5-7)

If we make this known, we can avoid the growing inequality
Inequality that leads to unhappiness and creating massive problem. (Poem Five, lines 12-13)

Pirate: As a future social worker, these questions are and will be important in my work
And hopefully in making a positive difference in people's lives. (Poem Five, lines 19-20)

Tiger: One community contains a diversity of groups in which we all grow up to see

We see different traditions, we hear different languages. (Poem Five, lines 1-2)

Getting divided within groups on a survey to distinguish our ethnicities, there it identifies our culture. (Poem Five, lines 5-6)

Each individual is inspiring let's all identify as a community in being amazed of each cultural beliefs. (Poem Five, lines 23-24)

I feel my knowledge of knowing about different cultures can create a spark of attraction towards ethnicities. (Poem Five, lines 16-17)

A culture we all love to share and be part of as well finding amusing when someone else is interested. (Poem Five, line 7)

I feel proud to say that sharing my culture with others identity is special The factors toward class, gender, race, and culture does not matter to me. (Poem Five, lines 21-22)

Yankee: I want to help people escape from cults and embrace their gender

not thinking it's their fault.
(Poem Five, line 7)

As a social worker, when I work with clients I will be asking questions like identifying gender which can sometimes feel stagnant and everlasting. (Poem Five, lines 10-11)

This is important for a social worker to know because ill always want to give my clients the green light-Go. (Poem Five, lines 15-16)

Category	Title	Examples
Sex Participants chose words such as women, identities, when referring to sex and how they felt about using their new knowledge of the intersectionality of gender and cultural identities when interacting with others who do not share their cultural identities	**SX**	**Dodger:** I have seen the struggles of women In the workplace and in home. (Poem Five, lines 5-6) And how some people don't welcome the intersectionality of identities As they are afraid of those that differ from themselves. (Poem Five, lines 8-9) **Yankee:** As a social worker, when I work with clients I will be asking

| | | questions like identifying gender which can sometimes feel stagnant and everlasting. (Poem Five, lines 10-11) |

Category	Title	Examples
Power Participants chose words such as boxed, shame, and (in)equality when referring to power and how they felt about using their new knowledge of the intersectionality of gender and cultural identities when interacting with others who do not share their cultural identities	**PR**	**Dodger:** I will use this knowledge to be more aware and active And look for inequality And try to stop it And hope to show others the way of acceptance And free of racism and sexism. (Poem Five, lines 10-14) **Mariner:** Not everyone is the same For that, there should be no shame. (Poem Five, lines 4-16) **Pirate: H**ow does the speaker view gender originality? Is the speaker feeling boxed into their gender role? (Poem Five, lines 14-15)

Category	Title	Examples
Intersectionality Participants chose words such as role, originality, adapt, and fluctuate when	**IN**	**Angel:** Challenge ideas (Poem Five, line 1) intersection

referring to gender and
how they felt about using
their new knowledge of the
intersectionality of gender
and cultural identities when
interacting with others who
do not share their cultural
identities

APPENDIX T

COURSE SYLLABUS

Course Syllabus

Gender/Communication – COM XXX XXXXX   Syllabus for Spring B 2016

Instructor: L.M. Edmonds   College of xxxxxxxx

***email (best way to reach me) xxxx.xxxx@xxx.xxx

REQUIRED Texts: Ivy, Diana K. <u>Gender Speak: Personal effectiveness in gender</u>
                      <u>communication</u>. (5th Ed.). Boston: Pearson, 2012.

                      Kirby, Erika L., and M. Chad McBride. <u>Gender Actualized: Cases in</u>
                      <u>Communicatively Constructing Realities. Dubuque, IA:</u>
<u>Kendall/Hunt, 2009</u>

        You will also need to have access to a cell phone with photo capabilities or a
        camera from which you can load photos to your computer.

What you can expect to learn:

1. Developing a practical knowledge of gender communication processes, principles, and
strategies

2. Enhancing effective communication styles

3. Creating awareness and increased sensitivity to your own communication behavior and
practices in gendered interactions

4. Recognizing that everyone and every group is different and should be equally
respected

5. Becoming more competent in using an electronic platform when exchanging ideas and
collaborating with others on a group project

6. Realizing that we are each responsible for our own learning and other successes

Class Norms (7 items):

1. Staying on top of assignments and making significant contributions to the class. Class
material provides many opportunities for critical reading and thought, vital ingredients in
business/professional success. Discussions of theoretical elements can help everyone
improve.

2. Feedback. Class comments are best when focused on observable behaviors and are
offered in a non-threatening manner, are specific rather than general, and focus on

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strengths as well as areas that may need improvement. It is important to remember that the verbal and nonverbal messages of the audience speak to the speaker as well as vice versa.

3. Discipline and creativity. We all benefit from innovative presentations and intellectual initiative.

4. Clear written work. Continue to work on the ability to produce coherent, succinct, and scrupulously written ORIGINAL work.

5. Time: Do your best work in the time allotted. The general rule for university classes is two hours of preparation for every hour of class. You will need to read the text and supplemental materials in order to be successful.

6. Common courtesy and respect. Sexist, ageist, racist, language will NOT be tolerated and common courtesy and respect among all class members will be expected at all times.

7. Timeliness. Be sure to visit the late work policy on our class site

ASSIGNMENT DESCRIPTIONS (Twelve discussions and two solo projects)

Online DISCUSSIONS (300 pts)
You will automatically be enrolled on the class's Blackboard (xxxxx) site. There will be 12 discussion questions posted on the site throughout the semester. Each discussion question is worth up to 25 points, for a total of 300 possible points available and requires and initial AND a response posting. In order to earn or approach the full 25 points for each discussion, your postings must be long enough to be thorough and meaningful. Initial discussion board posts (your response to the posted topic related to the readings, videos, articles, etc.) need to be between 300-400 words, and need to include a word count at the end of the posting. Discussion pasting replies to other class members' [postings need to be between 200-300 words, and must also include a word count at the end of the posting. You will NOT be able to post replies to other class member's postings until after you have posted your initial posting (create a new thread) for the discussion. Failure to add word counts will result in a loss of points. Thus, the standard is: Each discussion requires two SEPARATE substantial postings (one is your own thoughts, the second is a thoughtful response to another class member's posting). [EXCEPTION: The FIRST discussion requires THREE postings] Simply log on to http://xxxxxxx to get started.

How I grade Discussions:

The grade for each discussion is based on a combination of substance (quality) and meeting/exceeding the quantity standard.

Here is the basic grading scale for discussions:

25 points   = A+ Very high quality content/well more than the minimum posting
23-24   = A   High quality content and more than the minimum posting
20-22   = B   Good content and at least the minimum posting
17-19   = C   Average content and/or less the minimum content
15-16   = D   Below average content and/or less than the minimum posting
<15   = E   Poor content and/or much less than the minimum posting

The rubric applies to BOTH your initial posting and your response to someone else.

Feedback:
1. Go to the "My Grades" button on the left side of our class site.
2. You will see your grade with any comments I may have left.

Project # 1 Photo Ethnography (150 points possible)
The first project will be a solo ethnography project that will entail your visitation (a little personal field trip) to one or more local (to you) PHYSICAL sites where the commodification of sex is in process. You will need to take photos of examples from the visit(s) and create a PowerPoint project exhibiting explaining how these examples illustrate the commodification of sex. This project also requires scholarly research and tie-ins to Ivy and/or Kirby and McBride. See full assignment on our site for details.

Project #2 (Solo) (150 points possible) (see full assignment on our site)
The second project will entail the creation of a PowerPoint presentation that will cover a SINGLE issue associated with gender identity or gender inequality. This presentation is to include 12-15 slides of text PLUS a final slide (or two) of academic references (journal articles, .org's, .edu's, .gov's) used in the presentation (NOT .com's, .net's, etc.). See full assignment for details.

Academic Integrity
[The university] strongly believes in academic integrity, thus cheating and plagiarism is not tolerated. If a student is charges with academic dishonesty and found to be in violation, disciplinary action will be taken and a student's name will be kept on file. Disciplinary action may result in the student being suspended or expelled from the College, given an XE on his or her transcript, and/or referred to Student Judicial Affairs. For further information, please read the Student Academic Integrity policy and the code of conduct at: http://www.xxxxxxxxxxxxxxxx

Grading and Scale

There are 600 points available over the course of the semester. The breakdown of

possible point values for each assignment is as follows:

Photo Ethnography	150 points
Theory PPT Project	150 points
Online Discussions	300 points
Total Possible Points	600 points

+/- FINAL Grading Scale

A+ = 588-600
A = 564-587
A- = 546-563
B+ = 528-545
B = 504-527
B- = 486-503
C+ = 468-485
C = 426-467
D = 366-425
E = 0-365

OPPORTUNITY COST:

Everything costs something. But it is not ten dollars or a thousand dollars. The cost is what else you could be doing with your time and resources. Most businesses have to choose between producing product A or product B. To produce product A they have to give up the opportunity of producing product B. Economists define the "opportunity cost" of any good or service as the value of all the other goods or services that we must give up in order to produce it.

We automatically make decisions based on "opportunity cost" all the time. You can sleep in, play video games and watch TV or you can attend to class and participate in building your own future. By doing one, you are giving up the opportunity of doing the other. To decide which to do you need to put a value on each activity. A numerical value makes it easier to make comparisons. In the business world, this numerical value is called 'money'. When a salesperson tells you the price of a product, you compare the price of the product with the value of the product. If the price is less than or equal to the value then you buy the product. The more information you have the easier it is to determine a value. By choosing to "play," you just might be paying the cost of enhancing your future. Each person must determine the value of each choice s/he makes. Choose wisely.

Miscellaneous Information/Resources:

Course Late Work Policy:

The Five Ps: Proper Planning Prevents Poor Performance.

Please be sure to read this policy *in its entirety*…it is applied universally to *all* class members (although it will generally not affect most).

Definition of ACCOUNTABILITY (Merriam-Webster Dictionary): an obligation or willingness to accept responsibility or to account for one's actions.

I highly recommend that you do not take risks by waiting until the last minute to do work for my class…that behavior can cost you points, and points can cost you letter grades. Since the due dates are provided from Day One, an extension is not appropriate in a class with such advance notice. Because course information and due dates are available from the first day of class, I do not accept late work for credit except when documented illness or other incapacitation occurs, so waiting until the last minute on discussion boards, or any other assignment, is not in the best interest of your course grade (see mitigating circumstances below). I also do not accept ANY work after the last official day of classes.

Making sure that your computer is in proper operational order is a requirement of this online format and is important relative to this policy. Be sure that the cache is emptied and you restart the computer before beginning an assignment or use a different browser if you receive an error message (Chrome is recommended by the folks at [the university] and Chrome can be downloaded free). "My computer crashed" is NOT an acceptable excuse for late work.

Please be sure that you understand every due date. Every piece of work submitted to our site has a date/time stamp on it and all due times are Arizona time. If a discussion is due by 11:59pm and the date stamp on the submission is 12:00am, the discussion is *late and the late work policy applies.* Similarly, if a project is due by 2:59pm, and is time stamped at 3:00pm, *it is late.* It is NOT a good idea to begin posting discussions at 11:45pm on the days they are due…chances increase that they will be late. I would highly recommend that you consider doing your initial posting a few days ahead of the due date, then your response posting a couple of days prior to the due date.

Results, not excuses: Misreading the syllabus or the discussion board is not an excuse for turning in late work. Neither is losing an Internet connection just before the project/discussion was due. Nor is not receiving a notification about that assignment because a SmartPhone failed to alert you that you had something due. Grades are based on what you DO for the class, not what you were GOING to work on when something came up at the last minute…a non-excuse. Keeping your computer running properly and ensuring that your Internet connection is reliable are responsibilities you will probably want to take on more than once during the course….especially before posting to a discussion board or turning in an assignment.

>>> If you are too ill to do assignments for the five (5) days prior to the assignment being due, you will need to obtain a signed note on letterhead from a physician/hospital, dated at the onset of the illness (not weeks after the fact), declaring that you were incapacitated (physically unable to do your ONLINE work) for AT LEAST those five (5) days *prior* to the assignment (discussions or projects) being due and that documentation would need to be scanned as a .pdf and sent to me with your work. [it is an online class, so much of the work can be accomplished well before the due date] *Planning ahead* is a good habit to develop if you have not already done so. <<<

CLASS SCHEDULE

All discussions have due dates on them (you can also drag you cursor over the discussion title on the left side of the site to see the full due dates)

MAR 14-15   Assignments for the first two days of class:
Read/print/consider syllabus, policies, announcements and assignments

Be sure you understand the course late work policy and the final grade scale

Add all due dates and times to your calendar

Determine if this course is right for you/Drop/Add ends MAR 15

If you wish to get ahead of the game, you can begin the initial postings on the discussion boards…

MAR 16-APR 1   Ivy: Prologue, Chapters One, Two and Three
Kirby and McBride Readings: 6, 16, 3, 32, 7, 23

APR 4-15   Ivy: Chapters Four, Five, Six, Seven and Eight
Kirby and McBride Readings: 2, 28, 18, 20, 24, 15, 29
Commodification of Sex Projects due BY 2:59pm APR 11

APR 18-29   Ivy: Chapters Nine and Ten
Kirby and McBride Readings: 21, 22, 26, 27, 10, 34
Theory PPT Projects due BY 2:59pm APR 28

APR 29   Spring B Classes End