(Re)considering Diverse Masculinities:

Intersections amid Art Process and Middle School Boys Fracturing Masculinities

By

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A Dissertation Presented in Fulfillment
of the Requirements for the Degree
Doctor of Philosophy

Approved April 2019 by the
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ARIZONA STATE UNIVERISITY

May 2019

ABSTRACT

Given the profound influence that schools have on students' genders and the existing scholarly research in the field of education studies which draws clear implications between practices of schooling and sanctioning and promoting particular gender subjectivities, often in alignment with traditional norms, I conduct a critical ethnography to examine the practices of gender in one eighth grade English language arts (ELA) classroom at an arts-missioned charter school. I do this to explore how ELA instruction at an arts charter school may provide opportunities for students to do gender differently. To guide this dissertation theoretically, I rely on the process philosophy of Erin Manning (2016, 2013, 2007) to examine the processual interactions among of student movement, choreography, materiality, research-creation, language, and art. Thus, methods for this study include field notes, student assignments, interviews and focus groups, student created art, maps, and architectural plans. In the analysis, I attempt to allow the data to live on their own, and I hope to give them voice to speak to the reader in a way that they spoke to me. Some of them speak through ethnodrama; some of them speak through autoethnography, visual art and cartography, and yet others through various transcriptions. Through these modes of analysis, I am thinking-doing-writing. The analysis also includes my thinking with fields – the fields of gender studies, qualitative inquiry, educational research, English education, and critical theory. In an attempt to take to the fields, I weave all of these through each other, through Manning and other theorists and through my ongoing perceptions of event-happenings and what it means to do qualitative research in education. Accordingly, this dissertation engages with the

various fields to reconsider how school practices might conceive the ways in which they produce gender, and how students perceive gender within the school space. In this way, the dissertation provides ways of thinking that may unearth what was previously cast aside or uncover possibilities for what was previously unthought.

ACKNOWLEDGMENTS

I first became keenly interested in masculinities in school as a field of study in my last few years of serving as a secondary school teacher. When I made the decision to attend graduate school, I was already interested in intersections and influences among art-based curriculum, art-valued contexts and gender subjectivities, particularly among male-identifying students. Five years ago, I planned to conduct a somewhat traditional ethnography of a secondary arts-charter school. Over the ensuing four years and during my socialization into the field of educational research, my training exposed me to critical theory, and post-qualitative research. Under the guidance of my chair, Dr. David Lee Carlson, I began thinking beyond my anthropocentric tendencies (something I still struggle with), and began to consider philosophically the ways in which materiality intersects with the reality of existence. Through these considerations, I learned to think with the complexities of the post-human and look beyond notions of identity and volition. I continually work against my tendency toward relational cause and effect. Rather, the highly complicated relation of being compels me toward considering complexities and multiplicities rather than causal relations founded in agential volition. Both Dr. Carlson and Dr. Koro-Ljungberg helped to shape my thinking with theory and how theory and qualitative inquiry shape and are shaped by one another. Also, this dissertation would not be what it is without Dr. Koro-Ljungberg consistently challenging me to push methods further. I am often left to wonder what more (post) qualitative methods can do, and I hope that this project speaks to this question in some capacity. Her influence and guidance throughout my four years run through the dissertation and I truly thank her for her

consistent support and also for her challenging questions and comments that always compelled me to go more, deeper, differently than I would have otherwise. The legacy of both of these mentors will live through my thinking/writing/reading as I continue to become teacher-scholar-activist.

I thank Dr. James Blasingame for his unwavering support and consistent reminders of what good work can do, for reminding me that what happens in schools matters for kids, and that the books we read and the books kids read are important. I also thank Dr. Sybil Durand for her consistent help throughout this project and for helping develop me as a thinker/scholar/writer/teacher through her beautifully phrased and deeply insightful, but wildly difficult questions. In this way, she always stretches thinking and forces me to consider many possibilities that which may otherwise have gone undertheorized or been left without important clarification or context. Without a doubt, her insight has strengthened this piece and for that, I thank her.

I would be remiss to not thankfully acknowledge the productive space of the reading group of which I have had the pleasure of being a member for four years. Led by Dr. Carlson, the collaborations and the productive thinking, writing, playing, creating, becoming that took place and continues to produce has been both profoundly productive and influential. Not only do all members of this reading group run through the dissertation (particularly chapters three and four) and have profound influence on how think/write/play with data-theory-method, but they also provided important feedback for how this project produces. In fact, other than Dr. Carlson, members of this reading group are the only people to have read sections of this dissertation before I submitted it to the

committee. Their friendship and critical feedback was and continues to be profoundly influential and intensely valued. In many ways, the project I present here is not possible without them. Thank you.

Lastly, in the immortal words of Bobby Weir, Jerry Garcia, Robert Hunter and the great, great Grateful Dead:

"Sometimes, the light's all shinin' on me,

Other times, I can barely see.

Lately, it occurs to me,

What a long, strange trip it's been."

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CHAPTER ONE

FRONT MATTER / PROLOGUE

In some sense, this project is an attempt to honor my history with the place where the idea for this project began. I'm excited by the question of what an ethnography of an art school can do? What does it produce? When all is said and done, what's the point? When I consider these questions, think about how the school space shaped me and the students I served, how those experiences are running through my and their becoming. Along these lines, I am compelled toward the students' stories and the ways that each of these stories played a role in initiating this dissertation.

Though this paper conducts a critical ethnography that examines the materiality entrenched in the practices of schooling, I begin with a humanist epistemology. When I think about how I came to this project, I first consider the stories some of my former students expressed upon reflecting on their experiences at school. Their stories began my journey, which ultimately led me here. Thus, I begin this dissertation with a few stories of children and their struggles as they navigated adolescence. Their stories remind me why storying school continues to be important.

However, before I begin the students' stories, I must include a brief one of my own; it was by reading their stories through my adolescence that first compelled me to consider their experiences in art school as an important inquiry. My story of adolescence is considerably different than many of the students I served in my five years at this school. It is also considerably different than the vast majority of students who participated in the study. Though inserting this short biography may risk solipsism, it provides important context for my interactions with this project, its participants, and the

school. Like many adolescents, I identified first as a jock. There was a period of about three years (ages 11-14) where I did not talk about much of anything except sports. During my middle school years, I obsessed sports. I played sports; I watched sports; I talked about sports; I collected baseball and football cards. I was single-minded and this sports-obsessed single-mindedness bled into high school. Though I became interested in other things, I continued to play high school sports and they remained an integral part of my life throughout high school. Though the scholarly literature is rife with evidence that participation in sports often results in destructive, misogynistic, and homophobic masculinities (Kimmel, 2012; Messner, 1992; Messner & Sabo, 1990, to name a few), it provided me a gender identity I could perform. To put it clearly, my participation in high school sports gave me something to hold onto; it was an available identity marker, a masculinity I could do, and it seemed to fit with the person I was becoming. Correspondingly, I liked high school. I thought it was fun and was rarely absent from school. In fact, I only missed one day of school during my senior year and that was to attend Bill Clinton's first inauguration. My dedication to school was partially a result of sports providing me both a sense of self and social capital among my peers; my participation in them made me feel valued by the school community at large. Even in retrospect, I cannot imagine how I could have gotten through my adolescence without having sports as an option for understanding and creating my subjectivities. Kimmel (2008) asserts that sports play a profound role in the socialization of countless boys and men, and they function as an important identity marker for many. My experience was no different. Sports played an essential (and I think largely positive) role in my adolescence and I am thankful the opportunity and ability to do boyhood in these ways. Moreover, the

schools I attended valued sport participation. These together gave me a positive self-image that (I think) continues to carry through my adulthood. However, the students I served at the arts charter school understood their relationship with sports entirely differently.

This school does not offer organized sports in any way. In fact, not only are there no athletic teams, but also the school offers zero traditional physical education courses. The school satisfies the state requirement for physical education through compulsory dance classes. While teaching at this school, I volunteered to chaperone a retreat where the senior class (which totaled about 50 students) spent three days together on a group campout. The campground offered basketball and volleyball courts among other sport facilities, but I could not convince any of the students to play with me. While eating dinner with a group of students that evening, I asked them how they understand themselves and their place in the school's social hierarchy without sports. They responded, saying things like, "We don't like sports." "We don't like people who play sports." "We have no interest in sports." In the two high schools I attended and the previous three high schools where I worked, the "cool kids," those most popular, well liked, most emulated, and those who wielded the most social capital among both staff and students were (almost invariably) those who excelled at sports. The scholarly literature supports my anecdotal experience as educational researchers and gender scholars alike have consistently pointed toward sports as a place where gender normativity is strongly enforced and that participants gain status among their peers (Pascoe, 2008; Kimmel, 2008; Messner, 1992; Messner & Sabo, 1990; Sweet, in press). However, my interactions with the students at this retreat indicate a very different context in which adolescents

establish social capital and hierarchical relationships. As they put it, “The cool kids are the kids who make good art.” Those who wail on their instruments, embody compelling characters, or elicit affective responses with clay and paint, those are the cool kids. The scholarly literature maintains that students who are most popular tend also to align with gender and sexual normativity (Francis, 2010), but my experience at this school indicates a different trend. While some of the most popular students are certainly gender normative, this is by no means the case for a great many of them. In fact, during my first year of service there, the student body president was an openly gay boy who was among the most popular students in school and a remarkably good dancer. Incidentally, he forwent college to move to Los Angeles and pursue a career as a professional dancer where he has enjoyed some success, including appearing as a backup dancer for numerous popstars and in a number of music videos. His popularity as a high school student serves as a specific example of the ways that this school valorizes artists over gender and sexual normativity.

Owing to this context and my informal observations of it, I could not help but wonder how art infused practices that simultaneously decenter the privileged place of sport in school may provide students opportunities to move social norms in different directions. Unlike behaviors commonly associated with sport such as homophobia and misogyny, the art infused context at this school appeared to favor more just practices. Thus, this context may open other discourses more closely aligned with equity regarding gender and sexual diversity.

In the years since the retreat, I have informally followed up with some of the school’s alumni to ask them to reflect on their experience in high school. Many of them

began attending the school in 7th or 8th grade, and the general consensus was that they could not imagine their lives without their high school experience being infused in an art-laden and art-valued context. One young man who is currently a tank operator in the US Army, but struggled with mental health as an adolescent told me, "If it wasn't for doing theatre, I don't know if I'd be here right now. Like seriously." Given the context in which he said this to me, it was clear to me that he thinks that the theatre curriculum at this school may have helped keep him alive while he was considering very destructive alternatives. Another young man, who is currently a junior acting major at CalArts said, "If I went to a regular high school, I don't know how I would have survived." Another, who transferred from a district school in the middle of his freshman year reported that "If it weren't for [this school], I'd be really fat and probably on drugs." Instead, he is not on drugs, but won one hundred thousand dollars-worth of scholarships to attend the University of Arizona where he is currently a junior, and a 4.0 student. Finally, one other young man who is currently a senior film major in Barrett Honors College at ASU attended a district high school for his freshman year before transferring to this school. He recounted that at in his first high school, he was, "eaten alive." At the arts' charter school, he was among the most respected, popular, and well-liked students there. Though these anecdotes risk diverging from the ensuing study as the dissertation focuses specifically on how students do their genders in an 8th grade English Language Arts (ELA) classroom while attending a school with an arts mission, they provide a context for the impetus of the study. It was from these experiences that I began to wonder how this art school and art curriculum in general help boys do boyhood.

Given the risks that sexual and gender non-conforming students face in school, I think this inquiry is especially important for those boys whose genders may not adhere to more easily recognized and accepted forms of masculinity, which continue to be closely aligned with sports, competition, physical stature, and sport culture. Additionally, I believe I would be remiss if I failed to mention that my interest in this inquiry is among the things that compelled me to graduate school in the first place. That is to say, I applied to graduate school to pursue a PhD expressly in order to study and engage in this phenomenon that I observed at my former school. I wanted to investigate a hunch I experienced while serving at this school regarding possibilities for genders in an art-rich context. Though I began with this hunch, my journey through my PhD program continues to shape it methodologically and theoretically.

In this brief introduction regarding my entry into this research, I laid out how I came to the project, explained why I think it is important, and provided some anecdotal experiences from a few boys who attended a secondary school that foregrounded art at the front of their mission and curriculum. In the ensuing pages, I outline the threatening contexts that schools force many non-binary students to endure, which is followed by a brief discussion of how scholars have previously researched masculinities at school. Then, I provide the research questions that guide this study. After this, I discuss the significance of the study. Finally, I conclude the chapter by providing examples of how art carries the capability to produce profound effects on the quality of people's lives, reiterate the purpose of the study, and reassert its potential significance.

Purpose(s)

Recent scholarly literature confirms that school practices continue to regulate gender and sexual conformity at great cost to individuals who do not neatly fit within the confines of heteronormativity. While inroads that marginalized folks have made in recent years such as the passing of marriage equity, the #metoo movement, the Obama administration's protection of trans* bathroom rights, and greater visibility of queer people in pop culture (Sweet & Carlson, 2017; Sweet & Carlson, 2019) indicate a positive trend toward equity, the most recent statistics from the Gay, Lesbian, Straight, Education, Network (GLSEN) indicate a very disturbing counter narrative to what may be general perceptions about justice for gender and sexually diverse students. Just over half (50.9%) of transgender students had been prevented from using their preferred name or pronoun. Nearly 60.0% of transgender students had been required to use a bathroom or locker room of their legal sex. An alarming 71.2% of LGBTQ students reported that their schools engaged in some form of gendered practice in school activities. Also, 53.8% reported that their school had gender-specified honors such as homecoming courts. Last, 85.7% of LGBTQ students heard negative remarks specifically about transgender people, like "tranny" or "he/she" (Kosciw, Greytak, Giga, Villenas, & Danischewski, 2016, p. xii). While these survey results indicate that trans* students are often discriminated against at school, their LGBQ peers are likewise being forced to endure deleterious acts of bullying and harassment.

In fact, 59.6% of LGBTQ students were sexually harassed, 85.2% endured verbal harassment, and 27% were physically harassed. As a result of these pervasive incidents of harassment, LGBTQ students were three times more likely to miss school, earned lower

grade point averages, were twice as likely to plan not to pursue post-secondary education, but were more likely to receive disciplinary measureS from their schools. Moreover, a deeply disturbing "42.5% of LGBTQ students who reported that they did not plan to finish high school, or were not sure if they would finish indicated they were considering dropping out because of the harassment they faced at school" (Kosciw, et al., 2016, p. xviii). These survey results indicate very real challenges that schools force LGBTQ students to endure, but these students may face even greater and more frequent acts of discrimination, harassment, and bullying.

The GLSEN statistics are disturbing indeed, but the data come from a 2015 survey and therefore do not account for the ensuing cultural shifts that have occurred during and since the political events of 2016. The election of Donald Trump as president of the United States marks an extraordinary setback for the practices of social justice in the US culture at large and in school practices in particular. In the context of these cultural events, it becomes clear that Trump's election affirms particular and seemingly destructive ways of being masculine as his rhetoric and actions valorize rage and aggression. Amidst this rhetoric of violence millions of both men and women continue to laud his gender expression, unearthing new contexts for understanding which masculine expressions are accepted, and also which are culturally exalted (Sweet & Carlson, forthcoming b). His election reveals a deeply frightening reality where the destructive, racist and hateful behaviors he enacts are revered and emulated (Sweet & Carlson, forthcoming b).

In fact, media reports indicate that his election has emboldened his constituency to likewise enact abuses of xenophobia and vitriol. In the wake of his election, reports of

school bullying of marginalized groups, including ethnic minorities and LGBTQ youth has increased (Grecko, 2016; "CBSNews," 2016; SPLC, 2016), and hate acts among adults invoking his name have reportedly been on the rise as well (North, 2017; Yan, et al., 2016). As educational researchers and educators alike have an ethical responsibility to create safe spaces in which all students are valued, this paper explores how art-rich environments may provide opportunities for alternative discourses in masculinities. To say it another way (and as will be detailed below), this inquiry wonders how schools with art-rich environments may be agential in the production of genders that do not align with heteropatriarchal norms regarding acceptable and exalted masculinities. These art-xrich environments may, thereby, decenter the pervasive influence that heteropatriarchal masculinity has on practices allied with misogyny, homophobia, racism, and ableism. While the section above begins to make a case for the difficulties that schools force non-binary students to endure, the section below will continue to outline the ways in which masculinities and the insidious nature of hegemonic masculinity may provide a determining influence into the gendered discourse taking place at school.

Masculinities at School

Recent scholarly literature in the field of educational research coupled with the statistics outlined above reveal that schools continue to regulate whose genders are deemed acceptable. Research in this field also indicates that queer students' safety may be partially assuaged by feeling included in the curriculum (Blackburn 2006; Carlson, 2016; Carlson, & Linville, 2014; Miller 2015, 2016), but this is not a complete solution (Blackburn & Smith, 2010). Importantly, Miller (2015) and others have noted students are incapable of learning when they feel threatened, not to mention the reported

correlation between fear of one's safety at school and school attendance, graduation rates, and plans for attending post-secondary school. As such, recent scholarship in the field of educational studies shows that schools maintain misogynistic, heteronormative, and heterosexist practices that marginalize students and teachers.

In order to investigate how students conceptualize and operationalize gender in an arts-inclusive context, this study conducts a critical ethnography of one middle school English Language Arts class in one arts charter school to examine how the practices of gender (particularly masculinities) are enacted within this this context. Thus, to guide this inquiry, I rely on the following research questions:

1. What are the ways students conceptualize and perform gender in an arts-inclusive school?
2. How does a largely traditional research design align with or not align with Manning's notion of research-creation?
3. How can we rethink the ways that gender is conceptualized in school?

To explore these questions, this inquiry attempts to reframe the current discourse regrading masculinities in school. In order to do this, I offer a rethinking of the possibilities for gender theorization with a term I call "fractured masculinities" (Sweet, 2017, in press). Though this will be detailed in chapter two, fractured masculinities grows from previously established gender theory (Butler, 1990, 2004) and process philosophy (Manning, 2007, 2013, 2016) to assert that one person's lived experience with masculine subjectivities is an ongoing process of becoming that is constantly evolving and always incomplete. While this aligns with much of the previously published work in feminisms, fractured masculinity extends these theoretical premises to include notions of gender as

fractured. That is, it posits that one person's lived experience of masculinity is produced through a fracturing and simultaneously pieced-together process where masculinity is not just socio-historically situated and contextual, but pixelated and in process with parts of the body and the materiality in relation to the body (parts). Thus, it relies on a process ontology (Manning, 2007, 2013, 2016) where bodies are in relation, and the "individual" is understood as a collective that emerges in multifaceted processes culminating in particular moments where the "individual" may appear recognizable. While I have operationalized and conceived fractured masculinities in these ways, this project also uncovers new conceptions and elements to fractured masculinities. More explicitly, the study is designed to encourage the data to inform me about what fracturing may do and why it may be significant to conceptions of masculinities.

Significance of the Study

The research is clear: the practices of traditional schooling oppresses students who do not adhere to gender norms. However, these practices are likewise oppressive for everybody, even those who benefit from it. All of the empirical data show that hegemonic practices of school continue to be massively destructive for non-conforming kids, but they are also (to a lesser extent) harmful even to those boys and men who perform hegemonic gender subjectivities. It remains destructive in that it coerces boys to perform acts they recognize as harmful to others, and it carries with it delimiting factors regarding what is acceptable male behavior. While this remains inarguably so, this dissertation seeks to gain a deeper understanding about how the materiality of an art-rich environment may promote new and perhaps less destructive ways for middle schoolers to do gender. School remains a space that promotes heteropatriarchal discourse and practices

(Blackburn & Smith, 2010; Miller, 2015, 2016; Sweet & Carlson, 2018), thus putting many students at risk of emotional and physical harm. An exploration of how art-rich environments interacts with school practices remains the overarching trajectory of this study, but the work presented here makes significant contributions to the fields of educational research and qualitative inquiry for a variety of reasons outlined below.

Art at Risk

Though many stakeholders agree that art in school remains vital to a well-rounded and inclusive education, art programs, subject area curriculum infused with art, and art curriculum in general are continuing to decline in favor of focusing on "test-preparation." Likewise, struggling students are sometimes forced to give up their art elective for extra remediation for their academic classes, and Maxine Greene (1995) reminds us that art in school should not be a prize that school communities use to motivate students in more "academic" subjects. Art is not interested in high stakes testing; art is a process creation of understanding and empathy. As will be detailed in chapter two, arts should not be used to "'balance' what is thought of as the cognitively rigorous" (Greene, 1995, p. 27), nor should they be dangled before children as motivation. Greene makes a case for arts already demanding "as much cognitive rigor as affective response" (Greene, 1995, p. 27), and arts also carry the potential for qualitatively immeasurable effects. Greene's theories run counter to the common argument in favor of arts in school where researchers often "validate" art inclusion by noting corresponding higher test scores on standardized assessments, school attendance, and graduation rates. Rather than valuing arts for their corresponding effects in other disciplines and measures, Greene argues that art for its own sake carries a "value" that may not correspond with measurable outcomes currently

favored by school evaluation paradigms. While arts' place in school evaluation and student growth remain at the center of this debate, this paper explores yet other ways that arts-rich contexts may prove beneficial for students' growth and learning. As such, it pries open a space where art may be valued in novel ways and traces the agentive aspects of art to make a case for the prominent place arts have in socialization and the creation of subjectivities and "individuation" (Manning, 2013).

Operationalizing Processes

This study offers a significant contribution to the field of educational research in that it operationalizes process theory in a post-ethnographic, new materialist exploration of middle schoolers doing gender. Though Manning (2016) writes explicitly that she works against method, this study will attempt to operationalize her theories (2007, 2013, 2016) in order to explore what can be learned by applying her onto-epistemological theoretical perspectives to exploring the collisions taking place among materiality, art, choreography, and masculinities. I provide a detailed review of Manning's literature in chapter two, and chapter three outlines the ways in which I plan to operationalize her theories, but I believe it is necessary here to briefly discuss the ways I consider Manning's contribution to how people might reconceptualize the ways that middle school produces gendered subjectivities.

In *The Minor Gesture* (2016), Manning argues against method for she writes, "Method is anathema to autistic perception" (p. 163). Here she makes a humanitarian argument where method is housed in neurotypical discourses and expectations that forecloses possibilities for equity among neurodiverse populations. She continues to trace what she identifies as the limitations inherent in method:

> No method will ever embrace the facilitation of facilitation. The *agencements* of attention in its fielding, the contributions of minor gestures, the metamorphical playfulness of poetic writing; these will be resisted by method's desire to orient experience according the false problems of questions already posed. (2016, p. 163)

With this is mind, I do not propose that I conceptualize Manning's work as the means for producing methods. This piece does, however, consider the ways that Manning theoretically pushes the field of educational research and how engaging in her theoretical premises as a guide onto-epistemologically reconceptualizes what it means to do qualitative research in schools.

Assumptions, Limitations, and Delimitations

To be clear, this dissertation focuses on the ways in which art infused ELA curriculum may provide openings for middle schoolers to do gender in ways that may shift the discourse regarding what are accepted and lauded gender subjectivities. While this introduction begins to outline the problematic place of sports in school with regard to hegemonic masculinity, I do not argue that students should be excluded or exempted from physical activity. Quite the contrary. There exists much scholarship confirming that physical activity is positively correlated with increased student interest and student achievement (e.g., Kulinna, 2016), and I by no means intend to argue against this. However, physical activity and physical education is not limited to sports, competition, and corresponding notions of hegemonic masculinity. Physical education and physical activity in school can include yoga, Pilates, and free play, but also more artistic forms of physical activity such as dance or theatre. Similarly, I do not argue that the power of hegemonic masculinity will necessarily be assuaged in an art rich context. As will be clarified in chapter two, hegemonic masculinity exists as an overseeing power that

influences individual's relational gender subjectivities, and the study presented here does not assume that art-infused school practices will create a space that prevents or forecloses hegemony. However, it may be possible that an art-rich context may allow for the characteristics of hegemonic masculinity to shift to include more inclusive and less oppressive gender subjectivities.

While this paper posits that the process-materiality of art provides possibilities for alternate forms of hegemony, it does not suggest that art schools will serve all students equally. On the contrary, some students may be better served by more traditional secondary schools, but art-infused ELA curriculum may open possibilities for rethinking the ways that schools and the process-materiality enacted in schools produce gender. Also, the scope of this paper includes the intersectionality present in identity markers such as gender, race, sexuality, religion, SES, and thus does not make claims regarding a monolithic gender experiences as some trade books have (For examples see: Gurian & Stevens; 2005; Klindlon, Thompson & Barker, 2000; Sax, 2007; Tyre, 2008). However, this project cannot address all of the complexity present in subjective intersectional experiences, but because of the intersections inherent in subjectivity, this paper does attempt to take into account the complex web of interactions among various identity markers in individuals' lived experiences.

Lastly, art schools in general may attract students and parents who already tend toward inclusion and are thus more apt to value less oppressive forms of gender. Thus, it is possible that the art-infused context results from the students' and parents' attunements; the openness with which they approach gender is, in fact, a precursor to enrolling in an art school. Parents and students who value art and enroll in art schools

may already tend toward practices of inclusion and justice, so the art-infused practices of the school may not necessarily produce systems of gender inclusion. However, this paper grows from an experience during which I observed a context that promoted and sustained just practices for gender and sexual diversity among large portions of the student body. Thus, while this limitation may exist, an art school remains a valuable cite of inquiry to explore how middle schoolers perform and conceptualize gender within this space.

Conclusion

Over the five years that I worked at an arts-focused charter school, I observed countless children thrive in its art-rich and art-valued contexts. In my experience there, I learned that many of the children who thrived in this context suffered negative experiences when they attended more traditional middle and high schools. I cannot count the number of times I heard the narrative, "At other schools, I was bullied. I came here, and I'm not bullied." I heard similar narratives from many parents who witnessed their children move from schools where they suffered extreme social anxiety to this school where they flourished. This may sound trite, perhaps even risking cliché, but a large portion of the student body shared this experience. One parent of a high school student who identifies as a member of the LGBTQ community said to me that he is forever indebted to the school for providing a safe space for his son to grow, learn, and take responsibility for himself.

While much of this introduction centers on the human and risks diverging from the post-ethnographic, new materialist exploration of art practices in school, the materiality with which people are immersed proves to have real effects on the quality of people's lives. As we know, children spend most of their waking hours in school, so

educators owe it to them to explore the ways that certain contexts may provide opportunities for some students to flourish. This introduction makes a case for the importance and purpose of the study, and the following chapter will trace the germane literature.

CHAPTER 2

SETTING THE STAGE

For this project, I will conduct a critical ethnography of one 8th grade ELA class in an arts charter school to examine possibilities for rethinking how educators and researchers understand the ways in which students operationalize and perform their genders at school.

The pertinent literature includes a broad spectrum of research that all helps to situate the study within the field, including LGBTQ-themed young adult literature (YAL), feminisms and gender theory, masculinities at school, aesthetic education, and process theory. This chapter will detail the existing scholarship in each of the literature strains to build a case for how this study is in conversation with the existing scholarship in their respective fields, and how it pushes the conversation in particular directions. As will be outlined below, the literature presented here situates the significance that the study has for the field of masculinities, which includes an epistemological shift from previous scholarship. Also, the literature review makes a case for what this epistemological shift in masculinities studies may provide for English Language Arts (ELA) instruction. To detail the significance therein, I organize the chapter in the following way: I begin by outlining Miller's (2015) queer literacy framework (QLF) as it serves as guide to the following review of LGBTQ-themed YAL. Following this, I review the existing scholarly literature on LGBTQ-themed YAL, and continue to detail the pertinent literature for each of the categories listed above[1]. I end each of these

[1] I acknowledge the historical and axiological differences between "LGBTQ" and "Queer" where the queer movement grows from political and social action that sought a revisionist overhaul of the LGBTQ movement that was more concerned with assimilation

sections with a discussion about how this project contributes to previous scholarship. In the following paragraph, I provide a brief preview of the different sections.

The first literature strand focuses on scholarship that explores how school practices have engaged with queer-themed YAL. Scholarship in this field also reveals that including queer-themed literature may carry emancipatory potential for students, and may provide students opportunities to engage in imagination and empathy. The second draws from contemporary feminisms to provide an overview of gender theory and put it into conversation with theories of masculinities (Butler, 1990, 1993, 2004; Connell, 2005; Kimmel 2008, 2012; McCready, 2010; Messner, 1992; Reeser, 2010). Following this, I outline existent scholarship in masculinities particularly focusing on scholars who investigate masculinities at school to highlight how scholars have theorized boys' experiences of schooling. Then, I discuss some of the scholarship exploring art and the ways that art may offer possibilities for recognition of multiplicity (Baldaccino, 2009; Blumenfeld-Jones, 2012; Greene, 1995; Manning, 2007, 2013, 2016). Fifth, I detail the philosophies of Erin Manning and situate her theories among the various stakeholders in secondary school settings. Finally, I discuss how this dissertation speaks to this literature assemblage and pushes it in productive directions for understandings of masculinities, art, and literature in ELA classrooms. In the section immediately following, I review Miller's QLF to provide a touchstone for understanding how educators can utilize LBGTQ-themed YAL as an emancipatory tool.

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into the status quo (Queer Nation). While these very different approaches to civil rights and recognition must be taken into account, for this project, I think with how to operationalize Miller's QLF in reference to LGBTQ-themed YAL.

Queer Literacy Framework

In order to frame my discussion of the ways that queer-themed YAL interacts with gender at school, I borrow from Miller who writes:

> As adolescents come to see their realities reflected, affirmed, and made legible both through literacy practices in the classroom and society writ large, self-determination and, hence, a queer autonomy can be realized . . . teachers who take up a QLF can be agents for social, political, and personal transformation. (2015, p. 38)

Here, Miller asserts a fundamental tenet of a QLF, which is the affirmation and validation that queer students receive through public recognition of their subjective realities. While Loutzenheirser and MacIntosh (2004) point out that marginalized students cannot be successful in a system that requires a rejection of difference in order to succeed, Miller argues that it is through the process of recognition that these marginalized students become validated. However, in order for school practices and students to realize a QLF they must also reject monolithic conceptions of queerness and open space for intersectionality and diversity within marginalized communities that have traditionally been considered static and all-encompassing. Moreover, he argues that "A QLF matters because it positions teachers as agentive who, through their teaching, can affect and influence adolsence/ts to not only expand social norms but also to influence policy en route" (p. 41). Thus, Miller argues that engaging in a QLF allows for social change and shifting cultural norms where teachers and school communities at large affirm students' diverse subjectivities. According to Miller, when teachers take up a QLF the teacher is an agent in affirming the student in a very human-centered transaction that takes place between one autonomous person and another. Additionally, he argues that students gain validity by seeing themselves reflected in the ordinary and daily classroom practices

being enacted in their community. A QLF promotes educational justice, but it does so from a largely human-centered onto-epistemological perspective. However, part of the work of this literature review is to theoretically stretch the QLF toward a more relational collectivity of experiencing among bodies and materiality present in school settings. Thus, this dissertation borrows from the QLF and extends it to highlight the materiality that is in relation with the process of understanding, validating, and performing gender subjectivities. While literature is among the materials intertwined in the collective experience of gender, it also provides its own agentive force that is in relation with bodies, art, and other materiality.

At the same time, a great deal of important work has been published in the scholarly literature regarding the potential and real influence that LGBTQ-themed YAL has for marginalized youth. In the following section, I provide a brief history of this work, which is followed by a review of scholarship investigating literature's emancipatory potential, and the ways that it is currently being operationalized (or not) in secondary ELA classrooms. Finally, I make a case for how literature has agency within a QLF while in relation to the assemblage of materiality in ELA classrooms.

Historical Trends in Queer YAL

Though Donovan's (1969) *I'll Get There. It Better be Worth the Trip* is credited as the first LGBTQ-themed YA novel (Cart & Jenkins, 2006, 2015; Webber, 2003), a number of the contributions to Abate and Kidd's (2011) edited book *Over The Rainbow: Queer Children's and Young Adult Literature*, make a compelling case for recognizing that authors have been writing queer-themed literature for many decades (even centuries), but publishers did not explicitly categorize the work as such. These include the novels,

Little Women (Alcott, 1868), *The Wizard of Oz* (Baum, 1900) and *A Separate Piece* (Knowles, 1959) (for examples, see: Nelson, 2011, Pugh, 2011; Tribunella, 2011; Trites, 2011). Despite this long history, the evolution of LGBTQ-themed YAL proceeds exceedingly slowly even after the publication of *I'll Get there*. Nonetheless, it has become more prolific, more complex, and more inclusive (Cart & Jenkins, 2006, 2015; Jenkins, 2011; Webber, 2003). As this body of literature developed, it reflected cultural trends, mores, and perspectives of queer people (Cart & Jenkins 2006; Clyde & Lobban 1992; Webber, 2003). For instance, the first wave of LGBTQ-themed YAL situated homosexuality as the problem, coming out (or not) as a driver of the plot and often pathologized gay characters (Cart & Jenkins 2006; Cuseo, 1992; Jenkins, 2011). Correspondingly, homosexual visibility was one of the drivers of the gay rights movement in the 1970s, and concurrent YAL likewise put queer visibility at the forefront. Additionally, both cultural trends and the novels often considered homosexuality a problem that needed to be solved rather than it being validated and affirmed as an available sexual orientation. The 1980s saw an increase in titles, yet the novels continued to be laced with stereotypes, and gay visibility continued to oversee events. Moreover, many of these novels placed homosexual characters in a negative position, and rarely did these novels include gay characters in an urban setting (Cuseo, 1992). However, titles continued to increase in the 1990s, but unlike the previous decades, they began to include themes aligned with gay assimilation and reflected a robust queer community.

Also beginning in the late 1990s and into the 2000s, there began a slow move toward including the diversity of gay experiences and toward gay assimilation where

homosexuality no longer provides the basis of the problem novel, but exists as one identity marker of a complex and round character who happens to be gay. At the same time, this literature largely included either gay or lesbian characters (the vast majority of whom were gay men); it was not until the 1990s that authors began to include bisexual characters, and, according to Cart and Jenkins (2006), the first book to feature a trans* character was not published until *Luna* (Peters, 2004).

However, recent trends in this literature indicate that authors now seek to paint LGBTQ characters in a positive light and promote inclusion (Wickens, 2011). Also, the visibility of queer communities in the novels have likewise increased (Cart & Jenkins, 2015). Despite this undoubtedly progressive turn regarding themes, characters, contexts, and structures of LGBTQ-themed YAL, queer visibility continues to endure as the largest category in this literature (Cart & Jenkins 2015). Also, many of the "novels currently being published present homophobia as the major problem of the novel, while seeking to normalize[2] LGBTQ identities" (Wickens, 2011, p. 149). Current novels generally challenge homophobia and present homophobic characters in a negative light, though homophobia often remains intact over the course of these novels (Wickens, 2011). In general, the representations of queer characters in YAL used to be dismal, but more recent novels reflect a comprehensive, positive, and hopeful rendition of queer experiences

[2] Incidentally, I reject "normalization" of queer subjectivities and do not include it as a goal for moving classrooms toward more inclusive practices, for normalizing by definition resists queering. Instead, I borrow from Miller (2017) to posit that educators and school policy must begin to view queer subjectivities as "ordinary."

This brief overview of the historical shifts and legacy of queer-themed YAL situates this dissertation within the trends and highlights the ways that this literature has been theorized amid human centered and causal interactions. This section relates with the dissertation because the dissertation interacts with the legacy of queer-themed YAL to deepen understandings regarding how literature is entangled with the processes of gender subjectivities and recognition. This remains a historical base upon which school practices and researchers build the legacy of queer-themed YAL, and the following section will more closely examine scholarship that investigates the influence queer-themed YAL on school communities and the scholarship that problematizes some of the challenges and deficiencies regarding its inclusion.

Current Classroom Practices in LGBTQ-Themed YAL

While queer-themed YAL evolved into more inclusive, well rounded, and diverse intersections among LGBTQ themes and subjectivities (Cart & Jenkins, 2006, 2015; Lobban & Clyde, 1996), schools continue to heavily regulate sexuality and gender. As Miller (2015) and others have noted, students are incapable of learning when they feel threatened, not to mention the reported negative correlation among fear of one's safety at school and school attendance, graduation rates, and plans for attending post-secondary school (Kosciw, et al., 2016). As was stated in the introduction, "Students in schools with an inclusive curriculum were more likely to report that their classmates were somewhat or very accepting of LGBTQ people than other students (75.8% to 41.6%)" (p. xx). To be clear, I do not argue that an inclusive curriculum could serve as a panacea that ends bigotry LGBTQ students endure; there are infinite other factors that influence these statistics. However, the statistics and research in this field indicate that queer students'

safety may be partially assuaged by feeling included in the curriculum (Blackburn 2006; Carlson, 2016; Carlson, & Linville, 2014; Miller 2015), yet it remains deeply disturbing that 40.4% of students felt unsafe at school *despite* an inclusive curriculum. Simply including queer themed YAL is insufficient for establishing a safe school environment. Additionally, the disconnect between inclusive curriculum and students feeling threatened suggest that many factors play into students' perceptions of safety. Possible solutions prove much more complex than simply adjusting the curriculum (Blackburn & Smith, 2010).

Leading researchers in the field of LGBTQ school equity tend to agree that school practices offer tremendous potential for positive change, but also risk reifying existing power structures steeped in heteropatriarchal norms (some examples include: Blackburn 2003, 2005, 2006; Blackburn & Smith, 2010; Carlson & Linville, 2014; Durand, 2014; Linville & Carlson, 2016; Wickens, 2011). To state it another way, literature can offer opportunities for affirmation, inclusion, and positive change, but this is dependent on which literature and the way it is taught; some literature can and does reinforce heterosexist discourse, and some queer themed YAL privileges particular and monolithic narratives regarding queerness.

In order to meaningfully engage in the queer-themed YAL and provide for more equitable classrooms, Ressler and Chase (2009) suggest that teachers include LGBTQ in discussions of social justice, and Glasgow (2001) writes that YAL "…provides a context for students to become conscious of their operating world view and to examine critically alternative ways of understanding the world and social relations" (p. 51). Appleman (2015) highlights the importance of employing different theoretical frames to engage

diverse readers, cultivate critical thinking, and foster justice through teaching literature in secondary classrooms. Durand (2014) argues that the increasing literature regarding LGBTQ YAL allows teachers "…to make informed pedagogical decisions about how to address LGBTQ issues with their students" (p. 83). Thus, YAL offers an opportunity for young people to engage in ethical concerns including justice and equity. While this section outlines the difficulties of assuming queer-themed YAL as a panacea, the following section examines the ways in which novelists and researchers engage with masculinities in queer-themed YAL.

YAL and Masculinities

While literature can engage diverse masculinities, what is most noteworthy about the legacy of queer YAL is the dearth of novels that provide alternatives to a singular masculine experience among gay subjectivities. As Clyde and Lobban (1992) put it, if one were to read gay-themed YAL, she would get the impression that all queer people were white, male, gay, suburban, and middle class. While this certainly presents a problem if educators were simply to rely on queer-themed YAL to engage in diverse masculinities, it highlights the need for literature and teachers to include literature that includes intersectionality across SES, racial, and ethnic backgrounds. As Durand (2016) points out, by exposing myths, images, and values literature offers certain possibilities for how we live our lives. At the same time, she acknowledges that identity categories such as race, ethnicity, gender, and sexuality cannot be disentangled from and play profound roles in adolescents' experiences of school. Moreover, Durand asserts that inclusive literature that highlights intersectional contradictions within cultural communities can serve as a counter narrative to commonly held monolithic assumptions regarding the

experiences of marginalized youth. Unlike stereotypes that tend to uncomplicate the complexities of lived experiences and subjectivities (Linville & Carlson, 2016), well-conceived literature carries the potential to point out the complicated intersectionality that more closely resembles youth's actual lived experiences. Including literature that unearths the complexity of lived experiences helps to open space for teachers and school communities to employ a QLF to affirm and validate their students. However, taking up a QLF alone is not enough. Employing a QLF in the teaching of literature provides one avenue among a complicated and multiple process of becoming, and literature's connection to imagination proves foundational to literature's emancipatory potential.

Literature and Imagination

In keeping with this line of thinking, Greene (1995) asserts that literature carries the potential to open people's imaginations. Additionally, she posits that it is through imagination that people are capable of evoking empathy. Greene provides important contributions to the field of literature in education, but this piece intends to shift the discourse away from human centered ways of knowing to investigating the agentive potential of the literature itself. That is, while Greene places the locus for imagination and empathy within the individual and theorizes it as a human centered response to literature, I argue that literature is one of many agentive entities that act on individuals' understandings and intersections of gender subjectivities. To be clear: I intend for this inquiry to push back against the existing and important scholarship in the field educational studies to decenter the human as the primary meaning maker. In this way, productive inclusion of pertinent literature in ELA classrooms can help engage diverse gender subjectivities and likewise challenge hegemony. This theoretical approach

destabilizes the privileged and deleterious position cis-heteropatriarchal discourse holds on school campuses. At the same time, I do not intend to imply that this more human-centered scholarship is not valuable. Quite the contrary. It is profoundly vital, but my work in this project theorizes the book as agentive, thus complicating the previous work and deepening understandtings of school experiences.

The section above situates this dissertation within the field of queer-themed YAL to clarify the ways in which this piece is in conversation with previous work. Specifically, it also highlights how the dissertation deviates from this work and pushes the field in new directions. The following section offers a brief discussion of recent theoretical scholarship in gender studies, feminisms, and masculinities.

Gender Theory and Masculinities

In this section, I trace the evolving work of contemporary feminisms to explore what it offers the field of masculinities. In order to do this, I outline the epistemic theories of Judith Butler and put it into conversation with concurrent scholarship in masculinities. I follow this with a summary of the work of Erin Manning. Finally, I make a case for how Manning pushes the field of gender studies in post-human directions. In this way, the dissertation proposes to the field of masculinities an onto-epistemic turn toward the post-human, for as will be shown below, the field of masculinities is epistemically stuck. This section of the literature review speaks with current scholarly literature in gender studies, and chapter three will detail how I operationalize Manning's theories.

Feminisms

Though perceptions of gender have a long legacy embedded in binary discourse, more recent scholarship in gender studies has begun to shift thinking regarding binary

dualisms masculine and feminine to more fluid and less stable understandings. Nearly 30 years ago, Butler's seminal book, *Gender Trouble: Feminism and the Subversion of Identity* (1990) broke apart the gender binary and allowed for discourse regarding gender to move outside conceptions previously aligned with body configuration to an understanding where masculine and feminine subjectivities are conceived of reiterated performances that subjects enact over time.

Butler theorized that these performances evolve across time and alter as contexts shift, but she makes clear that subjects have no choice as their performances of gender are regulated by overseeing norms. Because she conceives subjectivity as a shifting, reiterated performance it is impossible for the subject to maintain any stable sense of "identity." On the contrary, the subject is in a continual state of becoming who is fluid, always in process, always situated, and never complete. This onto-epistemological approach to gender has provided profound insights over the previous three decades and upsets Enlightenment rationality as gender cannot be constricted to presumed confines. In this way, there is no essential "I" but perceptions of "I" are a series of reiterated performances that become normalized over time.

Correspondingly, Butler (2004) theorizes that those who exist outside of these regulating forces are rendered unintelligible and risk destruction. As such, there remains acute danger for those subjects who fail to adhere to the destructive power that culturally specific gender norms can wield. However, the cultural norms that regulate gender are culturally and historically situated, so established norms in some contexts do not exist across all cultures and time periods. Further, as marginalized subjectivities become recognized and validated through shifting discourses and actions, these previously

marginalized genders force the norms to adjust. Hence, within this theoretical frame genders that norms deem unintelligible have the potential to gain recognition as norms shift.

While this offers the potential for change, Butler further theorizes that individuals' bodies cannot meet the expectations of the norms. She writes, "bodies never quite comply with the norms by which their materialization is compelled" (Butler, 1993, p. 2). Attempting to adhere to the norms in their entirety is an ideal for cis-heteropatriarchy and always an impossibility. However, the norms still provide a framework that determines a body's intelligibility, and as the recent reports from GLSEN and The Williams Institute (Biegel & Kuehl, 2010) indicate, the prevalence of these norms and their regulating influence on school settings cannot be understated.

Masculinities—Connell

While Butler's theory oversees much of the work in gender studies including current work taking place in the field of masculinities, I also provide a brief outline of R. W. Connell's (2005) and T. W. Reeser's (2010) approaches to masculinities to situate the current study within the field. For Connell, masculinity is understood as a configuration of practices always in relation to performances of femininity (1989, 2005, 2007). As an object of knowledge, she posits that "masculinity and femininity are inherently relational concepts, which have meaning in relation to each other, as a social demarcation and a cultural opposition" (2005, p. 43). She further states that this relationship holds regardless of socio-historical contexts. However, she maintains that masculinity as defined in opposition to femininity presupposes cultural practices where men and women are conceived as opposed character types, a notion that completely falls apart in the

existence of men who display feminine qualities and women who display masculine qualities. But, for Connell, masculinity can only arise within a system of gender relations, and she suggests that "rather than attempting to define masculinity as an object (a natural character type, a behavioral average, a norm) we need to focus on the process and relationships through which men and women conduct their lives" (2005, p. 71).

Further, Connell theorizes hegemonic masculinity as mobile, relational, and contextual. It is "the masculinity that occupies the hegemonic position in a given pattern of gender relations, a position that is always contestable" (p. 76). Moreover, it is culturally exalted, (Tarrant et al., 2015), and alternate masculinities are evaluated by their proximity to it (Lingard, 2003; McCormack, 2011, 2012; Swain, 2006). Correspondingly, Canetto and Cleary (2012) write that hegemonic masculinity is the "natural state of masculinity" (p. 462). Connell and Messerschmidt (2005) also assert that it alters its characteristics to retain power as contexts shift and that "the concept of hegemonic masculinities presumes the subordination of nonhegemonic masculinities" (p. 846). Similarly, Kimmel (2008, 2012) and Sweet (2017, in press) illustrate that manhood is always defined in relation to other men. That is, men seek other men's approval (as opposed to women's) of their performed masculinity, and hegemonic masculinity oversees these approved behaviors.

In the introduction of their edited book*, Queer Masculinities* (2012) Landreau and Rodriguez point out that nearly all of the seventeen chapters "frame their essays in one way or another in terms of Raewyn Connell's influential notion of hegemonic masculinity" (p. 2). Additionally, when I conducted a systematic literature review (Booth, Papaioannou & Sutton, 2012) exploring masculinities in school one thematic strand that

emerged included studies that categorized different masculinities in youth by demarcating their relative position to hegemonic masculinity. Another set of studies analyzed the ways that alternate masculinities resist hegemonic masculinity and advocated for destabilizing the strict definitions that characterize masculinity. Because hegemonic masculinity proves central to a great deal of the work published in masculinities, the next paragraphs hash out how Connell understands and defines masculinities and how she and others utilize the term, "hegemonic masculinity." I follow this with a detailed exploration of Reeser's contributions the field of masculinities.

Within Connell's conceptualization it is important to note that the hegemonic position is mobile, and it need not align with attributes like destruction or oppression. Its characteristics will, however, shift in order to maintain its privileged position. This is different than "traditional masculinity" which is reinforced by and reinforces misogyny and homophobia (O'Neil, Helms, Gable, David, & Wrightsman, 1986). It is also a deviation from Fine, Weis, Addelston, and Hall's (2007) argument that men define themselves by othering subordinate groups. On the contrary, hegemonic masculinity will reflect whatever customs the culture privileging it value. As such, hegemonic masculinity is an always-already in that it is both omnipresent, yet taken for granted and goes unnoticed. Landreau and Rodriguez (2012) assert that hegemonic masculinity is "the visible/invisible authority within, against, or from which all significant identities and identifications are made" (p. 2). Hence, it appears that it is only when genders are performed or conceptualized in non-hegemonic ways that people take notice.

In a similar vein, Connell theorizes masculinity as a lived process during which it emerges through people's daily practices. Because of these relational aspects of gender, it

is a historically situated and a political process that reflects and affects the interests of the community. Connell highlights evidence of this by asserting that recent changes in gender relations in the last century have resulted in extensive shifts in the practices of masculinity (2005, 2007). While Connell underscores the relational aspects of masculinity, she also posits particular socio-historically situated, yet archetypal masculinities. She offers that these three alternate masculinities serve as gender-types researchers can use as touchstones to explore the lived experiences of masculinities. I detail each of these below to point out how Connell's theory, though widely employed and valuable in some epistemic contexts is onto-epistemologically rigid and does not account for recent post-structural and post-human turns.

In addition to hegemonic masculinity, Connell outlines subordinate, complicit, and marginalized masculinities. Briefly, subordinate masculinities are those who "are expelled from the circle of legitimacy," and are marked by "the symbolic blurring with femininity" (Connell, 2005, p. 79). Complicit masculinities include those masculinities that are constructed in such a way that they receive a "patriarchal dividend" (the advantages some people gain through the subordination of women), but without conspicuously advocating the patriarchy. Lastly, marginalized masculinities refer to the interplay between dominant and subordinated social classes or ethnic groups. Hence, marginalized masculinities are identified by their lack of power or agency relative to the dominant or hegemonic group. Hegemony, then, and the three relational masculinities defined by their relationship to hegemonic masculinity exist as both historically mobile and in context with the cultural mores.

While the term hegemonic masculinity and its corresponding theoretical assumptions provide a foundation upon which many scholars in the field build their studies, it proves problematic in a number of ways. On the one hand, Connell insists that an essentialized, stable gendered subject is an impossibility (2005, p. 95), yet she offers categories that fix archetypes thus confining people to a relatively stable gendered subject. She attempts to explain away this fundamental paradox in her work by stating that hegemonic positions are mobile, writing that they are "not fixed stereotypes but configurations of practice generated in particular situations in a changing structure of relationships" (2005, p. 81). Even though she acknowledges the dangers inherent in "fixed stereotypes," her approach still demarcates specific types and delimits possibilities for alternatives. Moreover, her framework does not provide space for masculinities of resistance. For instance, what about those people who certainly receive the patriarchal dividend, but are simultaneously actively working to undermine / shift cis-heteropatriarchy? Or, where do people fit who are both complicit and subordinate?

Further, she writes that "any theory of masculinity worth having must give an account of this process of change" (2005, p. 81), but she neglects to include possibilities for intersectionality among multiple, simultaneous masculinities within one lived experience or within one body. Nevertheless, despite its glaring limitations, hegemonic masculinity provides scholars a tool that allows them to explore the ways in which many people perform masculinities in various contexts, but as stated above it does not account for post-structural or post-human perspectives. As such, this dissertation moves the field of masculinities into the post-human, and operationalized fractured masculinity amid this turn. Though hegemonic masculinity remains integral to current scholarship in

masculinities, the dissertation draws more from Reeser's (2010) post-structural theoretical approaches to the field.

Masculinities—Reeser and the Post-structural

Unlike Connell who provides multiple, but relatively concrete masculine types, Reeser argues that masculinities are far from stable or fixed. Quite the opposite. His book, *Masculinities in Theory* (2010) focuses on the instability of masculine categories as he attempts to unseat both masculine stereotypes and masculine "identity." Rather than a male gender identity, he argues that people reconceive assumptions related to identity and conceptualize the lived experience of gender as "gender subjectivities." He is also highly critical of Connell's theory regarding hegemonic masculinity arguing that it legitimizes heteropatriarchy and thus the subordination of women. Like Butler's work in feminisms, he approaches masculinities as inextricably linked to poststructuralism because they are inherently unstable, situated, and fluid.

To build his critique, he argues that Connell relies on structuralism where his conceptions and categorizations of masculinities risk being fixed archetypes rather than fluid, malleable, and porous. Reeser argues that even seemingly original models of masculinity are always a hybrid, always evolving and thus proposes that masculinity be thought of as an ideology deeply embedded in race, class, and the political. Rather than a priori Masculinity, he considers masculinities as ideologies that both create institutions, and are created by them. This framing provides a way of understanding masculinities as constructed through myths, discourses, images and practices. These entities interrelate in rhyzomatic and always shifting interactions where multiple masculine ideologies evolve and intersect with one another. Reeser further distances himself from Connell theorizing

that multiple masculine ideologies are in constant discourse in a relational and continual struggle for power rather than one privileged masculine type that shifts to maintain the position of power. For Reeser, the ongoing dialogues among these various masculine ideologies produce new ideologies that likewise negotiate their position in masculinities discourse. Therefore, masculinities are a series of possibilities and becomings that are constantly in flux and very much outside a binary structure. However, the tension between ideological manhood and experience of lived male subjectivity drives the general consensus regarding people's ideologies regarding masculinity.

Further, Reeser argues that various socio-historical discourses and practices limit possibilities for appropriate male bodies. That is, through their cultural practices people construct a habitus which confines acceptable male bodies within certain boundaries (Reeser p. 94). Thus, one's culture defines and regulates the male body controlling how it is understood. In this way, Reeser offers that masculinity can be understood as the tension between culturally constructed perceptions of the male body and the enacted discourses of masculine ideologies. While his emphasis on which bodies are deemed appropriate coincides with Butler's regulating norms, he acknowledges the importance of relation among conflicting masculinities.

Specifically, he argues that "contradictory forms of masculinity are always in simultaneous circulation" (p. 221). As this quotation reveals, Reeser asserts that innumerable forms of masculinity are always-already contradicting one another, but he does not insist on one privileged form of masculinity. In this way, provides a framework for how masculinities are in relation, which will open new ways for thinking about engaging through literature. Reeser cites Butler extensively, but he also extends her to

include the construction of masculine norms, their implications for emphasis on the body, and their tension with competing masculine ideologies. By doing this, he also offers a critique of the more structured Connell.

I include a review of these three theorists to establish a theoretical base upon which to build this study as all three provide different insights into the ways that researchers and theorists understand masculinities at school. Connell's hegemonic masculinity offers a framework for examining the ways that masculinities enact particular ideologies and discourses that are imbued with relations of power. Butler presents a frame where reiterated performances within cultural are perceived as "normal" when it is only their repetition that makes this appear so. And, Reeser provides a theoretical grounding for analyzing competing discourses and ideologies of masculinities, and for theorizing about the tension between the culturally constructed image of the contained masculine body and competing ideologies and discourses. I build on these theories to explore possibilities for fractured masculinities, which theorizes masculinities as malleable and in process; the lived experiences of masculinities are in relation with materiality while being continually ruptured and rebuilt across time and contexts. This may help move the field toward a post-masculinities (Haywood & Mac an Ghaill, 2012). As will be explained in greater detail below, Haywood and Mac an Ghaill assert that linking biological categories of sex to corresponding gender roles limits our understandings of sexuality and gender, and these limitations reinforce dangerous cis-heteropatriarchal discourses that align behavior with biological categories of sex. As this study explores possibilities for fractured masculinities it may provide insights into how

post-masculinities can deepen understandings for middle schoolers experiences of gender.

All of these theoretical premises ground their work in power, performativity, and culturally constructed ideals but have yet to directly address intersectionality. Thus, in the following paragraphs I draw on McCready (2010) to discuss the ways in which I understand and operationalize diversity within masculinities.

Masculinities—McCready and Intersectionality

In his work on the intersections of queer masculinities and race McCready (2010) calls attention to the under-theorization of gender and sexuality in the extant literature regarding the trouble facing Black boys. He argues that "we should approach the work of educating young black males from a place of possibility—particularly the possibility that schools can be effective, anti-oppressive institutions that make space for diverse masculinities" (p. 18). Furthermore, Kumashiro (2001) reminds us of the unintended results that some social movements have produced: "Our efforts to challenge one form of oppression often unintentionally contribute to other forms of oppression, and our efforts to embrace one form of difference often exclude and silence others" (p. 1) While Kumashiro warns of the dangers that monolithic conceptions of "identity" create, McCready specifically criticizes the risks of categorizing boys' school experiences. In doing so McCready problematizes some of the popular trade books regarding boys' education (Gurian & Stevens; 2005; Klindlon, Thompson & Barker, 2000; Sax, 2007; Tyre, 2008) that tend to categories boys and their education as a monolithic one-sized-fits-all model that completely ignores possibilities for diversities within masculinities. He

writes that these books essentialize boys' experiences and dismiss race, sexuality, and class as factors in boys' educations.

Moreover, these essentialist perspectives attempt inclusion by bounding masculine experiences, which excludes people whose masculine subjectivities fall outside the norms that these trade books so clearly define. Overall, these popular texts imply that all boys' problems are essentially the same, and thus can all be taught in the same ways. While they argue that educators and school practices should attempt to assuage these problems by honoring their singular conception of masculinity, they entirely exclude multiplicities within the experiences of masculinities. Further, Kumashiro writes,

> that the process of galvanizing around (one) marginalized identity—a process called "identity politics"—has proven quite possible and successful in bringing about some changes in past movements. But often such movements gloss over intragroup differences and refuse to address their own complicity with other oppressions. (p. 5)

Thus, mainstream, marginalized communities employ identity politics to privilege one monolithic, marginalized "identity" at the expense of others who do not neatly fit into that "identity." This project, however, speaks back to these essentializing and power-laden propositions as it conceptualizes boyhood as a diverse series of experiences where masculinities are experienced differently among different individuals and across different contexts.

Along these lines, and reminiscent of Haywood and Mac an Ghaill's post-masculinities, McCready calls into question "boys" as a category as it relies on biologically based social groups. Drawing from feminist theory, which upsets notions of boy/girl as a biologically determined marker of masculine/feminine, McCready problematizes how the popular literature on boys can make essentializing claims

regarding boys' experiences at all. In an attempt to include multiplicities within masculinities and avoid the "quick-fix" approaches in the popular literature he argues that school practices shift toward inclusivity and embracing different masculinities. Unlike the previous scholars, McCready and Kumashiro place important emphases on the ways that researchers must recognize intersectionality whenever they study human experience. Thus, this project recognizes the intersectionality of lived experience and employs the work of Erin Manning to theorize about the embodied and intersectional experience of doing masculinities.

Manning and the Post-Human Turn

While Butler's remains foundational to any contemporary discussion of gender subjectivities, her onto-epistemological approach greatly privileges discourse over embodied experiences; she insists that gender does not exist without language (Butler, 1993, 2001). Thus, the remainder of this section relies on the work of Erin Manning to explore implications that may arise from shifting toward post-human understandings of masculinities, which favors materiality, affect, relationality and collective embodiment over human-centered discourse. In the following paragraphs, I write/think/play with the limitations of discourse, the potentials in collective embodiment, and possibilities that may arise from emphases on collectively bodied experiences, relationality, minor gestures and neurodiversity.

In *The Politics of Touch* (2007), Manning offers a critique of Butler where Manning privileges relational experiences of the body over Butler's reliance on discourse. Though both would agree that lives can only be understood in terms of relational experiences, Butler's favoring discourse privileges neck-up cognition over

neck-down bodily relationality. However, Manning is careful not to reject Butler's contribution and seeks to "broaden the problematic initiated by Butler in *Bodies that Matter*" (2007, p. 86). Manning does not discard the influence that language has on politics of gender, but she is quick to point out that "What a body can do exceeds linguistic signification" (2007, p. 86). Thus, she theorizes that language proves incapable of containing the possibilities that occur through everyday embodiment of people experiencing life.

According to Manning, language provides a medium that stabilizes and calms the affective bodily experience of living, thereby limiting the diversity present in reiterated performances of gender. But, favoring the embodied aspects of gender over the linguistic creates opportunities for reconsidering the ways that bodies are marked for intelligibility. However, she theorizes the body as malleable, in process, and always reaching toward becoming, which carries valuable possibilities for the refiguring of the ways that bodies and their norms are produced and how I am developing fractured masculinities. She writes,

> The presumption that the body is concrete is based, too often, on a fixed, territorialized, secure entity. If we approach the body's surfaces as asignifying we begin to be aware of the manner in which bodies are marked for their coherence through recognizable signs of race, sex, gender, ethnicity. (2007, p. 112)

Beginning with the epistemological assumption that bodies on their own signify nothing regarding socio-historical identity markers opens understandings for how these cultural identity markers construct intelligibility. Manning implies that identity markers can only be understood in context and in relation and the bodies are marked by preconceived understandings of identity markers such as race, sex, gender, and ethnicity. Further, Manning argues that relying on signification as the basis for experience may foreclose

less rational, but still vital ways of knowing: “There may be nothing less rigorous or more apolitical than the acceptance of the signification as the basis for experience. This only reinstates the dichotomy between reason and sensing” (Manning, 2007, p. 114). She illustrates that the bodily experience of sensing offers ways of knowing that extend beyond what Enlightenment reason is capable of containing. While Manning couches her discussion of signification in the political, I think that foregrounding an asignifying body is an onto-epistemological move that may provide fruitful ways for repositioning post-human discussions of masculinities. This moves the field of masculinities away from a signified, linguistically centered discourse and toward an embodied and affective relational experience. With this framing in mind and as will be detailed at the end of this section, fractured masculinities emerge as a novel possibility for theorizing the lived experiences of individuals’ gender subjectivities.

Allowing the explorations of masculinities to intersect with embodied experiences may provide special insights into gender theory, including fractured masculinities. But to theorize in this way requires a review of the ways that Manning understands embodied experiences. Manning theorizes that bodies are always in relation, yet challenges the notion that the human is at the center of these relational experiences (2012, p. 10). That is to say, we are not limited to being in relation with other bodies, but are also in relation with objects, architecture, and textures that surround us, and these materialities are likewise in relation with bodies. As Manning writes, “A body is not separate from its milieu” (2012, p. 26). Bodies are deeply embedded in their contexts, always in relation as they fold into and through the materiality of their existences. While this new material perspective resituates post-structural feminisms’ onto-epistemological approach to

gender, it also recognizes the body as in a state of constant becoming. For Manning, embodiment is a relational, collective, and ongoing process that occurs through a continual and never finished becoming. As she puts it, "Bodying does not happen once and for all on a linear timeline. . . . New processes are continuously underway." (2012, p. 23). Thus, bodying is a non-linear always occurring process during which new possibilities for bodies' potentials are repeatedly beginning and playing out. As she puts it, "The body is a verb" (2012, p. 21). The body is always-already active and compelled to reach toward.

Reaching toward, for Manning, is a communal practice where bodies constantly challenge the limits of the body and it requires the body to exceed its own boundaries. In touching, bodies challenge dichotomous thinking of self and other as touch extends selves through others and allows for the intertextual fluidity, which are created through the relational interactions of reaching toward (Manning 2007, p. 52). In this way, reaching toward becomes an act of resistance because it rejects defining the body within certain parameters, and simultaneously opens the potential for infinite possibilities. Spinoza reminds us: "We do not even know what a body can do" (Spinoza in Manning, 2007, p. 143). Manning offers a novel perspective on embodied gender which deviates from post-structural feminisms in that it foregrounds the body over linguistic discourse. Similarly, this dissertation offers a novel contribution to the field of masculinities by theorizing the embodiment of relation in the lived experiences of masculinities. In order to tease out the potentials therein, the following paragraph explores the possibilities that Manning's theories have for fractured masculinities.

Fractured Masculinities

Like Manning's emphasis on embodying processes and relational/collective aspects of individuals, fractured masculinities asserts that the gendered body undergoes rupture, has the potential to experience pixilation, can exist outside of itself and is always in process and in relation. Many scholars agree that gender cannot be held onto; there always exists a slippage; it is always leaking because it is always in formation, never stable, an always already incomplete process where new possibilities are always underway (Butler, 1990, 1993, 2004; Manning, 2012; McCready, 2010; Reeser, 2010). Fractured masculinities builds on this vital work. Unlike, previous scholarly literature in gender studies that relies on either a structural or post-structural onto-epistemology, fractured masculinities draws from Manning to claim a more post-human understanding of gender. In this way, fractured masculinities is not only always in process, but also always understood as ongoing fracturing which can only exist in relation with surrounding materiality. While I have established how I operationalize fractured masculinity to this point, my conceptualizations of it are also subject to shift as I continue through the project.

In the section above I detail contemporary scholarship investigating gender theory and masculinities while making a case for including fractured masculinities. The section below outlines educational research that investigates experiences of masculinities at school.

Masculinities at School (Reprise)

In general, scholars in the field of masculinities in education agree that experiences of masculinities are diverse, but researchers vary significantly regarding the

extent to which they conceptualize this diversity. However, as was detailed above, much of the scholarship on masculinities frames it within Connell's hegemonic masculinity. Swain (2006) conducted an ethnography of 10 and 11-year-old boys to define four different possibilities for boys' masculine identities: hegemonic, subordinate, complicit, and personalized. Of these, the first three constitute a hierarchical relationship where hegemonic masculinity "exerts its influence by being able to define what is the norm" (p. 337). Complicit and subordinate masculinities define themselves in relation to hegemonic masculinity, but personalized masculinity offers an alternative that is nondominant and defines itself outside of hegemonic masculinity structures. Though Swain acknowledges the multiplicity of masculinities in boys, he still relies on hegemonic masculinity to create his theoretical framework. Lingard (2003) identifies the difficulties recuperative masculinities present in education. He argues that recuperative masculinity, an approach to masculinity that perceives performances of masculinity as a way of recouping the privileges that have been lost or altered as a result of feminisms, is an inadequate framework for addressing gender equity in Australia. He posits that recuperative masculinity essentializes male experience with gender and instead we should look toward a progressive masculinity in which "boys' issues should be dealt with within a profeminist gender equity framework" (p. 41). He concludes that this would move the debate away from "boys versus girls" (p. 47), and encourage flexible gender identities. Lingard's appeal for gender equity and insistence on flexibility within gender offer a more dynamic and fluid understanding of gender construction. Additionally, Heasley and Crane (2012) argue that heteronormative discourses in school and their adherence with hegemonic masculinity create egregious outcomes for all members of the school

community. One the other hand, McCormack (2012) argues that queer students and teachers who are capable of successfully navigating the regulating power that schools contexts afford heteronormative masculinity offer a strategic resistance to these norms while simultaneously destabilizing some of the power allotted to hegemonic masculinity.

In their piece expanding understandings of "diverse masculinities" Mac an Ghaill and Haywood (2012) argue that straight boys' masculinities are not necessarily always everywhere founded in heterosexist and misogynistic notions of manhood. On the contrary, they write that hegemonic performances of masculinity prove incongruous with many boys' actual thoughts and feelings. Thus, they posit that what was previously considered "normal" heterosexual masculinity may be an impossibility. While this counters much of the existing scholarship that uses socio historical frameworks to investigate masculinities and closely aligns masculinity with homophobia and misogyny (Katz, 2006; Kimmel, 2005, 2012; Pascoe, 2007), Mac an Ghaill and Haywood (2012) question the implied uniformity of these heterosexual masculine experience. As such, they argue that we should let go of masculinity as a category which may relegate gender as a defining contributor to behavior. In destabilizing gender and biological sex correlation they lay the ground work for moving toward a "post-masculinity studies." They write, "Refusing gender and conceptually letting go of masculinity may reduce the explanatory value of gender. . . . The implication is that a popular gender intelligibility that links biological categories of sex to traditional gendered social roles is reinforcing existing understanding of sexuality" (p. 82). They assert that linking biological categories of sex to corresponding gender roles limits our understandings of sexuality and gender,

and these limitations reinforce dangerous heteropatriarchal discourses that align behavior with biological categories of sex.

Further, they extend understandings of masculinities by examining how masculinities are being reconfigured. They critique dominant forms of masculinity that privileges hegemony and argue that some current work in educational research challenges "theoretical assumptions that imbricate masculinity with patriarchy" (p. 578). In this piece, they also claim that research suggests that boys and young men can make their male identities outside traditional patriarchal masculinities. The work highlights the limitations of categories masculine and feminine, and insists that gender must be freed from body configuration so that we can undermine the regulatory system of gender and embrace a post-masculinity where masculinities are disconnected from both a patriarchal dividend and the male body. They suggest that scholars might start to think about the possibility of understanding gender that is not constituted by masculinity. Essentially, they conceive of an understanding of gender that exists outside the delimiting categories feminine and masculine.

This literature indicates that scholars continue to engage in a complex discourse regarding masculinities at school, and fractured masculinities may make a profound contribution to this conversation. Additionally, if we take Haywood and Mac an Ghaill to heart and move toward a post masculinities where gender is freed from bodily configuration and no longer reliant on socially constructed categories like "masculine" and "feminine," then fractured masculinity pushes post masculinities even further. As stated above, fractured masculinities extends post-masculinities to conceive of gender as a body always in relation to its surrounding materiality and undergoing continual rupture

where gender is a relational process of (in)bodying that is not contingent on body configuration. For, the body is not resigned to either/or, masculine/feminine, but always already both/and. Employing fractured masculinities to theoretically reframe gender in this way accounts for the influences of materiality and the in process relationality of bodies continually reaching toward. Thus, fractured masculinity grows the existing scholarship in the field, and the following section will discuss art processes and ultimately make an argument for the agentive nature of art. It provides theoretical justification for art as agentive in its influence on the collective enfolding and continual process of materiality and bodies.

Arts Process

This section traces possibilities for Manning's theoretical contributions to arts based teaching practices. To do this, I outline the ways she conceives collective engagement in artistic processes, art's potential to open new ways of knowing and understanding, and contextual requirements that prove a pre-requisite for art to fulfill its potential regarding the possibilities for new modes of existence. I also put her into conversation with scholars (Baldacchino, 2009; Greene, 1995) who have studied the place of art in school. Finally, drawing from research in Arts Based Research (ABR), I make a case for art as agentive in its helping to create gender subjectivities at school.

Manning Art Processes

Manning grounds her work in a process ontology where everything is always incomplete and argues that the stable subject is an impossibility as we are constantly in a state of becoming. In keeping with this ontological perspective, among Manning's most fundamental premises lies her position that art is not a product. Rather, art is an ongoing

process the engagement which opens new previously unimagined or impossible means of knowing. In this way art is not an object, but a process. In her introduction to *The Minor Gesture* (2016), she articulates one of the tenets of her work which she refers to as "research-creation." In her articulation of research-creation, she outlines her understanding of the value of creating and engaging in art as a way of coming to know:

> I propose we work not with the current and most typical definition of art, which tends still to foreground an object, but with an aspect of its medieval definition: art as *the way*. By focusing on process instead of form, it becomes possible not only to raise the issue of the object—to ask how a focus on the object is similar in many ways to situating the subject as initiator of experience—but to explore how time is engaged in the artistic process. (Manning, 2016, pp. 13-14)

For the purposes of situating the significance of art in ELA practices, this quotation serves a dual. She at once positions the process of creation and engagement with artistic modes as "*the way*" to investigate how individuals live in relation with art over time, and she also decenters the subject from epistemologies that assume the subject alone responsible for initiating transformative experiences. In doing so, she rests this responsibility not on the subject (or the parallel object that art sometimes produces), but rather on the process of engaging with and creating artistic experiences.

Further, Manning (2016) posits "a new definition of art as practice that begins not with the object, but with *what else* art can do. I want to propose we engage first and foremost with the manner of practice and not the end result" (p. 46). Manning asserts that the relational/communal affective aspects that participants engage in when creating or experiencing art are fundamental to what art can produce. She wonders, "What if, instead of placing self-self interaction at the center of development, we were to posit relation as key to experience" (Manning, 2012, p. 2). This moves the process of becoming away from the individual and into the collective where art, individuals and all other matter may

offer new ways to understand people's engagement in communal processes of becoming. While others have investigated the collective aspects of art creation (Blumenfeld-Jones, 2012; Leavy, 2015), coupling the relational aspects of art with the materiality of school space may provide interesting ways for examining gender subjectivities in school. Thus, conceiving art in these ways offers interesting possibilities for thinking with the processes of art making and art experiencing in school. I argue that this may open new avenues of knowing and understanding.

While much of Manning's work focuses on the generative aspects of art processes, Greene (1995) argues that art is fundamental to any possibility for a just and equitable culture. As she puts it, "We must make the arts central in school curricula because encounters with the arts have a unique power to release imagination" (1995, p. 27). And, this leads directly to empathy: "It may well be the imaginative capacity that allows us also to experience empathy with different points of view, even with interests apparently at odds with ours" (p. 31). Thus, she argues that arts are essential to engendering empathy which could lead us toward a more just world.

Arts create a context that can both resist normalization and grapple with contradiction. In his review of Greene's career, Baldacchino explicates her theory regarding arts' potential in making space for complexity. "Greene's proposed pedagogy reclaims art's 'power of negation,' by which an awareness of the contradictory nature of reality is regained through the criticality by which art approaches the world" (2009, p. 50). As Baldacchino points out, encountering art is one of the contexts that encourage individuals to hold contradictory ideas simultaneously. Because art encourages diverse thinking and does not favor a singular way of being, it resists binary opposition and

engages in the process of redefining norms. Thus, art processes carry implications for diverse gender experiences.

In her discussion regarding curriculum, Greene (1995) writes that Sartre (1949), Dewey (1934), Iser (1980) among "others emphasize the exploratory and productive *action* required of the reader or percipient in the arts" (p. 96). Thus, those who engage in artistic practices must act in a productive, relational interaction. In this way, the arts require intense cognitive demands and compel participants toward exploratory powers of perception. As such, their exploratory nature excludes predefined resolutions or interpretations that demand a singular or correct way of being in relation with art; engagement with the arts is an exploratory process that allows the participant to produce their meaning through active participation with others and the art itself without relying on prescribed means of correct knowing. Because of the exploratory underpinnings, engagement with the arts allows for multiple and not yet imaginable possibilities that may resist old ways of thinking. Thus, the exploratory process forecloses paradigms concerned with one correct way of doing or being, and it breaks down binaries such as right/wrong, gay/straight, feminine/masculine while creating possibilities for complexity and multiplicity.

Greene argues that art engenders imagination, and imagination is what makes empathy possible. Further, she writes that art refuses normalization and at the same time opens space for new possibilities that allow for plurality. However, art rich environments will not inevitably bring about changing social vision, for such transformations do not come about easily or naturally. One, a participant's engagement with art is a relational transaction where the subject must actively engage in the transaction that occurs between

the subject and their participation with materiality; this is not passive. Two, there must also be a reflective transaction between what the artistic engagement produces and how it interacts with pre-existing cultural practices: "There has to be a live, aware, reflective transaction if what presents itself to consciousness is to be realized" (Greene, 1995, p. 30). Greene explicitly theorizes that participants must be active in their engagement with art, so passive involvement will not produce any of the effects described above regarding imagination, multiplicities, or empathy.

Greene's argument boils down to the need to include arts in school curricula as art is a prerequisite to creating a just and equitable culture. In the following section, I will examine the ways in which arts-based researchers operationalize art as the agentive force that influence subjective behaviors.

Arts-Based Research

Arts based researchers have discussed the potential that art and the practices of art carry for deepening human understanding. For instance, at the inception of ABR as a field, Eisner (1998) argues that artists, writers and dancers, as well as scientists, speak to the ways in which we understand the world. Further, Finley (2006) argues that ABR is activist, resists threats to social justice and engages critical theory "as an entrée to multiple, new and diverse ways of understanding and living in the world" (p. 693). Hence, ABR carries possibilities for multiplicity and diversity necessary to engaging with the modern world. While many scholars in this field agree that ABR opens multiple and perhaps less favored onto-epistemological perspectives, ABR also works in a field of possibilities.

According to Finley (2018), ABR is a "performative research methodology that is structured on the notion of possibility, the *what might be"* (p. 561). Thus, we do not know what being in relation with art might bring, for "what might be" is not yet known. This theoretical framing provides exciting possibilities for how relation with art in school can bring about possibilities we have yet to imagine. Further,

> *Good* critical arts-based research grasps our imagination, grabs ahold of our souls, and unabashedly strives to affect our very ways of living, being and co-being, as researchers, as social scientists, as people. It transforms our identities and gives new ways of expression differently evolving identities. (Finley, 2014, p. 531)

Thus, ABR carries with it the agentive power to heavily influence individual's actions. In this way, ABR is similar to Manning's conceptions of research-creation, for they both theorize that individuals exist in relation to the art around them, and that through these processes of relations individuals may reach new understandings as they navigate the world. However, ABR and research-creation are not the same and draw from very different onto-epistemological premises. In short, ABR values arts' potential to create affective meaning and looks to artistic forms as ways of producing previously unthought knowings where art is very much positioned as affective object. On the other hand, research-creation is philosophically based as process where the process of doing opens possibilities for sensing/feeling/thinking. Though ABR and its onto-epistemological premises carry value regarding what else research can be, what else it produces and how it can create affect, the focus of this project draws from Manning more than ABR in that it is concerned with the process of doing rather than the product of affect.

Conclusion

In this chapter I have outlined the pertinent scholarship that engages with LGBTQ-themed YAL while paying particular attention the ways that this literature

considers issues of masculinities. I have also detailed current trends in gender theory, described the ways that the field of masculinities has taken up boys' experiences of school, and reviewed Manning's work in research-creation while showing how it relates to previous and concurrent work in ABR and art philosophy. Further, I theoretically outline fractured masculinities as a theoretical perspective that frames the discussion of gender within this dissertation. Thus, I intend this literature review to situate the study within the pertinent scholarly literature and offer that it provides important contributions to the field of masculinities. As far as I could find the existing scholarly literature in the field of masculinities does not attend to possibilities that art rich school environments may have for possibilities of acceptable and lauded genders. Further, much of the literature regarding masculinities in school tends toward conceptualizing masculinities and "the boy problem" in a monolithic way where masculinity is a solid, stable and somewhat universally experienced "identity." Thus, the practice of teaching boys can be approached in particular ways that equally address the needs of all male-identifying people. To attend to the extant literature, this dissertation considers the ways that students enact gender subjectivities in the relationality among individuals, art, movement, matter, and literature present in the classroom. In this way, the project builds on the scholarly literature to push the field of masculinities toward onto-epistemological underpinnings that more directly align with the post-structural and post-human turns, which better reflect the complexity and murkiness of the lived experiences of gender subjectivities. As a step in attempting to address this gap in the literature the following chapter lays out the ways in which I operationalize Manning's theories through my discussion of the methods I employed to conduct this study.

CHAPTER 3

METHODS

In this dissertation, I conduct a critical ethnography of one eighth grade ELA class. As will be detailed below, the methods of this ethnography have a dual focus. On the one hand, I will collect, produce and analyze data that expose the ways that contextual materiality is in a constant process of relation with the students lived subjectivities. Included in this materiality are the familiar classroom objects such as desks, bookshelves, whiteboard, displayed student work, etc., but I also take into account the ways that bodies and the choreography of bodies with other materials exist in relation. In addition to considerting the classroom architecture, I also rely on more human-centered ethnographic methods including noting verbal and physical interactions, and conducting interviews. While I acknowledge that there is an onto-epistemological disconnect between outlining methods while simultaneously arguing for a post-human approach, I hope this chapter makes clear how I intend to approach this methodological quandary. I argue that the post-human approach considers the more-than human while also positioning human subjectivities as important

Though widely respected and epistemic scholars have argued persuasively that researchers abandon traditional ways of conducting "conventional humanist qualitative methodology" (St. Pierre, 2011, p. 613) in the hopes of providing new insights into human and material experiences (Denzin & Lincoln, 2018), researchers continue to privilege conventional and time-honored methods. Though this is undoubtedly so, I strongly believe that both the new materialist perspectives and more traditional, human-

centered perspectives offer potential to grow knowledge and increase understanding for the ways that people and material enact the process of doing gender.

A number of influential scholars and theorists have noted the relationship between Enlightenment rationalism and attempts to provide Truth regarding human experiences. In her work, Spivak (2012) draws from Horkheimer and Adorno (1944) to offer a scathing critique of post-positivist research and challenges its reliance on the rational, which she argues attempts to provide truth as a means toward defining what is good and what is bad (Spivak, p. 33). As she puts it, "the legacy of the European Enlightenment is in doubt" (p. 1) By thinking in polarities and attempting to establish a binary between good and bad / right and wrong / truth and untruth constituents privilege certain discourses, bodies, cultures and ways of being at the expense and marginalization of alternatives. Braidotti (2011) offers a similar critique:

> [The] titanic sense of [European] entitlement rests structurally on the claim to universality and also on a hierarchical and dialectical vision of Otherness or difference. It is also inscribed on an entrenched form of methodological nationalism at the heart of the accepted vision of science as simultaneously the distillation of rationality and the quintessence of European culture. (p. 210)

Like Spivak, Braidotti writes that rationality produces a hierarchy that privileges particular discourses, and this also entitles those discourses to hierarchical claims regarding the value of particular cultures. Through the process of creating these hierarchical relations, some cultures become privileged other all alternatives. While these epistemological and ontological approaches rely on post-positivist or positivist paradigms to render stable and knowable truths and deploy them as justification for creating systems of inequity, the tangible, material, and deleterious effects this has on the Other cannot be understated. In order to destabilize the privilege traditionally afforded post-positivist

paradigms in social research and provide for more egalitarian and just methods, research in the field must account for the complexity of lived experience and examine how lived experience is understood in relation to materiality.

Additionally, relying on binary methodological premises does not allow for what Foucault (1997) theorizes when he writes that "we must think that what exists is far from filling all possible spaces" (p. 39-40). As he points out, what exists cannot be contained within our possibilities for understanding. Thus, researchers must unseat the favored positon traditional methods currently hold and by rethinking traditional ethnography and corresponding ethnographic methods, researchers may provide unforeseen and unimagined opportunities to interact with and offer practices of justice.

Thus, the methods I employ in this dissertation include a rethinking of traditional ethnography that acknowledges multiple discourses and relations being enacted in the classroom. As Denzin and Lincoln (2018) put it, multiplicity "produces a bricolage . . . a pieced together set of representations that are fitted to the specifics of a complex situation" (p. 11). In order to trace the ways that the methods of this dissertation will help create a bricolage like Denzin and Lincoln describe and lay out a more post-human, material, and critical narration of gendered subjects, I organize this chapter in the following way: First, I provide a brief overview of traditional ethnographic methods and discuss their epistemological, ontological, and axiological assumptions. I follow this by laying out the research design and research questions. I then discuss the setting and participants of the study. After this, I include how I will conduct the data collection-production and the means for their analysis. Finally, I will offer a conclusion that describes the ways that this methodological approach may provide insights into

furthering the ways that we conceive of multiple factors constantly in relation and enacted in gender subjectivities.

Traditional Ethnography

Traditional ethnography plays a significant role in the history of social science, and corresponding colonizing practices of the West (Denzin & Lincoln 2006). Relying on humanistic epistemologies and ontologies that theorized the human subject as stable and knowable, these social scientists tended to delimit human experiences as tangible entities that are ostensibly knowable. As such, they categorized human beings as an "Other" and thus produced moral axiological judgments based on the observed positivist differences between the Other and the truth-bearing, Western "knower." The legacy of these practices aligns with an unmistakably colonizing ethos. According to Denzin and Lincoln (2006) the "traditional period" (p. 14) of qualitative research begins in the United States at the turn of the 20th century and that these early researchers investigated an Other, interpreting their experience with the Other through a presumably objective lens complicit with imperialism where "the other was an 'Object' to be archived" (p. 15). They further argue that this model of researcher/ethnographer continues to be enacted in qualitative inquiry. As the ugly legacy of ethnography's "traditional period" reveals, relying on humanistic approaches to investigate infinitely complicated and socio-culturally and historically situated lives of human beings is far too limiting. It will always inevitably fall short, but that is not to say that ethnographies are useless. On the contrary, as I try to make clear in the introduction, ethnographies have the potential to produce understanding and provide justification for developing practices of justice. However, the methods and epistemological assumptions of these early researchers and the positionality

they took regarding their subjects preclude them from producing just narratives. More specifically, early ethnographers took a humanistic approach where they assumed a stable subject the study of whom would produce some kind of objectified truth or truths. Furthermore, there exists an onto-epistemological presumption that the researcher's "unbiased" interpretation of their interactions with the subject "validates" these "truths" in some universal, unquestioned, and all-encompassing way. Though the issues of "Truth" are problematic in their own rights, Foucault (1998) "believe[s] too much in truth not to suppose that there are different truths, and different ways of speaking the truth" (p. 51). Thus, for Foucault, truths may exist, but only in very culturally specific socio-historical contexts. However, these early researchers placed a moral value judgment on the "Truth" they ascribed to the cultural/community practices and corresponding subjectivities of their participants. In this way, traditional ethnographies disregard the complexity, nuance, and multiplicity of lived experiences.

Though modern ethnographers, even those using traditional methods, would reject the notion that their work produces unbiased and generalizable truths (Saldaña & Omasta, 2018), traditional ethnographic methods still grew from a positivist paradigm. Most contemporary ethnographers rely on a constructivist epistemological premise, but the residue of post-positivist methods persist (Denzin & Lincoln 2006). In addition, axiological implications remain as value-laden assumptions continue to run through traditional ethnographic methods. Cresswell (2013) asserts that qualitative researchers must make their values known, and this act of transparency affords researchers the opportunity to be clear that their research produces a representation of both the researchers' and the subjects' values. While on the one hand this is an inevitable result of

qualitative methods, the axiological foregrounding the researcher brings to the project will undoubtedly color their interpretation and may colonize the participants rather than engendering understanding. Furthermore, though axiological assumptions remain unavoidable, the traditional methods of ethnography (interviews, field observations, document analysis (Flick, 2014)), though valuable, provide a particular way of knowing that favors epistemologies steeped in a colonizing ethos. Contemporary qualitative researchers agree that any qualitative inquiry is not intended to produce "truth" or "validity" (Cresswell, 2012; Flick, 2014; Saldaña & Omasta, 2018), yet they often continue to rely on methods that researchers initially designed in a much different social context where they were intended to uncover truths.

Though objective truths remain an impossibility, there are certainly benefits traditional qualitative methods such as interviews and field observations. Recent traditional ethnographies employ these methods to conduct important and influential work. Sociologist Michael Kimmel's (2008) *Guyland: The Perilous World where Boys become Men* is a traditional ethnography of boys and young men and exposes a harmful collection of practices that countless boys and young men enact as they enter adulthood. This piece endures as a highly influential and important work ten years after it was published. Also, C. J. Pascoe's (2007) haunting ethnography of a traditional, suburban high school in northern California, *Dude*, *You're a Fag: Masculinity and Sexuality in High School* persists as a vital piece about the ways schools produce particular gendered discourses; this piece also relies entirely on traditional ethnographic methods. Additionally, McCready's (2010) *Making Space for Diverse Masculinities: Difference, Intersectionality, and Engagement in an Urban High School* likewise conducts an

enduring traditional ethnography that underscores the intersectionality of race, class, gender, and sexuality. Though I acknowledge the significant place these pieces have in the scholarly literature and the contributions they make to their respective fields, they are intensely limited in the ways that they produce knowledge, for they rely on very human-centered onto-epistemological perspectives.

Though these pieces continue to have profound effects on their readers, school practices, and parents, privileging traditional methods forces other possibilities for creating knowledge aside. Research that employs less traditional methods, could work to mitigate some of the value-laden processes of traditional ethnography. I propose that the methods for this dissertation resist the concrete and allow the research to exist in a liminal space. Traditional ethnographies employ traditional methods, and then use data as a means toward producing generalizable Knowledge. On the other hand, the critical ethnography I conduct here does not claim to produce Knowledge in the traditional sense, but rather intends to shift possibilities for understandings regarding how adolescents do gender. It hopes to grow possibilities rather than provide solutions. As will be detailed below, this dissertation partially employs traditional methods, but when it does so, it targets them very acutely on minor gestures, choreography, and materiality. Additionally, the piece expands from traditional methods to include more experimental methods such as participant produced art and object elicitation. And, as will be detailed below, the methods of data collection and analysis are always a work in progress, always subject to inevitable revision as the context/space/emplacement alter what emplacement actually creates. In this way, I intend the methods proposed here to focus on the participants' perspectives, meanings and subjective views, but possibilities for methods go beyond

what are described in this chapter. As possibilities for post-qualitative inquiry include providing opportunities for researchers to think the unthinkable (Koro-Ljungberg, Carlson, Tesar & Anderson, 2015), prescribing the methods is an impossibility. However the following sections provide a rough outline of how I conducted data collection and production.

Research Design

For this project, I conducted ethnographic research for one semester in a middle school ELA classroom at arts charter school. While there are benefits to traditional ethnographic methods, researchers must also account for the less human centered narratives and engage in the complexity inherent in human relationality. According to Cresswell (2013), "ethnography focuses on an entire culture-sharing group" (p. 90), yet he makes clear that ethnographies are not the study of a culture. Rather, they are "the study of social behaviors of an identifiable group of people" (p. 92). With this in mind, this dissertation seeks to study the behaviors of middle schoolers as they interact with and within social spaces of school.

I seek the ideas and beliefs expressed through language, social organization, materials, activities, and art. The data collection methods will be detailed in the following section, but I designed the project to allow for evolving and emerging methods rather than one that is strictly prefigured (Cresswell, 2013), and diverge from Cresswell's statement above in that I aim to explore ways of knowing that are not strictly human-centered. Rather than focusing on the social behaviors of an identifiable group of people, this project will not only include social behaviors, but also explore how bodies exist in relation with the each other and the materiality that surrounds them. The means of data

collection-production shifted from what I proposed to the what took place once I was emplaced in the classroom. I designed the project this way as I suggested possibilities for data-events to occur, but did not lay out a set approach in order to provide space for the methods to shift upon being in context. Below, I describe what I proposed, and why and how things shifted.

While I recognize that this is an ambitious project and a researcher is always in relation with participants and artifacts, I engage in this project as a participant observer. According to Denzin (1989), participant observation is "a field strategy that simultaneously combines document analysis, interviewing of respondents, and informants, direct participation and observation and introspection" (pp. 157-158). Participant observation allows me to combine a number of data collection methods, and it also provides opportunities to exist in a liminal space where I straddle the gap between having an internal perspective and also keeping an outsider distance that estranges the familiar. In keeping with this, Flick (2014) writes,

> In participant observation, even more than in other qualitative methods, it becomes crucial to gain as far as possible an internal perspective on the studied field and to systematize the status of the stranger at the same time. Only If you achieve the latter will your research enable you to view the particular in what is everyday and routine in the field. (p. 315)

Flick emphasizes that researchers must exist in the liminal space between stranger and insider that allows them to gain perspective of the insider, but must also institute a procedure to systematically maintain their status as an outsider. Having this dual existence provides researchers access while allowing them to observe more subtle and specific phenomena that an insider would be incapable of doing. On the surface, this appears to be a paradox where one must have two conflicting and simultaneous

perspectives, but holding these two perspectives may allow minor gestures to become recognizable, for it may be that in taking notice of the everyday that the minor becomes observable.

In order to operationalize participant observation in the context of this study, I lean on Sarah Pink's (2009, 2011) work in sensory ethnography. In an interview produced by Sage Research Methods (2011) Pink precisely defines sensory ethnography and delineates how its modes of perception and categorization manifest in daily life: "Sensory ethnography is a methodology. It's an approach to doing ethnography that takes account of sensory experience, sensory perception, and sensory categories that we use when we talk about our experiences and our everyday life." She discusses how people interact with the world through a consortium of sensory experiences; sensory ethnography examines both how we experience the world and how we talk about those experiences. Further, in the introduction to her book, *Doing Sensory Ethnography* (2009), she writes that sensory ethnography

> takes as its starting point the multisensoriality of experience, perception, knowing and practice. . . . A process of doing ethnography that accounts for how this multisensoriality is integral both to the lives of people who participate in our research *and* to how we ethnographers practice our craft. (p. 1)

Again, Pink underscores an important tenet of the lived experience of human beings; people interact with the world through having sensorial experiences that provide multiple simultaneous inputs that together create something we understand as a lived experience. She continues to assert that sensorial experience is integral to the lives of the participants and how researchers conduct ethnographies, so researchers must position multisensorialities at the forefront of their work and allow it to guide both methods and

methodology. That is, they must be included in data collection-production processes, throughout data analysis, and into the drafting of manuscripts.

Further, she urges researchers to consider how sensory interactions influence concepts of place, and that attending "to the senses in ethnography offers routes to analyzing other people's place-making practices" (p. 29). Though place resists confinement and definition as it is constantly evolving, she theorizes how ethnographers and participants "are emplaced in social sensory and material contexts, characterized by, and productive of, particular power configurations that they experience through their whole bodies and that are constantly changing (even if in very minor ways)" (p. 33). Place, then, is a lived and open sensory experience that researchers are likewise entangled with participants, and part of the work of the sensory ethnographer is to discover how both the researcher and those being researched co-create and experience place and space. In order to do this, she suggests that researchers attend to sensory embodied knowledges and their transmission. While Pink offers concrete ways of conducting this kind of field work, I pair her with Manning's theoretical work that also emphasizes sensing as means toward sense-making. I rely on these two scholars to guide this project, and the methods aim to seek what happens when we conceptualize gender as something that is fractured / and in process rather than as a stable identity marker. To provide clarity in this chapter, I reiterate the research questions:

1. What are the ways students conceptualize and perform gender in an arts-inclusive school?
2. How does a largely traditional research design align with or not align with Manning's notion of research-creation?

3. How can we rethink the ways that gender is conceptualized in school?

To answer these questions, I will employ some aspects of the following for data collection-production, each of which will be detailed in the following section: participant interviews, participant observation, artifact analysis including participant produced art, and maps and sketches. Though I outline possibilities for methods in the following section, I also want to make clear that I ascribe to what Springgay and Truman (2018) argue when they write: "Rather than do away with method, we propose that methods need to be generated speculatively and in the middle of research, and further that particular (in)tentions need to be immanent to whatever method is used" (p. 13). Thus, the methods section below describes methods of data collection as possibilities while acknowledging that some of these methods will not and can not be known until I am actually emplaced with the space and the participants. That said, I did employ the methods described here once I was emplaced at the research site. However, what occurred while I was conducting the research is much more complicated than that which I originally outlined. However, I believe that the description I provide here and the discussion of the data I provide in chapter four attempt to address the complexity of what happens when researchers attempt to do the type of project that I endeavored here.

Additionally, I align with post-qualitative and post-human scholars who problematize the notion of method as a process through which one can acquire stable knowledges. For instance, Ulmer (2017) writes, "Non-representational research calls method into question. It challenges the prescription of method by arguing that standardized methods do little more than provide a false sense of security that knowledge is stable, or even knowable" (p. 838). With this in mind, the data collection process

outlined below is by no means intended to presume or pursue a knowable truth. Rather, they are sketches or possibilities for what may take place once I engage with the spaces and bodies of research. Further, I reflect on the possibilities for what might be with how I understand the complexities of what took place while I was and continue to interact-produce-collect data.

Emergent Data Collectivities and Processes

Qualitative "data" came into use "in the 1950s, especially in relation to the questions of validity and reliability of qualitative analysis" (Koro-Ljunberg, MacClure & Ulmer, 2018, p. 464). Further, the word "data" relies on positivist epistemologies in the hard sciences that are concerned with validity and replicability. As a construct, "data" implies something that is knowable and graspable, yet it is always situated in particular discourses, which often intersect with politics and power. That said, the recent post-human turn reveals a profound shift from the human centered ways that qualitative inquiry traditionally (even through the post-structural period) affords the human being as the center of knowledge production as traditional methods and methodologies have privileged "discourse, mind and culture, over matter, body, and nature" (Koro-Ljungberg, et al., 2018, p. 469). Hence, the data corpus attempts to decenter the all-knowing human knower and include other ways of constructing knowledge such as materiality, relationality, and bodies. However, the methods of data collection-production outlined below include some largely traditional methods such as field observations and interviews. While I recognize the limitations of these methods, I lean on the work of Erin Manning and Sarah Pink to extend data collection-production beyond human centered understandings. It is important to note that what I do with the data collected using

traditional methods differs in this ethnography than it would in a more traditional ethnography, for traditional ethnographies intend to create Knowledge through conventional humanist qualitative methods such as coding, but this ethnography intends to open possibilities through employing research-creation and being in relation with the data.

In her work in sensory ethnography, Pink (2009) writes, "To conceptualize a sensory ethnography process requires an understanding that can account for both the human perception and the political and power relations from which ethnographic research is inextricable" (p. 42). Hence, it is the responsibility of the ethnographic researcher to develop an awareness and identify their own intentionality or subjectivity of how their co-involvement and the power running through it constitute place. I recognize my position as a cisgender, heterosexual, middleclass, White male and the research that I conduct is always colored by this reality. Before detailing the methods of data collection, I address how I understand my positionality and will attempt to engage in methods work against the colonization of participants. To do this, I call to mind the vital work of Paris and Winn (2014). They implore researchers to engage in humanizing research methods where researchers recognize and consider the ways that youth are often dehumanized. Specifically, they write that "to understand what it means to 'humanize' research, it is important to consider the ways in which people, and more specifically youth, are often 'dehumanized'" (p. 1). As school contexts so often de-humanize non-conforming youth, I intentionally designed the methods detailed in this section to engage in humanizing research practices that recognize and validate youth subjectivities.

In her work, Pink articulates how she conceptualizes place: "The understanding of place . . . draws on the ideas of Casey (1996), Massey (2005) and Ingold (2008) to formulate place as a coming together and 'entanglement' of persons, things, trajectories, sensations, discourses, and more" (p. 41). With this framing in mind, I engage methods that recognize the entanglement of place, while also exploring some of the various components that work together to create this entanglement. I conducted the data collection for this study over one entire semester at an arts charter school in the southwest that serves grades 6-12. The participants for this study are comprised of students in two eighth grade ELA classes and their teacher. Overall, I intend the data collection methods to focus on both verbal and non-verbal communication, body movement and engagement with materiality in an attempt to gain a broad understanding of the ways that students understand and engage with the process of doing gender. In the following pages, I outline the data collection instruments and justification for each of them.

Interviews

Interviews remain the most popular method of qualitative inquiry as they allow the researcher to ask questions of participants directly (Saldaña and Omasta 2018). This, in turn, provides the opportunity for participants to voice their experiences. (Saldaña and Omasta 2018). However, Roulston (2010) draws from Denzin (2001) when she writes, "the interview subject has no essential self, but provides – in relation with a particular interviewer – various non-unitary performances of selves" (p. 63). With this in mind, I certainly recognize the limitations that interviewing has, yet they remain a co-constructed, fragmented, and situated performance. Further, Roulston writes that the interview event itself always exceeds researchers attempts to categorize and contain their

meaning. This is undoubtedly so, and I the methods I employed allowed the interviews to grow and produce meanings rather than attempted to contain their meaning. Additionally, interviews with students and their teacher provided valuable insights into how they understood gender and their subjectivities broadly defined, and interviews also provide benefits for humanizing research in that they offer opportunities for researchers to recognize and validate participants' experiences. Specifically, the co-constructed and situated nature of interviews allows for a mutual acknowledgment and validation among the voices of the participants, which remains integral to humanizing research. Also, interviews provide the opportunity for the researcher and participant to co-construct meaning which we used to explore how the students and I understand their genders at school. Further, interviews are fragmented events and thus reflect the ways that gender is likewise fractured. This theoretical alignment compels me toward a richer and deeper understanding. For semi-structured interview protocols for both student and teacher participants, see appendix a.

Field Notes

I conducted data collection for one semester, and my field observations have four foci that exist in conjunction with one another. One, I noted what participants say to each other regarding gender broadly defined, which includes gender expectations, interactions with school work and each other (for note taking template, see appendix b). Second, in conjunction with the field notes focused on gender, I will use maps and drawings to note the movement of the participants and to record the ways they physically interact with each other and with the materiality of the space. In this way, I will also note how participants non-verbally engage with one another. Third, the protocol for field notes also

draws on Pink's work so that my observations note which senses are emphasized and which are repressed. Additionally, I will note how students' and my sensory perceptions interact with the space and daily activities of the class. In doing this I collect-produce data that explored "how sensory phenomena are culturally significant, thus how they are meaningful to a given group or category of social actor" (Atkinson, Delemont & Housley, 2007, p. 180, as in Pink 2009, p. 64). It is, then, through field observations and notes that I engage specifically with movement moving choreography and sensory ethnography.

Maps

Exploring how the students move through and interact with the space and how this movement implicates the ways they do gender remains central to how this study intends to investigate its research questions, particularly research question three. As such, maps and drawing of the choreographed movement in the room will make a visual representation of how students interact with the materiality surrounding them. I rely on Massumi and Manning's (2014) writing regarding the "ebb and flow" (p. 9) of movement to offer a working definition of how understand choreagraphic practices of movement in the classroom. They write,

> You're late, you're hurrying from the subway to the office on a crowded rush-hour sidewalk. Bodies all around, thicker and thinner, in a complex ebb and flow. In the ebb and flow, temporary openings come and go. … The opening is how the field appears as an affordance of your getting ahead. Your movement has to be present to the opening as it happens. … Its perception and your movement into it must be one. There is not time to reflect, no time to focus, assess, and choose. If you focus on one body over another, you see one body then another—and not the opening in the movement they share. You have to soften your focus, letting the fields changing configuration dilate to fill experience. You have to let what is normally your peripheral vision take over, attending to everything in the same way. (pp. 9-10)

The maps that I created as part of the data collection intend to interact with the description of movement Massumi and Manning describe here. The maps consider the choreography of bodies and inanimate materiality as they move through space in their ELA class and the school campus. Because it is visual in nature, cartographic representation provides a means to privilege the choreography of the participants and may open interesting ways for me to engage with the ways that students interact with materiality and each other, which privileges movement-bodying over signification and discourse. "Movement is no longer asked to express something outside it. Movement becomes its own artwork" (Manning, 2009, p. 26). In this way, mapping adds a new layer of data in an assemblage that works to open possibilities for ways of playing and investigating how place influences gender conceptions and subjectivities.

Artifacts and Materials

Saldaña and Omasta (2018) write that "Researchers employing participant observation should pay occasional attention to the material objects used by participants. . . . Artifacts have stories" (p. 74). Additionally, they offer four frames for engaging with artifacts: "analyzing how they belong, their symbolic connotations, their processes, and how they are extensions of human beings (Saldaña & Omasta, 2018, p. 74). I draw on this to include object elicitation for a number of important reasons. One, the materiality that exists in the space is certainly paramount to the understanding of place and human emplaced meanings. Two, some objects have symbolic meaning that conjure specific memories, and meanings. Saldaña and Omasta write that people "attribute symbolic significance and meaning to an artifact that is not readily observable in the object" (p. 77). Thus, the methods explore these symbolic associations in an attempt to understand

more deeply how symbolic objects are included in the assemblage of space and are active in how the participant engage in their subjectivities (for the object elicitation protocol, see appendix c); Three, some objects prove extremely agentive in stimulating human action. I examine these kinds of objects such as the arrangement of desks and chairs, art supplies, books and journals, to explore how the emplaced materiality compels movement and relationality among bodies and inanimate objects. Thus, the objects comprise three loose and permeable categories: one, the materiality that is used in the routine and ritualized practices of the space; two, the objects that represent a deeper meaning to its creator or owner; three, participant-created objects of an artistic nature (broadly defined). The last of these will be detailed in its own section below.

Art

Pink (2009) writes, "Attention to how people use photography, art, drawing, video and other (audio)visual media to represent the private and public narratives and contexts of their lives can play important role in any ethnographic study" (p. 114). As stated previously, this study conceptualizes art as agentive in nature, and thus art is operationalized in a number of ways. Among the myriad possibilities for art, my methods focus on three relatively distinct artistic themes. The first comprises the ways that teachers engage with art and artistic practices in the ELA instruction. The second examines how students create art as inclusive and exclusive of their classroom activities. The third, includes prompted student-created art outside of classroom / school instruction. The last will be comprised of participant-created art that is in response to researcher-generated prompts (for a revised list of prompts, see appendix d). In order to collect these artistic representations, I either scanned or took photos of them.

Gallery Walk

As a result of ensuing discussion after my introducing this project to the students Mrs. Garcia and I learned that many of the students did not have the vocabulary to discuss gender/sexuality diversity in a consistent and coherent way. As a result of this Mrs. Garcia asked that I teach a lesson about inclusion and gender diversity. This was not part of the original design, but I intended the methods I proposed to shift as needs of the study shifted, and this opportunity for teaching proved to produce rich data and remains aligned to my positioning as participant observer. As such, during the lesson, the students took part in a silent conversation / gallery walk where each student participated in a discussion regarding gender conceptions and expectations (for complete list of prompts and images of the discussion artifacts, see appendix e).

Timeline

I spent one semester observing an ELA classroom in an arts charter school in the fall of 2018. During the semester, I began my fieldwork on campus during lunch every day and continued my work into 8th grade ELA which immediately followed lunch. I provide the following timeline to outline :

Table One

Data Collection-Production Timeline

Week	Activities
Week 1 (Aug 8-17)	Beginning informal observations, noting initial impressions.
Week 2 (Aug 20-24)	Continue informal observations and noting initial impressions.
Week 3 (Aug 27-31)	Record field notes and draw maps pertinent to the research questions.
Week 4 (Sept 3-7)	Continue field notes, and begin informal conversations with students during passing periods and lunch.
Week 5	Continue field notes and record student-generated art.

(Sept 10-14)	
Week 6 (Sept 17-21)	Continue field notes begin to informally ask students how they understand their gender in their class.
Week 7 (Sept 24-28)	Continue field notes, and conversations and recruit students for more formal interview events.
Week 8 (Oct 1-5)	AWAY—American Association for Teaching and Curriculum Annual Conference (AATC)
Week 9 (Oct 8-12)	Continue field notes and informal conversations Introduce project in detail to class and send informed consents home.
Week 10 (Oct 15-19)	Continue field notes, and begin to discuss with students how they engage in art processes.
Week 11 (Oct 22-26)	Continue field notes and informal discussions.
Week 12 (Oct 29-Nov 2)	Continue field notes and informal discussions.
Week 13 (Nov 5-9)	Continue field notes, and recruit students to bring in artifacts to participate in object elicitation.
Week 14 (Nov 12-16)	NCTE
Week 15 (Nov 19-23)	Thanksgiving
Week 16 (Nov 26-30)	Continue field notes, and commission students and their teacher to create art in response to prompts in appendix d. I paid participants $10 each for their work, and each provided a brief interpretation of their work during a brief, informal interview.
Week 17 (Dec 3-7)	Continue field notes, and have participants discuss their art pieces. Begin formal interviews / focus groups
Week 18 (Dec 10-14)	Continue field notes and informal observations. Continue focus groups / interviews
Week 19 (Dec 17-21)	Continue field notes, and conduct final interviews with the teacher, principal, and last student participants.

As is shown above, the data collection will take place over the course of one semester, and their analysis, which is outlined in the following section attempts to put Manning's theories into action by using Manning's work to operationalize my interactions with the data.

In the Act: Data Collectivities *Agencement* and Intervals

Manning (2016) writes that previous humanist approaches to understanding difference place increased emphasis on the human agent in what she describes as the central tenet of neurotypicality. She continues to explain that this tenet involves the "wide-ranging belief that there is an independence of thought and being attributable above all to the human, a better-than-ness accorded to our neurology" (p. 3). As she puts it, this tacit identity politics "frames our idea of which lives are worth fighting for, which lives are worth educating, which lives are worth living, and which lives are worth saving" (p. 3). She makes a clear argument that reliance on neurotypicality proves unjust for those who do not or cannot exist within its confines.

At the same time, neurotypical discourse continues to be dominated by major and grand gestures, but the nuanced minor gesture is typically cast aside, often goes undetected, yet is always everywhere and exists in a state of constant indeterminacy where it "creates sites of dissonance . . . that open experience to new modes of expression" (p. 2). The minor gesture has more potential than the human-centered "I," which speaks to individualism and humanism. On the other contrary, Manning asserts that "a minor gesture is already a collective expression, collective in the sense that it emboldens the art of participation" (Manning, 2016, p. 75). Thus, the data analysis looks to examine minor gestures as they pertain to gender performativity. Manning implies a potential benefit that approaching gender in this way may provide: "Disciplinary practices demand the apparent coherence of the structure" (p. 146). So, if people can dismantle the structure and reveal its incoherence, disciplinary power loses its virility. In

this way, this approach offers the potential to undo regulating forces that assume default cis-heteropatriarchy, and may open new ways for understanding masculinities.

In addition, much of Manning's work relies on process ontologies couched in relations among human bodies and materiality. This ontological foregrounding resists containment and knowability as everything is always in a process of becoming where individual subjectivity remains an impossibility precisely because of its processional nature. Even though Manning's work presumes that stability is an impossibility, she makes room for moments of clarity and intelligibility. She writes that we live through brief moments where "the world concretely appears" (Massumi, 2002, p.98, as cited in Manning, 2007, p. 45). She develops this idea throughout her work, but does not deviate from its essence. As she puts it, "Actual occasions are the coming into being of indeterminacy where potentiality passes into realization" (Manning, 2016, p. 2). Hence, although everything exists in a relational process of becoming there are brief moments where existence appears in a crystallized form, but these moments are fleeting and quickly return to a state of constant formation. I firmly believe that this theoretical underpinning may provide profound implications for operationalizing Manning and running her work through the data analysis.

Though brief moments of recognizable existence occasionally appear, Manning draws from Spinoza to make clear that subjects do not have volition with regards to the actions in which they partake. She writes that volition is not ahead of experience, but in experience in the between of the conscious and the unconscious, actively composing the ecology of practices (2016, p. 149). Further, she asserts that there exists a "mirage" of volition in education (2016, p. 140). Thus, I do not intend to center the human in the

human experiences. Rather, the analysis examines how the assemblage that comprises the space and emplaced subject work together to constitute lived subjectivities. To analyze the movement and relationality present in the data I turn to Manning's theorization of *agencement*. She asserts that *agencement* is the directed intensity of a compositional movement that layers the field of experience (2016, p. 134 & p. 137). Thus, *agencement* is movement comprised and in relation with the ecology of practices and materiality that occur with individuals' emplacement in space. Manning makes this clear when she writes, "Ask not what the subject did, but what the event proposed – this is *agencement*" (p. 143). The subject's emplacement in an event allows for particular possibilities, and this moment of *agencement* decenters human agency allowing for blurring distinctions among materiality, movement, minor gestures and relationality. As Manning implies, rather than think of the subject as having volitional choices, *agencement* reconfigures volition as a product of emplaced actions that are produced through an event. With this in mind, the analysis considers how gender is constructed and understood through Manning's conception of *agencement*. Thus, as I show in chapter four, I interact with the data to seek how the relationality in an event produces and is produced by gender.

This project does not take a traditional approach to qualitative data analysis where the researcher codes based on preconceived or emergent categories. On the contrary, I allow myself to live with the data and think/work/play through my interactions with it while operationalizing Manning's theories. As I live in these data, I seek to "analyze" them in such a way that opens possibilities and produces new ways of understanding rather than attempt to draw conclusions through colonizing practices of coding and interpreting. To do this, I think with Manning and the data through writing as method and

philosophy as method to allow the data to present themselves in meaningful ways, which may produce new understandings for how *agencement* interacts with and helps to produce conceptions of gender. I work/think/play in the data through lenses that include conceptions of neurodiversity, *agencement*, and the minor gesture, and below I outline the ways that I infuse "research-creation" (Manning 2016) through the project.

Research-Creation

My interactions with the data rely on Manning's work in "research-creation" to engage with the students' experiences. In her exploration of research-creation Manning understands art as a process rather than its more typical focus on product. Though I include the following quotation in the literature review to situate Manning's theories with the significance of art in ELA practices, I include it here as foundation upon which Manning theoretically builds research-creation. She writes:

> I propose we work not with the current and most typical definition of art, which tends still to foreground an object, but with an aspect of its medieval definition: art as *the way*. By focusing on process instead of form, it becomes possible not only to raise the issue of the object—to ask how a focus on the object is similar in many ways to situating the subject as initiator of experience—but to explore how time is engaged in the artistic process. (2016, pp. 13-14)

She argues for the process-oriented nature of art creation, which muddies dichotomist notions of object-subject where the relationship between researcher/artist and artwork is not so simple as the researcher/artist (subject) initiating the creation of the artwork (object). Rather the relations therein are a collective process of research-creation where the initiation of the process and collective movement of research-creation is not so clear cut. According to Manning, the art product and the researcher/artist co-create one another through collective processes of doing. In addition, Springgay and Truman (2018) reference Manning and Massumi (2014) when they write, "Research-creation draws

attention to the conjunctive at work in its progress. Instead of projecting the idea of art as separate from thinking, the hyphenization of research-creation engender 'concepts in-the-making' (Manning & Massumi, 2014, p. 88-89) which is a process of thinking with and across techniques of creative practice" (p. 2). Thus, Springgay and Truman theorize that research-creation is a multi-faceted thinking, creative, and ongoing process. While creative and meaningful thinking practices are widely valued in the fields of post-qualitative inquiry and arts-based research, Manning does not conceptualize research-creation as a qualitative method.

On the contrary, Manning quite explicitly states her displeasure about qualitative methods, but her theories undoubtedly offer an onto-epistemological perspective that deepen researchers' engagement with research processes. In her aptly titled second chapter, "Against Method," she asserts, "Research-creation does not need new methods. What it needs is a re-accounting of what writing can do in the process of thinking-doing. (2016, p. 42). That is, rather than attune to "methods" of research-creation she argues that researcher/artists must re-account for the possibilities that writing brings to the process of thinking-doing. In this way "What the conjunction between research and creation does is make apparent how modes of knowledge are always at cross-currents with one another, actively reorienting themselves in transversal operations of difference, emphasizing the deflection at the heart of each conjunction" (p. 41). Thus, research-creation reveals various onto-epistemological stances that reposition as they intersect during the ongoing process of research-creation.

Similarly, St. Pierre writes that post-qualitative research is methodology free. Specifically, "Post qualitative inquiry (Lather & St. Pierre, 2013; St. Pierre, 2011, 2013,

2015, 2016) . . . comes with no methodology at all, no preexisting rules, processes, methods, categories, or 'determining judgment' (Lyotard, 1979/1984, p. 81) and so cannot be taught or learned" (2017, p. 686). While I agree that aspects of post-qualitative methodologies remain impossible to teach as everyone's subjectivities exist as emplaced, contextual, and ultimately different, I maintain that post-qualitative research can operationalize certain philosophies and allow these ways of thinking to guide how researchers think/play/write their data. In a similar vein, Ulmer (2017) asserts:

> Because nonrepresentational thinking is against method (Manning, 2016), it requires alternative ways of thinking and doing research. This is where scholars begin to take imaginative leaps for which Whitehead calls. . . . Non-representation is not an end-run around method, but offers a way of intertwining theory with methodological thinking to produce something different, something generative, and something wildly imaginative. (p. 839)

Rather than conceive of post-qualitative research as something to be taught, I suggest that it can be experienced and research-creation may provide a way for participants, readers, and researchers to experience post-qualitative inquiry, and produce something generative, different from what was previously thinkable and grow possibilities.

That said, I acknowledge the slipperiness of my methodological positioning: I am at once intending to employ some methods that adhere to "conventional humanist qualitative methodology" while at the same time making a case for their insufficiency. While this may appear a paradox, I'm hoping that it will speak to research question 2: "How does a largely traditional research design align with or not align with Manning's notion of research-creation?" While the "methods" for this project include conventional humanist approaches, they also employ research-creation in two distinct ways. Firstly, I commissioned participants to undergo and reflect on the process of art creation so they can show how they engage with or understand their genders (for a protocol of prompts,

see appendix d; for examples of participant created art from the pilot study, see appendix f). By having students engage in research-creation and reflection of its process, the methods move past subject-object opposition to counter discourse that confine gender as a relatively fixed identity marker. Rather, these methodological choices push toward an understanding that allow for gender as in process and fractured.

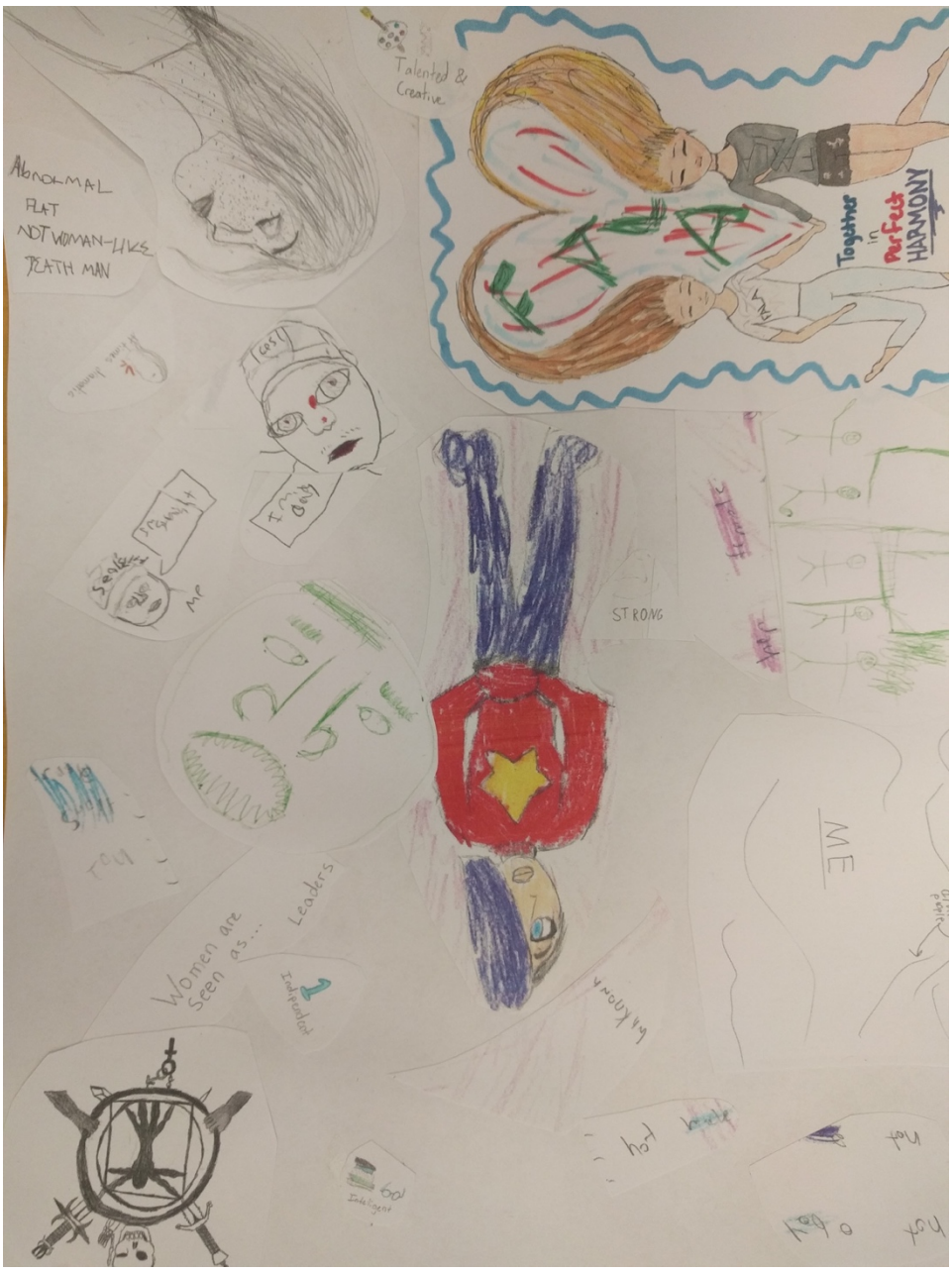
The second way that I employ research-creation is in the analysis of the collected data. I will use the data to create art including making a collage from the art pieces that I will commission from the participants (for an example from the pilot study, see figure 1). Relying on Manning's work, I hope that this engagement with the data allow me to consider the enacted process of art creation that moves beyond more conventional research that attempts to contain data. Theoretically, I rely on the perspectives that Koro-Ljunberg, et al. (2018) provide when they point out that despite the multiple and ongoing "turns" in humanities and social sciences "there is still a widespread assumption that data are predominantly passive and subservient to the work of analysis and interpretation" (p. 462). They explain that researchers continue to rely on coding as a way of producing a knowable subject despite recent theoretical shifts that indicate the unknowability of the subject, and that data "transgress the limitations of the codes" (p. 468). Thus, data cannot be fixed in time or space but "vary across embodiment, social action, situated knowledges, and material culture, among others" (p. 477). Despite the many researchers who would like to construct a narrative where they employ their data to confirm their human-centered interpretation and analyses, data are not entities that can be limited to such interpretation. Again, this project seeks not to contain the data in an attempt to confirm knowledge, but seeks to allow the data to produce shifts in how we conceptualize

middle schoolers doing gender. In the following section, I include some of the data and their analysis from my pilot study, which shows how I attempted to operationalize Manning's theories.

Pilot Study

What I present below is a research-creation piece I created from the student-generated art from the pilot study. The question that all of the students responded to was: "Draw a Photo about how you see your gender recognized in school." Of the eight student-created pieces, they were equally distributed among four cisgender boys and four cisgender girls. The students and their teacher each received a $10 incentive to create their art piece. I provided the incentive for a number of reasons. One, I wanted to do my best to ensure that students participated in this important aspect of the data collection. Two, I wanted to show these young artists that their work is valuable. Often young people, particularly young artists, do not receive monetary payments for their work. Rather, they become convinced that they should give their art away and adults desiring it is value enough. In short, I think it is extremely important for adults to pay young people for their work. The research-creation collages their pieces to represent how I am thinking/playing with multiplicity and subjectivity of and in gendered experiences.

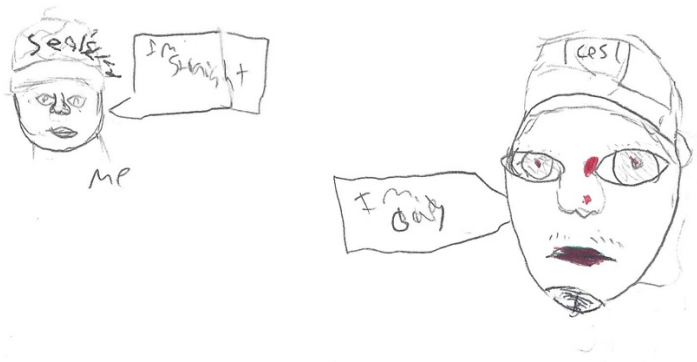
Figure 1: Pilot Study Collage



The pilot study revealed a number of limitations among the methods. One, a cursory look at the two individual pieces below indicates that the participants may have confused gender and sexuality. While this is not a glaring problem for the pilot study, I ensured that the participants knew the definitions of the terms before they begin their pieces for the dissertation. Thus, the prompts for this aspect of the data collection have been revised, and I clarified and checked for understanding of the terms to the students.

Figure 2: Pilot Study Art

Figure 3: Pilot Study Art



Also, due to time constraints and neglect, I did not ask the participants to explain their pieces. In retrospect, I think that providing the students an opportunity to talk through their thinking and explain their artistic representations would provide a valuable data point, and contextualize how they are operationalizing research-creation as a way of engaging with understandings and growing knowledges. I corrected this to include student reflection on their pieces in the dissertation study. Additionally, of the nine pieces, seven relied on written language to provide meaning. Though visual art sometimes uses written language as a form of expression, I am more interested in how art devoid of language signifiers may express the ways that students conceptualize and recognize their gendered school experiences. This approach also aligns with Manning who writes that gender cannot be contained in language and is constantly exceeding what the limits of language. Thus, research-creation may offer a deeper and less confining means for students to represent their understandings of how they perceive their genders to be conceptualized and recognized.

Another limitation of the pilot study is that I had very few boys agree to participate in the focus groups. Of both the 7th and 8th grade focus groups only one 8th grade boy participated and zero 7th grade boys. The pilot study occurred over four weeks in the Spring of 2017, and the dissertation data collection occurred over a full semester in the Fall of 2018. Spending more time in the school provided me opportunities to build relationships with students, and this correlated with better success recruiting interview participants. In fact, of the 20 student interview participants 16 identified as boys, 14 cisgender and two trans*. I toyed with the idea of providing an incentive to participate in the interviews, but this remained a volunteer activity.

This section has outlined the methods of data collection and analysis. I also included some of the limitations that the pilot study presented, and the following section concludes the chapter by resituating this research amid the tension between the post-qualitative inquiry and "conventional humanist qualitative methodology."

Conclusion

While Manning's philosophy certainly oversees the methods of this study, the legacy of human-centered research continues to persist despite the recent post-human turn. Throughout the data collection process and thinking/playing/writing the data the intent is not to colonize the data as things that can be contained and manipulated to determine some kind of Knowledge. On the contrary, playing in the data in the ways that I have described in this chapter allows the data to produce multiplicities, to privilege fluidity, and to recognize ongoing processes of becoming; Rather than Knowledge, they provide opportunities to shift understandings and open possibilities.

Most significantly it remains vital for an ontological approach to masculinities where classrooms acknowledge and affirm possibilities for gender and sexuality to exist in a continual state of becoming that only appear concretely very briefly before continuing as in process. Thus, school communities can better recognize gender and sexuality diversity and flexibility rather than current practices whose epistemological grounding lies in notions of gender and sexuality as a stagnant, already complete identity marker that is often used to categorize and separate people rather than allow for inclusion. This project and the methods described herein contribute to the burgeoning ontological shift toward recognizing post-human aspects of gender and embracing fractured masculinities.

CHAPTER FOUR

"THE FINDINGS/THE RESULTS"

An accounting of the data:

- 522 minutes of transcribed interviews and focus groups.
- Six pieces of commissioned art.
- Student reflection on objects and Photos of objects that represent them.
- Student-generated six-word memoir with explanations.
- Photos of the outsides of students' folders, notebooks and journals.
- Photos of the campus, including all of the murals on campus.
- An architectural drawing of the campus.
- A researcher-drawn sketch of the classroom
- 32 typed pages of fieldnotes
- Photos of student-decorated writing folders
- 18 poster paper artifacts from two silent conversations regarding gender
- And
- And
- And
- + + + +

Finding: *noun.*

1. the action of finding someone or something:

   *"a local doctor reported the **finding** of numerous dead rats."*

Find: *verb (used with object), **found, find·ing.***

1. to come upon by chance; meet with:

   *He **found** a nickel in the street.*

2. to locate, attain, or obtain by search or effort:

   *to **find** an apartment; to **find** happiness*

3. to locate or recover (something lost or misplaced):

   *I can't **find** my blue socks.*

Result: *noun.*

1. a consequence, effect, or outcome of something.

   *the tower collapsed **as a result of** safety violations*

Result: *verb.*

1. occur or follow as the consequence of something.

   *government unpopularity **resulting from** the state of the economy*

CHAPTER FOUR

Thinkings/Wanderings/Wonderings/Invitations/Enticements/Offers

> Philosophical fieldnotes, broadly speaking, are notes I cannot *not* seem to write. They are the words I try to prevent from running off while I frantically search for a pen and also those words that just seem to fall into and out of the note books I carry with me. They are feelings too, and sometimes images that keep returning to my head, often seemingly out of nowhere, and more often, perhaps, in relation to the philosophical texts I'm reading, have read, and think I might need to read. They are, in short, what happens when I do fieldwork to think. And they've been happening, I think, since at least before I had the philosophical and methodological language to think of them as disruptions of research-as-usual. . . . In this type of inquiry, thinking is doing. (Bridges-Rhoads, 2018, pp. 1-2)

Pixilating the Image

The fourth chapter of a dissertation: the findings / the results. According to chapter five of the most recent APA handbook, "Displaying Results," "The first step in preparing a display for submission is to determine the purposes of the display and the relative importance of those purposes" (p. 126). Further the manual indicates that the purpose of data displays is multifaceted—its purpose can comprise exploration, communication, calculation, storage, or decoration, and it suggests that authors decide on a "hierarchy of purposes [and] choose the template best designed for its primary purpose—the *canonical form* of the display. . . . Design your graphical display with the reader in mind; that is, remember the communicative function of the display" (p. 126). Though I am hesitant to decisively reject APA's guidelines and feel that there may be some value in remembering the communicative function of the display, I am compelled think with the data rather than concern myself with some kind of canonical form of data display. With this in mind, I lean on Bridges-Rhoads and Van Cleave (2017) and their piece regarding writing posthumanism in early literacy practices. They write that enquiry

"does not present findings from which to draw easy (or even difficult) conclusions" (p. 297). Rather than thinking with conclusions, I turn to possibilities as the data remain open various intra-actions that may or may not fall within the view of readers or researchers. In this way, I hope to explore what they might do/be/becoming as they move through the entanglement of intra-actions among readers, researchers and themselves. As Bridges-Rhoads (2018) writes above, "In this type of inquiry, thinking is doing" (p. 2).

The interactions that I had with the data events, the happenings and the process of co-habitating with the data and resulting thought processes do not lend themselves to the kind of structure that canonical forms of display require. As Koro-Ljungberg et al. (2018) describe, data "transgress the limitations of the codes" (p. 468). They cannot be contained. Rather, the data speak differently and must be permitted to speak differently. They do not / will not be contained by methods of coding and meanings that can be ascribed to more traditional modes of analysis. The lived experience of schooling and interactions with materiality proved far too complicated to think them with codes as codes provide a structure that forecloses possibilities for what might be or what is not yet. And, in keeping with Manning's philosophies of process, relationality, and anarchives the materials and happenings that comprise "data" continue to evolve and are always incomplete.

Thus, what I present in this chapter are interactions with happenings and artifacts and their corresponding residue and resonances as I move and think with them through space and time. I think of this as writing as method. Writing to think. As Manning reminds us, this runs the risk of privileging human-centered ways of knowing/doing, for she writes, that language "tweak[s] communicative potential toward human

intelligibility" (Manning, 2013, p. 164), and places the human at the center of all experiences. With this in mind, I recognize the limitations of language and try to trouble it. To do this, I rely on a variety of less traditional and experimental qualitative methods to think with Manning and other critical theorists. As I think with experimental methods, I am also compelled to think with the ways in which experimental methods and notions of "I" intersect. As such, I lean on Manning's use of Simondon and collective engagement with individuation and the "preindividual." According to Manning,

> Every phase of being is co-constituted by two comingling dimensions of process: individuation and the preindividual. Individuation is process in its unfolding through a multiplicity of phases. The preindividual is the phaseless excess—the more-than—that envelops yet exceeds the newness of the process in its unfolding. The preindividual is the germ of potential in its every activity. (2013, p. 16)

Though theories regarding individuation and preindividual oversee much of how the data presented in this chapter interact with bodies and other matter, it also informs the ways in which "I" theorize the meaning making that takes place with the event happenings, affective intensities and apparitional moments. Individuation is a process of unfolding whereby an individual subject comprises the constantly shifting result of individuation. Hence, what makes a subject separate from its milieu is necessarily a product of the milieu. In this way, the "I" being engaged with is a collective notion of the individual that presupposes individuation that extends beyond the confines of the individual and toward the individual as a collective engagement that is always more-than. That is, the "I" is always reaching toward and always-already in context with the surroundings and the collection of others. As will be theorized below, this notion of individuation presupposes a collective becoming that is always already more than one. Additionally, this chapter also engages with Manning's philosophies and reported event-happenings to consider

how subjectivities and school practices blur distinctions amid the murky area between gender and sexuality. It questions where sexuality ends, gender begins, where they intersect and where they diverge.

Becoming Research-Creation

My interactions and thinking with the happenings-research led me to these means of presenting "results." Through my emplaced meaning making and involved sensory perceptions of doing data collection/production, I attempt to allow the data to live on their own. I hope to give them voice to speak in a way that they spoke to me, and allow the reader to sense them in ways that I did and did not. Some of them speak through ethnodrama, some of them speak through autoethnography, visual art and cartography, found poetry, and yet others through various transcriptions. In all of the ways, I am thinking-doing-writing, and I rely on Bridges-Rhodes "Philosophical Field Notes" (2017), where she reveals that the process of doing field notes extends far beyond the field but into our lives as readers, thinkers, and writers. We embody them with the data and they body us (Sweet, Nurminen, Koro-Ljungberg, in press). Through this process of reading, writing, and thinking with "the field" we begin to think differently as researchers continue to pursue the not yet thinkable.

As such, I also present below some of my thinking/sensing with fields: the fields of gender studies, qualitative inquiry, educational research, English education, and critical theory. In an attempt to take to the fields, I weave all of these through each other, through Manning and other theorists and through my ongoing perceptions of event-happenings and what it means to do qualitative research in education. First, I write the ways in which I engage and continue to sense event happenings that comprise the data

corpus. In alignment with thinking as doing, I think with data as pixels to engage these very sensitive grey areas. These are not binaries; they are sensitive and intricate. Among these fuzzy areas I weave gender/sexuality, representation/process, time/space, images/numbers, language/art, and engage with issues around cause-effect/dissertation form/Manning/sensing. In this way, I pixilate an image drawing from various fields and grey areas to allow new meanings to emerge from the images the pixels create.

The data analysis herein, then, comprises a series of pixilated affective intensities, fields and sensations where I rely on my own sensing and affective intensities to engage with how the data speak and explore where linkages exist. Data events and production are both pixilated and serve as pixels in the research-creation that this chapter attempts to create. As Bridges-Rhoads reminds us, "the words jump off the page" (2018, p. 1). I use the jumping words to craft a display of affective intensities through methods, materiality, and perception to unearth some previously not yet thought ways of perceiving the intersections of materiality, gender/sexuality-fracturing/merging, relationality, and art in middle schools. I think with art as process as this chapter attempts to do research-creation with the research-event-happenings and thinking. As stated in chapter three Manning suggests that we move beyond the notion of art as object toward art-as-practice. The focus is not the result, but the process. We know not what artistic practice can become when we shift the focus away from the static object result and onto process; the object, then, is the conduit for new ways of thinking/doing, new pathways. Art is a way of learning. Writing is a way of learning. Thus, this chapter does not present "results" or "findings" in ways that align with their definitions above or the way that the APA manual

may expect as these remain impossibilities given how data work and produce in the complex tapestry of gendered subjectivities in school settings.

In a similar vein, I do not present fixed or graspable meanings that are prescribed from me, "the researcher." Rather, I conjure images of sensed data and affective intensities comprised of research-event-happenings and provide readers opportunities to interact with them. Thus, rather than thinking of this chapter as results or findings, I conceive of it as at once my thinkings, sensings, wonderings, wanderings, weavings and also as invitations, offers and enticements for the reader to journey on their own wonderings and wanderings through the ever-shifting and ever-growing corpus.

Research-creation, Re-presentation, and Expression

What I present here exists in-tension between research-creation and representation. Regarding representation, Manning (2009) writes "Expression and representation are at two ends of the spectrum of perception. Representation is the coming-together after the fact of an event already constituted. Expression moves-with the very act of perception" (p. 94). Representation, then, is the portrayal of a past event happening during which relational exchanges occur among materials and individuals in time-space. On the other hand, expression "moves-with" perception. To say it another way, expression works with perception to co-create affective intensities so that the event allows expression, perception and sensation to co-create felt perceptions. The event-happening and its perception cannot be neatly separated and are always conspirators in how subjects and readers feel representation and expression.

Correspondingly, Manning writes, "Perception and representation are no longer a sustainable dichotomy: they are different rhythms of a singular event of relation" (2009,

p. 111). To expand on this, I hope to trouble how dissertation forms, and researchers in general do the work of representation as representation and perception are two sides of the same coin. To be clear, I by no means intend for the representation I present in this chapter to indicate knowing truths, but I do intend for them to engage with readers' perception for how affect, sensing and meaning co-mingle through representation-perception. Further, regarding designer Rei Kawakubo's textile creations, Manning writes that the creations "function . . . in ways that far exceed representation. They are productive. It is in this sense that they are procedural" (2016, pp. 86-87). As I detail below, I tend to think of representation as an invitation to engage with event-happenings/research-creation, so I highlight their productive and procedural natures.

Given the procedural ontology that runs through this dissertation, I reposition "representation," in favor of the more productive "re-presentation." In alignment with the theory, a tension exists in the hyphen between research-creation and between re-presentation. Springgay and Truman (2018) highlight the process-oriented nature embedded in conducting research-creation suggesting that the hyphenation of the term emphasizes the process of its production where the creative practice of doing is favored over representation of the artifact. Further, Powell (2015) asserts that the hyphen indicates an ongoing relationality between "research" and "creation." Similarly, rather than think of representation as a coming together of an event already constituted, I theorize it as re-presentation. The hyphen emphasizes the ongoing process of presentation that is ever-shifting and mobile. That is, in presenting participants' work below, I hope to provide an opportunity for interactions with the work to exist in process where it may allow the work and reader become together. Re-presentation is theoretically aligned with

research-creation, yet in the analysis presented here, there still exists a tension among research-creation, re-presentation and the situating of cause and effect.

Though I believe that the dissertation form lends itself to analyses that privilege cause and effect, I hope this introduction and the theory that guides it make clear that I do not intend causal relationships. However, because of the dissertation form and because of the residue of interpretive social science, the work presented here may have a tendency toward causal readings. I understand that this is incongruous with the theoretical frame this project employs, and I invite the reader to do something different. Rather than causality, what I present instead is thinking with Manning and trying to sense with her without thinking in causal terms. Rather than cause and effect, I pixilate juxtapositions, associations, potentials, ignitions, fracturings, and sparks.

This work is about potentials and openings. Writing as we know is insufficient, but impulses, trajectories, subtleties and implications pervade the re-presentations and event-happenings that I raise in the following pages. In this way, I position this work as anti-knowledge; it is not interested in producing. Rather, it is more nuanced than that, more provocative, more procedural and affective, more re-presentation. Thus, this work is in dialogue with the field of qualitative research to build on a line of research that speaks with experimental methods. It is less concerned with empirical data, artifact or practice and more concerned with privileging philosophical inquiry. This project puts Manning's research-creation and philosophical inquiry into practice to see what new understandings or new affective intensities may emerge amid philosophical re-presentation.

"This is the only way, the only way I can do it." (Post-qualitative researcher-participant, as cited in Sweet, Nurminen & Koro-Ljungberg, in press).

Pixilating the Data

I arrive on campus and lock my bike. Like Mr. Miyagi says about Ali and Daniel-san, "Different but same." Out on the deck looking around and the campus is beautiful. It's just northwest of downtown and has a great view of the mountains. Even though it snows here a lot, and can get very cold, it's an outdoor campus. It's a million-dollar view and campus structures comprised of doublewides with decks connecting them.

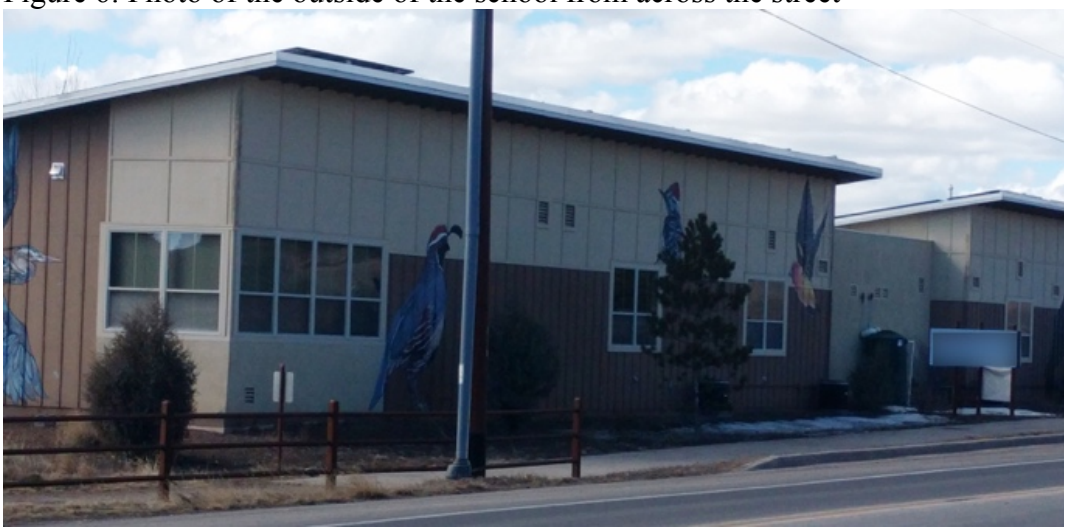
Figure 4: Photo of the school from across the street

I've heard people in the community say that it looks like a prison, or worse, a concentration camp. In the ten years since the school built and moved to this campus there have been numerous "campus beautification" projects that largely consist of painting murals on the buildings and planting trees. Since I quit teaching here four years ago things have changed a little. Different but same. I'm older; I think a lot differently, embracing the posts; the students are the same age; the campus is in the same spot. There

are some new murals and mosaics around, but many were completed while I worked here. It's the same lunch vendor. She's older too. The students swarm her for macaroni and cheese and chicken sandwiches. Student energy pervades in a way that only secondary school lunches seem to have. It's a combination of angst, hormones, yelling, anxiety, running, flirting, experimenting. . . . The school serves 6-12 grade, and there's no playground. There's no recess. The energy explodes at lunch. The bell rings.

Figure 5: Photo of Campus

Figure 6: Photo of the outside of the school from across the street



"Is it surprising that prisons resemble factories, schools, barracks, hospitals, which all resemble prisons" (Foucault, 1975, p. 228).

Figure 7: Photo of the school from down the street

"The First Day of School: Docile Bodies"

> *[Lights up on a classroom interior. A rainbow of school plastic chairs are arranged around six tables. A teacher's desk is down left, an LCD projector center faces the upstage wall, the door to the classroom, up left is closed. GARCIA sits at her desk staring into her cell phone. Off stage we hear children talking and playing. Their energy permeates the walls. The bell rings, and the*

students' energy crescendos. GARCIA doesn't move, intent on her phone. After a beat she, puts the phone down, switches to the computer, and clicks some things. She gets up, switches on the projector, which projects a seating chart on the upstage wall. She takes a breath, and exits.]

GARCIA (off stage, loudly): Good afternoon eighth graders!

STUDENTS (off, in chorus): Good afternoon!

GARCIA: It is so wonderful to see so many familiar faces. And I'm so excited to meet so many new students. Did you have a good summer?

STUDENTS: Yes!

GARCIA: I'm so glad. Me too. I can't believe you guys are in eighth grade already. Alright, are you guys ready?

[STUDENTS grumble various responses both in the affirmative and some less enthusiastic.]

GARCIA: Alright returners, as you know, we enter the classroom quickly and silently. How do we enter the classroom?

STUDENTS (with little enthusiasm): Quickly and silently.

GARCIA: That's not good enough. How do we enter the classroom?

STUDENTS (loudly): Quickly and silently.

GARCIA: Better. When you enter, you will find your name on the seating chart at the front of the room. Each of the tables is numbered. Please sit at the appropriate table, and I will take role. Are you ready to enter the classroom?

STUDENTS: Yes.

GARCIA: Okay, let's go.

[The STUDENTS enter individually. As each student passes GARCIA, who is just off stage, GARCIA says, “Good afternoon,” “Welcome,” “Nice to see you,” etc. The students enter quietly and with some gesticulation and mouthing words to each other. Some find their seats and a few wander around. Garcia enters after the last of the 25 students. She notices that students aren’t sure what to do].

GARCIA (Addressing the whole class): All of the tables are numbered.

[She walks to each table and announces its number. This clears the confusion of some of the students and they find their tables.]

KAYDEN: I can’t find my name.

EMELIA: You’re at this table, Kayden.

[The bell rings and students exit. Lights shift. GARCIA returns to her desk, picks up her phone, and begins texting. Excited adolescents fill the offstage space with their lunchtime activities. The projection on the upstage wall quickly flips through a series of daily agendas. Time passes. The projector stops on the classroom agenda for September fourth. The second bell rings. After a beat, GARCIA puts down her phone and exits up left.]

AGENDA
English 8 B-Days
Tuesday, September 4th

Topic: Close reading: annotate reading packet for facts vs. opinions.
HW: Finish the annotation packet including all questions.
First Fifteen:

- Copy topic and homework
- SSR

Supplies:

- Annotation Materials
- Journal
- Manilla Folders
- Independent Reading Book

GARCIA (off stage): Good afternoon, eight graders.

STUDENTS (off stage): Good afternoon, Mrs. Garcia.

GARCIA (off stage): It is beautiful out here. Okay. How do we enter the classroom?

STUDENTS (off stage): Quickly and silently.

GARCIA (off stage): Let's begin. We have a busy day.

[The students reenter, and GARCIA greets each of them with a "Good afternoon" while still offstage. The students return to their chairs. This time, when they get to their seats, they remove note books, pens, bottles of water, etc from their backpacks, and silently take the backpacks to back of the room where each table is assigned a shelf in a large shelving unit to store their backpacks. Once they return to their seats they copy the class objective and the homework into their matching agendas. As this is going on EMELIA and GARCIA have the following exchange.]

EMELIA: Mrs. Garcia, I don't underst—

GARCIA: Are you bleeding or dying?

EMELIA (genuinely confused): What?

GARCIA: Are you bleeding or dying?

EMELIA (unsure): No?

GARCIA: You may not talk to me for the first fifteen unless you are bleeding or dying.

EMELIA: But, Mrs. Garcia, I just want to know—

GARCIA: Please return to your seat.

[EMELIA sulks back to her chair and opens her agenda. She begins copying from the board. Lights fade. Curtain.]

Figure 8: Middle School Deck

Required Supplies:

1. ONE (1) Binder
2. Dividers (at least FIVE (5))
3. ONE (1) composition book (College ruled with at least 100 pages)
4. Loose leaf lined paper
5. Scotch Tape or glue stick
6. Pens - any color including blue and black (please avoid neon colors, they are hard to read)
7. Pencils
8. Highlighters (ONE pack of yellow; ONE pack of multicolored)
9. Light yellow sticky notes

Codes:

- Self Policing of Gender Norms
- Atypical Student Body
- Becoming Art / Dance Becoming
- LGBT Fad
- Declarations

Figure 9: Photo of Deck and Painted Door

Dissertation Field Notes 14 August 2018

I knew that the teacher required students to line up outside before they entered the classroom. She told me this when I met her last spring. It still surprised me. What do the docile bodies produce? What possibilities do docile bodies have, for what Manning might describe as habit? How do the technique and technicity and agencement interact with the docile bodies to create new ways of doing/knowing/thinking/feeling?

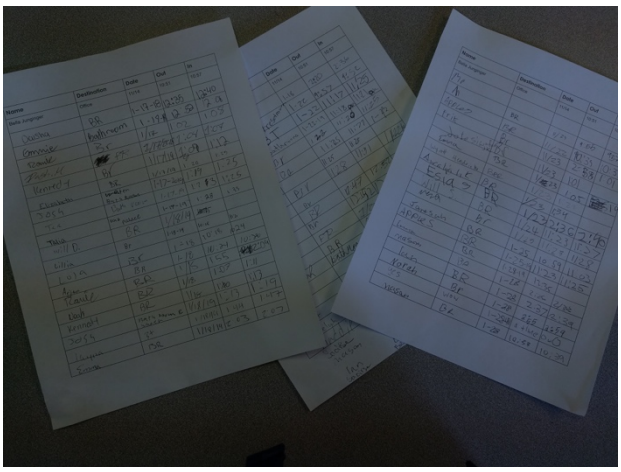
> Principal: At a middle school level, I feel like that even if they're complaining about it, they actually need that safety and structure and order because their minds are so wah. I, personally, think that that's okay. I'm not sure everybody practices it the way it could be or should be done. When you're looking at it as far as just a positive classroom discipline ... you know? If it's Fred Jones or whoever it is that you're using to create a structured environment so that it's "This is the learning environment. This is what's happening in here and this is what needs to happen in here."
>
> So philosophically, I think middle school needs a little more structure than high school. I think they start to mature into understanding what to do in a classroom, but middle school if you give them too much freedom, they're like ... they become wild really fast.

Dissertation Field Notes 4 September 2018

"Sit up. I know it's after lunch but this is a core class" "Can we put the cap on the pen?" "I see people picking at their nails. Clean your nails at home."

> **Joe**: I'm curious what you think about the regimented movement of having to line up, coming in silently and very specific ways putting your backpack in the back and packing up and the materials that are needed and all that. How do you feel about that very specific movement of your stuff and of your body?
>
> **Michael:** I think it's nice, because then you have a rhythm of doing things. I get really distracted easily. So I get distracted really easily so when I have a rhythm or you line up and then you go into the room and then you get your stuff out and then put it on the rack thing, I don't even think about doing it anymore, because I've been doing it for two years.

Figure 10: Bathroom Log



> The exercise of discipline presupposes a mechanism that coerces by means of observation; an apparatus in which the techniques that make it possible to see induce effects of power, and in which conversely, the means of coercion make those on whom they are applied clearly visible. (Foucault, 1975, p. 170)

Michael mentions the rhythm of doing things and I theorize in some detail the ways in which rhythm and space/time intersect throughout the manuscript as the rhythm of technique/technicity and the rhythm of movement-moving continue through the bodily interactions with the space. As such, Michael alludes to the interval that bodies enact in the nonvolitional cueing that he describes as the rhythm of classroom movement. The rhythm of classroom movement persists through the semester as it is a constant presence, and this rhythm tends to pixilate how fractured masculinities come about. While the rhythm of student movement-moving senses time/movement/space through docile bodies and bio-power, it may also produce possibilities for arrhythmic gendering, pixilated fracturing. That is, the bio-rhythm embedded in the classroom practices are agendered, not concerned with policing gendered bodies, but rather with agendered bodies. This may provide context for multiplicity. As will be theorized in greater detail in the coming pages, by the biopolitics of bodily movement that is less concerned with gender produce

agendered rhythm where the collective, relational production of individuation allows agender where subjects may be less concerned with gender production as a static identity marker and more attuned to the intersectionality present. An agendered context may allow people to recognize multiplicity and fluidity where they recognize gender-labels as after-the-fact markers put on a person whose subjectivities remain multiple, complicated, and intersectional. In this way masculinities emerge as fractured and pixilated where their multiplicities are both fragile and broken apart.

Dissertation Field notes 10 October 2017

"I want everybody to sit up straight." "Everyone put your pens down and look at me." "Please put your chrome book into courtesy mode." This makes me wonder what Erin Manning would say about the choreography of the people's movement. I'm thinking about technique and technicity. How do things like technique and technicity interact with this notion of who the middle school learner is? I mean, the bathroom log is incredible. The students always sign in and out whether or not Garcia is watching them, whether or not there is a substitute.

While the realities involved in managing a middle school classroom contain some very real challenges disciplinary practices, this teacher is very well-liked by her students. Yet, I am left to wonder what this kind of management produces, who decides what it produces and how these things are produced amid the practices of schooling. Garcia regulated student movement as one of many strategies for managing the classroom and this strategy relies less on the signification of language. Instead it employs biopower through movement-moving so that students become attuned to the rhythm of school in the interval taking place with their bodily movements.

Scholars have explored the ways in which schools engage in practices of disciplinary power and how they produce the happily disciplined subject, and the happily disciplined subject seems to emerge from the corpus of event happenings on countless occasions. However, I hope to explore what else these disciplinary actions produce. The ecology of practices in this classroom, the event-happenings that surface undoubtedly call forth Foucault and his discussion of docile bodies, particularly for this instance, his discussion of the "art of distributions" (1977, p. 141). He posits that in cultures comprised of docile bodies, the arrangement of bodies in and through space remains central to creating and controlling these docile bodies. Thus, architecture and the choreographing of bodies through architecture holds profound implications for enforcing hierarchy, preventing solidarity and impeding multiplicity. As he puts it, "It may be said that the disciplines are techniques for assuring the ordering of human multiplicities" (1977, p. 218). While these disciplines surely exist and Foucault makes clear that disciplinary power attends to docility and conformity, he also argues that subjects constantly enact moments of resistance.

In the following paragraphs, I wonder what happens when I think with these embodied moments of resistance differently. Bridges-Rhoads (2018) calls for going past meaning, and I am left to wonder how post-meaning, trans-meaning, past-meaning interacts with the event-happenings I have so far engaged with. She wonders, "What else words bodies actions relations and so on might do besides mean" (Bridges-Rhoads, 2018, p. 2). Assuming words bodies actions relations do more than mean what do they do? And, importantly, who decides this? The following discussion, then, is less concerned with meaning or with producing particular knowledges. Rather it is thinking with anti-

knowledge and becomes more provocative, more procedural and affective, more re-presentation.

With this in mind, I turn again to Manning to think about relation, technique, and volition. Manning (2016) writes, "Technicity would be the experience of how the work opens itself to its potential, to its more-than. This quality of the more-than that is technicity is ineffable it can be felt, but it is difficult to articulate in language" (p. 40). The more-than in the case of school choreography include the subtle interactions and movements subjects engage as they do school-typical activities in this art-rich context. As Manning writes, such events remain ineffable but the grand choreography opens possibilities for the minor to become visible. That is, the regulation of student movement creates opportunities for differences that extend beyond the choreography. In this case the teacher's over-determined choreography of student movement is the technique that makes possible the more-than of felt experience. Manning writes, "Technicity: the outdoing of technique that makes the more-than of experience felt" (p. 50). It is the technique of student movement that allows the technicity to become, yet it remains difficult to articulate in language. In the highly structured environment that persisted in this class and amid the school context of the choreographing of student bodies in general, the technicity manifested is a minor movement that may present in a variety of ways. The students exist in a state of constant and specific choreography and are very much docile bodies. Amid this kind of sovereign power resistance is always already enacted, and in this case, I believe the students attempt to use these opportunities to explore possibilities of self-hood through the technicity that allow them to break through the regimented structure of technique. These minor moves allow the bodies to mean differently. They mean more-

than the adolescent, eighth grade student. Events may be moments where students mouth words to each other; it is making faces at one another; it is the doodles that students create on their notebooks. It is in these moments that they move beyond the technique of schooling and engage technicity.

To be clear, I am not arguing that students have subject-centered volition in the more-than technicity can provide. Quite the contrary. Manning suggests that there exists a mirage of volition in education. In her discussion of *agencement*, which will be operationalized in detail below, she discusses the ways in which the subject is socialized through a neurotypical discourse that does not just favor volition, but further it appears that the neurotypical experience is incapable of conceptualizing human behavior as something other than volitional.

> *Agencement*, like its sister concept the minor gesture, comes from the field from the region of experience toward which and through which the event is unfolding. In neurotypical experience, this process of the shift from the as-yet-unparsed to perception is so backgrounded that the *agencement* necessary to bring things into focus seems to occur volitionally, in the subject, in the individual body. . . . This is a mirage supported by the identity politics of neurotypical able-bodiedness, fed to most of us from earliest childhood by our cultural surrounds and bolstered by our education. (2016, p. 140)

Practices such as high-stakes testing, punitive policies, and a focus on sanctioning student behavior imply that students are very much making agentive and volitional choices; this dissertation does not make this claim; the ecologies of school practices are so impenetrably overbearing that volition is not a possibility. However, the assemblage of school practices, which in this case included the strict management of student bodies, do provide the context for the always-already presence of *agencement* to be noticed, and this creates opportunities to think with a body's more-than.

Dissertation Field Notes 17 September 2018

They must enter silently and if they aren't quiet enough they have to do it again. Today, was the first day they had to enter the room twice. They were too loud the first time, and I didn't think it was very loud. They enter silently, take the materials for the class that they need from their backpacks, and put the backpacks in a designated area along the back wall. All tables have a particular shelf on the wall where they are required to store their backpacks. When the students had to re-enter they had to collect all of their belongings and take them out of the class to line up again with their stuff and re-enter. They were greeted again with a "good afternoon." It is remarkable how they respond in silence. I'm thinking about the happily disciplined body. I'm thinking about how the choreography of movement allows for possibilities of resistance. Opens the minor gestures. *Agencement* is screaming to be theorized with this.

Agencement is often translated to "assemblage," but, according to Manning, assemblage is too often read as a concrete and static structure. On the other hand, "*Agencement* . . . carries with it a sense of a mobilizing—its movement-toward has an undeniable effect on the conditions of experience in their unfolding" (2016, p. 134). That is, *agencement* is a mobilization of events that create the conditions through which experience unfolds. The experience unfolds in-action, but the action is not dictated by a subject, but rather a directionally bound movement-toward. It is within this movement-toward-experience that what I am calling "apparitional moments" appear. These apparitional moments manifest when the world becomes recognizable. As I wrote in chapter three Manning's philosophy presumes the impossibility of stability and concreteness, yet she allows room for brief moments where "the world concretely appears" (Massumi, 2002, p.98, as cited in Manning, 2007, p. 45). Further, in her

introduction to minor gestures, Manning draws from Whitehead when she writes, "Actual occasions are the coming into being of indeterminacy where potentiality passes into realization" (Manning, 2016, p. 2). Potentiality of the event exceeds the sum of its parts and passes into the more-than of realization in a fleeting and ephemeral always incomplete apparitional moment. It is through these kinds of events where apparitional moments appear and it is by way of *agencement* that the moments are made possible in the first place. The choreography of school both attempts to contain student movement, and presumes volitional choice. However, these practices provide the conditions for *agencement* to be recognizable.

Dissertation Field notes 11 December 2018

The docile bodies in the mindfulness exercises at the beginning of class, and all the docile bodies, and I wonder how this allows for technique and technicity, ritual and ritualization of moving bodies of school? What might it allow for? How are biopolitics part of this? What is the choreography of getting computers, mindfulness, entering the room?

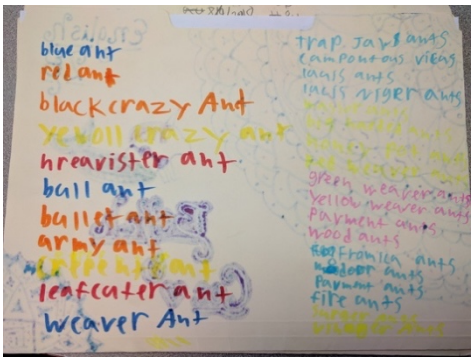
While this analysis may carry profound implications for what it means to know and knowledge production in general, Manning reminds us that approaching thinking/doing/writing in this way carries its own potential pitfalls and blind spots. For, regarding the analysis of *agencement*, she asks: "How can we articulate in language the *agencements* at the heart of the event's dance of attention in a way that doesn't simply take us back to the neurotypical account of experience and its alignment to subject-centered agency?" (p. 120). In this statement, she articulates an important difficulty that occurs when attempting to write about human interaction while using the philosophical frame she offers. On some level, using language to write about human-material

interaction in order to draw out understandings from happenings and participant events proves antithetical to Manning's process philosophy. However, there often exists a tendency to attempt just that because of how neurodiversity oversees human interaction. However, the minor is ineffable, so the discussion that comprises this chapter is an admittedly challenging attempt to explore possibilities that might emerge from the processes and practices of writing about the minor and corresponding *agencements.* That is, it wonders what might become possible through choreographic diffractive writing through and with affective intensities, happenings, apparitional moments and participant events.

Dissertation Field Notes 10 October 2018

"If it's possible step away from your desk." – Mindful recording. The students start to shift in their chairs, and Garcia responds: "Stay seated. Just, stay seated."

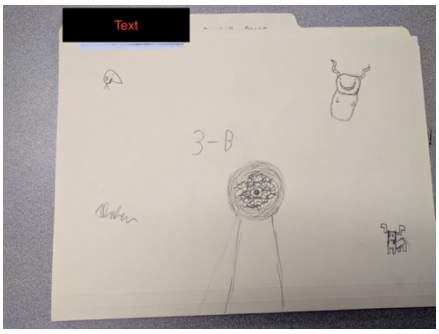
Figure 11, 12, & 13: Students-decorated writing folders

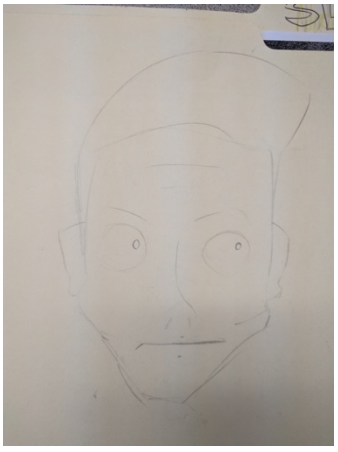


Despite the students' school environment being highly disciplined, the students produced their subjectivities through minor enactments such as doodling on their writing folders. These minor enactments emerge as pixels in the every shifting and continuous fracturing of gender subjectivities. These folders were always kept in the room and contained formal writing assignments the students were in the midst of creating, and they were removed from their storage area occasionally. In this way, the school practices provide the context for *agencement* and the apparitional moments appear. In their doodles, words, and drawings the students enacted apparitional moments through the minor movements that exist on the folders (see figures x-z). "the minor gesture lands onto tentativeness. In landing onto tentativeness, the minor gesture opens up the field of relation, making felt how the field is, by its very nature, co-compositional" (2016, p. 94). Similar to the ways in which *agencement* and the minor exist on two sides of the same

coin, *agencement* that runs through the disciplined bodies and the tentative undercurrent of the minor rises through the decorative art in a co-compositional relation with materiality and each other. Further, the students decorated these folders over the course of many weeks indicating an ongoing an incomplete process where the pixel forming and fracturing reveal some aspects of how the students understand themselves and their places across different times and contexts. It is in these glimpses of student self-perception that apparitional moments rise to the surface.

Figures 14, 15 & 16: Student-decorated writing folders





Dissertation Field Notes 20 September 2018

She's constantly asking kids to switch seats. It's interesting that she controls the movement so closely, but she does not use any teaching protocols that allow the students to move around.

> Mrs. Garcia: I'm a very A-type, organized, deadlines, just very structured, black and white, and this school is helping me stretch and grow into a such a better teacher and a better person because now I'm more patient. I'm better at it. The kids are, they're very artsy and not as, in my opinion, as academically driven as [the strictly academically focused charter where she's previously worked]. I feel like there they're kinda little machines. Here, they're kids.

Researchers have often situated the human being as the center of knowledge production as traditional methods and methodologies have privileged "discourse, mind and culture, over matter, body, and nature" (Koro-Ljungberg, et al., 2018, p. 469). However, in this case the student movement and disciplining procedures of the classroom provide opportunities for apparitional moments to appear through the materiality of the classroom, including the writing folders, some of which I display above. The bio-power and docile bodies that persisted through the semester I spent at the school produce arrhythmic

Moreover, while the choreography within the classroom plays a significant role in the *agencement* and its corresponding minor gesture, the architecture of the school proves likewise important for the ways students interact with their environment and each other.

Architecture / Space matters / Mattering Space

The interactions among moving bodies and the surrounding material that comprise the classroom and the school outside of it remain profoundly influential on the ways in which subjects do personhood. We are always in context. As Manning writes, "A body is not separate from its milieu" (2012, p. 26). That is, we do not and cannot exist in isolation, and we are, in fact, always already in relation with all that surround us. With this in mind, this section will explore possibilities for how classroom and campus design are always in play with students' lived experiences and possibilities for the ways in which the design and movement through it may provide possibilities for thinking doing being. In order to think with choreography of student movement across the school architecture, I lean on Manning's consideration of the interval and her attunement to movement within it. She writes, "The how of movement-moving is a question of the interval. Intervals are qualitative holes of movement-moving opened up by inflections. Relational movement generates and is generated by intervals" (2016, p. 120). What emerges as most noteworthy for the project of this chapter are the ways in which she theorizes the qualitative holes in movement-moving, which she refers to as intervals. The intervals are complicated with collective attunements to the ways bodies comingle through space: "There are many coimplicated directionalities, your movement always cueing in the complexity of the speeds and slownesses around you, a score that moves more than just you" (p. 120). To clarify, as mentioned in chapter three, she describes the choreography of a busy subway station and imagines how the movement-moving that takes place on the subway occurs seamlessly across thousands of bodies in tight spaces. She argues that there exists a collective capacity to cue one another and align to the cues, and that the

nonvolitional cueing and responding is made possible in the interval. With this framing in mind, this section imagines possibilities for how attunement to the interval regarding student movement-moving across school space might provide new ways of imagining gender subjectivities and the ways in which these subjectivities are (at least partially) contingent on the architecture of the space and the ways in which student bodies move through/with the architecture and each other. Further, she wonders, "What else we would perceive, were we to invest in relational movement instead of stopping movement in the midst, are movement-intervals. Intervals invite and steer movement" (2016 p. 122). With this in mind, this section thinks/plays/writes the ways in which intervals space time with material and rhythm. In order to explore these possibilities, I organize this section as follows: I begin with a brief discussion about the physical layout of the school to provide the context that is important for the ensuing pages where I weave participant impressions and interactions with the space through images, participant events, and my written interactions with them.

The figure below is a site plan for the school. The fire inspector requires teachers to hang it in every classroom with a highlighted route to the parking lot in case of a fire-alarm-induced evacuation. The school is on a corner of two busy streets that intersect at the most northern point of the plan. Many of what appear on the plan to be trees or bushes have yet to be planted (the school moved to this campus in 2010) and the school also was built on a drainage that runs from below the deck between classrooms three and four and exits the campus between rooms eight and nine. Rooms 11-16 are in one building which is the only building on campus that has a foundation. Students and faculty alike refer to this building as "the main building;" the rest of the buildings are

doublewides. Room 11 is the dance studio, and room 12 is the music room. Room seven is the theatre; rooms five and six house visual arts. All of the middle school "core" (as in not elective) classes take place in rooms 1-4. The student restrooms are between rooms 13 and 14. Unlike many schools, there is no fencing delimiting its borders.

Figure 17: School Architectural drawing.

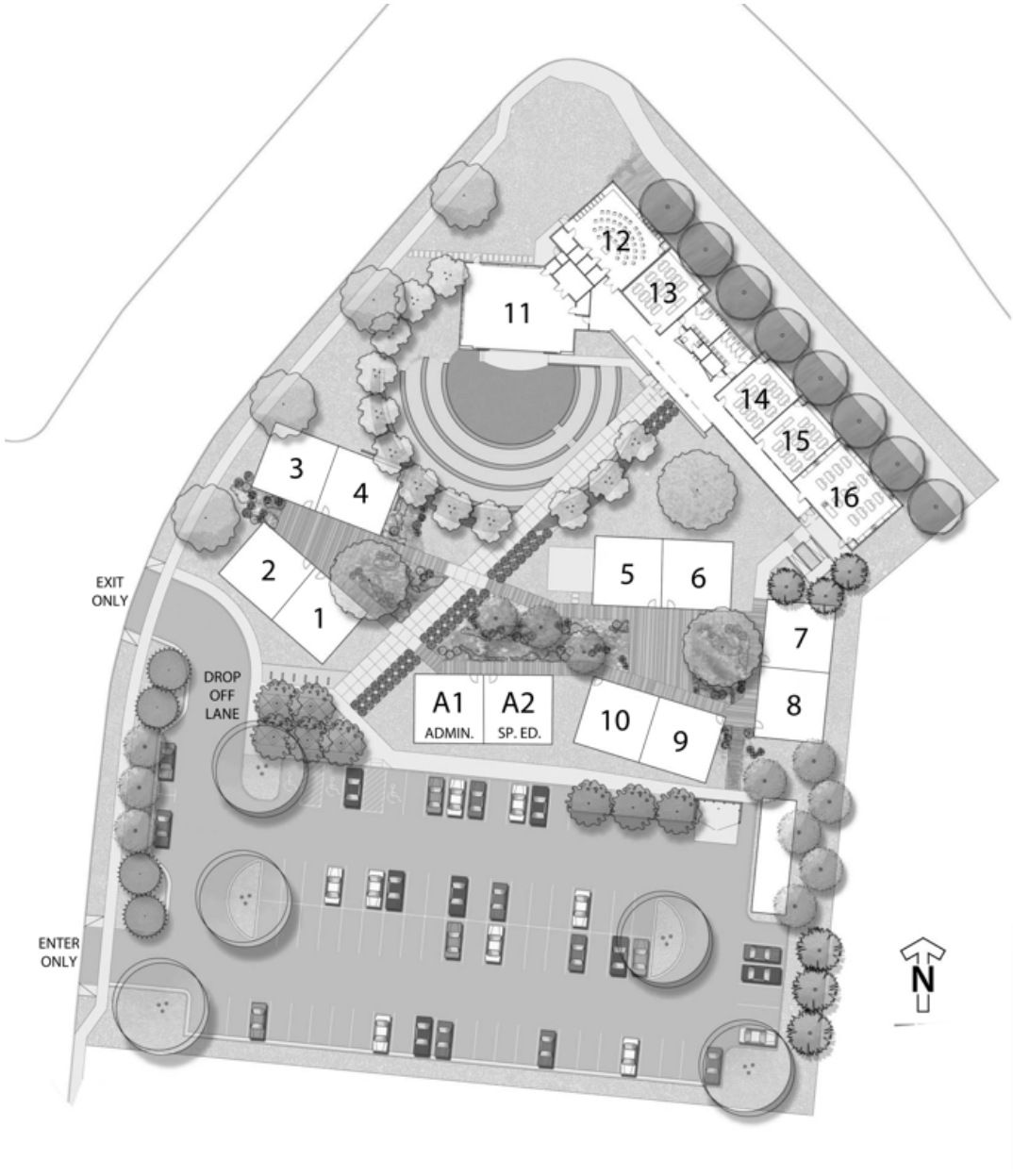


Figure 18: Photo facing the dance studio on the left with the blind drawn, and the entrance to the main building between rooms 13 and 14.

Figures 19 & 20: Photos of the main building taken from across the street that runs northwest and southeast.

Though there is no fencing, the school is designed to focus inward with the buildings comprising a permeable border that encircles the campus. Thus, there is a focus on the center where the dance room overlooks the amphitheater, which resembles a series of concentric circles. The design is very much focused inward and compels focus toward the center. I argue that it is an atypical design more reminiscent of an outdoor summer camp than what we think of as a more traditional school design. The circular aspects and

open design compels interaction and visibility among the student population. That is, whenever anyone is outside a classroom they emerge into a very public space where they are both visible and able to see others. However, it is noteworthy that the classrooms housing the majority of the middle school courses are a bit off to the side as if separated from the rest of the school. This inhibits middle school students from interacting with the older students in the school as many of the passing periods for the middle school are spent only on the deck between classrooms 1-4. While this minimizes interaction between high school and middle school students, it maximizes interaction among the middle schoolers, and students often spend the five minutes between classes socializing on the deck in figure 4.5. In this way, the school space functions as a stage upon which the lived subjectivities of the students form through their relational movements with each other and the architecture that surrounds them. Manning argues below that nonvolitional is both not intentional, yet free. The publicness and the circular nature of the space help to create the context where students' movement-moving amid the interval is both nonvolitional, yet free. Attending to the more-than of the interval creates opportunities for the context to open itself to potential shifts, which thereby opens space for possibilities of difference. Manning argues that "The more-than is everywhere present in different constellations in and across the human, the animal, the vegetal, the mineral" (2016, p. 199) and this more-than remains both not intentional, yet free. So, the students attend to the more-than of their relational subjectivities amid their surroundings which creates possibilities of difference. Further, time remains important to theorization of the interval, but I do not claim that there exists a causal relationship where the interval somehow creates subjectivities as it spaces time and times space. However, considering

the significance of the rhythm embedded in the interval, time does not take a backseat. In fact, it is foregrounded as a fundamental aspect of how subjects enact movement-moving through the interval.

> Principal: I honestly believe it's a small school with small classes. You're seen. You just ... we're ... when I talk to parents and they're coming in, I'd say it's a circular environment. We're ... and I don't know if they did that intentionally, but it worked out that way, where everything is kind of like this nice little community that's enclosed in a circular way and the outdoors is a part of it. And we see each other. You can't get away. There are very few places to hide here.

The students are both seen and able to see as they attune to the interval. What Manning calls the "coimplicated directionalities" continue through the nonvolitional interactions that comprise student movement-moving across space which may carry paradoxical implications for how students see themselves and are seen. The principal points out that the outdoor campus and its design provide few opportunities for students "to hide," and she highlights that this hypervisibility may contribute to the community environment. In fact, she says "You can't get away" which carries with it a number of important implications. One the one hand, the phrasing tends toward a punitive implication as in, students are well regulated and cannot get away with misbehavior in a disciplinary power panopticon kind of way. However, she makes clear that students who are isolated and may feel left out of the school community become noticed by faculty and students alike so that they can be drawn into the community as valued contributors and included in the movement-moving relation among their peers.

However, in keeping with Manning one is left to wonder how the phrasing, "You can't get away" intersects with her theories regarding neurotypicality, particularly the notion that the neurotypical discourse implicates whose lives are valued. As she puts it, "Neurotypicality, as a central but generally unspoken identity politics, frames our idea of

which lives are worth fighting for, which lives are worth educating, which lives are worth living, and which lives are worth saving" (2016, p. 3). With this in mind, the principal is relying on a neurotypical discourse which generally tends toward assumed beliefs where people who are socially engaged with other individuals must be happier and more well adjusted. On some level, it is clear that the principal is of course right to care about their students and they do not want the students to get away. This value is couched in the notion that caring is closely linked with securing. However, the disciplinary power here functions as a both/and, both problematic and helpful. On the one hand, the students should get away, and I hope they do get away, so they can learn, so that they can get beyond themselves. On the other hand, student's physical security is often at the fore of school policy and emergency procedures. However, the statement implies a reliance on neurotypicality, and school platitudes regarding a community where kids can find a home requires an erasure. That is, the whole notion of community favors the social where human-to-human interaction occupies a privileged position among all other possibilities, which undermines material relations and "self-self interactions [that] depend on a strict boundary between inside and outside" (Manning, 2013, p. 2). Namely, some people want to get away, and herein lies the erasure. The statement, "You can't get away" erases possibilities for otherness and assumes that human-to-human interaction is a marker of security and happiness. In this way, the architecture emerges as a very agentive player in how individuals interact with space and each other.

The architects designed the school to highlight the dance studio as the focal point, for one can witness the bodies of dancers in the studio from many places on campus. Incidentally, because of state physical education requirements, the studio is also the only

room on the campus that students from all grades must enter. The dance studio takes center stage as it is both in the center of the campus and also in a position where one can oversee much of the outdoor portions of campus from it. The space also comprises large sliding glass doors through which one can see inside the studio from the campus, and the dancers can look out onto the campus. Though there are blinds that can be drawn to mask the studio, the bodies of the dancers are almost always on display and, sometimes in good weather, with the doors open. As will be detailed in a later section, dance plays a significant role in how students perceive themselves and how the community at large perceives the school. However, the placement of the studio in the school's design and the emphasis on dance due to state physical education requirements among other social factors detailed below make the movement-moving of the intervals in and around the dance studio a significant factor in how the students perceive and do their genders.

Figure 21: The dance studio with the blinds up, and doors closed.

However, as stated above, the middle school students spend the majority of their time in and around rooms 1-4, and thus socialize and learn in subordinate buildings. Additionally, high school students rarely set foot into what is referred to as "the middle school classrooms;" the vast majority have no explicit reason to go there. This sets up a segregation where students have less opportunity to engage in the interval of movement-moving with students who are not close to their age. As "relational movement generates and is generated by intervals" (2016 p. 120) the kinds of intervals that are possible are contingent upon the context and subjects with whom the relational movement takes place. In this case context is foregrounded where the context of the interval is agentive so that the relational movement potentials are contingent on the context in which they are happening. The ways that students think/do gender differs broadly based on the people with whom they engage relational movement and the context in which relations take place. As I wrote above, the place of dance at this school will be hashed out in much

greater detail in the recognition section, and I now turn to classroom architecture and the ever-changing, art-rich space that comprised the school campus.

Dissertation Field notes 26 November 2018

Garcia: Andrew, would you please stop making that noise. Thank you.

Andrew: I'm not making any noise.

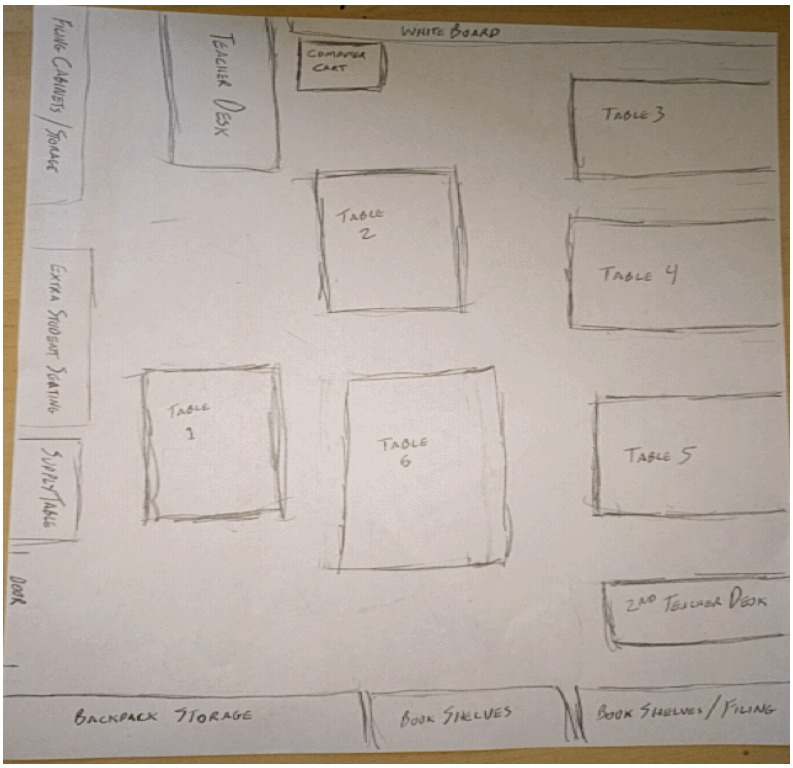
Garcia: I'm hearing some paper rustling in that corner, thank you.

Andrew: It's not me.

Garcia: Thank you.

> Mrs. Garcia: I really appreciate that I have the freedom to operate, I'm trusted. I come in when I need to, I leave when I need to and I'm not micromanaged. That's on one side. On the other side, the kids are empowered in a way I'm not used to.

Figure 22: Sketch of the classroom



Despite the disciplinary practices of school, which are particularly present in this eighth grade ELA classroom, the relational aspects of the student subjectivities within the classroom remain central to the ways in which the more-than of movement-moving creates opportunities for difference. Manning (2007) argues that "Disciplinary politics demands the apparent coherence of structure" (p. 146), and that "control societies resist structure" (p. 146). Important here is that these two concepts are not dichotomous but that bodies have within them both a reaching toward within the interval that resists structure as bodies are attuned to the cueing of other bodies and contexts that create nonvolitional movement. But, at the same time, "There is no body that can completely resist the structure" (p. 146). Thus, the student movement within the classroom appears highly disciplined and certain material objects play important roles in the ways in which this appearance of discipline exists and how student movement through the space resist structure and offer possibilities of becoming through the intervals that take place within the movement-moving of disciplined choreography.

Dissertation Field Notes 19 September 2018

"No pencils should be moving right now."

> Mrs. Garcia: At the old school, they listened and they just did what I said, no questions really. Clarifying questions, but didn't question in that sense. Here, they do and I found myself having to be more flexible and creative for them, not because I want to be more creative. Does that make sense?

Dissertation Field Notes 11 December 2018

"Thumbs up thumbs down thumbs sideways about being comfortable with how to sit properly in a chair." There is a mixed response. . . . "Wow, we need to work on that."

Whenever students retrieve computers from the cart which happens once or twice a week, the teacher requires one table at a time to silently stand from their table, walk to

the supply table, apply hand-sanitizer from a large push-dispenser, walk to the computer cart, retrieve a computer and silently return to their desks. She calls the tables out one at a time in whatever order she chooses, and the students silently enact their well-rehearsed choreography of movement for computer retrieval. The computer retrieval enactment resembles a ritual of school practices where the students' bodies at once exist as a docile body subject to disciplinary practices and biopower while also a more-than of the nonvolitional becoming through the interval that occurs in the habit of ritual.

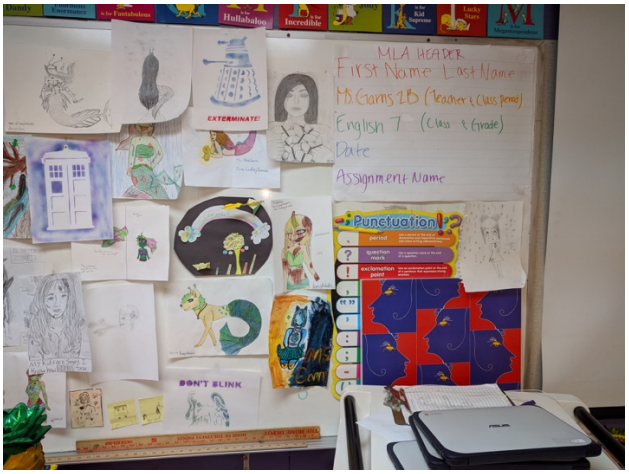
Dissertation Field Notes 26 November 2018

"Sit in the table in the way that you should be sitting in the table. Both feet need to be flat on the ground. Everybody sit straight up and close your eyes. Everyone breathe in through your nose and slowly exhale through your mouth."

> Mrs. Garcia: I don't do a lot of corrective ... If they're loud, I correct it but if they're being crazy or- I don't know, I don't do a lot of corrective or question them in how they're acting. Does that make sense?

Manning writes that rather than placing "self-self interaction at the center of development, we were to posit that *relation* as key to experience" (Manning, 2012, p. 2). Experience is always in the making, and the tight disciplinary practices of the classroom such as the computer retrieval ritual and posture highlight these relational experiences because the practices compel subjects to attune to the intervals as the coimplicit movement-moving. All the bodies are more than one as they move through sometimes very tight spaces shown above in the classroom sketch. It is a communal practice of becoming implicated through the more than of movement moving while also within an art rich context.

Figure 23 & 24: Photos of the wall adjacent to the teacher's desk, the computer cart in the foreground of figure 24.



The teacher and students decorate their classroom and students carefully decorate the campus with student-designed murals, mosaics and art pieces that often served as a students' or group of students' senior project.

Danny: There's just a lot more art shown around here. There's a lot more murals, there's a lot more people who like to do art. [My old school] is more of sporty kids.

The art rich context offers the students the opportunity to interact differently. Given the circular design of the school and the ways that this design encourages a publicness regarding the movement of bodies through space and time the following paragraphs think with these phenomena and art as an agentive factor amid architecture,

materiality and bodies in relation. Architectures are productive in the sense that they are procedural and exceed beyond the built environment (Manning 2016). Additionally, according to Manning, artwork is among those phenomena that have the potential to activate a field of relation that includes the human but does not depend on the human. She writes:

> The artful is not about a form, or a content—it is the capacity to make felt, in the event-time of a work's composition, how an object is already a field of relation, a differential variability. For the artful, alive with minor gestures, and engaged in the rituality of the crossing of the threshold in more than one direction, is always already collective in the sense that the how of its process is an uncountable, unparsable multiplicity. The artful celebrates the art of participation, making felt how an ecology can become expressive, and tuning that making-expressive toward the generation of an aesthetic yield, aesthetic in its original definition of making sensible, making felt. (2016, p. 81)

In some ways, the architecture and the murals that adorn the buildings allow the school functions as a space that invites participation with art. The field of relation is attuned with and through the architecture and the bodies. This campus encourages and celebrates "the art of participation" and "making felt" while humans are in relation and attending to the movement moving of the interval as they move with and through space.

Figures 25 & 26: Photo of mosaics on the outside of a school buildings

Figure 27: Photo of a mural on the outside of a school building

Figure 28: Photo of a mosaic on the outside of a school building

While many bodies attend to the nonvolitional choreography that comprises the interval, others may not be attuned to the movement moving. As explained above, Manning turns toward the nonvolitional choreography of a busy subway station as a recognizable example of how the interval manifests. However, like what sometimes happens in the subway station, people are caught unresponsive to these intervals. For instance, I have witnessed a family of tourists walk through grand central station at rush hour. While people rush around them to catch trains, to get to work, to get home, this family strolled through the center of the station holding hands, a human barricade to the people struggling to rush on the way. While the attunement of bodies and movement occurred all around them, this group was unconcerned with the rushing of bodies, oblivious to the choreography of movement moving encircling them. I bring up this anecdote to highlight that not everyone is attuned to the interval. Like the family in Grand Central, some of the students at the school likewise existed outside of the interval, and these students appeared somewhat alien to the space around them. I will discuss this in greater detail in the following sections, but many of the students who choose to transfer may do so because they cannot attend to the non-volitional movement-moving required of the interval within this context.

Figure 29: Photo of Grand Central Station at Rush hour

"Art as *the* way" (Manning, 2017, p. 14)

Though the classroom produced a highly disciplined space, and the school design itself creates particular possibilities, the teacher was extremely well liked by her students. Upon speaking with her students, I learned that one of many reasons for this included her openness to art-inclusive curriculum and specifically designing lessons that required students to use artistic modes of expressions to demonstrate how they understand themselves. Just a few weeks into the semester she assigned a six-word memoir, which required the students choosing six words to represent them, illustrating their interpretations of these words and writing an explanation of why they chose these words. In this section, I discuss how the students' engagement with this assignment interacts with the architecture and materiality of the school and how this assignment attends to the pixilation and fracturing of masculinities the present.

In the previous chapters, I have extensively reviewed the potential for research-creation to open new modes of knowing, but particularly pertinent to the six-word memoir is both Manning's discussion of research-creation, which I will review briefly

below and her discussion of enabling constraints, which I will review in more detail as it intersects with what the six-word memoir produces amid the ecology of school practices and gender subjectivities. Additionally, to frame this discussion, I go back to the tension in the hyphenation of the terms re-presentation and research-creation to maintain that the work presented here invites the reader to engage with expression and making felt rather than the more typical "representation" as a mode for "the coming-together after the fact of an event already constituted" (Manning, 2009, p. 94).

Manning asserts that research-creation is not a method, but a process that can move across and through thinking-doing. She writes:

> Research-creation does not need new methods. What it needs is a reaccounting of what writing can do in the process of thinking-doing. At its best, writing is an act, alive with the rhythms of uncertainty and the openings of a speculative pragmatism that engages with the force of the milieu where transversality is at its most acute. (2016, p. 42)

Figure 30: Sam's six-word memoir

The process of thinking-doing research-creation moves past what was previously thought to open what she calls “speculative pragmatism.” In this way research-creation “is capable of opening up the field such that minor gestures can emerge” (Manning, 2016, p. 66). By placing emphasis on the process of enacting research-creation, rather than the more typical focus on product, the minor can come to the fore. However, and as the six-word memoir artifacts reveal, the minor and the major are not positioned in opposition, but exist in a necessary relation to one another. As Manning writes, “The minor and the major are not opposed. They are variabilities in differential co-composition” (2016, p. 66). They do not exist in isolation, but rather must always exist in relation to one another. The six-word memoir likewise contains both the major and the minor in a co-composition that reveals possible insights into student subjectivities and self-perceptions.

Figure 31: Michael’s six-word memoir

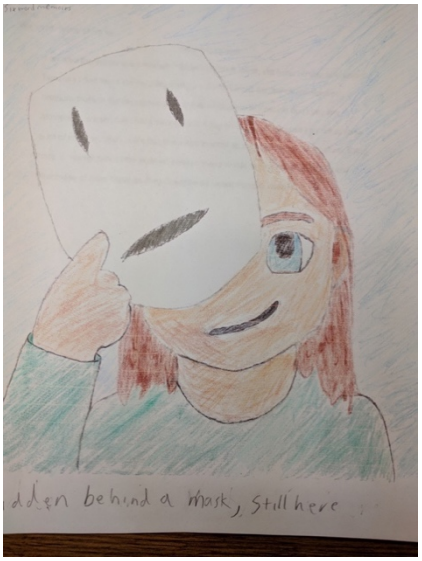
Michael: Art is a really big part of me, so I think being able to express doing art makes me want to do it more, do the project more. And it just makes it a better project and just more fun, and usually comes out with better quality.

Figure 32: Andrew's six-word memoir

> Andrew: I think one reason we did it is so that Mrs. Garcia could feel like she knows us more and that she knows how to teach us and she thinks, “Oh, maybe this won't be so effective for them because I've met people like this in the past and stuff like this isn't very effective, but if I teach it this way, it'll be more effective.”

Dissertation field notes 6 September 2018
Please stop shuffling papers.

Figure 33: Davey’s six-word memoir



These examples reveal many different presentations of how the students understand themselves and how they see themselves in relation to others. Because the pieces use signifiers such as language, they tend toward grand and declarative statements of selfhood. However, the six-word memoir contains at once both minor and grand gestures existing in co-composition. So, rather than interpret the six-word memoirs in an attempt to create some kind of static meaning, it may be more productive and more in line with the theoretical framework of this essay to focus on the process of the creation of the assignment in which the students continually enacted the minor and the major. In the process of its creation the students enacted a procedure that included highly scaffolded instructions, yet they were also provided opportunities for creative freeplay and

collaboration as steps in their scoffolded production (for directions of the assignment itself, see appendix g).

The six-word memoir assignment took a life of its own. The student's products and their interactions with it reveal a complicated and deep meaning regarding what the memoir produces for the students and ways in which the memoir functions as a kind of declaration. It likewise shows how the data continue to produce long after the assignment has ostensibly ended. This calls to mind both Manning's focus on process and Koro-Ljungberg et al.'s (2018) discussion regarding the agency inherent in data and data artifacts. Koro-Ljungberg, et al. write that despite the multiple and ongoing "turns" in humanities and social sciences "there is still a widespread assumption that data are predominantly passive and subservient to the work of analysis and interpretation" (p. 462). While this assumption continues to pervade much of the field of qualitative inquiry, my, the students', and the readers' interactions with the six-word memoir point toward possibilities that extend far beyond passive and subservient data that researchers tame and contain through traditional modes of analysis. On the contrary, the memoirs are indicative of both a process of becoming that is always ongoing, and a declaration of how the artist/creator understands his/her/their self amid the complex interactions that take place during schooling and in a particular time/space. Further, they exist as one pixel in the ongoing process of how schools produce gender.

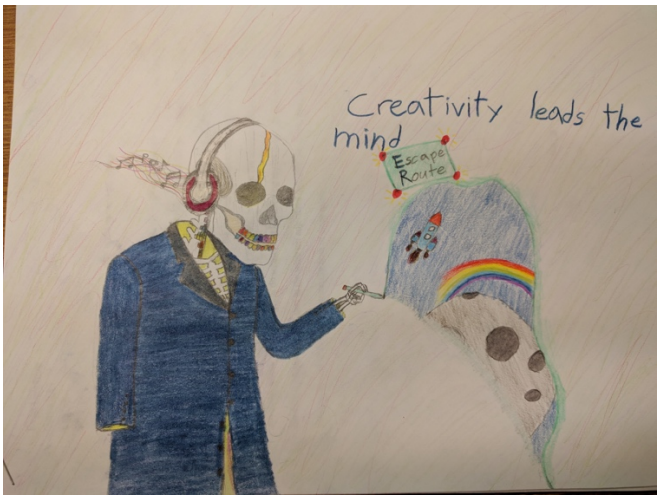
Figure 34: William's six-word memoir

That said, the memoir and the students have particular significances in particular times, which indicate what Manning calls a mode of existence. As she writes, “Modes of existence are precarious. They emerge as they are needed and then, like actual occasions, they perish” (2016, p. 90). The six-word memoirs, then, function in modes of existence revealing minor and major gestures of students but then dissolve into something new as contexts move through time; they pixilate into an image and then dissipate as they move through time. Further, Manning asserts that modes of existence are not defined by their stability, but rather the ways in which they influence and affect all that they contact. Taken this way, the memoirs become an agentive artifact that influences both how the teacher understands the student, and how the students see themselves and each other. Additionally, it also how the memoirs change as the context in which we and their creators interact with them likewise change. In this re-presentation, the memoirs allow possibilities for modes of existence that reveal situated and particular subjectivities where the school practices credit individual students with creating individual memoirs, and their creators constructed the memoirs collectively by engaging in collaborative writing activities.

Andrew: we did six word memoirs where we chose like six words that represent us and they have to actually be a sentence and then with that you had to base a Photo off of it that you drew yourself and it was a formal project and everybody was brainstorming together ideas for what they can do.

William: Like we all work together. We all build each other up instead of destroying each other. We all make each other feel like we're safe, and we're in an environment that we can all work and be friends.

Figure 35: Ethan's six-word memoir



Michael: Because I think it's cool to work together with other people, and make a piece of art. Because it's something I personally like to do, so when you get to do it with classmates, instead of doing the PowerPoint with classmates, or doing an essay or a joined essay or something like that with other classmates, it's more fun and you just get to be way more creative than having really strict guidelines with an essay.

Figure 36: Danny's six-word memoir

In the process of this individual and collective art creation, which includes classroom assignments like the six-word memoir the students also interact with the materiality surrounding them and the relational experiences of each other. In this way, the art-rich context and the relations among the students engage in collective art along with emerging and shifting subjectivities. This interacts with the choreography of the classroom to create a process of becoming that the students and their contexts appear to recognize as ongoing and fluid. Some of the reasons for this include the classroom ecologies and practices which involve the movement of bodies and the process of doing school as far as daily attendance, completing assignments, etc. However, what matters here is not the habit itself, but what else habit can do. According to Manning:

> Habit directs our movements, constraining other tendencies. These other tendencies, constrained as they are, can be said to still be operative in germ at the heart of habit. The challenge is to make these minor tendencies operational, thereby opening habit to its subtle multiplicity and exposing the fact that habit was never quite as stable as it seemed. (2016, p. 89)

What Manning theorizes as the habit of these movements and the habit of doing school provides opportunities for possibilities of difference. What is important for the purposes of habiting at school is "finding within repetition the difference that keeps habit inventive" (p. 89). The apparitional moments revealed in the memoirs emerge from the habit and also from the enabling constraint embedded in the habit of doing assignments. Enabling constraints allow modes of existence to come into being. They emerge from a need that has a procedural nature. In this case, the need is rooted in the scaffolding of the assignment, in the production of the art and words, and is particularly attuned to the art the assignment produces. The assignment is enabling in that "it provokes new forms of process, but constrained in the sense that it occurs according to the limits of this or that singular junction" (p. 90). That is, the memoir provides opportunities for engaging in new processes of becoming but is by definition constrained within the parameters or requirements of the assignment. However, as some of the memoirs illustrate and as they are moving across time and space, the creators/artists push constraining tendencies embedded in the assignment beyond its limits so that the memoirs emerge as agentive vectors in the lived subjectivities of student and teacher experiences.

As stated above, I am tending toward allowing the pieces to speak on their own as art carries its own becomings and understandings for viewers and artists alike as they engage in the process of re-presenstation, but I highlight the examples above to explore the assignment and its creation as a series of enabling constraints. The assignment functions as and within the enabling constraints of doing school that allow previously unexplored modes of existence to come into being. But, each mode of existence can only come into being in a particular way "in direct accordance with how the constraint was

enabling in this singular set of conditions" (p. 90). Thus, the constraints of the assignment within the habit and technicity embedded in choreography across the procedural tendencies of schooling enables particular subjectivities to emerge because of these particular contexts. These subjectivities phase into apparitional moments that appear through the process of doing art and can be recognized through the viewer's and artist's engagement with the work. It is art as ***a*** way to know, to think, to feel, to write, to express, to re-present, and, and, and. With art as *a* way, the doing and interacting with artistic processes displace the more commonly favored product that art creates. Thus, the pieces that I re-present here are snapshots of an involved and highly complicated and pixilated process that the materiality and choreography produce. I maintain that it may be by way of the enabling constraints that conditions emerge where new modes of existence have opportunities to come to the surface. The enabling constraints, then, can provide opportunities for a process of becoming and open possibilities to the previously unthinkable/unknowable.

While approaching this project through an examination of the enabling constraints embedded within it reveal procedural and ephemeral modes of existence, the process and artifact of the process also create opportunities for students to declare personhood. In some senses, students declare how they want to be seen. Because of the enabling constraint of requiring language, the students rely on its grand gesture to create confessional declarations of either how they want to be recognized or how they perceive that they are recognized. However, as stated above, the major and the minor only exist in relation to each other. Through both the major and minor gestures that emerge from the memoirs the students repeatedly enact a confessional where the pieces consistently reach

toward a desire for affirmation.[3] Along those lines the next section will interact with the data through how the collective processes of relation manifest as moments of recognition and misrecognition.

Collective Individuation: Recognition through Human and Non-human interactions

Human Becomings

Rachel: There are assholes everywhere but here there's less. Or, at least, it's easier to avoid them.

Scholars have argued that public recognition of gender subjectivities is a profoundly important way for individuals to feel validated in how they understand themselves. While this may seem antithetical to Manning's process philosophy, Manning argues that we are a collective process of becoming that is always in process, never complete, and in relation. Moreover, she asserts that relation is at the center of experience and that body worlding is always-already a collective process of relation; it is through what she calls "*Individuation's Dance*" (2012) with the relational aspects of being that dephasing occurs and creates the apparitional moments where subjects becomes recognizable as an individual. Likewise, Miller (2015) argues that it is through the process of recognition that marginalized students become validated, and Miller believes that recognition is pivotal to students' individual well beings. With these in mind, this section explores how students understand the ways through which the school and

[3] The confessional becomings embedded in the enabling constraints of the six-word memoir have clear linkages to pastoral power, and it remains noteworthy that the students likewise indicated this link in their discussions of the assignment detailed in this section. However, rather than implicate pastoral power, which undoubtedly runs through the assignment, I focus instead on subjects' relational and collective intersections with recognition.

individuals in the school see them, how they see themselves amid the school practices, and how the apparitional moments appear through declaration. In these ways, these aspects of school practices both enable and constrain how students are thinking/doing/feeling/knowing/becoming.

Throughout my participant-events and interactions with students and the school space, many students reported that this school was the first in which they had not been subject to bullying. Many others reported that though they have never been bullied, they witness much less of it at this school than they had in other places. They indicate a coimplicated collective of how the space produces particular subjectivities, how they are sanctioned and/or celebrated and who does the sanctioning and/or celebrating.

> Sonoma: I've witnessed bullying here, but definitely less than other schools.
>
> Sam: It's not exactly like there aren't bullies here. There are a lot of mean people here, people who think they're better than you.
>
> Beth: It's accepting of everyone. There's no normal here. There's no one type and so we've all accepted that, I feel. There's no one who's going to be normal.
>
> William: I feel like we're all so different. There's not a stereotype here. There's not a clique ...

Though many of the students report that the school is largely accepting of the difference among gender subjectivities, Michael reports that there is still much work left to do.

> Michael: I look very feminine and I can't control that until I can do something about it. I've kind of given up on correcting people on pronouns. As much as it bothers me, it's just not worth the hassle. I keep correcting certain people and they just don't respect it.
>
> Joe: Is it adults that you're correcting?

> Michael: Yeah, it's some teachers. It's been two teachers, but I'm never taking Spanish again. The Spanish teacher purposely did it. She was like, "I can't call you Michael unless it's on your birth certificate."
>
> Michael: It made me feel really kind of oppressed, because it was just annoying and I would get really mad at her, and she's like, "You can't speak to me like that because I'm your teacher." I get that, because she's an adult, and she's a teacher, but when it's to that degree, because it was all year. She was getting other people's names wrong and giving them stuff because she got it wrong, and then with me she just didn't care. She was like, "I expect an email from your parents." And when my parents sent an email she said she didn't get the email.
>
> Sam: Yeah, which I'm actually really scared to go in her class for that reason. Because I have to go into it next semester.

When pressed, Michael and Sam (both transboys) reported that their peers have no problems with how the boys are doing their gender pronouns or their preferred names. However, some of the adults around them continue to struggle with how the boys identify. Given the relational and collective process of individuation one is left to wonder how this process is negotiated amid the school practices being enacted around them.

Dissertation Notes 28 January 2019

Still thinking with data, the data keep producing. As Koro-Ljungberg et al, (2018) point out the data are not subservient and will not exist to be passively beholden to analysis. More than that, I keep collecting more. They will not be contained. I was exchanging email with Michael, and the school-generated student email, does NOT have his preferred name. Instead, every time he checks his email the screen broadcasts his birth name, which he never refers to. In fact, he has called it, "The other name." Everyone who receives an email from him will see "the other name" in their inbox. I can't help to wonder how devastating that might be for him.

> To find that you are fundamentally unintelligible (indeed that the laws of culture and language find you to be an impossibility) is to find that you have not yet achieved access to the human, to find yourself speaking only and always as if you

> were human, but with the sense that you are not, to find that your language is hollow, that no recognition is forthcoming because the norms by which recognition takes place are not in your favor. (Butler, 2004, p. 30)

While I recognize that bringing Butler in to a discussion regarding collective individuation carries some ontological challenges, and Butler's reliance on language remains a sticky point in how relational practices of schooling become enacted, the most salient aspect of Butler's argument for the purposes here include the need for collectivity. According to Butler, in order to be human, to have humanity, individuals must be in relation with others. Manning reminds us that movement-moving is virtually impossible to articulate in language, and language itself remains deeply limited regarding expressing the ineffable event-happenings of experience, but the words people say and hear influence how subjects understand and do their reality.

> Joe: I also noticed that the substitutes don't get the correct roster name, right? When you have a substitute they get the wrong name.
>
> Michael: I'm pretty sure other students have gone in to the office so they will enter their preferred name onto the sub roster for the substitutes, but then I went and asked the office and they didn't. I mean, whatever, but I usually go up before the class and ask if they can say Michael and not the other name.

Manning (2012) and Butler both challenge the one-ness of the self separated from the relational context of the milieu, and Michael's and Sam's experiences with the multi-variant aspects of what it means for them to do gender likewise point toward the manner in which matter and context matter. If anything, their experiences show that contexts matter, relationships with the space and other beings matter and persist as influential on the ways these boys interact with their worlds.

> Joe: Is there ... or what is the policy for the bathroom use for gender nonconforming or gender-

> Principal: We don't ask. It's kind of like use what ... go where you feel comfortable.
>
> Joe: Okay. And that's been cool?
>
> Principal: Mm-hmm (affirmative). So far. I feel like we need to get to a point where we don't have genders in our bathrooms, but we only have two. And for, I think, crowd control it's working just to still have them as gender based, but if you feel like you're a boy, you can go in the boys. If you feel like you're a girl, you can go in the girls. And we don't ask. No one polices that, let's put it that way. And no one has complained.

The students and faculty alike often reported that they regulate what they recognize as being harmful behaviors including if they feel a student is harming or may be harming another student, if they feel a student is isolated or may be harming themselves, or if they feel they see an injustice that may be taking place among students or faculty. However, I am left wonder what happens when the school's cultural norms appear incapable or ignorant of recognizing students in their diversity and intersectionality and how this collective perception grows through and with the relational experiences that occur in the process of doing schooling.

> Joe: In what ways do you think the school misrecognizes you?
>
> Sam: I think the school's misrecognizing students with the bathroom policy because it was a couple people who messed it up.

The school purports to be (and largely appears to be) very inclusive of gender diversity, yet they seem incapable of recognizing when they are degrading students. And, Butler reminds us, "If we are not recognizable, if there are no norms of recognition by which we are recognizable, then it is not possible to persist in one's own being, and we are not possible beings" (Butler, 2004, p. 31). In these contexts, the school policy (or lack of it) and the limitations of the architecture emerge as important actors in how the school

practices produce the students and how the students produce each other. While materials like architecture and policy remain integral to how school practices enact recognition, social interaction is also a vital component to the ways in which schooling produces gendered subjectivities.

Dissertation Field Notes 5 December 2018

Lauren is wearing makeup. Garcia said, "You look so nice today." Lauren: "Yeah, I just had lots of time this morning." Garcia: "Well it looks great; I love it." I confess. I also noticed that she was wearing makeup, and it did make her look "nice"/ more traditionally feminine, and I'm sure she liked the positive attention because she adjusted her hair as soon as Garcia said it. It's noteworthy. The gender regulation is telling.

Incidentally, Lauren continued to wear makeup to school every day for the remaining time that I was in the classroom, the last two and half weeks of the semester. While the school clearly promoted traditional gender expressions, the students consistently pointed to Garcia as a person who went out of her way to acknowledge and affirm the gender diversity in her classroom. Rachel identifies as non-binary and their pronouns are they, them, their:

> Rachel: Garcia talked to me about it and she was like, well I'm sorry if I mess up. I'm an English teacher, so it's kinda hard for me, but I'll try. She was just trying to understand how I felt which kind of helped because my mom is also... Like when I tried to come out to her she just corrected my grammar. I was like, okay.
>
> Tanya: What I've noticed at this school is at the beginning of the year they usually let us write down our pronouns so they know what to call us and stuff. And they interact with us more than other teachers that I've had.

According to Butler, "We come into the world on the condition that the social world is already there, laying the groundwork for us. This implies that I cannot persist without the norms of recognition that support my persistence" (2004, p. 32).

Dissertation Field Notes 5 December 2018

Josh and Cameron were flipping each other off. I asked why do that. And the class resoundingly said they just do, that it's their thing. I asked why they don't just say, "I love you. You are my friend." Phil said, "I don't know. Why don't they just do that." Sonoma made a heart with her hand and sent it to Amelia. So, I said, "Oh, so you mean this (making the heart) but you're saying this (pointing to my middle finger)." Sonoma said, "Yeah. That's what they mean." Josh and Cameron (both cis/straight boys) giggled and flipped each other off.

The minor gesture has more potential than the human centered "I" that exists outside experience and speaks to "individualism and humanism that frame neurotypicality at the center of being" (Manning, 2016, p. 7).[4]

Becoming Art

William: I feel like if you're a better artist in whatever art you do, you're more respected.

As discussed in chapter two, there is a great deal of scholarly literature that explores the significance art has for teaching empathy and opening possibilities of imagination, but many of the students here also appear to include arts as an important identity marker; it is a practice in the process of becoming. For various reasons dance occupies a particularly privileged position at this school, which will be detailed below,

[4] Josh and Cameron often performed these kinds of traditional masculine behaviors, including declaring their sexual identity, and this exchange speaks with the minor as it is both neurotypical as it draws from individualism and humanism, but it remains also very much relational and space/time specific. The space/time of bodies in relation create the conditions for these exchanges to occur. In a different context, they would occur differently.

but the arts in general remain profound influences in how students relate with themselves and others in the ways that they move through and understand the school space.

> I would therefore like to propose a new definition of art- as-practice that begins not with the object, but with what else art can do. I want to propose we engage first and foremost with the manner of practice and not the end result. What else can artistic practice become when the object is not the goal, but the activator, the conduit toward new modes of existence? (Manning, 2016, p. 46)

> Michael: Art is a really big part of me, so I think being able to express doing art makes me want to do it more.

> Rachel: I was and still am interested in the arts, especially the drawing stuff although I do, do dance. And this school seemed pretty great for that.

> William: I feel art is a way to express yourself, and I feel being able to express yourself is really important. Because if you do art, you can express yourself, instead of people being ... you know how people are ... I don't know what people do. Kind of …

"The artful is not about a form, or a content, it is the capacity to make felt" (Manning, 2016, p. 76).

> Andrew (regarding his musical theatre class): I really like how group oriented it is like everybody in the class is together and I think you can credit that to like us all being an ensemble and we've all gone through the same things in that class.

> Michael: I'm not trying to be cocky or anything, but I was in art and there was one girl, I'm not going to name her, she was painting something and she was just going on, she was like, "I'm a really good artist, and it just makes me sad to see people that just can't draw." I was like "Okay. Good for you, man."

Those who do not identify as artists may have a more difficult time accessing the interval and often do not continue at the school and transfer to a more traditional high school where hegemonic masculinity is more closely allied with sports. Art broadly defined permeates the school space, but dance plays a particular part in the composition of artistic practices that students and faculty continually enact.

Dancing Queen

Steven: With dance at this school specifically is like you definitely know who the jocks of dance are, who those kids are.

The participants largely considered dance the most popular elective, and dance likewise has a profound influence on how students and faculty enact the process of doing gender, particularly when it comes to hegemonic positions among gender relations and the collective relational processes of enacting artistic forms. Qualitatively different than the choreography of classroom movement, the more formal choreography taking place in a dance class invokes technique differently which allows for different possibilities of technicity to emerge. Taken this way, the technique that exists in a dance studio positions the body as "an ecology of operations that straddles the flesh of its matter and the environmentality of its taking-form" where technique is not "an add-on to a preexisting body-form but as a process of bodying" (Manning, 2013, p. 31). The process of bodying enacted in the dance studio and among the public dance performances reaches toward particular understandings for whose bodies contribute to the movement-moving of the interval, whose bodies are most valued, and whose are pushed to the periphery.

> Jeff: Dance classes are ... it's always like a competition almost.
>
> Brian: I think, here, dance is essentially sports at other schools. You can instantly tell who is the best or the strongest dancer because they're partially just showing off to some degree at the beginning of classes, as opposed to a film class. I actually think that dance somewhat substitutes for the role of sports here.
>
> Jeff: I feel like [dance is] not necessarily celebrated here unless you're really good, if that makes sense. Normally what class will be like is it'll be like really talented dancers will be already warming up and they'll do some really fancy moves right off the bat, before the class even starts, whereas people that are more shy will ... like me, for myself, I won't be doing too much of that stuff, where I'll just be like in a group with my friends where I feel safe, you know? Then, at the

> start of the class I wasn't doing stuff like that because I was worried about what others thought because the culture that we create here during dance classes.

While some of the participants indicate what they perceive as problematic aspects regarding individual competition that the dance culture may create in this context, subjects' interactions with the complexities of dance cannot be reduced so simply. In order to explore some of the possibilities therein, dance includes a collective process where bodies become together. According to Manning, dance encompasses

> a learned desire to be aware, awake, attentive to an other as an-other. It is a desire in movement, a desire to know the spaces our bodies create together, a desire to feel the touch, to share the space of touch, to inaugurate a politics of touch that must always start over. (2007, p. 29)

Unlike any other art, dance focuses on the body and the body's movement moving through space, and amid this movement bodies speak with one another and provide new modes of bodying in a collective becomings.

Sonoma: With dance, it's you express your feelings and make it your own, even though someone else is choreographing it for you sometimes. You can still add your own style.

"Neurotypical experience is built on a few key beliefs. First, able bodiedness is taken for granted as the ideal starting point for existence. Second, independence is put forward based on the idea that self-sufficient is the goal" (Manning, 2016, p.112).

Dissertation Field Notes 28 November 2019

Tarik: "My friend at Baldwin High was dared to wear a suit and tie everyday to school. He has to change for PE."

Kenny: "PE. Gross. The only physical activity I do is lift my phone."

Joe: "You don't dance?"

Kenny: “No. The only physical activity I do is lift my phone, so I can watch it.”

Declaration and Conformity

Sam: I get dressed and try to look like a boy everyday. Then, try to act like I’m normal in front of my Mom.

As I reveal event-happenings and apparitional moments throughout the pixilated process this chapter enacts, gender and sexuality persist on a muddied spectrum as there is no clear line where one begins or the other ends, where they overlap, where they are distinct. Language likewise muddies much of the complexity and nuance therein. Language proves too clunky, too brute for such a task; language lacks nuance. Like the minor is ineffable, the dark area between gender and sexuality is likewise ineffable, but I wonder how thinking with the theory that oversees this chapter may enlighten or pixilate this darkened area. As such, gender and sexuality are different, but they are no doubt tethered. Further, the fractured grey area encompassing where one ends and the other begins continues as mobile, relational and contextual contingent on a variety of factors including space matters, time, reaching toward, and movement-moving. Practices of schooling continue to attempt to contain both gender and sexuality, but gender and sexuality continually exceed possibilities of confinement. Important to the events presented here, remains the question: When kids are bullied for being queer, are the bullied because they do not fit a masculine archetype or because they are sexually attracted to a person of the same sex? Is it about masculine archetypes or sexual practices and biopolitics? Sometimes people say or write terms that are overdetermined, terms that move in certain ways but begin to lose all meaning because of their overdetermination.

Language itself loses the nuance of the grey area; things get lost in language; it is too severe, harsh or heavy-handed to thread these different samenesses.

Language itself proves insufficient, yet Manning's theories regarding sensing, engendering, and reaching toward may offer a frame for engaging in the discussion of how and where gender and sexuality fold into each other. Dichotomous notions of gender-sexuality completely fall apart as bodies reach toward relations of emergence. Unlike signifiers such as language, "senses are not about fixed meaning, but about discovery, about reaching-toward, about relation" (Manning, 2007, p. 132). The possibilities for what a body can do while in relation with sensing and reaching toward remains limitless. As Manning writes, "A sensing body is an infinite body. . . . A sensing body ruptures conceptions of time and space that are considered stable, reaching toward a continued metamorphosis of the body that violently spaces time and times space" (Manning, 2007, p. 83). With this in mind, the sensing body explodes the over determined language affiliated with gender-sexuality dyad to reengage with space/time that may open up possibilities for subjects to live their bodies differently, particularly in relation to the gender-sexuality dyad. Further, she calls for emphasizing the "potential of engendering rather than positing gender as an already defined category" (2007, p. 103). In this way, engendering calls forth relation that alters time/space and highlights the ways bodies produce matter and form. "To conceptualize gender as operative within a vocabulary of the not-yet (or not quite yet) is to begin to think gender as engendering and bodies as mechanisms for the rethinking of time and space" (2007, p. 104). With engendering, and its potential to reform/rethink time/space compels a return to the Spinozean statement: we do not yet now what a body can do. Shifting commonly held

notions of gendering as predetermined, already defined categorizations to engendering becomings for bodies sensing and reaching toward, the bodies' potential to create and push boundaries prove limitless. In the following section, I invite the reader to think/play with this as they read the grey area of the gender-sexuality becoming that I re-present below.

Gender Becomings

> *[Lights up on a classroom interior. Students sit at their desks writing down the topic and homework in their agendas, their backpacks are stowed in the shelving against the back wall. Some have already finished writing down the topic and homework and read their independent reading books. The energy is crisp. It's like there is an underlying tenseness as if everyone's muscles are tensed and has butterflies in their stomachs, an imperceptible vibrating of movement throughout. After a beat, Garcia, gets up from behind her desk. Lights shift. The classroom continues in silence, miming the interactions of a teacher-student share while the following recording is played through the theatre's PA.]*

JOE: Dissertation Field Notes, 11 September 2018. I made a mistake with a first name. I was passing out tests and then wondering who the person was who was going by a different name. I didn't know largely because the preferred name is androgynous, Sam. When I did say the person's birth name outloud, I said, "Who's Katherine?" and more than one person knew who they were and the person also raised their hand, but it made me feel really badly. I will ask them after class about their pronouns, at what I hope to be an appropriate moment. Later, I remember in another conversation, Sam saying that they felt pressure to live up to their birth name, which I now know is Katherine.

MANNING: “Minor gesture is already a collective expression, collective in the sense that it emboldens the art of participation” (Manning, 2016, p. 75).

[Lights shift. The class is in full discussion and DANNY picks up midsentence. All actors directly address the audience unless otherwise noted.]

DANNY: -- at CWS people got teased if you didn’t do sports. I was never bullied, but I was definitely teased because I would rather draw at recess or at lunch than play sports.

ANNIE: Before I came here, I thought saying “that’s gay” meant something was stupid. Like when you said it, you said it because something was stupid. It wasn’t until I came here that people told me, told me what it meant. Told me not to say it.

ROSE: I didn’t know what gay was until I came here.

RACHEL: At my old school people would make fun of me all the time. They’d ask me if I was a boy or a girl even though they knew I was a girl.

TAMMY: I tried to tell my parents I was bi, but my mother wouldn’t listen. She said, “I’m not gonna listen to this,” and she left the room.

ROSE: I fully support, but I just think sometimes you’re left out if you’re straight at this school. Like, I didn’t know what gay was until I came here, and I still don’t really understand it. And then I asked my mom, and she didn’t really explain it to me, so I asked some people, you know, and they tried to explain, but I still don’t really understand it.

KERIANN: Sometimes, when you’re straight, you’re left out.

CAMERON: I really hate it when people say that I’m the gayest straight guy they’ve ever met.

JOSH: Sometimes I’ll do something totally gay, and then I’ll say, “I’m straight.”

KERIANN: I'm a straight girl, and I want to keep that way.

GARCIA: I was a legitimate cowboy. Cowgirl! No. Wait. I was a Cowboy. Accept my gender choice here, guys.

ANDREW: I came out as trans* to my parents when I was seven.

JOSH: I'm known as a straight guy named Josh.

ANDREW: Went through a lotta therapy, and I'm happy with my body now.

FRED: I'm the girliest boy in school.

ROSE: My brother is really into fashion, but he can only do it at home. He'll come down stairs and ask me, "Does this outfit look good?" but he can only that at home. He doesn't do it around his friends.

ANDREW: No, no, no, no. **I** am the girliest boy in school.

TARIK: When I was at MES, I hung out with this group of guys who used to bully people who were different. I bullied them too. Then I stopped hanging out them and I didn't really understand who I was. Then, I took a sex ed. class, and I began to understand who I was. Then, I stopped hanging out with those guys and they started bullying me for who I was.

JEFF: This is the first school I've been to where it was cool to be gay.

WILLIAM: It's like everybody's gay, oh no, what do I do?

DAVEY: Being in the LGBTQ community can be more interesting for people here, and I think that kind of makes it cool. They get the attention because it's different.

OSCAR: I can definitely see that. Like, if you're straight then there's, like, I feel like there's a little bit of pressure to be gay or something.

ANDREW: I think that is definitely true.

JEFF: From my personal experience, it doesn't mean you're less masculine if you care about your appearance more, it just means that like you care too much, like you're insecure in yourself.

[Curtain.]

Dissertation Field Notes 9 September 2018

Kenny asked me if "Gay" was an adjective because they were brainstorming adjectives for the six-word memoir. Josh responded that he is going to include straight as one of his adjectives. I think again we're going toward a declaration. One of Kenny's drafts was "Queer kid off on a quest."

> Michael: It's just during pride or whatever, everyone's like oh my God, rainbow everything. I personally am not like that, because I'm not going to be walking around like, "I'm trans." Everyone knows now. It's not that I'm not proud. I don't know. It's just weird. Obviously, I support everything. I support the LGBT community 100%. I guess I could see how [cis/straight people] feel left out when everyone's like rainbow pride gay everything.

Dissertation Field Notes 9 September 2018

I also learned that Andrew's father is one of the heads of the police dept. This struck me mostly because he is feminine and told me and the class that he used to identify as trans*, and he clearly has support for this at home as he is very fem, plucks his eyebrows and wears make up, etc. I feel like both he and Kenny are declaring how they see themselves and with declarations comes an implied need/want for recognition.

Jeff: I'm not much of a modern dancer; I don't dance that well or anything, but I was like, "I'll do this, because that's what everyone thinks is cool."

Artistic Becomings

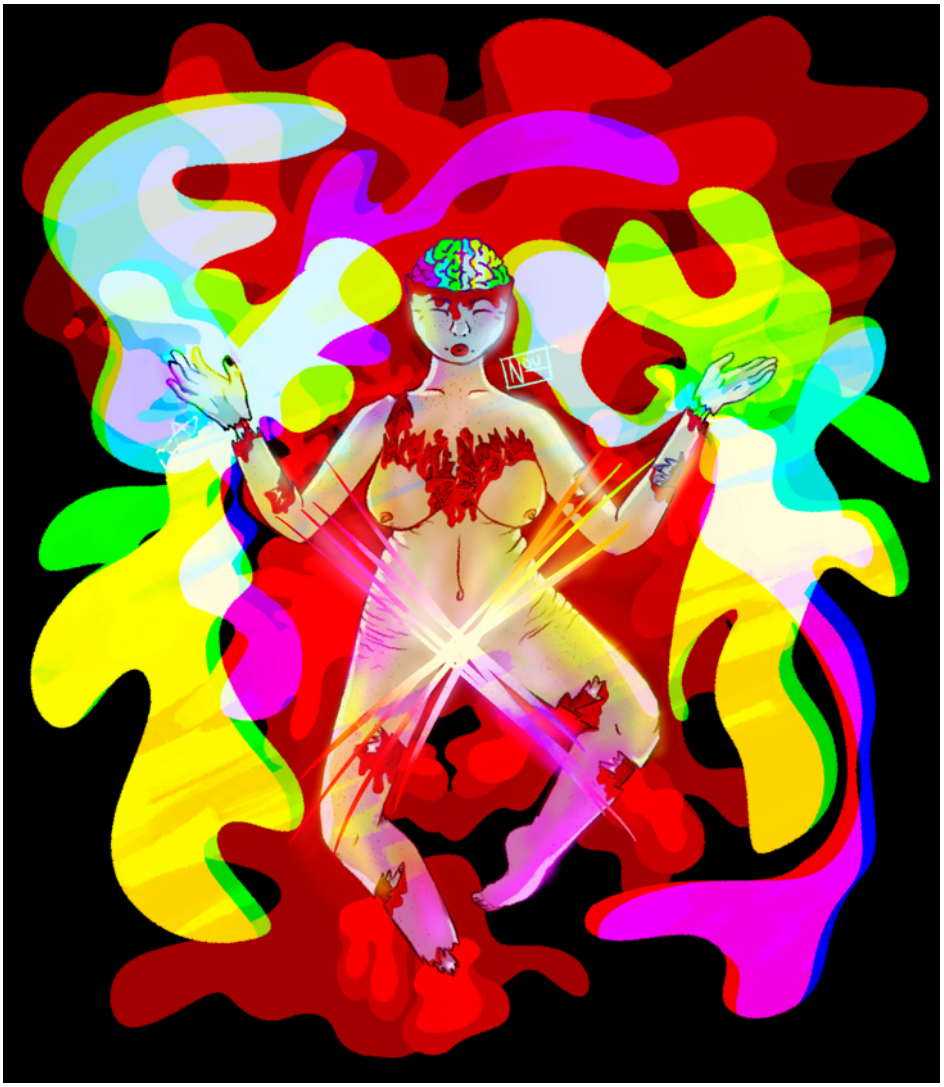
"There may be nothing less rigorous or more apolitical than the acceptance of the signification as the basis for experience. This only renstrates the dichotomy between

reason and sensing" (Manning, 2007, p. 114). With this in mind, I re-present commissioned art pieces in this section. In thinking with Manning, I hope this re-presentation moves away from signification as the basis for experience and toward affective procedural becomings. As such, I invite the reader again to become-with rather than observe-know. I hope that the art woven through the re-presentation continues to live and breathe on its own rather than exist as a static representation. Rather than focus on reason, evoke sensing. The pieces continue to live in these forms, and in this way this the chapter becomes performative and becomes with, performs with reader / art / dissertation / relation in the ongoing and collective becoming.

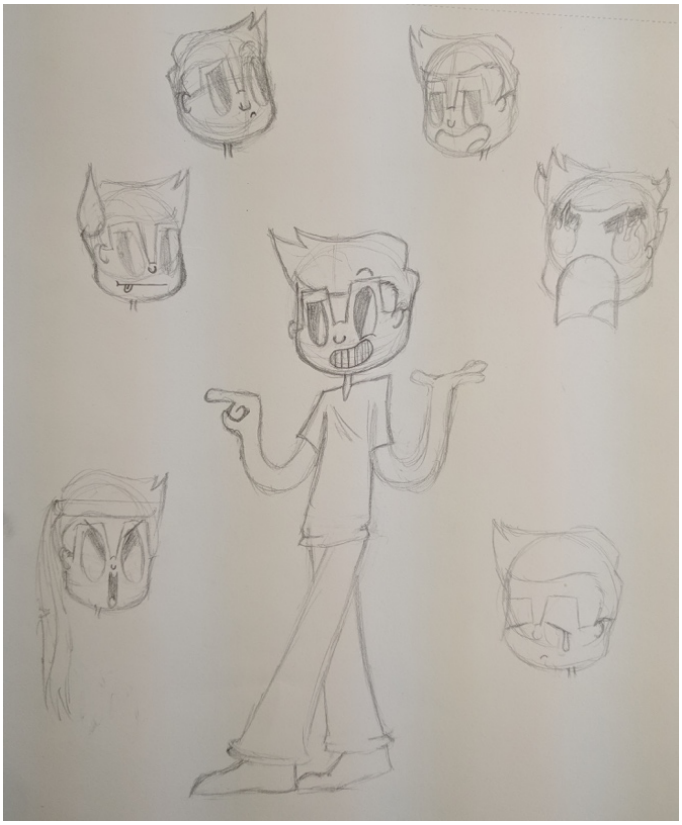
As you engage with the pieces below, I invite you to become with as you think with Manning, the procedural and what else research-creation can do. According to Manning, "What research-creation can do when the differential is activated by a minor gesture, is to make felt the intervals, the openings and captures within a process that is on its way to becoming a practice" (2016, p. 2). In this way, I propose that the research-creation presented below makes felt the gendered subjectivities that schooling produces. As such, I do not theorize in this section for the ways in which the processual doing of the pieces pixilate, fracture and become, but allow their them to invite for themselves. Their knowings are always productive and always more than.

Figure 37: Andrew's self-portrait.

Figure 38: Rachel's self-portrait



Figures 39 & 40: Danny's Self-portraits



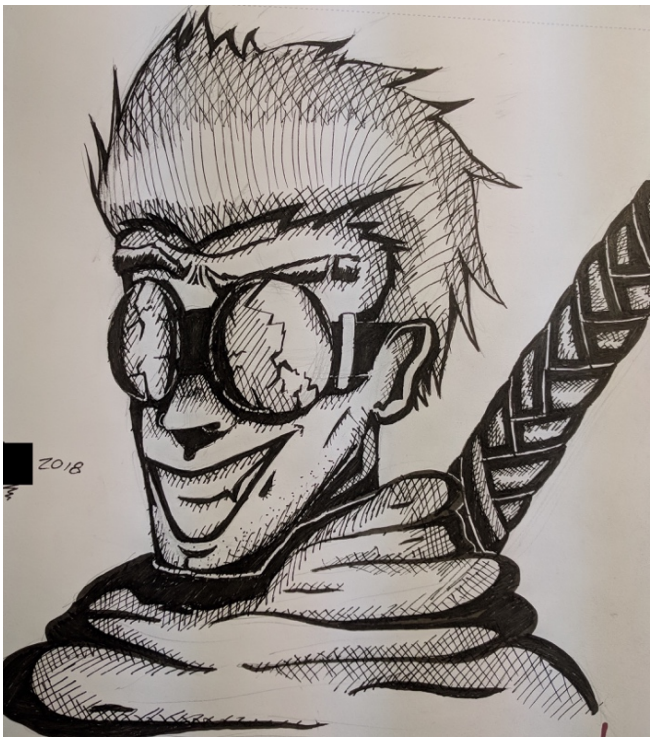
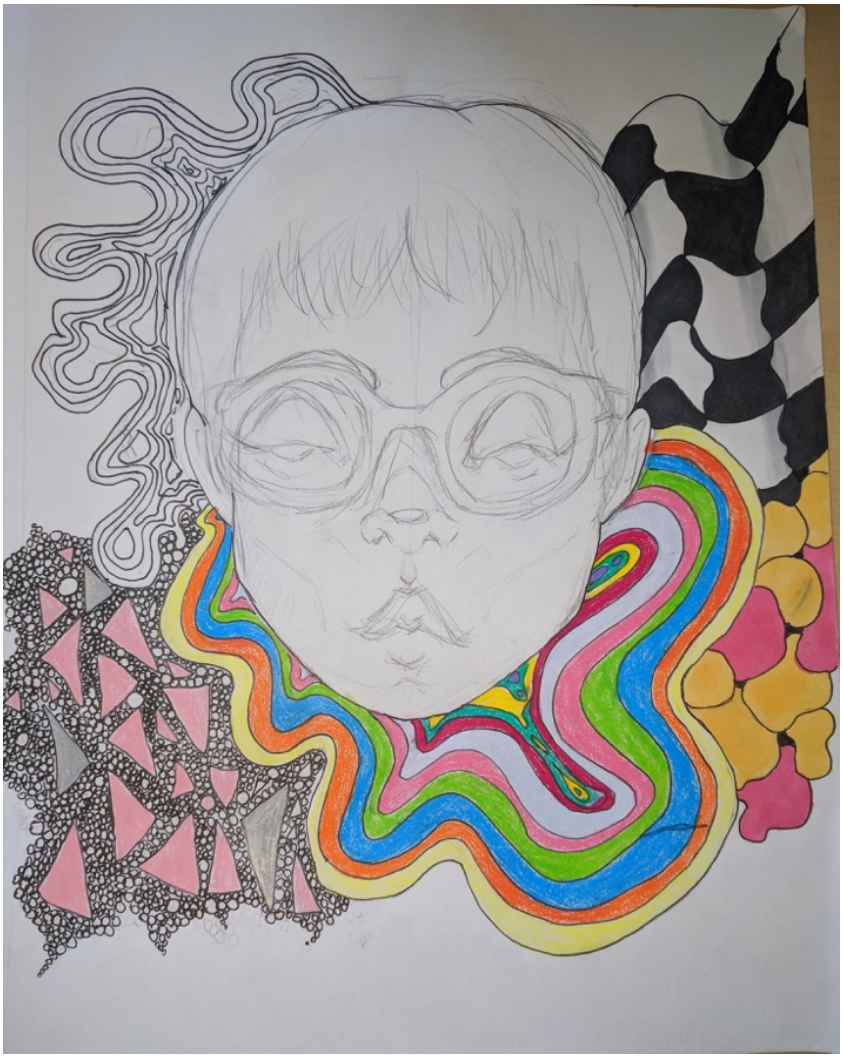


Figure 41: Michael's self-portrait



> Since it works, as radical empiricism does, in the complex field of conjunctions opened up by the transitions in experience, research-creation can make technicity palpable across registers. It can make felt the force of transition and dissonance active in the conjunction. (Manning, 2016, p. 40)

In~concluding Remarks

Amid the school practices, there exists disciplinary practices where relation between bodies continues in the interval among the architecture, the bodies and materiality being enacted at the school. I hope this chapter allows the reader to draw their own in-conclusions in conversation with process philosophy, the architecture of the space, the intersections of the human with the non-human regarding what possibilities exist for gender expression in this space, and the re-presentation of art and event-happenings. And, how these phenomena work together to sometimes create apparitional moments and pixilated images where students' gender subjectivities may become recognizable. They may become recognizable to individuals doing the recognizing, which in this case is the reader engaging and becoming with the work. In this way, I invite the reader to interact/respond with the ways that the school contexts and the methods are producing how students do their genders and particular subjectivities.

As this piece reveals, attempting to write about the human subject amid the materiality of spatial existence is, as Manning puts it, a nearly impossible task, and stands out as a possibility for how we understand the possibilities of doing ethnographic methods. As Bright (2018) writes, "carefully arranging text also highlights the paradox of artfully fabricating convincingly realistic and natural ethnographic description, disrupting notions of transparency and verisimilitude as indicators of the quality of qualitative research" (p. 1). Transparency remains an impossibility. However, I hope the chapter invites the reader to story space so that they can sense the gendered subjectivities being produced amid relationscapes of bodying moving.

Writing in this way is, by ontological presupposition, ineffable. How does one write about the nonvolitional attunement of cuing that takes place in movement-moving or the affective experience of sensing in collective process of adolescents creating art? Though challenging indeed, I maintain that people story their movement, and story their art, their body sensing and each other. Again, this piece is less concerned with drawing conclusions from empirical data, and more concerned with what philosophical engagement with event-happenings, re-presentations, and apparitional moments might produce. We story our lives and sometimes these stories are incongruent or disjointed, but they exist in relation with the world. As much as language is insufficient and as difficult as it is to story relation among materiality and research-creation, I leave it to the reader to find their meanings, resonances, and affective experiences in the process of engaging with the work I presented here.

CHAPTER 5

EPILOGUE / BACKMATTER

While I was doing my field work, I made the methodological decision not to introduce my project to the students until half way through the semester. As I explain in the methods section, my presence in the class began on the first day of school, and I thought/think that it is important in this kind of research to build relationships and rapport with students before I presented myself as "researcher." After all, the participants in this study were 13-14 years old. During the first half of the semester, I focused on building relationships in the capacity of teacher assistant, and took every opportunity I could to speak with students informally about their school experiences and their lives. I hung out with them at lunch and silently observed them interacting among themselves, other adults and the materiality surrounding them. I happily informed them that I was studying their school because I wanted to learn more about how art schools may provide opportunities for students to be themselves. I left it at that.

Exactly half way through the semester I spoke more formally with the class regarding the specifics of this project, why and how I was interested in studying gender in this particular context, what brought me to the project, what I was looking at, how they could help, etc. In the course of that brief discussion with both of Mrs. Garcia's eight grade classes, it became clear to me and Mrs. Garcia that many of the students were ignorant of gender discourse and the broad spectrum upon which different gender/sexuality subjectivities fall. Included in this, some students used gender and sexuality interchangeably. At the same time, some others, including most of those who identify as members of the LGBTQ community were extremely well-versed in this

discourse. This discussion also revealed a clear separation among the students, which they continually alluded to, and I alluded to in chapter four: there existed a distinct separation between those who were familiar with the LGBTQ community and discourse and those who were not.

Partially as a result of this discussion, Mrs. Garcia asked me to teach a lesson about gender in an attempt to build awareness for gender diversity and introduce some of the students who were less aware of gender discourse or the diversity of gender subjectivities. On the first day of the lesson, we completed the silent discussion / gallery walk protocol as outlined in chapter three (for a list of prompts and responses, see appendix e).

After completing the silent conversation protocol, and before the students wrote a reflection, we debriefed as a group. It was clear during the debrief that some of the students were more engaged than others, and the reflections the students wrote confirmed this. One reflection that particularly struck me came from Michael (see figure 42). Upon reading his reflection, I felt a deep sense of responsibility both to him and to the people around him. I was also concerned for him. In response to his reflection, I wrote him a letter. I sent a photo of Michael's reflection to Mrs. Garcia with a typed draft of my responding letter to ask if she would like to be included in the letter; we co-created the lesson and it took place in her classroom. She informed me that she did not want to be included as she believed the interaction occurred between me and Michael, and that she was not involved. I took a photo of my handwritten letter (figure 43) before sealing it in an envelope. I found Michael the next day at lunch and handed it to him. On the following day, November 2nd, he thanked me for the letter and from that point on our

relationship improved as evidenced by him talking to me more and being very open about his transition and the after-effects of it.

Figure 42: Michael's Reflection

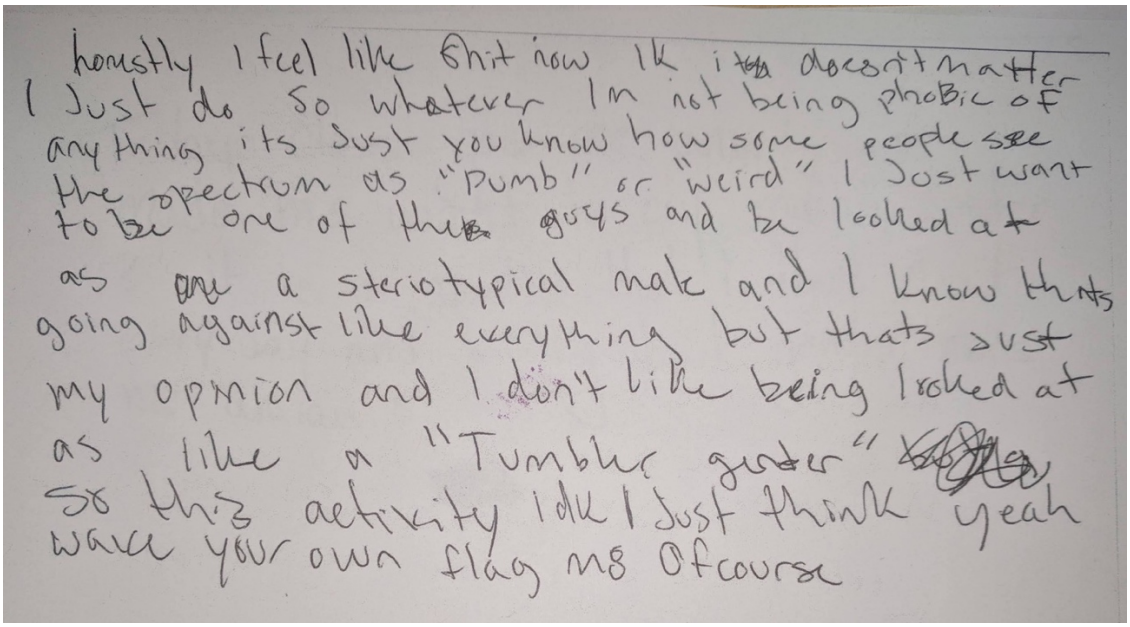
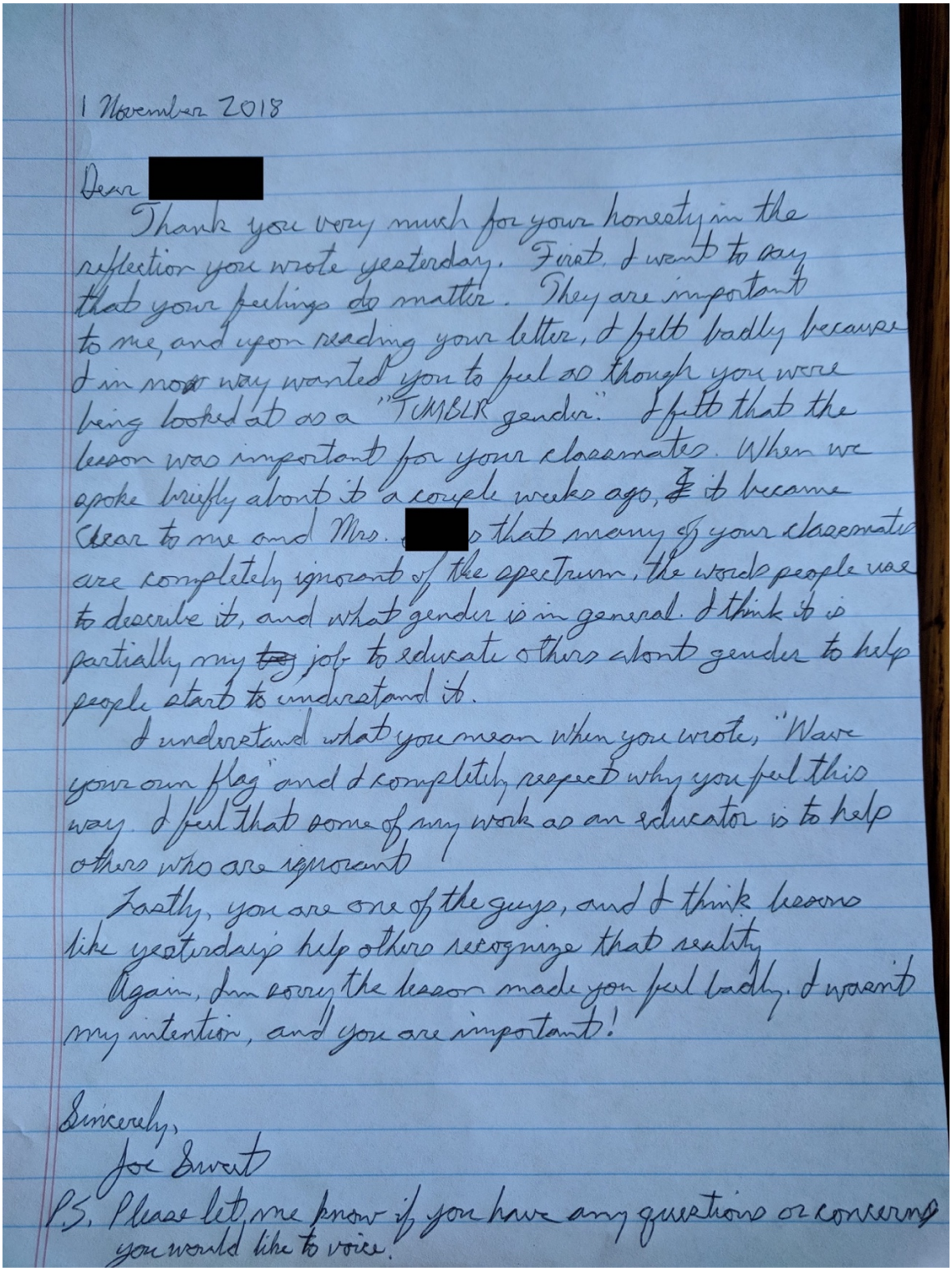


Figure 43: My letter to Michael.



1 November 2018

Dear [redacted]

Thank you very much for your honesty in the reflection you wrote yesterday. First, I want to say that your feelings do matter. They are important to me, and upon reading your letter, I felt badly because I in no way wanted you to feel as though you were being looked at as a "TUMBLR gender." I felt that the lesson was important for your classmates. When we spoke briefly about it a couple weeks ago, it became clear to me and Mrs. [redacted] that many of your classmates are completely ignorant of the spectrum, the words people use to describe it, and what gender is in general. I think it is partially my ~~fag~~ job to educate others about gender to help people start to understand it.

I understand what you mean when you wrote, "Wave your own flag" and I completely respect why you feel this way. I feel that some of my work as an educator is to help others who are ignorant.

Lastly, you are one of the guys, and I think lessons like yesterday's help others recognize that reality.

Again, I'm sorry the lesson made you feel badly. It wasn't my intention, and you are important!

Sincerely,

Joe Ewert

P.S. Please let me know if you have any questions or concerns you would like to voice.

In addition to Michael's self-portrait displayed at the end of chapter four, I also commissioned Michael to draw the inside of the classroom. For the discussion of architecture in chapter four, I thought it would be productive to juxtapose my rendition of the inside of the classroom with his. However, Michael emailed me shortly after holiday break to inform me that he would not be able to complete his commission because he had been admitted to the hospital for "mental health stuff." His well-being continues to concern me and as of writing this in the middle of February, he is still in the hospital as far as I know.

I begin this concluding chapter with the anecdote above to remind me and to highlight that this work is important. Though I make no claim this work produces possibilities for some impactful policy changes for education or even hints toward how school practices could shift or adjust, I do believe this work matters. What teachers say matters. The words we use have meaning and they have the potential to affect how students view themselves and others. It is a collective becoming where the practices of schooling carry affect and influence how people interact with themselves each other and their communities. At the same time, I understand, and I think this project shows that the ecologies of human practices are far too complicated to be limited to the confines of the anthropocentric and language.

The anecdote positions the work in the human to serve as a reminder that the work that people do affects the lives of individuals and their environments. I strongly believe that this is what makes the work important. In this way, and as will be detailed below, this project attempts to straddle the grey area between posthuman ontologies and the relational aspects of becoming individuation. To address this, I organize the chapter

in the following way: first, I discuss the implications of this work for anti-knowledge and its intersections with what it means for the field of qualitative inquiry and follow this with a discussion of the ways in which the work considers the research questions that provided the trajectory of the piece. Finally, I conclude with how the work opens possibilities for future inquiries in the field including a deeper theorization of fractured masculinities and pixilation.

While I maintain that this work matters, I also position it as anti-knowledge. That is, like much qualitative research, it does not intend to provide truths in any largescale kind of way as it is highly situated. It happened in a particular moment and time and had it happened in another moment and time it would have been done very differently. In this way, the knowings that this project produces are specific and they are not stationary. They are always mobile, always ongoing, always incomplete, and always situated. They do not produce a way of doing or best-practices of schooling. Instead, they produce highly situated and highly specific glimpses of the ecologies of school practices in this particular context, which are fractured and rhizomatic. The knowings are anti-knowledge in that they lack coherent structures; instead and as the study reveals they are multi-faceted, pixalated and complex where human and inhuman co-exist in a collective act of becoming that lacks stability. As such, it is both knowable and unknowable, and when one attempts to grasp it, or when one feels they have a hold, it always slips through the fingers. The minor is likewise an unknowing knowing where what is being felt extends beyond the graspable to the affective. Similarly, its anti-knowledge stems from complex and situated doings that are always in process and always procedural. Both minor gestures and the research presented in this project are deeply couched in sensing and

reaching toward, and in this way provide knowings through anti-knowledge. In order to further consider this, the following section explores how the project offers new theoretical understandings the field masculinities through outlining a deeper theorization of fractured masculinities. Then, I consider how the work presented here engages with the research questions to explore what it means to know and how we know. Finally, I discuss possibilities for how this piece furthers the discourse regarding gender subjectivities in school and what work can build on what I present here.

Fracturing Masculinities and Pixilation

In order to frame how the work of this dissertation produces a theoretical contribution to the field of masculinities through thinking with the processes of fracturing and pixilation I draw from the field of engineering generally and particularly from fracture mechanics. Fracture mechanics is concerned with elasticity, stresses and flaws in materials generally used for building structures. Owing to the processes inherent in the manufacturing of building materials all such materials are flawed. Fracture mechanics examines these (often microscopic) flaws to determine which materials are structurally sound and which flaws are liable to crack and cause the materials to fail. (Anderson, 1995; Ewalds & Wanhill, 1984). However, despite the fact that all materials are always already flawed, damage tolerance is a term engineers use to describe the material's ability to sustain its integrity despite the flaws that remain inherent. In short, damage tolerance determines which always already flaws are manageable and which will cause fracture.

Given this framing, thinking with fracturing offers much for the ways that gender theorists might (re)consider how gender is an ongoing and processual coming into being. Like materials may be always-already flawed which can lead to fracturing there remains

a damage tolerance that may uphold some semblance of coherence. That is, a person's gender may appear sound and legible when in fact it is comprised of multiple always already flawed pixels that briefly come together and appear recognizable. This framing of gender offers much to the field the way that students in this study conceptualize their genders likewise speaks to the ways that gender is fractured and pixilated.

What are the ways students conceptualize and perform gender in an arts-inclusive school?

The context of this school is inarguably different than some more traditional schools and it tends to attract particular subsets of students which in some ways are self-selecting. For instance, if students want to play sports, they are more likely to attend a different school. The context of this school invariably produces ways of doing that are highly specific and situated. However, the data do reveal understandings for how students conceptualize and perform gender subjectivities in this context. While I make no claim that there is a generalizable and over-arching answer to this question, I do believe that the students and the material around them have a tendency to produce gender subjectivities that are diverse and often different than what may be expected at more traditional schools. For instance, no students reported being made fun of for gender/sexuality subjectivities by other students. Students also widely reported that gender and body configuration have little to do with one another. Additionally, students confirm that "normal" gender expressions are, at their very core, an impossible misnomer. In this way, they recognize that everyone is different and these differences are valued, often perceived as "cool" among the student body. Furthermore, the students and parents alike reported that the school is known throughout the community for being LGBTQ friendly. While these

phenomena emerged from the data on countless occasions, the students also report that the school and its student body are self-selecting. That is, they recognize that there are many students in the community who elect to attend different schools for various reasons. Similarly, there are many students who leave this school to attend different, more traditional schools. In this way, the student body comprises a unique subset of the larger community population. Amid this population the students consider gender diverse, multiple, and malleable, and the students resoundingly rejected the notion that there might be anything the resembles the "typical" boy or "typical" girl.

The school context appears largely not to focus on gender; it is, by and large, agendered. That is, the school practices being enacted tend against gender policing in ways that appear atypical when compared to the scholarly literature that focuses on gender in school. The participants report, that among the student body gender is always already present, but it appears less an identity marker placed on someone, but rather an after the fact label. The difference being is that in this context it appears that a person performs their situated subjectivities regardless of expectations for the ways that school practices are sometimes active in producing particular genders. Here, subjects may simply perform who they are and the gender label is less a defining feature of a person with its rigid expectations of corresponding behavior and more a label that is very much situated and fluid. As a result, it may be possible that agendering contexts provide possibilities for multiplicity, pixilation, and fracturing.

As I laid out in chapter four, the intricate process of doing gender subjectivities is not and cannot be limited to interpretations based on language of the participants, for the architecture and the minor interactions are among the players in the dynamic process of

gender performance. I feel that I detailed this previously and do not need to rehash the complex and multifaceted ways that subjects, architecture, and movement-moving produce genders. However, suffice it to say that the contexts of this school produce gender differently than it might in other spaces. I will discuss what this context specific doing means for qualitative research and gender in general at the end of this chapter, but in response to the research question I propose that gender production is so infinitely complex, variable, fickle, different, situated, fractured, and multiple that one cannot make a blanket statement that gender is done in any particular way. Rather, the art inclusive contexts seem to embrace agendering where the multiple, the undefinable, and the procedural lead to conceptions where what is considered ordinary is by no means "normal." "Normal" by definition resists queering, and the students and school context alike recognize that gender is far too queer to be normal or normalized. The agendering of subjectivities provides context for anormality to exist as ordinary, and the ordinary of gender subjectivities always already exists as fractured, pixilated, and liminal. While the research question discussed in this section has much to do with how this context produces or does not produce particular gender fracturing and subjectivities, the next question explores methodological implications and unearths diverse meanings for what it means to do qualitative research with the philosophy of Erin Manning.

How does a largely traditional research design align with or not align with Manning's notion of research-creation?

As discussed in chapter three, the research design for this project is somewhat schizophrenic as I am thinking/writing through the murky area where the human and nonhuman intersect. As such, I attempt to straddle the gap between human understanding

and material agency. In order to position this and address the research question I again turn to Bright's (2018) discussion for writing post human subjects. Concerning representation of participants that appear stable and unified in things like interview transcriptions and field notes he created playful, impressionistic vignettes. Regarding this, he wrote, "However, this process of carefully arranging text also highlights the paradox of artfully fabricating convincingly realistic and natural ethnographic description, disrupting notions of transparency and verisimilitude as indicators of the quality of qualitative research" (p. 1). To be clear, a stable representation of the human remains a perpetual impossibility and any representation is always insufficient and must always be permitted to move and become as it engages with different contexts and goes through relational experiences. Any representation of the human, then, is always situated and never stable. The notion that one's research might be able to contain constructs such as representative transparency or verisimilitude is absurd. Thus, the largely traditional research design this project employs, makes no such claim.

Rather, I hope that chapters three and four made clear that the research design is intended to shift as relational experiences and contexts shift. Whitehead reminds us that allowing prescribed methodology to oversee the work carries its own troubles and complications. "Some of the major disasters of mankind have been produced by the narrowness of men with a good methodology" (Whitehead, 1929, p. 12). I invoke Whitehead here to situate the possibilities for what methodology can do and how thinking with methodology as a way, but not *the* way, can open new opportunities for doing/thinking/being. I hope that I weave the research design sufficiently with Manning's

process philosophy to create possibilities for what qualitative inquiry can do regarding gender production in school.

What I hope this design does, and one of the things it offers the field of qualitative inquiry, is its wondering/wandering regarding how knowledge is created, how knowing/thinking/being comes to be in the first place. As Ulmer writes,

> In moving away from empirical models of science that seek to determine causality, reliability, and validity, posthuman knowledges move toward material ways of thinking and being. In these regards, posthuman research is as much about what knowledge is as it is how knowledge comes to be. (p. 836)

Combining the largely traditional ethnographic design with Manning's philosophies brings with it the potential to explore how knowledge comes about, how it is valued, who values it, and at its very core, what it means to know. Taken this way, wanders/wonders through human subjectivities, and ways of knowing including research-creation, affect, and movement-moving. However, I maintain that the design remains anti-knowledge because things such as transparency and verisimilitude remain impossibilities. The kinds of knowledges that "empirical" studies or more traditional ethnographies may have tried to produce do not fit with the research design I implement here. By combining a largely traditional ethnographic design with Manning's process philosophy, this project creates new possibilities for what it means to know/be/experience, what counts as knowledge and how we come to be amid human subjectivities and the milieu of materiality, folding, pixilation and movement moving. The research design is ambitious, but I strongly believe that combining Manning with ethnography creates new ways of critically engaging with the methods of ethnography and with qualitative inquiry in general.

How can we rethink the ways that gender is conceptualized in school?

Important implications regarding this question from the research include how the students conceptualize gender in school. Additionally, as detailed in chapter two, the scholarly literature in the field of education is rife with examples of the ways that schools regulate gender and these forces generally view gender in general and masculinities in particular as relatively stable identity markers. However, scholarly literature in the field of gender studies indicates that experiences of gender remain fluid, fractured, and ongoing, and the participants in this study likewise tend to conceive and experience gender as an ongoing process of becoming that is malleable, slippery, and procedural. While the students tend to perceive gender in this way, the practices of this school still tend toward relatively static and binary conceptualizations as some of the bathroom and preferred name (non)policies indicate. Even though students report that in general the school community, administration, and teachers accept and celebrate difference, they tend to do this in a way that allows for difference through agendering practices such as the nonbathroom policy. Theoretically, considering these phenomena through Manning's philosophies may be productive for how schools might reconsider conceptions of gender.

In order think with these ideas, I first return to the nebulous space where gender and sexuality become intertwined yet separated. It goes without saying that sexuality and gender are two sides of the same coin. That is, the spaces in which the two overlap and separate are murky to say the least. To (re)consider gender and think with gender/sexuality fracturing/merging Manning offers body-worlding as an entrée into the more than of gender. She writes:

> The world also tends toward a becoming body. Body-worlding is much more than containment, much more than envelope. It is a complex feeling-assemblage that is active between different co-constitutive milieus. It is individuation before it is

> self, a fielding of associated milieus that fold in, on, and through one another. (2013, p.2)

For Manning, the body extends beyond the confines of its physical borders, for it is "much more than envelope." The body is taken up in and produced from/with the milieu with which it is engaged. It is always already collective and associated milieus of body-worlding gender and sexuality "fold in, on and through one another" to create individuation amid bodying gender/sexuality fracturing/merging. The folding here is both much like one would mix a batter where ingredients slowly move from distinct entities to a procedural collective whole where the distinct parts are inseparable from their wholeness. But, these wholenesses, these apparitional moments of presumed clarity are fleeting and quickly dissipate to engender further fracturing/merging and constant and never-ending ebb and flow. The folding of fracturing/merging is always proceeding, infinitely making new possibilities with milieu and bodies. Further, "For the associated milieu is never 'between' constituted selves: the associated milieu is the resonate field of individuation, active always in concert with the becomings it engenders" (2013, p. 2). As such, the milieu is always in concert and never separate from the becoming bodying it evokes. As I explore in chapter three, the context in which the becomings emerge remains crucial to the fracturing/merging of subjectivities within the milieu the is comprised of the school architecture, choreography, and practices.

When considering Manning, the data explored in this dissertation, and possibilities for how schools may (re)consider gender as fractured, contextual, procedural, and ongoing, it is also important to note that a self carries expressions that cannot be restrained. As she writes, "These foldings bring into appearance not a full constituted human, already-contained, but co-constitutive strata of matter, content, form,

substance, and expression. The self is not contained. It is a fold of immanent expressibility" (2013, p. 3). The expression, then, of gender/sexuality fracturing/merging cannot be contained as the folding of milieu manifests expressions that are always and inevitably proceeding. Thus, schools might consider how the folding of milieu bodying intersects with and generates becoming gender. How is it that students are continually fracturing/merging-gender/sexuality and how do school contexts promote or not promote the ways in which these processes are being enacted.

Thinking/writing with milieu folding is productive for conceiving how the data and theory together produce and rethink gender. Additionally, as detailed in chapter 4, reaching-toward pushes the boundaries of what bodies are capable of as a sensing body is an infinite body and evokes again the Spinozean statement: we do not know what a body can do. Further, while the physical confines of the body carry differences and potentials, experiencing provides their own potential for what it means to conceive gender/sexuality-fracturing/merging. According to Manning: "Difference emboldens processual shiftings between strata that foreground and background modes of experience, each of them affected by incipient reachings-toward, a reaching-toward not of the subject, but of experience itself . . . coherence in the realm of the constitutive event" (2013, p. 7). Regarding gender, the reaching-toward has less to do with the subject and more to do with the experiencing of experiencing. With this in mind, and as the data reveal, gender emerges as a lived experience where the process of doing and reaching toward extend beyond the subject and toward the constitutive event, the folding of "co-constitutive strata of matter, content, form, substance, and expression."

The more than of body potential, reaching-toward and folding provide a new frame for the gender/sexuality-fracturing/merging that offers possibilities for how practices of schooling may conceive gender, which may align more with what it means to do and how students do gender/sexuality in school. The data and their analysis that comprise chapter four and the philosophy that frames this dissertation indicate that gender cannot be limited to a stable identity marker. On the contrary, schools might (re)consider gender more in line with the ways that the participants who took part in this study do: that is, as a collective, mobile, intersectional, fractured and ongoing process rather than a relatively stable identity marker; it is a label put on a person as an afterthought to who the person was/is/will be rather than a defining and limiting marker that corresponds with particular behaviors and expectations.

Processual Reaching-Toward

I momentarily considered subtitling this section "Moving Forward," but "forward" is a direction that carries its own onto-epistemological underpinnings that this piece does not. Given the philosophy that guides it, it will reach-toward, exist in relation with those who engage it, live through weaving and re-weaving the tapestry, live with itself and the intricate and complicated processes of doing gender/sexuality cleaving/merging in school. This leaves me to wonder, how does one differentiate between creation and renewal. With this quandary in mind, the project is emplaced in a particular time and a particular space, which are always co-configured. The time and space in which the study occurred happened in at particular points in lives and spaces that reach toward and configure. If this project were introduced again, it would manifest differently; it would

produce across different matterings and reach toward in other directions. It is creation and renewal.

However, when I consider what might be further explored in the fields of educational research, gender studies, and qualitative inquiry, I am left to ponder with what it is that schools, particularly English classrooms, do. What do the architecture of classrooms and schools produce, how does language matter, and how do these practice produce children. Again, Manning points out,

> Most of our education systems are based on starting from stillness. We learn in chairs. We associate concentration with being quiet. We discourage the movement of thought we call daydreaming, particularly in the context of "learning." We consider the immanent movements of doodling to be a distraction. We are told not to fidget. Reason is aligned with keeping the body still. What if instead we invested in movement-moving, asking children not to stop moving but to become increasingly aware of the share of creativity in the incipient directions of the movements that move them? What if we taught them that the ideal posture for learning or listening or "paying attention" was not standing still (or sitting still), but attuning to cues active in the field of relation? What if we directly allied the movement of thought to movement-moving? If we took the common event of cueing to movement-moving . . . as the ground of experience, what else would we become capable of perceiving? What else could learning (and listening and attending) become? (2016, p. 122)

Given the privilege that many academic environments bestow on stillness or very regulated movement such as hand raising, specific postures like head up eyes in front or the highly choreographed classroom movement described in chapter four, the discussion I present here thinks with what possibilities for gendered selves exist when movement-moving is paired with the minor, agencement and research-creation. In this way, the work explores the complexities of doing gender amid the intricate relationships among gender/sexuality-fracturing/merging and rethinks how to study and how to reconsider the ways in which students and school practices produce gendered subjectivities while it also attends to onto-epistemological questions regarding the field of masculinities in general.

At the same time school policing and regulation of gender continues to wield significant influence over those whose genders are deemed acceptable. The stories that began this dissertation, the stories that I weave through chapter four, the latest statistics from GLSEN, and the very real and sometimes deleterious effects that school practices can have on people's lives provide context for how school practices carry weighty implications for both what it means to do research about gender in school and what it means to do gender/sexuality-fracturing/merging in school. While this dissertation offers a great deal to the fields of educational studies, gender studies and qualitative inquiry, the core of its contribution involves agendering school practices that allow people to perform subjectivities where gender exists as a fluid, fractured and procedural becoming that placed ad hoc onto people rather than a concrete identity marker. Additionally, the ways that this project considers gender/sexuality-fracturing/merging through a complex tapestry of language, philosophy, material, movement, and architecture provides much for how scholars might think gender as people continue to theorize gender subjectivities and gender production in school.

Further, the field of masculinities is epistemologically stuck, and it requires new ways of thinking that extend far beyond the notion that masculinity is a solid and monolithic identity marker shared by all male-identifying people. On the contrary masculinities are multiple, mobile, intersectional, and fractured subjectivities, and this dissertation attempts to rethink how researchers can engage with this highly complicated field of relation. Important here, is that we do not know how gender/sexuality becomes, but we do know that it is procedural and always becoming and it continues to beg the question: how does one differentiate renewal / creation? In addition to this question, this

project seeks to answer questions such as, how do we attune to that which we know not yet? Or, how do we create practices for schooling that we have yet to conceive? I hope my work here opens possibilities for ways of thinking differently, for ways of thinking gender/sexuality-fracturing/merging differently. Thinking how gender is produced differently opens possibilities for thinking the unthought. Because we do not yet know what tomorrow will bring, we can think with theory, think with philosophy, think with material to broaden understandings and possibilities for what might become.

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APPENDIX A

DISSERTATION INTERVIEW PROTOCOL

ADOLESCENT PARTICIPANT

Why FALA

1. What do you like to do for fun? Why do you enjoy those activities?
2. Why did you decide to come to FALA instead of another school?
    a. What were the main factors for this decision?
    b. Why were these factors important to you?
3. What do you think the most popular class or elective is?
4. Which is your favorite class? Why is this your favorite?
5. In what ways do you see art integrated into your other classes? How is it integrated into your English class?

Understandings of Gender, Gender Expectations, and Roles

1. What does it mean for someone to act like a boy or act like a girl?
2. What happens when people leave these traditional gender roles? How are they treated here? How are they treated outside of FALA?
3. What behaviors do you think you do that are associated with traditional ways of being a boy or a girl?
    a. Which behaviors do you do that may not be associated with traditional ideas with what it means to be a boy or a girl?
4. What happens in your English class when you're talking about a character in a book who might not behave in the traditional ways of being or a girl? How is that handled by the teacher or the students?

Recognition and Affirmation

I'm going to ask specifically about the word recognition. For the purposes of this discussion, when I say, "to be recognized" I mean that someone is seeing you and acknowledging you for the way you want to be seen, they say things and do things that let you know they understand how you see yourself. The word I use for this is that they "affirm" who you are Any questions?

1. Are people made fun of for not fitting in with gender norms? How are they made fun of? What might someone or have you heard someone say?
2. Is there a fear that you might be made fun of if you don't fit in with people's traditional understanding of what gender?
3. How do teachers handle that?
4. How does the community outside of the school recognize FALA students?
    a. How do they show their understanding of a FALA student?
5. How do teachers, specifically your English teacher recognize or misrecognize who you are.
    a. How do you and your teacher recognize characters from the books you read?
6. How does your English teacher recognize and validate diversity and difference when it comes to how other students express themselves?
7. How do you think your school experience might be different or has it been different in your experience at a different school?

8. What happens if a student is being bullied or made fun of? What do students do? What do teachers, and administrators do?
9. How do the students recognize or affirm each other's ways of expressing themselves?
10. How does what you learn in English class help you understand or affirm different ways of being a boy or a girl?

Social and Material Influences

11. Is there a social hierarchy at school? If so, what is it?
12. How important is hierarchy or status when it comes to your understandings of what it means to be a boy or a girl.
    a. That is, is there a relationship between traditional ways of doing one's gender and social status?
13. How, if it all, does social status playout in your English class?
    a. How does it influence interactions between student and teacher?
    b. How does it influence students' interactions among themselves while participating in small groups, pairs or whole class discussion?
14. Is someone's artistic talent recognized within the social hierarchy? Why is it important?
15. What do you think of the art that is present on the campus?
16. How does the layout of the school influence how you understand yourself as a member of the school community?

ELA TEACHER PARTICIPANT

Questions Prior to beginning observations.
These are intended to be very open to allow me to follow up when I feel it's appropriate.

1. Tell me about the students in your classes. What is important to know about them?
2. How do you decide what to teach and how to teach it?
3. What is most important to you about how you engage with students?
4. How do you choose the texts that you study?

Interview Protocol

5. What types of difference exist in the student body present in your classroom?
    a. How do you feel about the differences in your classroom?
    b. If at all, how do you encourage and affirm difference?
    c. How often?
    d. How is the ELA context different than in other school contexts?
6. Tell me about a time that gender came up in class. How did the students react? What were you thinking? Is there anything that you said that you wish you hadn't or that you didn't and wish you had?

    a. Do you try to talk about gender at all in the classroom? If so, in what ways? How often?
7. Is there a conscious decision to work against the conventional gender understandings in the classroom?
    a. Specifically, how do you affirm gender diversity in the classroom?
    b. How is it incorporated into your curriculum (e.g., gender nonconforming characters or authors)?
    c. When it comes to teaching literature or teaching writing or reading, how do you affirm gender diversity?
    d. How is gender diversity incorporated into your daily practices, not just what you're teaching but the way you interact with students (e.g., affirming words or gestures)?
8. Tell me about a time when a student was being made fun of in your classroom or the hallway. What happened?
9. How do students react to non-normative gender identities, which I define as those whose gender expressions do not correspond with behaviors traditionally defined as male or female?
10. How important is gender affirmation in your teaching practices?
    a. How important is it at this school versus other schools in your experience?
    b. Why, if at all, is it important at this school?
    c. Why is it important to your classroom?

11. How is art incorporated into your classroom?
    a. Why is art incorporated in this way?

ADMINISTRATOR PARTICPANT

1. Why did you decide to work at FALA
2. How would you describe your job?
3. What types of differences do you observe at FALA
    a. How do you feel about the differences here?
    b. If at all, how do you encourage and affirm difference?
    c. How often?
    d. How do you see this context as different than in other school contexts?
4. How do you address gender in faculty meetings and with the faculty and staff in general.
5. Is there a conscious decision to work against the conventional gender understandings at this school?
    a. Specifically, how do you affirm gender diversity in the classroom?
    b. How is it incorporated into the curriculum?
    c. How do you affirm diversity when you interact with students?
6. What happens when a student is being made fun of?
    a. How do students react to non-normative gender identities?
7. How is there
8. How important is gender affirmation in your teaching practices?

    a. How important is it at this school versus other schools in your experience?
    b. Why, if at all, is it important at this school?
9. How do you incorporate art into the daily practices of the school?
    a. Why is art incorporated in this way?
10. If you could design a school that was affirming of gender difference, what would it look like? Draw this space.
11. What is the schools policy regarding bathroom use?
12. What is the policy regarding students who use a name other than their birthname?
13. I noticed that trans* student policy that used to be in the handbook is no longer in there, and I'm wondering what happened there.

APPENDIX B
FIELD NOTES GRAPHIC ORGANIZER

People Present: _

Date: _____

Time start: _____ End: _____

Place: _____

Notes:	Questions:

Reflection:

APPENDIX C

OBJECT ELICITATION PROTOCOL

Bring in a material object that is important to you or you feel represents you in some way.

1. What is this object?
2. Where did you get it?
3. What does it do?
4. Why is it important?
5. Do you think others would find it important? Why or why not?

APPENDIX D

COMMISIONED ART PROMPTS

Please choose one of the following that you would like to contribute to this study

1. Create a collage of your experience in school.

2. Without using words, draw a Photo about how you see your gender recognized in school. That means, how you see yourself recognized as a boy or girl or neither or both.

3. Sculpt your school experience in English class.

4. If you could design an ELA classroom space that was encouraged gender difference, that is allowed boys and girls to do their boy and/or girl-ness whoever they wanted, what would it look like? Draw this space.

5. Write a song or a poem that shows how you fit in in this school.

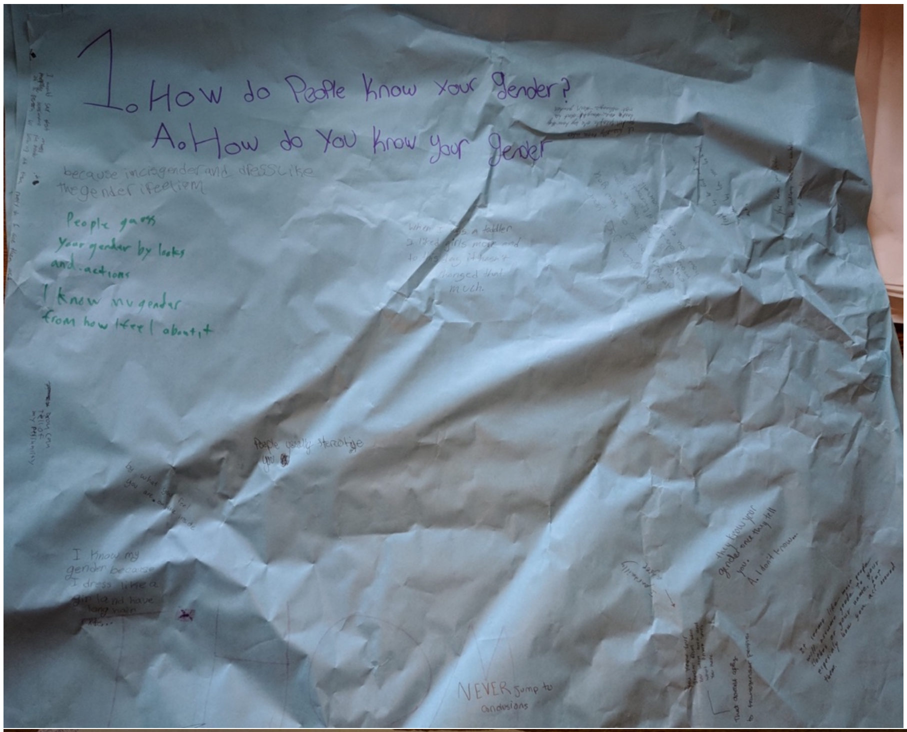
6. Take a photo that shows how you understand yourself within your English classroom.

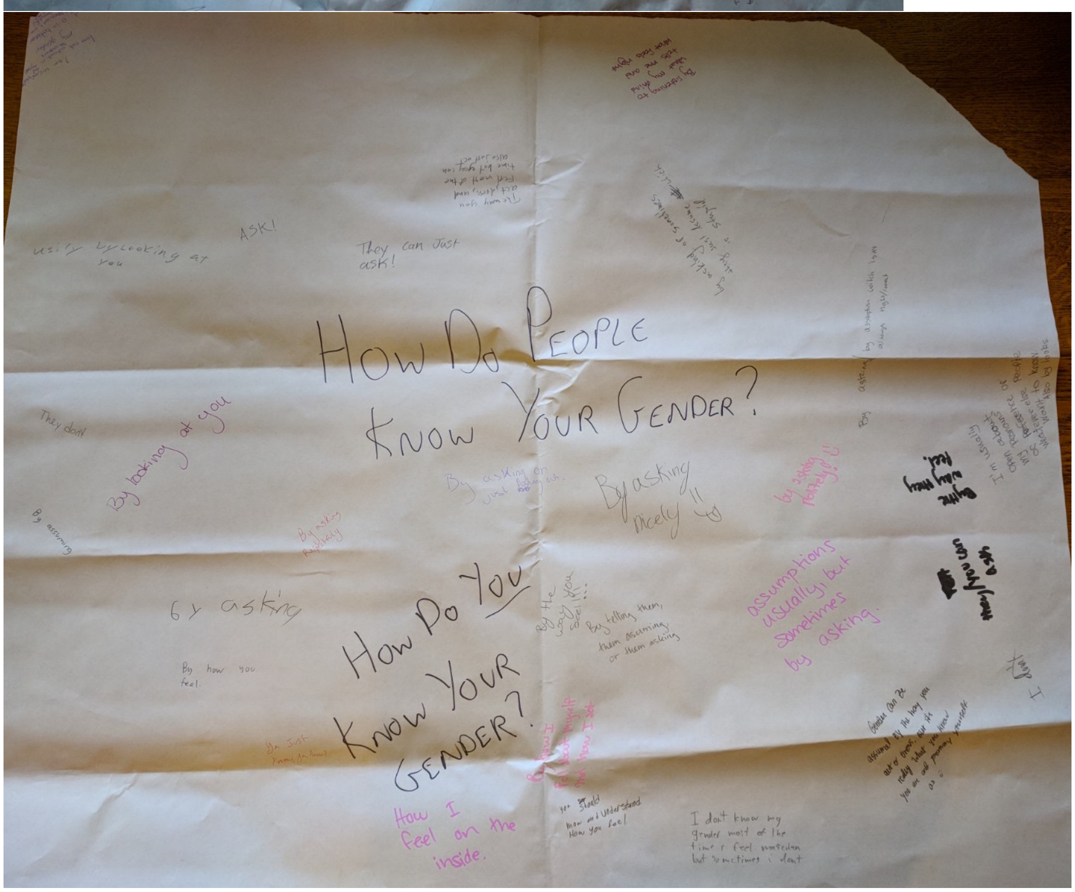
7. Bring in and explain to me an object that represents your feeling while in English class.

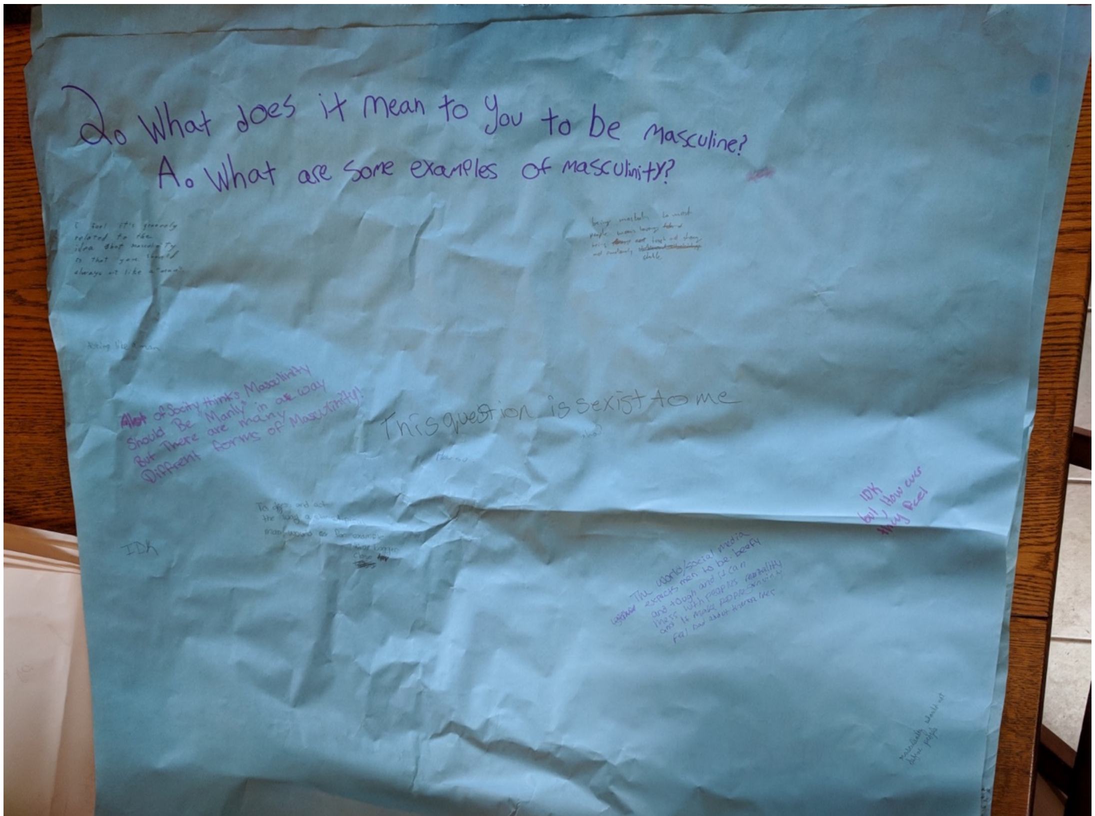
APPENDIX E

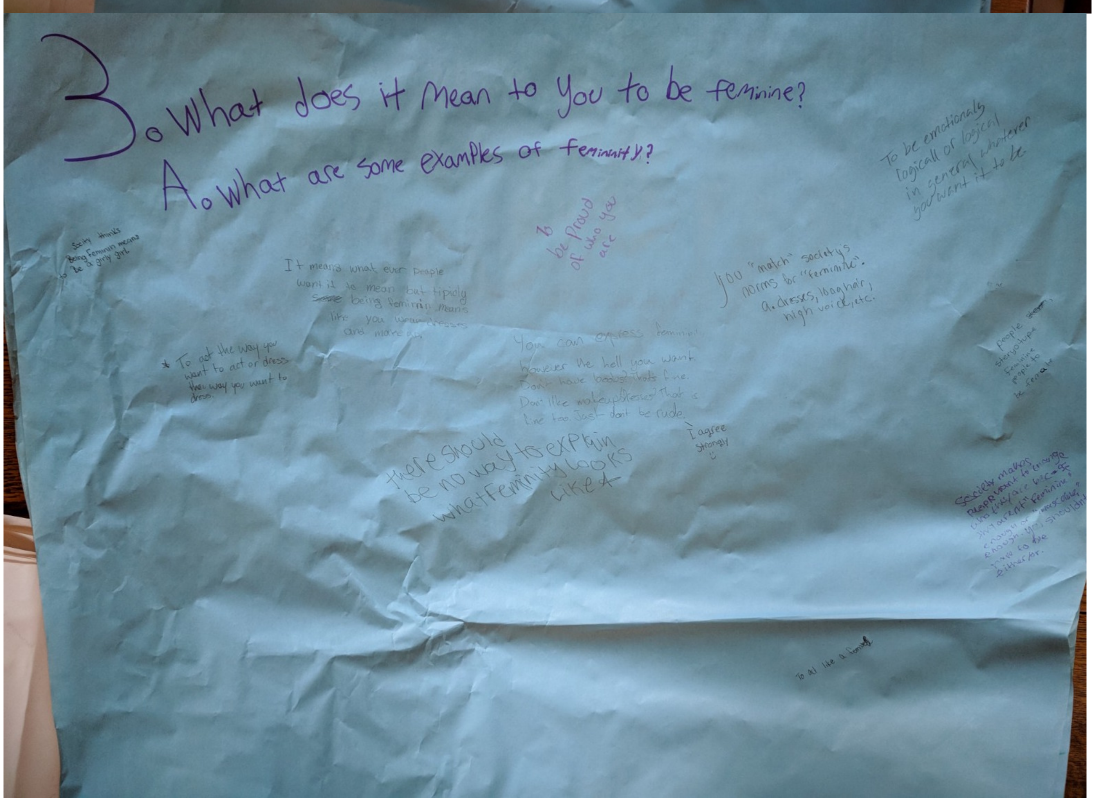
GALLERY WALK PROMPTS AND IMAGES

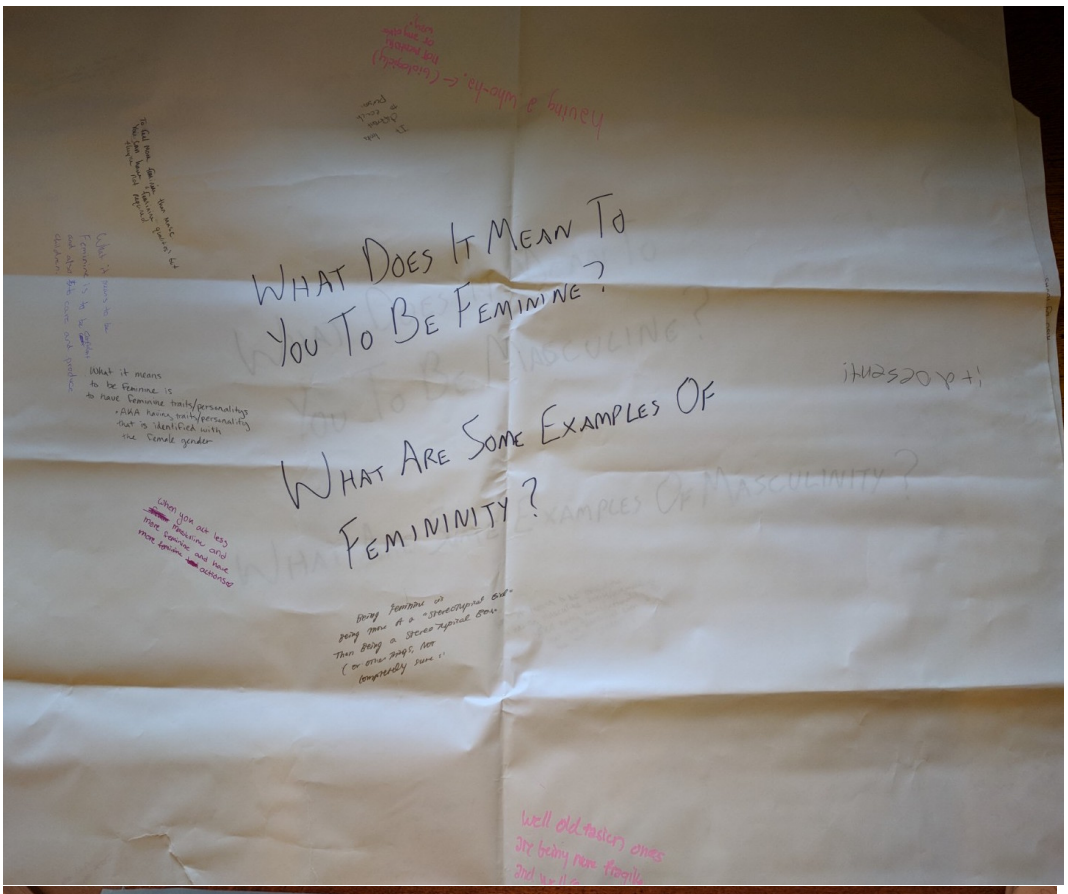
1. How do people (or you) know your gender?
2. What does it mean to you to be masculine?
    a. What are some examples of masculinity?
3. What does it mean to you to be feminine?
    a. What are some examples of femininity?
4. How should boys act?
5. How should girls act?
6. What happens when people don't fit in with other's expectations of them?

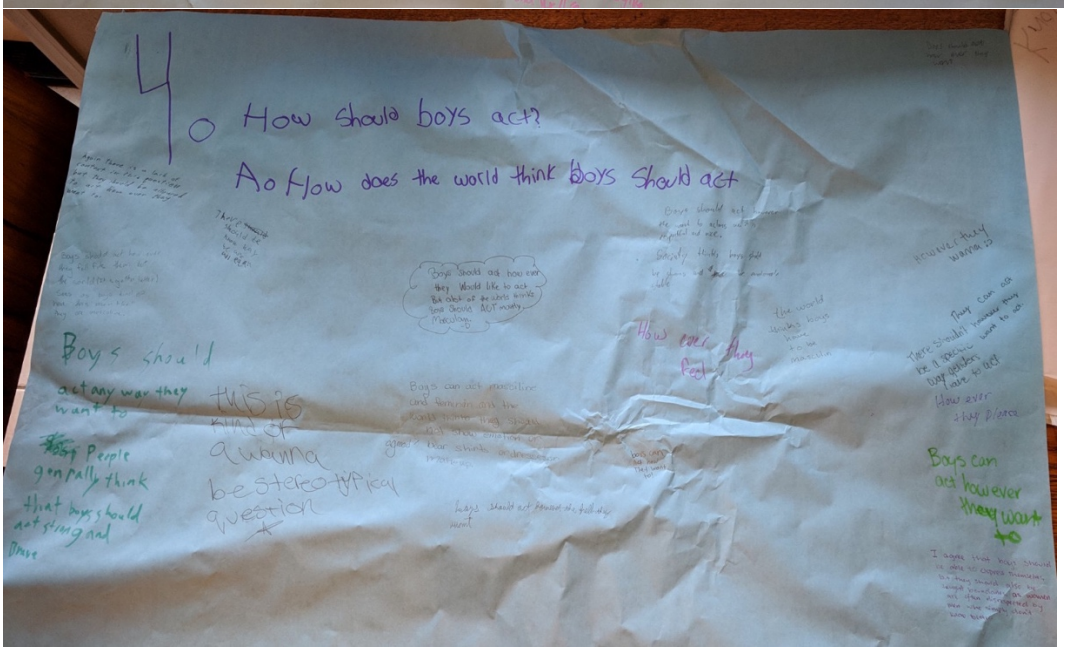

1. How do People know your gender?
A. How do You know your gender
People guess your gender by looks and actions
I know my gender from how I feel about it

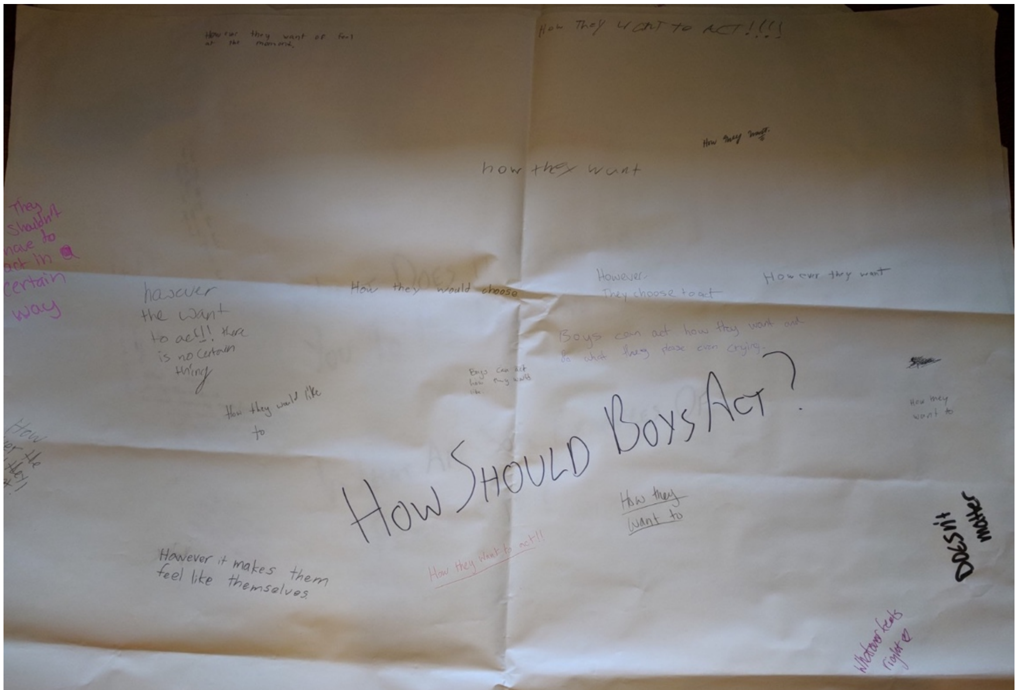

How Do People Know Your Gender?
ASK!
They can just ask!
By looking at you
By asking nicely
by asking
By how you feel
How Do YOU Know Your Gender?
By telling them, them assuming or them asking
assumptions usually, but sometimes by asking.
How I feel on the inside.
I don't know my gender most of the time I feel something but sometimes I don't

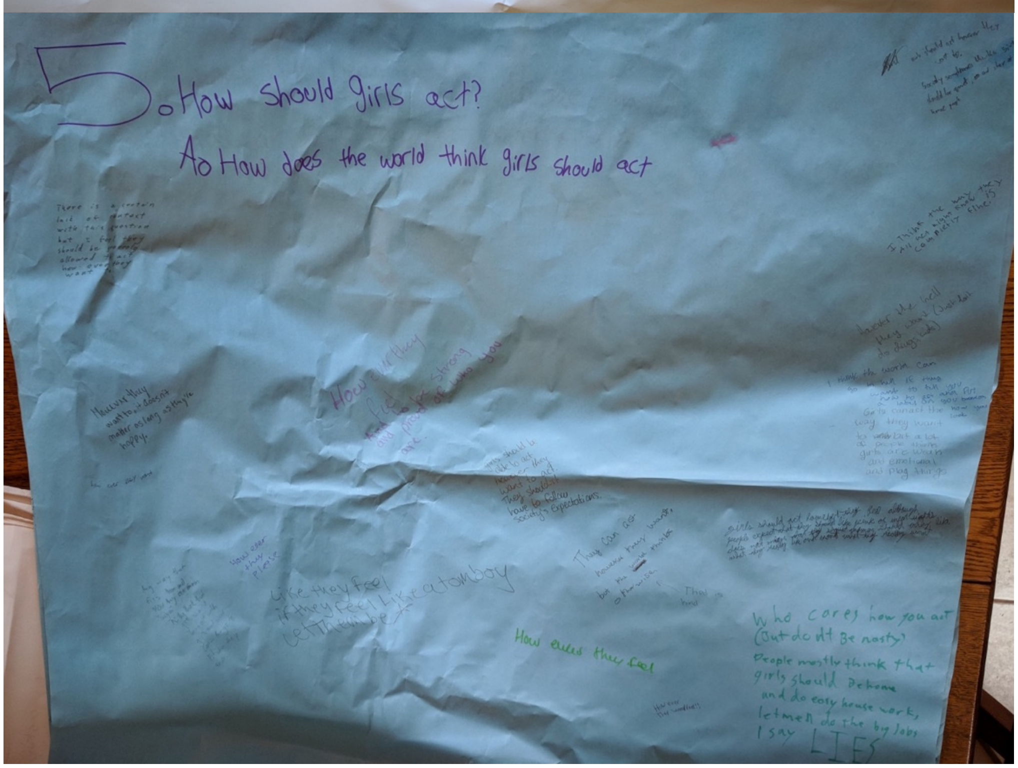

2. What does it mean to you to be masculine?
A. What are some examples of masculinity?
This question is sexist to me

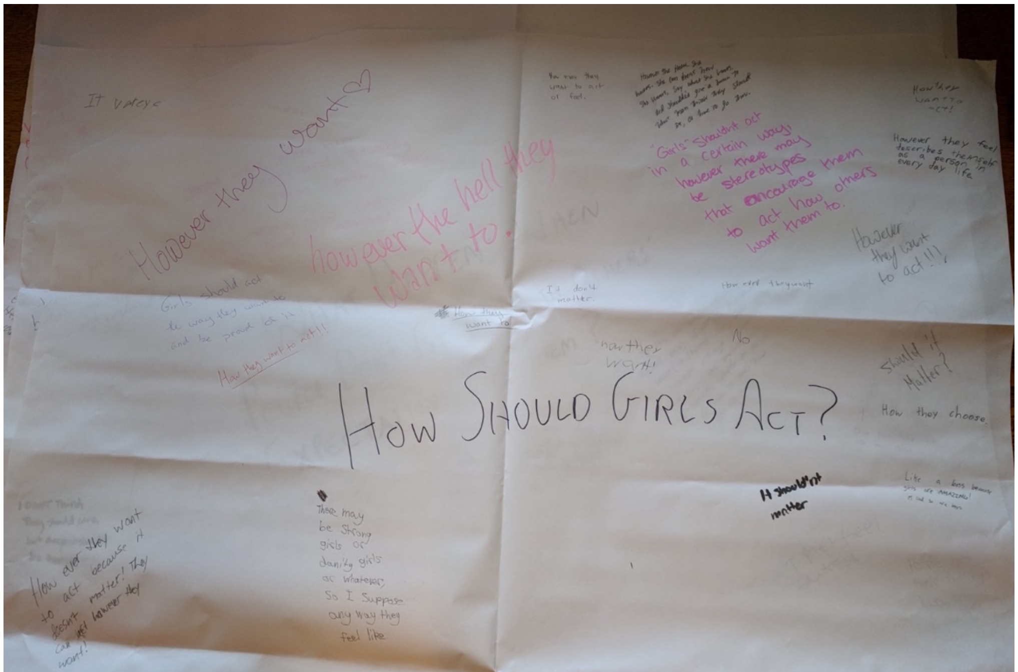

3. What does it mean to you to be feminine?
A. What are some examples of feminity?
there should be no way to explain what feminity looks like

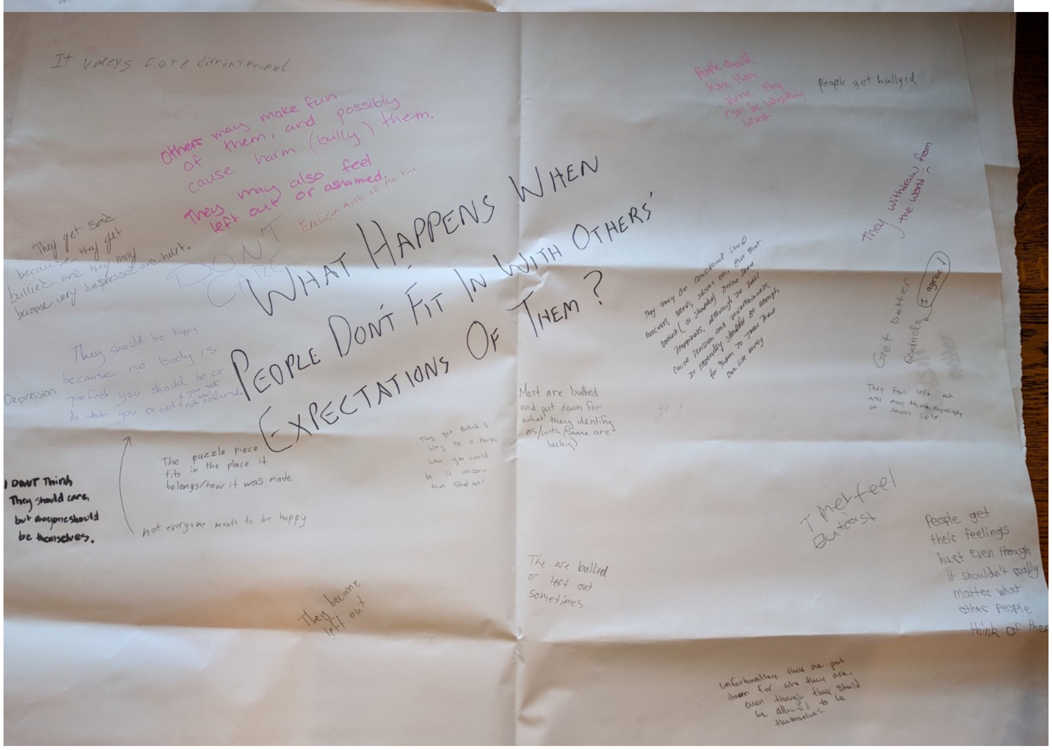

What Does It Mean To You To Be Feminine?
What Are Some Examples Of Femininity?
What it means to be feminine is to have feminine traits/personality AKA having traits/personality that is identified with the female gender
When you act less masculine and more feminine and have more feminine characteristics
Well old fashion ones are being more friendly and

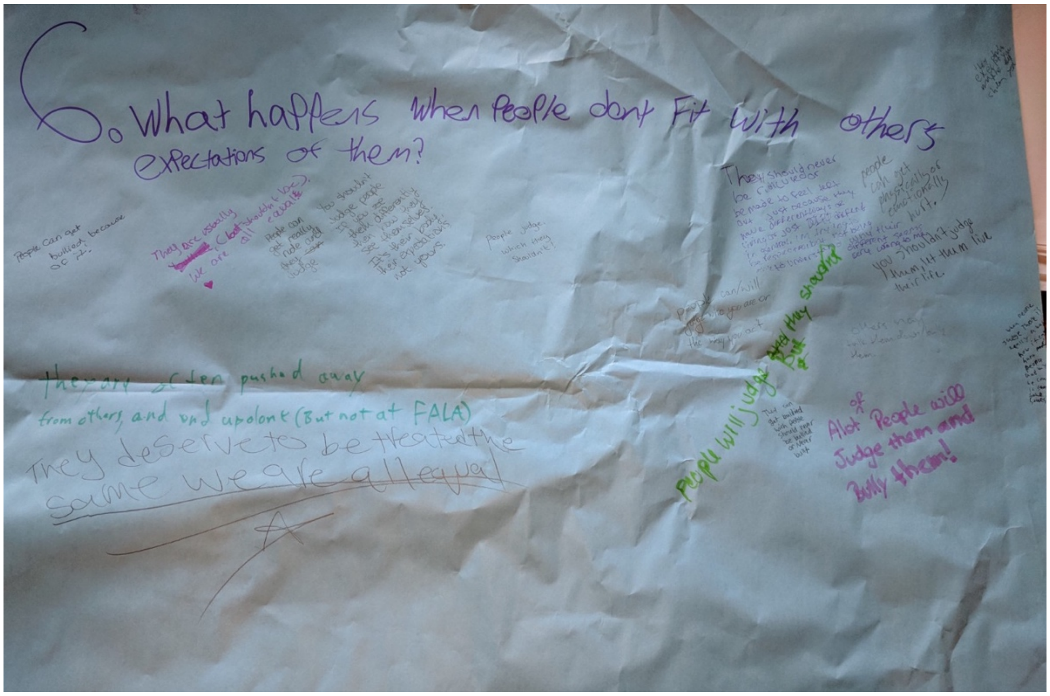

How should boys act?
How does the world think boys should act
Boys should act how ever they would like to act But alot of society thinks that should NOT really happen
Boys should act any way they want to
People generally think that boys should act strong and brave
this is kind of a wanna be stereotypical question
How ever they feel
Boys can act however they want to


How Should Boys Act?
How they WANT to ACT!!!
how they want
However they want
How they would choose
They shouldn't have to act in a certain way
How they would like to
How they want to
However it makes them feel like themselves
Doesn't matter
Whatever feels right


5. How should girls act?
A. How does the world think girls should act
Who cares how you act (but don't be nasty)
People mostly think that girls should behave and do easy house work, let men do the big jobs
I say LIES


HOW SHOULD GIRLS ACT?
However they want
however the hell they want to.
"Girls" shouldn't act in a certain way however there may be stereotypes that encourage them to act how others want them to.
However they want to act!!!
However they feel describes them as a person in every day life.
Should it Matter?
How they choose
It shouldn't matter
How ever they want to act because it doesn't matter! They can act however they want!
There may be Strong girls or dainty girls or whatever, so I suppose any way they feel like
No


WHAT HAPPENS WHEN PEOPLE DON'T FIT IN WITH OTHERS' EXPECTATIONS OF THEM?
Others may make fun of them, and possibly cause harm (bully) them.
They may also feel left out or ashamed.
People get bullyed
They withdraw from the world
They get sad because they get bullied and they may become very depressed or hurt.
They should be happy because no body is perfect
The puzzle piece fits in the place it belongs/how it was made
I DON'T Think They should care, but everyone should be themselves.
not everyone wants to be happy
Most are bullied and put down for what they identify as/with (some are lucky)
The are bullied or left out sometimes.
They become left out
They feel outcast
People get their feelings hurt even though it shouldn't really matter what other people think of them
Unfortunately they are put down for who they are, even though they should be allowed to be themselves.
Get better friends (I agree!)


6. What happens when people dont Fit with others expectations of them?
They are often pushed away from others, and and upolont (But not at FALA)
They deserve to be treated the same we are all equal
People will judge them they shouldnt
Alot of People will Judge them and Bully them!
you shouldnt judge them, let them live their life.
people can get physically or emotionally hurt.

APPENDIX F

STUDENT-CREATED ART FROM PILOT STUDY

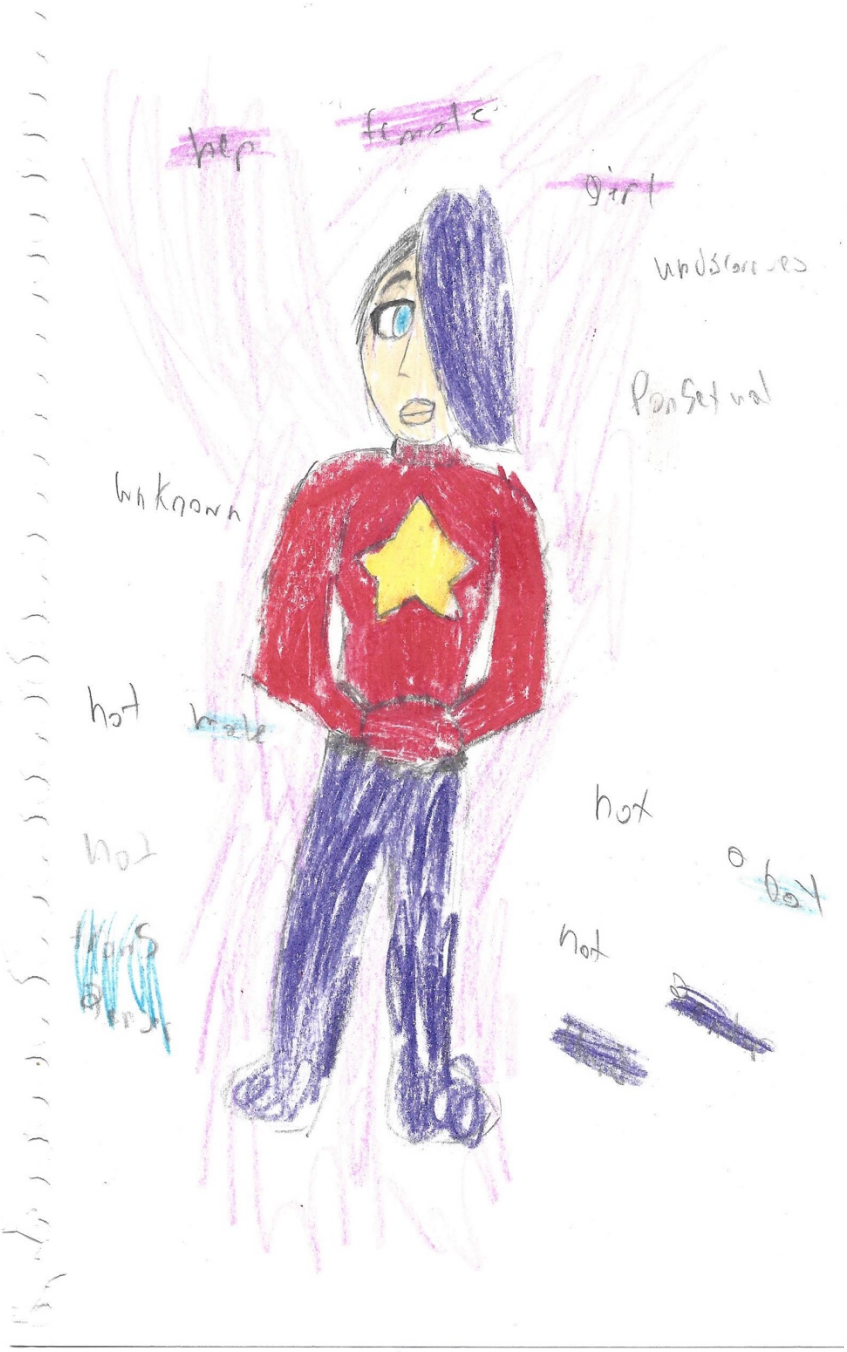


Photo 2

Photo 3

Photo 4

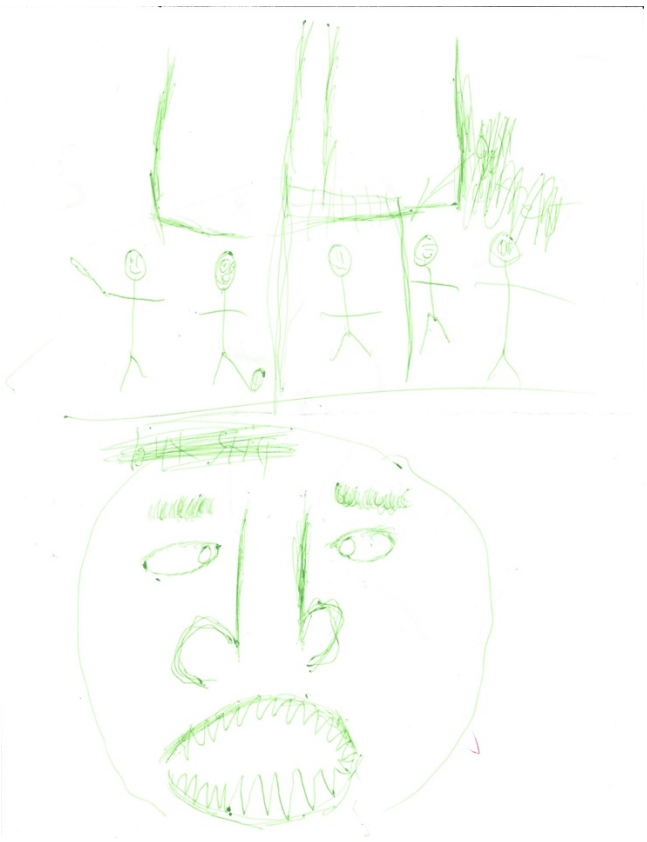


Photo 5

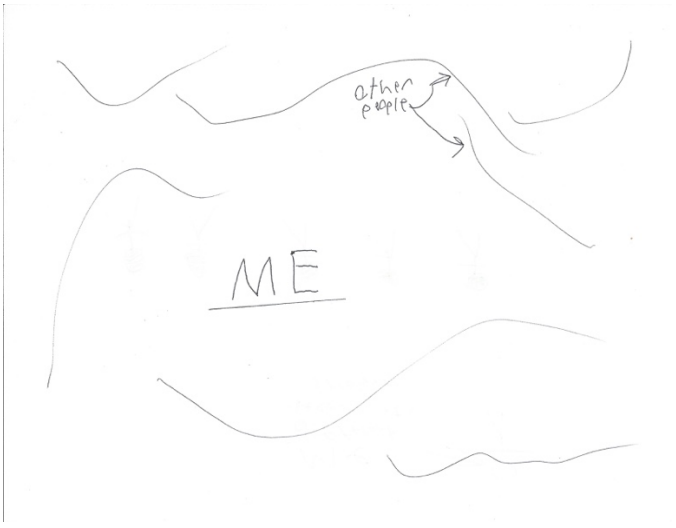


Photo 6

Photo 7

Photo 8

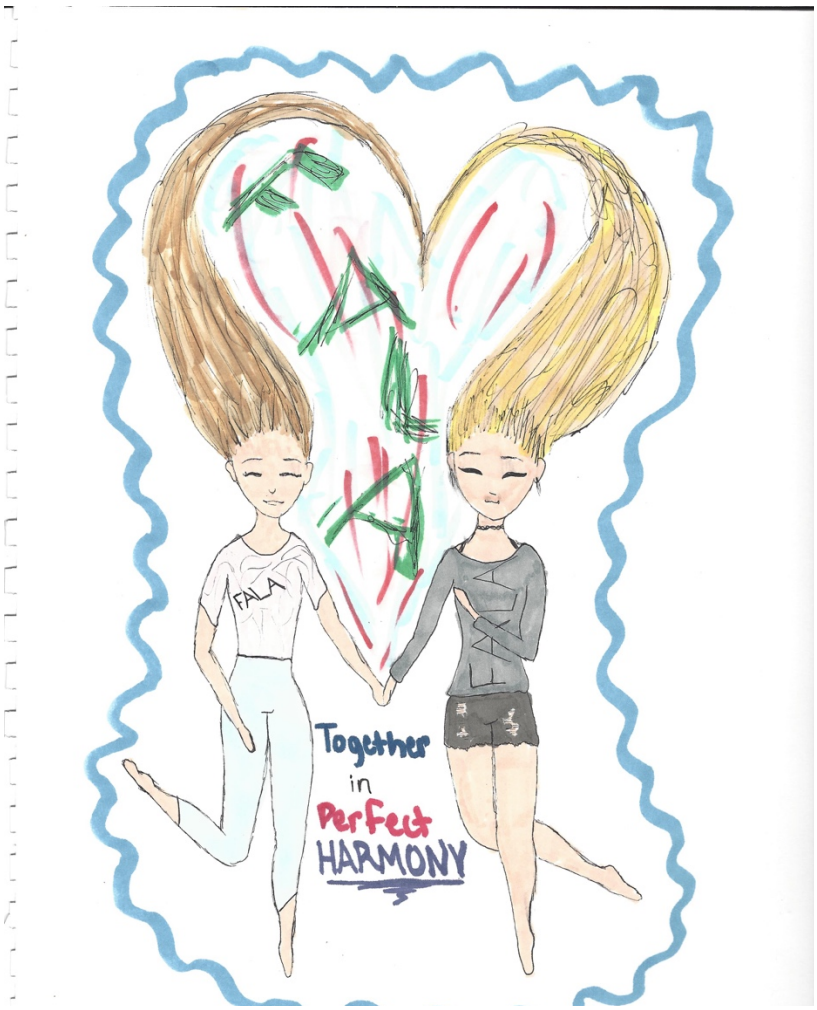
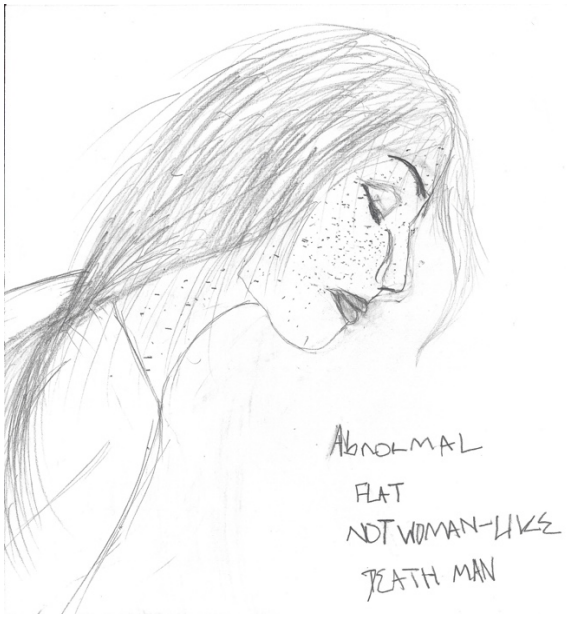


Photo 9



Teacher Art

APPENDIX G

SIX-WORD MEMOIR ASSIGNMENT

Header:	**FINAL PRODUCT DUE: Tuesday, September 18 by 3:25 P.M.**

Assignment**:**

- ★ **You will be writing your own six-word memoir!**
- ★ **Write something that sums you up as a person!**
    - Think about major events that have shaped you
    - How would like us to remember you?
    - Write a complete idea or phrase; don't just write unrelated words.

Some Examples (Do NOT USE these or a variation of these!)

my dreams become a reality	Sometimes the smile hides the sadness
Didn't say goodbye; feeling forever broken.	Taking deep breaths to find peace

Directions:

STEP 1: Rough Draft (ON A SEPARATE SHEET OF PAPER)

- ❑ **Write a list of** at least ten (10) adjectives that describe you
- ❑ Write **six options for your six word memoir**. Be thoughtful and original! It must be your own words. Don't use a quote. These MUST be your words!
- ❑ Choose ONE of the six options you've created, HIGHLIGHT your final choice in YELLOW
- ❑ Have Garcia approve it
- ❑ Write an explanation of at least ONE paragraph (5-7 sentences) to explain why you chose that memoir. Explain why and how it represents you.
    - ❑ NO ONE will read the paragraph except me & your peer editor
- ❑ Get a Peer Edit & Response to your ideas

STEP 2: Final Copy

1. Carefully read over your grading rubric to make sure you understand how you'll be assessed.

Rough Draft Complete (DO ALL THREE PARTS!)
TEN ADJECTIVES that describe me:
PART 1: Choices for my six word memoir (write SIX)
1.
2.
3.
4.
5.
6.
PART II: My final choice for my six word memoir: (REWRITE your choice below)

PART III: Paragraph Rough Draft: (Explain how this memoir represents YOU using at least ONE paragraph.)

2. Create your six-word memoir creatively (but legibly!).
3. Remember to include your MLA header
4. Include relevant images that compliments your memoir. (THIS IS NOT TO BE A COLLAGE) Make sure it's school appropriate.

5. YOU MUST have a final typed paragraph (5-7 sentences) explaining WHY this memoir describes you.
6. STAPLE the paragraph behind your 6-Word Memoir when you submit it.

Six-Word Memoir Rubric

Your Life in 6 Words	Points 0 -.5	Points 1-2	Points 2.5 - 3.5	Points 3.5 - 4.5	Points 5
Six words artfully chosen; powerful, vivid, specific verbs and nouns.	Does not meet the standard	Somewhat meets standard	Sufficient, good enough	Great job	Excellent job, surpasses expectations
Memoir is deep and thoughtful; centered around one idea	Appears to have little thought	Some effort put into ideas	Sufficient; deeper meaning would be beneficial	Very good	Excellent thoughts; evident much thought and meaning put in writing
Demonstrates creativity in layout, color scheme, and font choices	Little thought, effort	Some effort	Good	Very good	Excellent, demonstrates very careful selection

Images are complementary & demonstrate depth of thought	Little thought, effort; images are a collage of Photos; not a strong theme	Some effort; too busy; not a clear connection to memoir	Sufficient, good effort and thought put into images; presentation good	Very good; deep thought put into images; clean & professional presentation	Excellent, visually sophisticated; wonderful display
Explanation of memoir is clear and explains connection; no grammar or punctuation errors	Unclear connection; did not follow directions; mistakes impede understanding	Weak connection; doesn't seem to have paid attention to detail; several mistakes	Good connection; could be a little deeper and clearer in explanation; few mistakes	Very good; clear and strong connection to self; one or two mistakes	Excellent connection; thoughtful and deep reasoning; ; free of grammar/ mechanical errors
Process followed (see directions and checklist)	Did not follow process	Some attempt to follow process	Followed parts of the process	Followed most of the process	Followed process as outlined

Total Grade: ___/30