SECRETE/D PEDAGOGIES: BODY LANGUAGING AND THE NAVIGATION OF TRAUMATIZING AND TRAUMATIZED SPACE IN THE FIRST-YEAR COMPOSITION CLASSROOM

by

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ABSTRACT

Secrete/d Pedagogy: Body Languaging and the Navigation of Traumatizing and Traumatized Space in the First-Year Composition Classroom, is an interdisciplinary exploration into the multimodal, multisensory phenomenon of languaging in and for schools. Beginning with an exploration into the forces that move, shape, and texture the writing classroom, this text steps into the phenomena of literacy, language, and the body, paying particular attention to the enfolded and unfolding histories of conquest through practices of language standardization that live within the bodies being schooled. By foregrounding bodily memory, emotion, felt sensation, and somatic stimuli, we can begin to see the role of the body in the design and disruption of language. I claim that the languaging body acts with agentic force within the first-year composition (FYC) classroom, re/citing, re/spawn/ding and trans/forming the inheritances of violence sculpting institutional affect and the standardization of particular linguistic forms. As this dissertation moves into the force of the body in language and expression, the expressions and sensations of the bodies who participated in this multivocal videocued ethnography will move the text as it attempts to answer the following questions: What body languaging practices are occurring within the first-year composition (FYC) classroom? And, how are teacher, students, and researcher making sense of body-based meaning-making resources, or not, within the FYC classroom? Poetry, oration, film, and scene headings will work together to fashion a text held together by the experiences of the

beings (writing students, writing teacher, and researcher) who composed the study. This text will do its best to be reflective and response(able) to the multimodal, multisensory phenomenon this is writing… in and for schools.

For all those who have felt the tremors of fear when languaging and

all who work toward a reduction of harm.

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What unfolds on the following pages are only a sliver of what comprised and comprises this text. Enfolded within the words are the small and large subtleties of care and collaboration that underpin expression. Between each word is the gentle encouragement, mending, and cajoling that pushed on the forces bracketing what I imagined possible. The many contributors and conspirators who occupy the space in between the words are unnameable: found inspiration in a turn of phrase uttered by a stranger in a coffee shop or grocery store; a questions asked by an unknown student in a campus brown-bag lecture, which caused a pause, reposition, and reevaluation of the angles from which I explored this phenomenon; or, the breath forced into my chest by the curves and saturation of street art left along a morning walk that gave me just enough life force to write that day.

With that said, not all co-conspirators were unknown. There is not a word on these pages that was not read, re-read, revised, and re-read by Jennyffer Morales-Zamora, Tiffany Rousculp, Joy Bloser, and Jenny Andrus. Their willingness to show me an ethic of care within intellectual life fed my curiosity and forged relationships that acted as a powerful counterbalance to the degradations of becoming educated. Not only did they push and expand my thinking, they also calmed my nerves, fed my belly, danced it out, howled at the moon and taught me to laugh at the absurdity of academic life. Diego Luna, Eliot Sykes, Silvia Solis, Roxanna Curial, and Juan Jay Garcia offered patience and held

space as we pulled meaning from the chaos in writing group. A process mirrored in the one-on-one writing sessions with Alyssa Crow and Erin Jensen. At times these colleagues and friends were dedicated readers and at others babysitters who provided the motivation to write. Similarly, Shundana Yusuf organized a writing intensive that created focus and dedication that allowed me to find footing in the data and glimpse the shape of the final text. Kim Hackford-Peer's pedagogical playfulness created a profound reminder of what inspired this text in the first place. She also was a tireless advocate and support when navigating the complexities of institutional milieu. Veronica Valdez fought for and held institutional space within required coursework for me to explore and think about the absence I sensed in language theory. Audrey Thompson taught me to invite a reimagining of the terms of engagement in all things. Chadly VanSolkema sat quietly next to me offering me a stability that tenderly encouraged perseverance. Carter Lippard reminded me to laugh and that all this was not so serious and important that humor and joy could not be found in the world. Claudia Morales, Shauna Edson, Laura Seymour, Krisit Mak, Courtney Phillips, Ian Walkinshaw, and Stephanie Shivers provided friendships and reprieve as we journeyed through coursework. And finally, thanks to the students—past, present, and future—who risk(ed) vulnerability in expressions of dissonance in school-based writing; this conversation would not have materialized without you and I am forever in your debt.

CHAPTER 1

INTRODUCTION

Memories of learning to read and write correctly, of having the standards of language drilled into our bodies, of being schooled, reverberate across time and space. The sensation of struggling to find words, string a sentence, locate a structure, or do anything more than stare at a blank screen as anxiety swells in one's chest resurfaces, as past becomes present, becomes future. Tongue ties, fingers stiffen, heart rate rises. The haptic force of these memories whittles at the edges of our consciousness, subtly secreting into our epistemological and ontological sense of writing, who we are as writers, and what a writing classroom is and can be.

This force cannot be uncoupled from the standardization of language variety and the violent histories of domination found therein (see Stuckey; Hurlbert; Mignolo; Lippi-Green; Janks; Fairclough; Gee; Hull and Lankshear; Delpit and Kilgour Dowdy; Gonzalez; Graff; Greene; Trimbur; Matsuda; Richardson; Nero; Schuster; Mahala and Swilky). As an avowed ideological battlefield, it is hardly surprising that the contours of correctness when languaging are shaded by hues of colonization, heteropatriarchy, ableism, and classism. Or these hues are made known to us through the stories of those who have been forced to inhabit the margins. Described as linguistic terrorism (Anzaldúa), linguistic assimilation (Villanueva ix), linguistic deauthorization

(Prendergast, Brodkey, Rose), linguistic hostility (Royster, Williams), the articulations of which point to the torment that comes with correction.

Stillness fell over my classroom as one student began to weep when asked to reflect on how she relates to reading and writing. Immobilized by her pain, we held our breath as salt stain after salt stain formed along her cheeks. In between her articulation of extreme embarrassment and moments in which this deep sadness took complete control of her tongue a narrative emerged: a red pen, a teacher imposing an unknown standard of linguistic perfection, and public shaming had left this woman terrified to write and sure of her own stupidity. What was most disturbing to me in this moment was not the unraveling of this particular student but the sense of profound relatability that emanated through the rest of the students and myself. Once the shock of seeing someone's emotional self within a formal classroom wore off, student after student narrated her or his own horrifying experiences of writing trauma (personal teaching journal, 2013)[1].

Terrorized by standards, this moment made clear, at least to me, that the writing classroom is traumatized and traumatizing place. Standards can mark and marry to our flesh because they are the code, the mechanism, through which we are recognized or denied as languaging beings. Each time we language, whether it be in speech, in written text, in image, or in physical presentation, we risk recognition—to either be rewarded with (author)ization or punished with dejection. This recognition hinges on instituted practices of linguistic correctness. This demand for correctness cultivates a felt sense of language that is then folded into our expressions re/membering who we are and

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[1] This memory comes from a teaching journal I kept through the first five years of teaching Writing 2010: Intermediate Writing. The resonance of this moment is one of the many forces that pushed me toward studying the phenomenon of body languaging.

re/constituting language. In this dissertation, I argue the torments of correction ricochet within and across the bodies as they compose and arrange meaning in the classroom. As our languaging becomes standardized through formal education we experience a paralysis of both our language and our self, which in turn creates bodily memories of fear, anxiety, and trauma. Memories are carried and cared for in the body, yet because of their location, they are confined to the shadows of our understanding, as standardization paints illusions that language is merely linguistic form rather than a ceaseless and never-ending process of re/designing meaning. A.L. Becker calls this languaging ("Language in Particular" 25; see also Becker, "A Short Essay on Languaging" and "Language and Languaging"). Becker describes languaging as:

> a repertoire of imperfectly remembered prior texts and [we] acquire more and more skill at recontextualizing them in new situations . . . the a priori to languaging is not an abstract conceptual system and a means of mapping it onto sounds but particular, imperfectly remembered bits of prior text. The strategies by which memories are reshaped to present circumstances clearly vary from person to person, under general cultural and natural constraints. (And here, in these constraints, much familiar grammatical insight can be preserved, in a new frame.) Understanding another person is possible to the extent that an utterance evokes memories. A new set of metaphors for languaging emerges: communication becomes orientational and not the encoding and decoding of "meaning." (34)

In his articulation of languaging, Becker foregrounds intertextuality, recontextualization, and memory in expression, particularly as it relates to adapting and altering meaning to the people, places, and histories that sculpt the relations influencing our expressions and articulations. More recently, Asao Inoue has defined languaging as "our laboring with and around language" (http://www.ncte.org/cccc/conv/call-2018). He asserted that treating language as verb, as labor, we can begin to address the "material, emotional, linguistic, and discursive dimensions" embedded in language utilization (http://www.ncte.org/cccc/conv/call-2018).

This laboring, or the "orientationality" of languaging more often than not has been ignored by those who student language. Language is often treated as merely alphabetic text given form on the page or shape in the mouth. Treating language as a noun, rather than a "transitive verb" hides the complex, interlocking, and co-constituting forces that continuously carve out meaning (see Bloome and Beaucheminsee 153; see also Debes; Stewart). As those who study language have pushed on this illusion, our imagining of language as a static and unyielding system has begun to wane (Lu). No longer seen as a static and unyielding system of symbols, language is now understood to be a collection of meaning-making resources, only one of which is linguistic form (see Gee; Heath; Street; Kress; Kerkham; Cope and Kalantzis). To use language is no longer a matter of implementation or the application of set rules, but a creative process of design as linguistic, auditory, visual, gestural, and spatial meaning-making resources materialize as we meet the needs of the time and place in which the designer languages (New London Group 65, 73-83). It is a situated practice (Gee). These expansions into what we know and understand to be language have been propelled by a shift in location, specifically the emergence of digital space. For example, as digital space intertwines itself in our existence, the dis/contiguity of terrain dislodges our commitment to the traditional and we become willing to be aware of the need for visual, auditory, gestural, and spatial meaning-making resources in the decoding and encoding of expression (see Jewitt; Walsh; Knobel and Lankshear).

However, as we have learned to navigate the linguistic, auditory, visual, and gestural affordances that sculpt expression across the boundaries of lived and digital space, we have remained unable to account for the force of body. This may be because,

as Mzerleau-Ponty puts it, “Our body is not in space like things; it inhibits or haunts space" (Merleau-Ponty as cited by Grosz 90). The conditions of languaging possibility are constrained by the social and lived experiences of standardization; meaning which is held within the body, meaning that holds hard truths, is unintelligible. Not all languaging is afforded recognition. The re/de/jection of languaging that occurs within social institutions tasked with linguistic assimilation feels violent—emotionally, psychically, mentally, spiritually, and materially—the effects of which exude from our bodies when we language. Body languaging acts as what I call secrete/d pedagogy. It seeps out from haphazardly covered wounds as refusal recognition slices through, into, and on our body; it is a hidden, yet felt, force schooling us into language. The denial of which allows trauma, our own and others’ bodies, to stay in the shadows.

The trauma of the violent histories in language, played out on the social and individual level, act as secret/ed pedagogy in the writing classroom, penetrating how we know how to know language, how we know how to learn language, and how we know how to language. The felt consequence of this trauma is ever-present and always a part of what is negotiated in the language utilization process, even as body-based meaning-making resources are relegated to the shadows they seep in, secrete in—hidden, yet felt. Schools teach us the relations of domination and trauma that are finessed into existence through the enactment and reanimation of histories of violence embedded within standardized American English and education. My contribution to the field of language studies, from a material feminist perspective, is to further the understanding of language as languaging to include the body as a co-constituting agentic force. I will do this through thinking about how languaging and trauma are inseparable material-discursive forces co-

constituting the meaning making processes that define, confine, and refine our writing/languaging sense/ability in schooling spaces.

Within this text the body emerges as a central force within languaging and expression. By thinking about languaging and trauma I am able to show that felt sensation, somatic response, emotion, and bodily memory, or body languaging, is one of the forces that co-constitutes languaging. In this study, I will also show that the processes of language standardization have dispossessed us of the agentic force of our body as producer of meaning-making resources at play in the design/ing of expression, which in turn renders us unable to reckon with the trauma of this dispossession. To begin to develop theory and practice around body languaging, I foreground body-based meaning making resources in my ethnographic examination of a first-year composition classroom (FYC)—the required writing course at most institutions of higher education. This study asks:

1. What body languaging practices are occurring within the (FYC) classroom?
2. How are teacher, students, and researcher making sense of body-based meaning-making resources, or not, within the FYC classroom?

My hope is that by attuning to language in the body, a dimension of language we have been dispossessed of, I can cultivate a sense of dis/congruity that will incite dis/jointedness. In this dis/jointedness I hope to push us toward an epistemological, curricular, and pedagogical reckoning with the trauma composed by writing bodies and which permeates writing classrooms. Three areas of study brought me to this place: new literacy studies, the intersection of space and trauma studies, and material feminism. To join me as wayfarer on this journey to crafting an articulation of language that considers

the agentic force of the body, I will now ask you to step into each of these literatures with me. I will end the chapter by addressing the limitations of this material feminist exploration into the agentic force of the body in languaging, and a brief overview of the chapters to come.

1.1 A Story of Language: Or at Least Its Compartmentalization and Standardization into a Weapon of Terror/itorialization in Schools

Elspeth Stuckey asserts that,

> literacy is part and parcel a relationship that involves the vertical and horizontal exchanges of the means of livelihood in a literate society. Thus, it is the relationships of literacy, which a society bent on unequal distribution of wealth and power dominates completely, that literacy educator must understand in order to proceed in ways that do not implicate them in the domination. (59)

In *The Violence of Literacy,* Stuckey unpacks how our (as language scholar-teachers) dedication to stabilized and standardized notions of language function to support the vertical and horizontal relationships that organized an inequitable society. She also asserts that it is our "unwillingness to either relinquish or expand notions of literacy" within our educational structures through which literacy is weaponized (33). To put it another way, the weaponization of language, or the practices of linguistic terrorism, assimilation, re/author/ization, and hostility are made possible through the compartmentalization and standardization of language. The consequences of which constitute a social violence comprised of refusals of human recognition and social restriction (Stuckey 63-65). To unpack how literacy has been used as weapon, or how "writing has come about historically and institutionally as a means to control" (Stuckey 75), let's pause and unravel how languaging became an act of containment, a capturing of

sorts, in which a particular moment in time made static in written text or oral speech.

Traditionally imaginings of language have confined the practice of reading and writing to alphabetic text—a consequence of theories of language and literacy that have treated languaging as simply the application of linguistic form in written text and oral speech. This narrow focus on structuring languaging within discussions about language promotes what the New London Group calls the cultivation of "mere literacy," where language is seen as "a stable system based on rules such as mastering sound-letter correspondence" (63).

These characterizations of language confine language and bind our imaginings of the meaning making process to the practice of reading and writing of alphabetic text. This restriction obscures the ways in which languaging is a matter of design, or the composing of recognizable combinations of thinking-being-believing-speaking-writing-doing (aka Discourse) for the time, place, and peoples whom we desire to hear, read, or see us (Gee). In other words, as we move through time and space and across various Discourse communities we fashion audio, visual, gestural, linguistic, and spatial meaning-making resources for decoding and encoding language across and within various contexts and modalities (New London Group 64). It is a creative act of arrangement for which traditional theories of language cannot account. As language scholars have shifted their focus from linguistics to semiotics and began to account for ways in which we move through time and space and across various Discourse communities, we access a variety of thinking-being-believing-speaking-writing combinations to make ourselves heard, read, seen. Gunther Kress has described this expansion of what we've come to know as language within the field of literacy studies as moving "from a theory that accounted for

language alone to a theory that can account equally well for gesture, speech, image, writing, 3D objects" (36). This approach transformed language into languaging. It made a noun a verb; made a static, linear, thing into a cross-dimensional, multimodal action ceaselessly responding to the materiality of space and time (Kress 45).

As language transforms into languaging, institutions of formal education have maintained a singular focus on compartmentalized and standardized linguistic form that remains steadfast (see Lu). This continues to dis/allow students, teachers, and users of language conscious access to the vast array of meaning making resources from which languaging can and does take shape. Min Zhan Lu has argued that the standardization of language through education works to deaden both the language and the language user through its ruthless policing of a static and unyielding content (19). She goes on to detail how language users play with the discursive resources available to them to redesign language each time they use it, and that it is this act that allows language to be responsive to the needs of its users and, as such, maintain itself, rather than fade away or die out. However, Lu also argues that the enlivened nature of language is ignored within composition classrooms; instead, they operate under the assumption that English will collapse if students do not adopt a commodified and monolithic idea of English, and thereby contribute to the paralysis of students and language (25).

Even as our understanding of languaging expands, the dominance of the linguistic form reduces all that happens for/in language to the meager modality of reading and writing alphabetic text. It erases the logic of space and time embedded in auditory, gestural, visual, and in/body meaning making sources from which we pull available designs to re/design expression. Confining language to the practice of reading and writing

allows literacy to be viewed as a skill. Literacy became a tool, a thing, rather than a phenomenon[2], or the complex process of interpretation, design, and expression of meaning. By compartmentalizing language, a mythology formed around the acts of reading and writing. Throughout the history of literacy, specifically in the Western world, being seen as literate, or able to read and write, was and is a prerequisite for civility, morality, intellectual superiority, individual freedom, and material security[3].

Throughout history the simple act of reading and writing has been appropriated by dominating discourses, or the circulating discourse of the moment, to place, or displace, the value of various language practices and, in turn, the bodies who use them (Gee). In an interrogation of the history and mythology that surrounds literacy, James Paul Gee traces how beginning in ancient Greece, in particular with Plato, writing was seen as the collapse of human intellect. Seeing truth as the result of didactic interaction, writing separated a writer from the text leaving both unable to answer questions and defend ideas; written text abandoned its author, leaving them unable to enforce correct interpretation of their words (Gee 49-51). To Plato, the ability to "correctly" interpret words and participate in dialogue resulted in a civility that served as the foundation of

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[2] Karen Barad describes phenomena as "the ontological inseparability of agentially intra-acting components" (132). An approach that parallels the move away from treating language as a noun, or a thing, rather than the complex and ceaseless co-constitution of meaning making resources, Barad challenges us to see phenomena not as things, or singular, static events, but as "dynamic topological reconfigurings/entanglements/relationalities/(re)articulations" that are constitutive of reality (135).

[3] This mythology persists largely because of its connection to other mythos in schools like that of meritocracy, or the notions that if you work hard enough you will succeed, that scholastic success is based on merit (see Villanueva; Liu; McNamee and Miller).

society: to be civilized was to be educated in and by the "right" worldview.

Jumping forward in time, Gee traces how correctness morphs from something authored or interpreted into being something innate within a text. As the printing press and Reformation swept Europe seeing/reading a text became synonymous with knowing the truth (Gee 53). Morphing again, this time in conjunction with the emergence of Modernity, literacy became implicated in enlightenment, during which time learning to read and write began to be seen as essential to developing higher order cognitive ability. In particular, Scribner and Cole's 1981 study found that language and literacy schooling in English developed higher levels of cognitive ability, specifically the ability to think abstractly and implement syllogistic/deductive logic—the way of thinking deemed correct within the Western world at that time (Gee 55).

Within each incarnation of literacy, literacy was the tool used to evaluate or locate people along a scale of worth, whether that scale was civility, morality, intelligence, or freedom (Gee 49-55). Literacy has always indexed more than just reading and writing. This point is illustrated by the fact that when translated across languages the word literacy means being educated, refined, learned, cultured, civilized, genteel, and/or well-bred (Janks 3). Literacy has been a tool by which social order is established and maintained.

While the particular mythology of civility, morality, cognitive superiority, and freedom still surrounds literacy, at present its sheen has taken on a more capitalist hue. Literacy now has been linked with a false sense of financial security, or the notion that if one is literate monetary solvency is guaranteed (see Stuckey 99-102, Delpit). Stepping back into the past, it is important to note that reading and writing have always been a

classed practice. Reading and writing was a necessity for trade and so was a privileged skill in the emergence of capitalism over feudalism as an organizing economic system, whereas other language practices such as speech, imagery, and movement were accessible and used by all, so seen as markers of lower class status. Literacy, specifically what type of literacy we hold, demarks status.

Literacy is not only used to mark one's social status, but to determine it. As Hilary Janks has pointed out, one's social location along different structures of power greatly influences one's chances for gaining the literacies required for social mobility, or "the more privileged one is, the greater one's chances are of becoming literate across a range of media and modalities" (5). Similarly, Elspeth Stuckey has interrogated how the thing of literacy (reading and writing) has been confused with the effect of literacy (increased social status) through an unraveling of how the mechanism of Capitalism linked one's level of literacy with one's comfort level within a material world. Or, as she puts it, how "literacy possesses and confers power" by virtue of its function as a gatekeeper to mainstream/middle-class life (36). To walk this notion out, she points to how literacy, in particular writing, is an evaluative space within education in which a student's success is measured, not just in the grammar drills of an English class, but by how well their prose conform to the prescribed/purported ideology in other subjects (55). Success in school, or being marked as successful by a school (i.e., a high GPA), is rewarded by the social structure with increased opportunities, such as tracking into higher education, qualifying for a scholarship, or composing a "proper" resume. This increase in opportunity then (can) afford one economic mobility (i.e., a bachelor's degree results in the opportunity to apply for a higher paying job. This process then tricks people into

thinking the acts of reading and writing in and of themselves result in a more economically secure life, even though this assumption is decontextualized from the other complex and contradictory forces that organize the social world, for example, racism, patriarchy, ableism, or other elements of the matrixes of power. It was not reading and writing itself that allowed them access, it was reading and writing in a particular way—and that performance being possible, acceptable, and intelligible to the social structure that afforded them the opportunity for access.

Whatever the particular manifestation of the myth of literacy, "literacy," or the act of reading and writing, became a way to order the world, or a tool of social control. Reading and writing has and continues to function as a method of demarcation, a dividing line distinguishing the boundaries of social status. Lisa Delpit asserts that the language practices one employs become a "precise mechanism for determining social status" (xxxviii). The impact of this assessment, this weighing and determining of social worth, is felt by our students. It is recorded, reanimated, and redesigned within their bodies. The ontological effects of these mechanisms surfaced within discussion with four students who participated in this study. It surfaced as they reflected on the relationship between the body, or their felt sense of languaging and their histories with language instruction:

> **Paul**: It was interesting because when I was a kid, I loved to read. I loved to read but when it came to the standardized exams for English and writing, it was always bad. I would always fail or I would just get low scores. I would always be surprised. How, you know? I can comprehend. I can read a book in a day. I just don't understand how I'm failing these tests. The same thing here. I just couldn't. It's always been a struggle for me to write. But when it comes to writing, I just cannot.
> **Po**: Well just having to start with 1010 was like, 'Oh, wow, Po. You're not half as bright as you think you are. You're in 1010 as opposed to 210…. Calm down, Po. You're not the sharpest tool in the shed.' I went into that class and everyone was trying to be the smartest person in the room and I thought that was really funny. That always made me laugh. First semester sucked.

> **Ryan**: It's just when I get a set limit or something I have to write, like I can only write this much and it has to be this much, that's usually what kind of throws me off"
> **Harvey**: I'm not very good with writing ... I'm not very good at being instructed to write things. If they say, "Hey, go write a research paper on X, Y, and Z." I'm like, "Okay, sure." They're like if they give ... The more specific the instructions, the less I'll focus on the actual assignment and the more I'll focus on trying to get back at the professor almost or the instructor. Someone has to grade my work. Someone has to look at my work and see that I've done it. Yes, I feel controlled if I was to answer honestly, because I don't feel like I'm learning on my terms. I feel like I'm being forced to learn whatever the curriculum is, instead of maybe I wanted to write a research paper on chemical weapons instead of Asian-American immigrant group or something.

For Paul and Po being measured against the standard via testing destabilized their sense of security and confidence in their languaging, while for Ryan and Harvey a sense of being controlled worked against their ability to express. They all could feel, had taken in-body, the mechanics of demarcation in/act/ed through language standardization.

In order for literacy to be used as a tool for social control, or literacy to act as a precise mechanism for determining social status, language not only had to be compartmentalized into the acts of reading and writing alphabetic text and imbued with mythologies that paint illusions of social status, but particular reading and writing practices needed to be standardized. Returning again to the New London Groups notion of mere literacy, it was not only that we were primed to see language as linguistic form, but more often than not, it was usually a singular national form of language that was purported (63).

This is a phenomenon that Bob, a self-identified Asian and American writer, spoke to when describing his sense of struggle with writing developed:

> I feel like writing is something that I would like to improve. I guess to me writing in Chinese is a whole other thing than writing in English. When I was in China I felt like I wrote pretty good. My essays pretty much got A's. Then I came here and I realized that I have to work extra, extra, extra hard compared to everybody

> else. Doing a focus group, I think it was Harvey saying "I could just whip up and get an A." I said "Good story, bro." I have to quadruple the time that Harvey is spending in order to get a B, for instance.

Assessment of his languaging across the boundaries of nation-states had taught him that his writing, in the American context, was not as good as others', and required an extra/ordinary[4] amount of labor and design to be recognized in ways easily afforded his peers. The brutality of this reality inspired a sense of defeat and resentment in Bob. Being recognized as literate was and is both a weapon of oppression and tool of social control. As such, literacy has been used to sever all those who do not conform to singular or "standardized" notions of linguistic form from material security, which in turn allows literacy, or our status of being literate, to arrange the social world. This is a phenomenon that has been described as violent (see Stuckey; Worsham). So where and how did this delineating of what and whose linguistic formations are counted as language happen? Where are the dimensions of language not contained in linguistic form—the auditory, visual, gestural, spatial, and body-based meaning making resources—cut away from "language" or out of our recognized languaging?

1.1.1 Getting "Schooled" or Becoming Literate

Schools, as social institutions, became the sites at which standardized language varieties were/are established and enforced. It is within schools that we learn how to order language varieties and in turn place language users within a social hierarchy, a process that cannot be separated from the processes of language standardization.

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[4] Extra in that it was labor that he did not perceive being expected or asked of his peers; ordinary in that this extra labor is commonly placed on multilingual students (see Gillyard; Royster; Matsuda; Trimbur.

Standardized language variety is a particular set of language practices that have been "partially codified in dictionaries, grammar books and manuals of good usage" (Stubbs 72). It is important to pause here and reflect on how this codification happens. As Asa Hillard III has pointed out, even though there is consensus among linguists that no language or dialect is innately better or worse than another, we hold deep beliefs about the value or worth of various languages, and so not all language [varieties] become codified (92). As demonstrated in the previous section, much of this has to do with the myth of literacy, or the idea that particular ways of speaking/listening, reading/writing in and of themselves make us better citizens, thinkers, and people, when in reality those particular literacy practices just happen to be the practices of those with power, privilege, and resources (see Gee, Hull, and Lankshear). Standardization of a particular set of language varieties and practices correlates to circulating language attitudes, or mythologies, that link those particular language practices to power (see Gal and Woolard; Irvine and Gal).

Schools imbue standardized language varieties, or the privileged set of language practices, with structure and force. Schooling was, and is, used to impose a standardized national language over dialectical difference and was used as a tool for assimilating immigrants and indigenous peoples to the "proper" language of the colonizer (see Mignolo; Trimbur). "Schools in general, and literacy education in particular, were a central part of the older order" (New London Group 68). The key function of schools was/is the disciplining of difference.

Schools, as social institutions, are prime locations in which standardized language variety, and the ideology imbued within, can impose and enforce a social order.

Commenting on the role and function of schools, Lisa Deplit writes, "schools often see themselves, and are seen by the larger society, as the arbiters of what is proper, correct, and decent" (xx). Schools inculcate and discipline our languaging to maintain a social order. An order established through practices of domination and oppression, one of which is the assimilation and terror/itorilization[5] of our language practices. As such they are often one of the, if not the first, locations in which one's language practices, and by extension the person themselves, is weighed, measured, and judged (Delpit, xvii). Joanne Kilgour Dowdy narrates this process when she writes:

> I went to one of the prestige schools that was run by nuns. Their claim to fame was the level of academic performance that they manage to cultivate in the all-female population. We are all expected to be bright, and speak "right." No Trinidadian in the school room. To speak English, one had to practice. We were given all the latitude in the world to suspend our reality as Trinidadians, the proud survivors of three hundred year of British, French, and Spanish domination, and to perfect the one language system we should have ripped from our throats at the earliest age possible. Instead, we made our throats moist and forced our tones up an octave so our voices matched the quality of the few expatriates who had survived the independence movements of the 1950s. I think that I survived my high school years by assuming the best mask ever fabricated: the mask of language. (9)

Through her exposure, Kilgour Dowdy illustrates not only how language is used to measure and value a being, but the visceral nature of the experience. The alteration of language was accompanied by the alteration of her body, a corporeal contortion that was as much a part of language use as the formation of alphabetic text in the mind, the mouth, and ears of the author.

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[5] Through the disciplining of language variety fear of the repercussions of mis-languaging reverberates through students. Haunted by this fear, a sense of terror is cultivated when our languaging deviates from language varieties purported in and by schools. It orders and organizes a sense of where we and our languaging practices belong in the world.

This story also offers another more subtle in/sight regarding a battle between the competing forces vying for control of her and the meaning made—coloniality, institutional reward and sanctions, and her own sensations and desires. Even as language users negotiate demands to conform, or not, and when, to standardized literacy practices, sensations of agency are erased or diminished because their efforts and expressions are made under the weight and force of social sanction.

It is the weight of this sanction that echoes across all the shared reflections of being schooled and measured against standardized languaging (Paul, Po, Ryan and Harvey). The pressure of this weight erodes away at our sense of agency when languaging in schools. It weakens our sense of our own agent force. This may be why when asked to share a memory of a time when they really felt like a writer, not a single participant associated a school related writing event with pleasurable or confident writing; yet, when asked to share a memory of a time during which they did not feel like a writer or they struggled to write, every story involved a classroom, a teacher, and a red pen.[6]

The terror/itorialization of languaging within schools showed up in the physicality of writing in the class. When shown clips of themselves writing for class in class students re/membered engaging in self-soothing behaviors, Kathryn described it as:
"I just put my one leg up on the chair. (laughter) I sit like this regularly, just because I find it comfortable, but I'll kind of huddle in on myself if I'm not confident in whatever is happening". While for Sasha it was a literal leaning into her writing, getting herself,

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[6] Visualization of this data can be seen at the end of this chapter at Figures 1.1 and 1.2.

which at times was nose to screen, as close to where she wanted to language as possible: “I think part of it probably is kind of wanting to have my face closer to what I'm doing, and I think part of it is just … it's kind of structural support and it's kind of just leaning into my work or whatever I'm reading or just being closer to it and more connected with it. I think it's a little bit of both” (15).

At other times the corporeal provided diversions from stress. Sasha would hone in on the imperfections on her body to self sooth, specifically hangnails: “It's a bad habit I do. Basically, I do that whenever I'm like sitting at a table, especially when I'm working with my computer because I do that a lot, and thinking about what I'm going to do next, or I'm reading something. Basically, any time I'm not actively typing and probably” (15).

While Paul and Po used smoking, the requirement to get up and move and the slow breathing in and out of smoke to soothe the disturbances of writing in and for class. Po also used his cat as a method of calming, but only when writing for class at home:

“At my house in my living room with my big, fat kitty on my lap. Pretty relaxed. Other than pressure to make sure the assignment doesn't suck” (19).

They all negotiated the stress of no “sucking” when writing for school. Bob described it this way when he and I re/viewed his movements in class during writing sessions:

> **Rachel**: I noticed when you're writing you often lean in and have a body part shaking like your leg or tapping your hand. When you're writing how is that processing happening?
> **Bob**: I don't realize it, first of all. Maybe I'm not experiencing stress, but actually my body is experiencing stress. (11)

The weigh and force of the terror/itorialization of learning to language correctly for school demanded body languaging that moved the stress out of their bodies or soothed

it enough they could focus on their compositions.

While agency is embedded into understandings of language that see languaging as a matter of design and re-design, placing our attention on the agency of the language users averts our gaze from the agency of the institution, thereby removing response(ability) from the institutions. We imagine agency as a phenomenon of the individual and attach notions of agency to ideas of resistance, transformation, transcendence, and freedom from social structures; we rarely imagine institutions as having that same type of choice. This aversion to institutional agency helps to keep nonstandardized literacy practices out of the classroom, or only in the classroom by extension of the bodies that happen to be there. It leaves unquestioned and unchanged the mechanism that ordered the space, and in turn the bodies, and rendered unintelligible the body languaging documenting, interpreting, and secrete/ing the trauma. Within this material feminist theorization of languaging I ask that we consider the agentic force of co-constituting components that allows for a multimodal, multidimensional unfolding of languaging to occur. This study will show that if we consider the inter-actions[7] between these co-constituting forces we will be able to both account for the agentic force of the body and the meaning making resource therein and the dominating force of language education.

Seeing schools as active agents in the ordering of bodies is hardly a new idea; whether it is Althusser's naming of schools as Ideological State Apparatuses, Gramsci's

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[7] Hyphens are being used to link, yet separate, inter and action, and intra and action, so as to not presume independence of entities. Rather they point to the "agential-separability—the local condition of exteriority-within-phenomena" to challenge our trained understanding of causality as the beginning of, rather than result of relationality (Barad 133).

discussion of education's role in establishing cultural hegemony, or Dewey's discussion of the assimilatory function of schooling, it seems schools have always been in the business of standardizing us. In terms of language education, standardization is given force, through the error-correction models of language study, in which students' language is highly monitored for nonstandard syntax and grammar (Baker 56). Departure from standardized dialect is then marked as deviant and the language user as deficient or in need of correction. The violence of this process is revealed in a metaphor used to describe grammar worksheets, "drill and kill." This violence is made possible through the dictating of one singular variety of language as the best and/or only language, even though such an idea violates what we know language to be—multimodal—and who we are as language users—multidialectical and multilingual. The violation takes place through the maintenance of "the fiction that there is only one 'best' English for all purposes and that this is the only English proper in classrooms" (Stubbs 75).

1.1.2 Conceiving Composition's Complicity

Purporting this fiction—the fallacy of the superiority of a singular language variety and the mythos that through its proper implementation one will be saved from moral and economic ruin—is purposeful. The standardization of particular literacy practices within institutions of education is deliberate and specifically meant to limit access and maintain social structure where some are privileged and others are oppressed (Stuckey 18-19). The calculation of this effort within institutions is made transparent in the birth of a first-year required writing course, often referred to as FYC. Conceived prior to the proprieties of political correctness, the regulation, rejection, and if all else failed

rehabilitation, of marginalized students as they attempted to enter elite institutions of higher education were explicitly articulated as the exigency for the course (see Berlin; Crowley; Miller).

FYC emerged onto the scene at Harvard in 1886. An increase in enrollment brought unfamiliar students to campus that triggered a need to protect the sanctity and purity of the hallowed halls of institutions of higher education. Triggered by the creation of land-grant universities, prior to this point colleges were primarily populated by economically privileged White males with legal, medical, and theological ambition and heritage (Berlin 21). Trained at elite preparatory schools, these privileged students had not been required to take writing classes per se; rather, they learned proper rhetorical form via studying Latin and Greek (Connors). Conversely, this new type of university "opened its doors to anyone who could meet entrance requirements (a growing number due to the new free high schools)" (Berlin 21). However, as these new lower-class students entered into the Academy a panic arose: "the ruling class that felt curiously displaced from the rising sources of power and influence" as the old college became the new university, offering upward mobility through professionalization (Graff 21). As the old guard feared their loss of power and control, an entrance exam was developed to test students' ability to "write a short English composition, correct in spelling, punctuation, grammar and expression" (Miller 31). This exam served two purposes: first, it guaranteed that the new open university would remain somewhat exclusive, as a test in English would keep out immigrants (Berlin 23); and second, the exam resulted in a report "damning the writing of its entering students," which in turn justified requiring a writing specific course (Miller 53). It also allowed the universities to blame high school English

teachers for student incompetency, rather than reveal or reckon with the reality that student incompetency was a myth invented to slow the follow of access (Berlin 24). As Berlin has noted, "no group of entering students—not Harvard's or Columbia's or Michigan's or Stanford's—has ever been able to manage the rhetorical tasks required in college without the college providing instruction in writing" (25).

Following the results of the entrance exam, Harvard's Board of Overseers established Harvard Composition as a remedial course meant to address the "underpreparedness" and/or "incompetency" of the new students—a view of the course that has never quite gone away. Within the report the quality of students' papers was connected to development of their character (Crowley 70). The course quickly became viewed as "gentlemanly dilettantism" or a method by which the moral standing and character of "educated men" could be maintained (Miller 48); or, the means by which "a proper understanding of pure English would solidify those [class] distinctions" (Crowley 63). And so, FYC composition came to be. Once instituted at Harvard the FYC course quickly became common practice in universities and colleges across the country (Crowley 4). The assimilative function of the FYC composition course then filtered down through the pathways of education that led to it. Standardization of people through literacy education became standard.

As language educators, regardless of our location on the education continuum, we teach our students particular language practices under the pretense that we are providing them with the language skills required for social mobility outside of our classrooms. However, in our classrooms we are not teaching a diverse set of language practices that allow our students to move with linguistic ease through a variety of contexts, we are

teaching particular standardized forms of literacy that assimilate students to a particular sense of linguistic and social order. Michael Stubbs, in his examination of the relationship between language and perceptions of social class, has found that "the standards transmitted by schools is often a mixture of local prejudice about what is a 'good accent,' sometimes outdated notions of educated usage and notions of written, or even literary, language which may be quite inappropriate to speech" (73). Standards are treated as doctrine and indoctrinate us on who is a good and who is a bad language user (Stubbs 75). As a doctrine, I argue, they are given power by a school's ability to evaluate/value us through our writing. Otherwise, the institutions use their agentic force to measure us against the compartmentalized and standardized language variety.

The effect of this measurement through literacy is that language education becomes a location of terror/itorialization. It is in our use of language, and its measurement against the institutionally sponsored standard, that locates us within, or outside, the social landscape. In this dissertation, I will show that the haptic force of the terror/itorialization is the cultivation of traumatized and traumatizing writing sense/ability that locates particular students on the margins of the writing classroom. The compartmentalization and standardization of language use is used within schools to terrorize language users, specifically those students whose literacy practices do not conform to discourses of correctness. Sheehy has argued that schools are social battlegrounds in which meaning is "hotly disputed in the demarcation of exclusion and inclusion making schools "a commonplace site of citation" (4). Schools cite discourses of correctness that surround master myths of literacy to discipline students' and teachers' experiences of writing and their sense of place within the social sphere. This dissertation

will show that the effect of the practices is a traumatized and traumatizing writing subject.

Today, Composition still wrestles with the pedagogical imperative of correction. It struggles to make sense of the historically situated practice of monitoring students and shoring up the institutional commitment to objective ideas of rhetoric, as it attempts to genuinely serve students in developing a sense of author(ity) with written language and legitimate itself as a valid discipline. These struggles led composition theorist Lynn Worsham to compare the post-all proliferation of pedagogies—postprocess, postmodernism, posthuman—to the phenomena of going postal. Arguing that we are not post-anything, rather living within all that has been, she unpacks the ways in which pedagogical violence shades and shadows how we know to imagine and understand what it means to learn to write. In "Going Postal: Pedagogic Violence and the Schooling of Emotion" Lynn Worsham asks readers to reconsider the weight, force, and effect of both material and symbolic violence in the schooling of writing. Through an examination of the ways in which modern phenomena like "going postal," school shootings, and the Central Park rapist work to create, educate, and order the social, Worsham shows us how moments of physical violence, and their reiteration within media, animate lessons learned early in life about our place within the social order. For example, the spectacle made of the Central Park rapist reminded women of "the catechism of fear and shame that schools women to accept responsibility for their own brutalization" (214).

This idea is supported by the work of Gill Valentine who explored how females consciously and unconsciously negotiate public space in relation to their affective orientation to men—fear (385). Valentine found as "a product of their fear women not

only perceive, but also experience, their environment differently" (387); many women develop individual mental maps of spaces and places in which they had experienced or witnessed another's trauma, such as dark alleys or bars. Violence is the tool used to teach and learn our felt (emotional and physical) place within the social order: violence acts pedagogically to educate.

In this way pedagogical violence, regardless of its form, works to "organize an emotional world, to inculcate patterns of feeling that support the legitimacy of dominant interests, patterns that are especially appropriate to gender, race and class, location" (Worsham 223). This emotional world is more complex than feelings of good/bad, shame/pride, happy/sad, belonging/rejection, etc. Rather, emotion is "the tight braid of affect and judgment, socially and historically constructed and bodily lived, through which the symbolic takes hold of and binds the individual, in complex and contradictory ways, to the social order and its structures of meanings" (216). For Worsham, emotion structures and organizes all of reality; it is our affective relationship to the world that constitutes the subject and justifies subjection (215).

The structural organization of an individual's emotional world begins in the home through a process of abjection. Abjection is fueled by a crisis of position; our position is made clear through our interaction with authority. Teacher approval or rejection of a student written text either authorizes the student or tears away at the student's sense of confidence when languaging. For Worsham, "abjection knots affect and judgment together and does boundary-work especially through what we could call emotions of self-assessment, such as pride, shame, and guilt" (226). Similarly, Cooper asserts, "emotional interpretation is the first stage in a process of emotional self-organization that takes place

over repeated cycles of the intentional arc" (Cooper 431). She goes on to argue that the intentional arc then guides a writer's negotiation of the dynamic social structures competing for control of their language.

The intentional arc that organizes results in an abjected self gets reinforced within the school systems. Worsham points out that pedagogy itself is an act of violence that maintains its authority through its power to impose "the legitimate mode of conception and perception" (221), and as such classrooms, in particular, are prime locations in which the economy of violence affectively orients a subject to itself and the social terrain.

1.2 Traumatizing Terrain and Traumatized Languaging Beings

Space theories consider how our navigation of space forms our worldviews and orders how we know how to know the world around us. Seeing space as constantly produced and reproduced (Burnett 216), critical spatial theorists argue that spatial knowledge works to demarcate inclusion and exclusion, norm and other, center and margin. This demarcation process happens through the false division of real and imagined spaces via what Lefebvre called the double illusion (as cited by Allen 254-255).

Within the double illusion of real and imagined space, thought, or the thinking mind, functioned on the delusion that "objects speak for themselves" (Allen 254) and "rational thought is transcendent" (Allen 255); together these illusions form a powerful binary that obscures the dialectical relationship between firstspace (real/perceivable) and secondspace (imagined/conceived space) which in turn works as a homogenizing force establishing "normative ways of seeing" (Soja as cited by Allen 259). As Margaret Sheehy explains it, "Secondspace operates dialectically with Firstspace, always codifying

and rationalizing it, giving it specific meanings" (13). Within firstspace "social practices produce relationships (to people, specific practices, and places of practice) while representations of space produce a conception or imagination about what should occur in social space" (Sheehy 14). So, while firstspace is the space of social practice, secondspace is the space that rationalizes this practice, creating a sense of wholeness, completeness, or "spatial logocentrism" (Allen 259). Simultaneously, "the double illusion socially constructs a deviant 'Other' by masking the social construction of lived space in relation to the normalizing stranglehold of conceived space on perceived space" (Allen 261).

The alienation caused by this normalizing process results in the marginalization of lived experiences that counter or contradict the spatial logocentrims established by the double illusion. Allen explains this further when he writes, "the domination of idealistic conceived space acts iteratively to essentialize and naturalize perceived space while simultaneously burying lived space from view" (260). As space maps out center and margin, it also maps out belonging/not belonging (Sheehy 4).

Linking back to the master myth of literacy, which makes literacy the adoption of a discourse of correctness, when students fail to conform to the "correct" way of writing/speaking within classroom spaces, their literacy practices get marked as being out-of-place. The constant placement and positioning of self within space creates an "anxious subject—a person who struggles to achieve a strong sense of self, but who must always articulate himself or herself in response to an 'Other'" (Sheehy 45). Or, as I would argue, a traumatized subject estranged from the meaning-making resources that would allow it to place itself and orient itself to the context in which it finds itself.

The production of space happens in and through memory, or as Allen has argued, "no memory is without spatial essence, nor can a space be read without memories of a spatial context" (253). Similarly, Cathy Burnett points to the importance of memory in the production of social space when she writes, "bearing traces of other times and places, space reflects particular ideologies which in turn prompt actions that uphold these ideologies" (216). As people move through space they absorb and enact spatial practices "textured by power relations" (Burnett 216) that organize a world invested in domination and create traumatized subjects with intimate knowledge of oppression.

This intimate knowledge of oppression happens in and through schooling as part of school's social function to maintain affective orientations to authority and discourses of correctness. This fact has led Sheehy to argue that schools are social battlegrounds in which meaning is "hotly disputed" in the demarcation of exclusion and inclusion making schools "a commonplace site of citation" (4). Schools cite discourses of correctness that surround master myths of literacy to discipline student and teacher experiences of writing. Current conceptualizations of "good" writing force writers to adopt a White, middleclass, able-bodied, heterosexual, and male orientation, if they want to be recognized as writing with style in academic contexts (see Fleckenstien 49; Stuckey). The trauma created by this terror/itorialization of writing space leaves many writers separated from the meaning making resources that would allow them to utilize language with ease. Citation of mainstream/dominant discourse is used as an act of pedagogical violence which affectively orients us to a social structure that privileges some and oppresses others. This same anxiety, pain, and trauma around writing is something that I hear echoed in the mouths of my own students. Writing for many of them, and for myself, is a

traumatic experience dripping with self-deprecation and self-mutilation.

It is memory that gives moments of symbolic violence the force of a constellation of traumatic events. Henri Bergson reminds us of this fact when he writes, "perception is never a mere contact of the mind with the object present; it is impregnated with memory-images which complete it as they interpret it" (Bergson as cited by Hawk 114). The force of these impregnated memories is felt across the myriad of ways in which we experience and make sense of the world. When we ask students to write, their memories of writing within the space of formal education are folded and unfold as they approach each new writing task: the memories of success and failure, joy and angst, pleasure and anxiety, ease and stress flood in organizing their present efforts to write. Again, this is because space is a "place of citation" (Sheehy 4).

Arguing that "social life is a felt experience, and people feel experience at the site of their bodies" (14), Sheehy asserts that "spatial articulations" or how we conceive of space is determined by "cardinal points of reference" (10). Making our bodies, our felt experience, somatic responses, emotions, and bodily memory, the vehicle through which the individual or collective violence of being valued or devalued, marked as belonging or not, is remembered and transported across time and space. Through feeling, the social order takes shape.

Nowhere is the effect of cardinal citations on space made more apparent than in examinations of PTSD. Current psychological understandings of PTSD contend that trauma is a psychophysical experience felt within the body (Rothschild 5). The psychophysical experience of trauma results from:

> the experience or witnessing of events involving actual or threatened death or serious injury, or a threat to physical integrity, with an immediate response

> comprising fear, helplessness or horror. The resulting psychophysiological disturbances must include re-experiencing, avoidance of trauma-related stimuli, emotional numbing, and hyperarousal, which together cause significant distress and impairment in daily life. (Rothschild 532)

From the perspective of PTSD, trauma becomes a disquieting presence that lives within bodies that when provoked by external cues forces us to re-experience past violence(s). Relived traumas are triggered when a felt sensation linked to violence is stimulated. The sound of a door being closed too firmly in haste is no longer a mere auditory experience of that particular moment in time; rather, it is the door slamming as an abusive father enters a room to educate the body of a disobedient child. The smell of melting plastic is no longer a water bottle left in the car to wilt in the heat of the summer sun, it is the terror of an IUD. The force structuring the experience is not within the immediate environment; it is the memory of a similar environment in which a trauma occurred. It is the "current memory of a negative event, not the event itself, that determines symptoms" (Rubin et al. 2). Trauma synthesizes time. It brings past and future to the present and leaves our bodies to make sense of a dis/jointed temporality.

Bodies not only remember trauma, they transport it across time and space. They infuse moments with a compilation of traumas that alters how we experience reality. When we are touched by trauma the boundary between psychic experience and felt reality becomes nonexistent. Zillah Eisenstein, a cultural studies scholar, has argued that, "the body is always in part psychic constructions of meaning" (180). It is a co-constituting force of languaging. And, as Barbara Rothschild would say, the body always remembers, a point that highlights how bodily memory is an essential piece of what affectively orients the self, places us in relation to the world, and dictates how we navigate reality and produce meaning.

Exploring the relationship between bodies, memory, and affect, Donald Nathanson has found that while affect and feeling can exist without memory, felt sense, such as emotion, is essential to the memory making process. Antonio Damasio layers our understanding of emotion and memory with his assertion that bodily sensations are emotional cues. For Joseph LeDoux, these bodily cues of emotion developed as an evolutionary response to survive hostile environments. What this research reveals is how bodily sensation, emotion, and memory work together to help us affectively (emotionally and somatically) navigate space to avoid threat. The memories of trauma as indexed by felt sensation position us in relation to the world and others as we respond to external stimuli.

Memories, as stored in our bodies, map out the spatial terrain that we navigate and shape how we can respond within particular spaces. The dissonance caused by "psychophysical disturbances" that characterize PTSD highlight how bodily memory works to fracture and reorganize space through the reanimation of past violence(s) in the present. These cardinal points of reference interrupt the seemingly cohesive imaginings of social space that results from the real/imagined binary to create a third-space. Soja describes third-space as "the deconstruction and heuristic reconstitution of the Firstspace-Secondspace duality and the remembrance-rethinking-recovery of spaces lost" (as cited by Allen 265). Thirdspace is felt space; a space that emphasizes the physicality of lived reality (Moje et al. 42). Or as Sheehy stresses, "Thirdspace is not a conscious space, but it is a feeling space that does not rationalize what is going on. It feels what is going on and relates to space without regard for appropriateness" (14). Given that third-space breaks apart the unified vision of space through felt sensation, one could consider the dissonance

caused by the "psychophysical disturbances" that characterize PTSD prime examples of how lived experience causes fissures in spatial knowledge.

PTSD teaches us that bodily memory rips open the wounds that weave together the illusions of real and imagined space to create the fabric of social space. The rift in social constructions of space as created by the incongruity between perceived, conceived, and lived space opens possibilities of transforming "that which is produced and excluded by common-sense ways of seeing" (Allen 268) So, while these cracks in continuity are unnerving, as they arise from tension and cause uneasiness, they also incite spatial metamorphosis. Gutierrez et al. see "tensions as a potential site of rupture, innovation, and change" (287). Something that Bhaba would argue is tantamount to third-space; he writes "Third Space constitutes the discursive conditions…that ensure that...even the same signs can be appropriated, translated, rehistoricized and read anew" (as cited by Moje et al. 43). As felt sensation triggers bodily memory it does more than support our safe navigation of a hostile environment; it challenges and contorts the narratives that structure reality. As Moje et al. put it, "in third space…what seem to be, oppositional categories can actually work together to generate new knowledges, new Discourses, and forms of literacy" (39). Within their own work Moje et al have used conceptions of third space to both destabilize and extend "what counts as literate or knowledgeable practice in school, the different disciplines and the everyday world" (43).

If we think of "third-space as navigational space, a way of crossing and succeeding in different discourse communities" as Lee and the New London Group do, we can see how the development of conscious awareness of body literacy—and understanding of how felt sensation and memory are structuring or affective

orientation—become vital to addressing the anxious and traumatized writing subject that results from the Discourse(s) of correctness that surround formal and academic writing (see Moje et al. 44, New London Group, Lee). We still teach grammar. We still teach ancient Greek rhetorical forms. We still facilitate peer-review. We still, although often tritely, incorporate stories of writing on the margins in our course readings. We still ask students to consider complex notions of context as they imagine and then compose a piece of writing. To borrow from the work of Daniel Mahala and Jody Swilky, "whenever we step into a classroom, we always find ourselves in a unique place, faced with unique gathering. But at the same time, this uniqueness is always a function of social processes that are organized, often invisibly, on a much larger scale" (297). This reality makes it hardly surprising that many in the field have described the FYC course as a "contact zone" (see Pratt), a "textual carnival" (see Miller), or chaotic happening (see forthcoming Crow).

Dis/congruity between: what is felt within an expressing being and what is considered available design when writing for school, and what is acknowledged within curriculum, pedagogy, and institutions of learning, reverberates through our languaging. To write for school is to become dis/jointed. To perform a false separation of mindbodyspirit[8] when assembling an author. To contort ourselves into congruity with institutionally sanctioned linguistic form until our expressions more closely re/assemble the intuition than our own beings. We dis/locate our bodies as we ask our tongues and fingers to speak and write in standardized forms. A reality reflected upon in the following

[8] Chicana Feminists, such as Cindy Cruz, have challenge the mind/body split established within Modernity. The term mindbodyspirit is often used to acknowledge the interconnected nature of dis/jointed elements that comprise a being (See Cruz).

poem created from the echoes of common experience when considering: “how do you feel when you write? What physical experiences have happened when you write for school? What emotional responses, or lack thereof have happened as you write for this class or another academic class?” (Meads, WRTG 2010-035 Syllabus, “Writing Exercise Due 10/8”).

When I write….
I constantly feel under pressure
to produce,
to maintain something
to get the good grade

negative feelings stress me out
negative feels about writing
when it comes to school
I never feel confident
I never know what to say
I don’t know what to write about
this produces anxiety
…. I am not great at writing

trying to be the best makes it harder to focus
it has made writing harder
I worry I am not conveying all my thoughts well
I feel irritated and annoyed when I am forced to write
I get frustrated quickly
I have a hard time organizing my thoughts

a mindless experience
I am detached
a dulled emotional response to my own words
words struggle to emerge
legs shaking, biting my nails
panic rises
I feel like exploding
I can’t think
lose my mind and breakdown

writing about something I want:
overjoyed
I dread writing class
this is the only class that when I write I kind of feel a little intimidated

you have to write according to the "rules"

4 hours of writing earn a C-
discouraging
I just don't see the point.
I have never felt good at writing
because
I never got an A

Never got an A on a paper before in my life
This has always been in my head
embarrassed and scared to see my grade

I am here around fancy people
and smarter kids
I am kind of scared to right write
and express my feelings out loud
I often feel a sense of discomfort and insecurity.
-Danika Bond, Haley Brock, Jamen Christensen, Roni Daugherty, Minja Djurovic, Kelsey Falvo, Hannah George, Rachel Kuretich, Paul McDougall, Terrance Parkin, Mariah Plummer, Jayden Rasband, and Shiya Zeng, otherwise known at the students of WRTG 2010-035, Fall 2015.

The haptic force of having to negotiate the competing components embedded in languaging made itself tangible in the students' articulations with the preceding poem: "I am kind of scared to right write," "I often feel a sense of discomfort and insecurity," and "a mindless experience/ I am detached/ a dulled emotional response to my own words". We can see the corporeal effect of standardization, as well as the bodies' agentic force in the co-constitution of meaning. If we are ever to reckon with the violent means and traumatic consequences of the compartmentalization of the language and the weaponization of literacy we must begin to account for the meaning made by the body and its role in the cultivation of "civilized" writing subjects. For this, I now turn our gaze away from the language theory and toward material feminisms.

1.3 Material Feminism: Seeing the Body as Agentic

While poststructuralism, or the unmasking of discursive force, allows us to critique and unravel how discourse speaks to us and/or how our flesh and bones are what they are because discourse says it's so, notions of embodiment, particularly within postmodern feminist thought, help us deconstruct how circulating discourses hail us into the preexisting social order. As one of the preeminent scholars within this field, Judith Butler has written extensively about how discourse and power work to materialize and dematerialize the subject. Nowhere does she write about this as directly as in *Bodies that Matter*; she explores how the "domain of intelligibility" is constituted by power relations that govern materiality: the effect of power upon an object, a body or an idea, giving it form, making it matter, giving it force (8-9). Building from Foucault, Butler points out that "materialization is coextensive with its investiture with power relations, and materiality is the effect and gauge of this investment" (9). Her work helps us see that power does more than act on bodies, it also forms them. Butler pushes her reader, in this case me, to consider not only how materialization happens, but "what constrains the domain of what is materializable" (10). She goes on to argue that this domain both requires and creates a realm of "radical unintelligibility that resists materialization altogether or that remains radically dematerialized" (10). What this means is that materialization bestows some phenomena, some meaning, some ideas, and some bodies with matter, while simultaneously excluding others from knowability. In fact, the intelligible and unintelligible binary is formed through a process of exclusion (11), making the exclusion of some necessary for the inclusion of others, and thus the creation of unintelligible knowledge.

Again, we now know that the compartmentalization and standardization of language dematerialized meaning making resources that existed outside linguistic form. These exclusionary practices not only made body based meaning-making resources unintelligible, they also terror/itorialized literacy practice, brought a traumatized and traumatizing writing sense/ability into being, and established and enforced importance to those literacy practices that indexed discourses of power. Or discourses of power were used to standardize particular language varieties, which then could be used as a measuring stick by which one's eloquence and authority with language could be measured. The results of which would then locate you within the social order in ways that maintained the power relations organizing the social sphere.

While Butler's work pushes me to think about materialization, it also requires that I wonder what it excludes. As we materialize this notion of embodiment, or the animation of discourse, what is excluded? Acknowledging that language and discourse have power, the material feminists argue that they have been given too much power (Barard 120). As Postmodern theories help us understand how language and discourse constructs and constitutes who we are, how we are, and what we can be as bodies, they also leave us dissociated from the body itself. As Alaimo and Hekman have noted, "Although there has been a tremendous outpouring of scholarship on 'the body' in the last twenty years, nearly all of the work is confined to the analysis of discourse *about* the body," a consequence of defining the body as a product of discourse (3). The body itself has been treated as a vessel by which discourse travels, a machine fueled by language, or a canvas on which discourse paints. As postmodern feminists broke apart oppressive binaries and disrupted what we thought we knew, as they challenged the very notion of truth, they

accidently asserted a new truth: reality is a product of language and is real only within language itself (Alaimo and Hekman 2). This assumption helped us see the illusion of subjectivity and the fallacy of essential nature; however, it foreclosed our ability to make intelligible meaning produced by the body not for or on the body. Or as Alaimo and Hekman write, "focusing exclusively on the representations, ideology and discourse excludes lived experience, corporeal practice, and biological substances from consideration" (4). Again, a singular focus distorts our understanding of the complexity of languaging and power.

In response to this foreclosure, material feminism emerged as a school of thought seeking to reclaim the body as having agentic force. This ontological turn sought to develop theories that "account for how the discursive and the material interact in the constitution of bodies," a project largely led by the recovery of corporeality (Alaimo and Hekman 7). Essential to this recovery process is the questioning of our belief in words over the world; a "seductive habit of mind," as Barard calls it, left over from the Cartesian epistemologies that saw the body, nature, and lived experience as untrustworthy.

Arguing that language and discourse are given too much power, Barard pushes us to consider how all the components implicated in materialization—language, discourse, the body, nature, psychic, economic, geopolitical, etc.—co-constitute an "agential realist ontology" or how all components are "intra-acting" (132). Similar to how New Literacy Studies moved our understanding of language from a static and fixed symbol system to a living process of redesigning meaning-making resources based on the needs of the moment and context, this material feminist view of the world moves our understanding of

materialization from things, or as Barard calls it, a process of "thingification," to phenomena, or "the ontological inseparability of agentially intra-acting components" (133).

Seeing the world through the lens of phenomena allows me to see the body as active in the languaging/meaning-making process, it is also my contribution to the field. As the material feminist reclaimed the corporeal to reimagine a materiality that brought forward an acknowledgement of an agential realist ontology, the dominance of discourse in postmodern thought became the foil against which they produced. This move inadvertently reinforced the reality/language(ing) binary material feminists sought to trouble, as physicality, felt sensation and lived experience are still positioned as separate from lanaguge. I argue the binary is an illusion and they are one and the same. Material feminist supposition is vital to this research, as my training as a language and literacy scholar has primed me to see body-based meaning making as a result of, rather than participant in, the meaning-making process. As a field, when we have considered the body within the language utilization process, it has at best been treated like a pinch of salt, a bit a flavor that deepens the meaning established through oration or written text (i.e., body language, paralinguistics); at worst, it is treated like an interruption or barrier to effective communication (i.e., writing anxiety/writer's block). The physicality or felt sense of language has been excluded from what we consider language, as well as what we consider most important when it comes to language utilization. At its most extreme, this view of the body's role in/with language has denied materialization to languages that use gesture as the prime mode of expression. Nowhere is this made more obvious than in the continued debate surrounding the legitimacy of American Sign Language, a debate fueled

by the denial of signacy (effective use of gesture-based sign-systems/languages) as a legitimate literacy practice (Reagan). Material feminism allows me to alter my view of the body, to see a corporal dimension of meaning and include body-based meaning-making resources like felt sensation, bodily memory, sensuality, and affect in our expanding definitions of language, and in turn furthers the material feminist goals to laterally disrupt understandings of languaging and discourse that exclude the body and erase its agentic force in the co-constitution of reality.

Before moving on to examples of body languaging, I think it is important to note here that material feminists are not denying that discourse constitutes the social, nor are they privileging the material over discourse; rather they are asking us to attune to the co-constitutive force of culture, discourse/language, nature, technology, the body, and so on, as they work together to constitute our being. We can begin to see how our ontological reality is "a causal relationship between specific exclusionary practices embodied as specific material configuration of the world (i.e., discursive practices/configurations rather than "words") and specific material phenomena (i.e., "relations rather than things") (Barad 132). If we apply this to language, we can see how learning standardized language acts as an exclusionary practice that both organizes the world in a way that sets up particular relationships between people, between people and structures, and between people and their language practices. Referring back to the example of signacy, our learned relationship to the body as a meaning-making resources has excluded ASL as a legitimate language within the reality where we exist, for example, many institutions of higher education still do not allow ASL to count as a language credit (Reagan), ASL is treated as a pre-language language and it used to help babies get to oral meaning-making

quicker.

The agential realist ontology offered up by material feminism helps me consider the body as both assertive and responsive in the languaging process. It helps me consider how reality is composed, not just by language and discourse, but "through specific intra-actions differential sense of being is enacted in the ongoing ebb and flow of agency" (Barard 135). The material-discursive practices that constitute reality are dynamic in nature; their "reconfiguring/entanglements /relationalities/(re)articulations" texture our reality and position us in relationship it to it (Barard 135). Time and space are important components in this intra-action, and while this is acknowledged it is not fully fleshed out within this intra-active agential universe.

To understand further how intra-action "does not take place in space and time but in the making of space-time itself," I turn to participants' re/membering of agentic force of the body in co-constitution of languaging (Barard 135).

1.4 Limiting Languaging In/Sights

This material feminist look at languaging will extract the body languaging and the meaning held therein from the shadows of a FYC classroom. We will dive inward to find in/sight on body. However, it must be acknowledged that as a researcher I cannot access and document the body-based meaning-making resources and the expressions of another; rather, I rely on and trust students, teachers, and my own articulations and interpretations of the body-based meaning-making resources as they re/viewed and re/membered moments in the writing course. Again, enlightenment and its lingering imprint has primed us to treat the body as suspect. However, as the material feminists, critical space theory,

and trauma studies taught us, the body not only has agentic force, our ability to rely upon it, to treat body languaging as reliable, is vital to our safe navigation of hostile terrain—of which the writing classroom qualifies. To begin to reckon with the histories of violence un/en/folding within the standardization of language variety, I ask us to resist the invitation to invalidate the meaning held in and made by the body.

Again, we have learned, we have been primed to see language as linguistic form. To imagine it as static and unyeilding in its correct use. We have been trained to believe that this compartmentalized and standardized language is given its texture by our bodies, in that it's heard because our mouths give it shape, it's read because our fingers push into a page, seen in/on our aesthetic, and the auditory and gestural choreographies of meaning. Discourse in and of itself does not have an ontological status, as they are merely ideas, belief systems, moral, and/or ethical codes. Beyond that, how we come to know a particular discourse is through abjection and imposition—both initiated when one body, already schooled in the discourse, demands of another body to account for itself according to the ethics purported by the discourse. The shape of a discourse is revealed in the ways in which our sense of self, the world, and our position within the world is sculpted by the reward and punishment offered through recognition or its refusal. Discourse is able to have power precisely because it can alter our body, yet as a bodiless entity it is immune to alteration because it is not exposed in a bodily way. Authority is the consequence of being disembodied, a voice detached from a body. However, this does not mean that the body does not have author/ity when we langauge; rather, that the body is not one of the intra-acting forces co-constituting languaging.

Elaine Scarry deconstructs authority afforded to bodyless entities in her analysis

of how/what has structured belief in the Western world. Turning to the representations of God and man within the Judeo-Christian bibles, Scarry details the ways in which belief in god is structured by his status as a bodiless entity—God is represented as word, while man is represented as flesh. According to Scarry what differentiates God and Man is "the immunity of the one and the woundablity of the other" (183). The body itself stands as an artifact of God's omnipotence. Each instance in which God alters the human body (i.e., instantly changes Rebekah from barren to being with child or the flooding of the earth to obliterate all human bodies not on the ark) serves as evidence of the susceptibility of man, because of their flesh, and the unassailable nature of God due to his freedom from the flesh. As a mere voice God is untouchable and invulnerable. As flesh and blood humanity is endlessly alterable, and therefore also suspect. Scarry writes, "Everything is at stake in the alterability of the body, for this attribute is at once intensified and lifted away from the body and attributed to God" (194). To ensure God's supremacy each of the stories offered up in the bible, the word of God, keep separate "the categories of material and verbal, or body and voice, or sentience and self-extension" (194). God's voice when heard, or the consequences of his speech as felt, is always disembodied, whereas the voice of man is only heard in the form of moaning or dissention. Man's voice is characterized as "devoid of content other than complaint, their utterances are self-trivializing and dissolute, a form of inarticulate pre-language that carries no power to legitimize their suffering, their hunger, their fear, their doubt, their exhaustion, or to legitimize our notice of these things" (201). Even though we have been indoctrinated to distrust our flesh, to disregard and dismiss the meaning held in our bodily memory, this text will resist. It will unrelentingly place faith in the body-based meaning re/membered

in the beings that compose this multivocal text.

I make space for this faith through also acknowledging that this is a qualitative study focused not on numbers and generalizability, but on the rich detail offered in a case study. This rich detail enlivens language theory and can expand our understandings of languaging, but it does not stand as an empirical examination of sensations that come when we utilize language. The same forces that portray language as static and unyeilding linguistic form, standardize a particular language variety and the weaponize this standardized language variety, work to de/author/ize body languaging and explorations into languaging that disrupt a monolithic and omnipotent re/presentation of language. While this study is singularly focused on languaging in, for, and with schools, the same intra-acting forces co-constituting assemblages are at play when languaging in other spaces, such as digital exchanges across social media platforms, a town hall meeting, or when gardening with neighbors. While I hope to challenge the tendencies to compartmentalize and standardize languaging throughout the study, the study will remain focused on a singular context to step into the complexity of intra-action co-constituting forces entangled in learning to language and languaging in schools.

1.5 Looping Back and Looking Forward

The haptic forces at play within languaging are hidden, yet felt. In this chapter I have shown you how languaging was reduced and confined to linguistic form. However, specific varieties of this linguistic form were codified and held up as standards by which we measure the worth of a person and place them within the social spehre. I have shown how these processes of compartmentalization and standardization turned languaging into

a thing and was weaponized. As an unyielding entity language became a tool for social control enacting a violence onto language uses deemed insufficient. The trauma of dis/location of languaging and worth cultivated an anxious writing subject with bodily memory and the accompanying felt sensations that map out possibilities and foreclosures available across the terrain of expression. Sense/abilties brought into being through being schooled by standardized language varieties affectively orients us to languaging, language learning, and the social order. While for some this is a sense of confidence, recognition and reward, for most sensations of writing in and for the classroom are textured with trauma and violence—symbolic, psychic, material, social, financial, and spiritual. Standardized languaging feels synonymous with violation as it is the primary tool for abjection. However, there is indetermination in the determined policing of our languaging. Our bodies make meaning of violation by turning body memory and the attached felt sensation into internalized maps subtly, and not so subtly, signaling danger. Hidden, yet felt. It secretes into the intra-action between space and time as we make meaning of audio, gestural, visual, spatial, and linguistic forms. A secrete/ed pedagogy.

Given the detailing of trauma and violence as it pertains to "literacy" we have moved through in this chapter, I experience a sense of discomfort at the thought of having to justify this exploration into how languaging, trauma, and the body intra-act within the FYC classroom through the very same tools that caused these wounds in the first place. As such, the chapters that follow may not conform to what one would expect a text labeled as a dissertation. Setting the stage for the study Chapter 2 begins with a scene heading, setting the stage and cast of characters that compose this study. It then unpacks the allusion to reality made within film and urges the reader to resist as it shows the

importance of film in glimpsing the dimensions of languaging that reside outside the method of observation in traditional ethnographic studies. It concludes with a multivocal re/articulation of the setting and players within the study. This multivocal integration and analysis of body languaging extends into Chapters 3 and 4 and they unravel how a gender/ing & racialized sense/ability took shape in and shaped interaction and expression within the course. Finally, Chapter 5 offers a conclusion that explores pedagogical possibilities for reckoning through stepping into the entanglements of the trauma, bodily, memory, and standardization of languaging that reside within my own being.

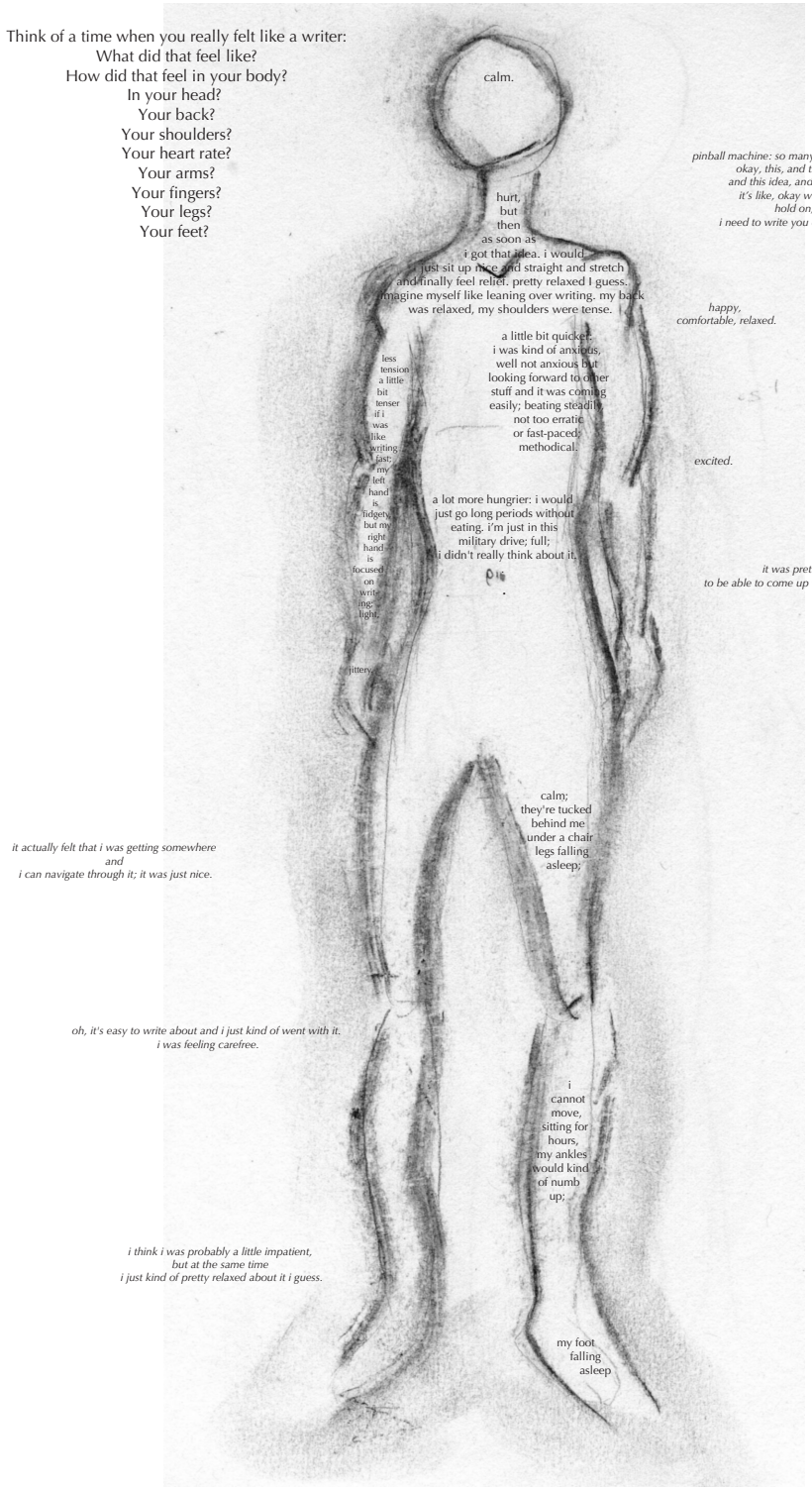

Figure 1.1. Locating Where It Feels to Feel Like a Writer

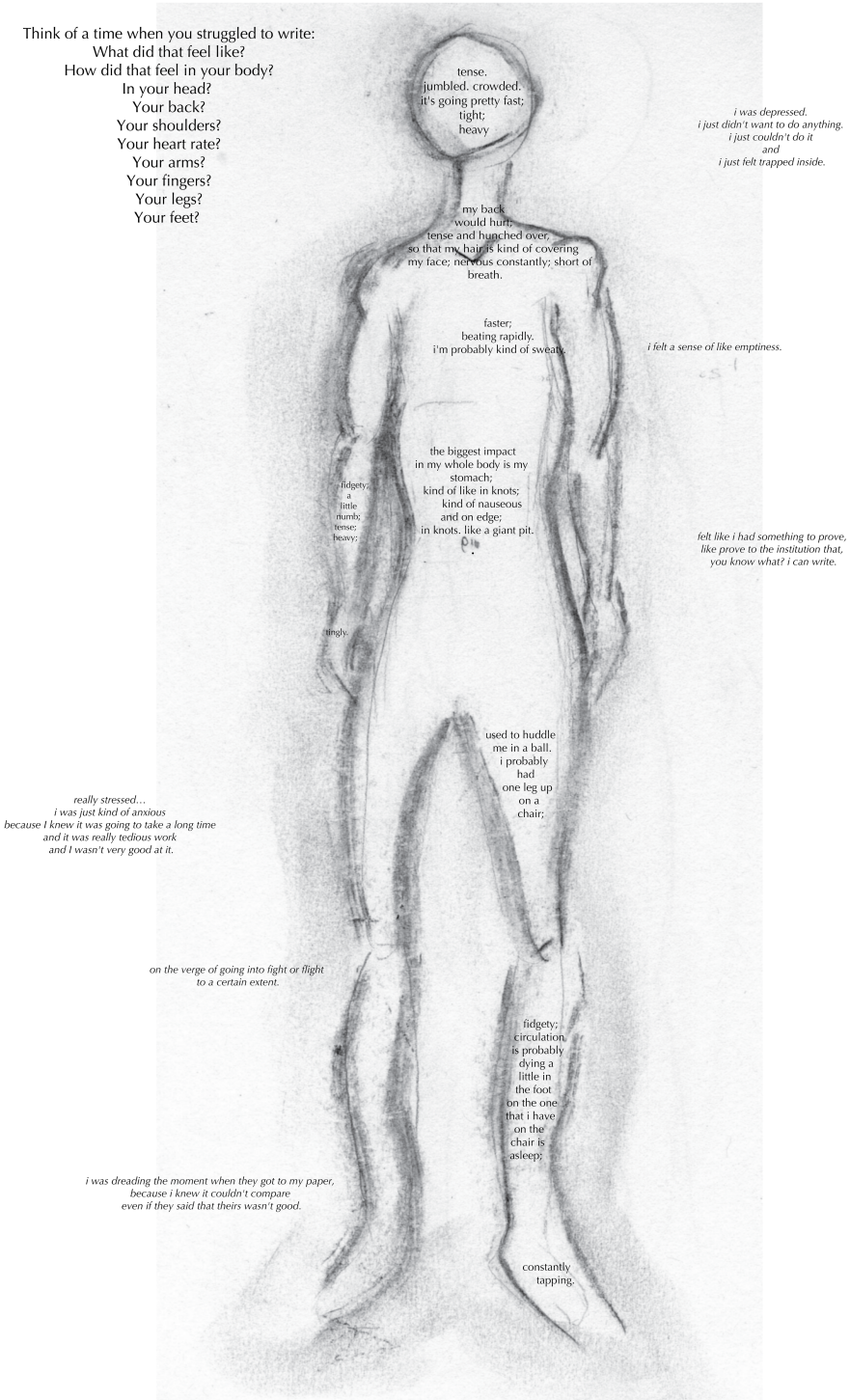

Figure 1.2. Locating Where It Feels to Struggle to Write

CHAPTER 2

UN/EN/FOLDING MULTIPLICITY OF INTERPRETATION, ALLUSION, AND ILLUSION WITHIN MULTIVOCAL VIDEO-CUED ETHNOGRAPHY

In order to glimpse the often internally experienced body-based meaning making resources highlighted in this study, this study was conducted using multimodal methods and designed to allow students, teachers, and myself to traverse and un/en/fold time to re/member the languaging happening throughout the course, paying particular attention to the body-based meaning-making resources. As such, this multivocal ethnographic study took a video-cued multivocal ethnographic approach to support an exploration, documentation, and interpretation of body, languaging, and space as they interface and inter-act within a first year composition course. This video-cued approach allowed me to see body languaging intra-acting with visual, auditory, gestural, and linguistic meaning-making resources composing in and on the space, as well as re/member and member-check the body-based meaning-making resources I felt circulating.

This unique method—multivocal video-cued literacy ethnography—required a unique method of re/presentation here within this text. This chapter will begin by offering

a scene heading[9] for the study. I turn to the genre of playwriting for two reasons: First, a script is seen as a way in which an author uses linguistic form to cultivate an imagining of the sights and sounds that compose a scene within a word-based text. It is a bridge across the differentiated imagining of all that is assembling the context for drama within the minds of the writer, director, actors, and audience. A function shared with the functionality of a description of methods within a traditional, or conventional, dissertation.

The second reason is that a script is considered a creative text, its reference to reality, truth, and fact is readily acknowledged. Video, as a mode of expression, invites us into the illusion that we are seeing and experiencing reality. The images and sounds put into motion and shown as moving across time seduce us into a sense of authenticity, into feeling as though we are experiencing alongside the characters on the screen the events that are en/un/folding. This is a trick. What we see in videos is only the surface of reality, one dimension of the various intra-acting components that pull and push on the bodies experiencing and languaging the classroom inside that particular temporality. The videos, audio, and imagery throughout this text are merely captured moments and representations of a fluctuating and vacillating reality that was disseminated, nothing more. While our experience of video is that they feel as if they are reality in motion, they are only traces of motion made visible to the eyes of an interlocutor. The video and the narratives that are laid atop them are re/constructed interpretations dis/jointed from the phenomenon that they attempt to glimpse. The video, audio, and linguistic forms co-mingle on the pages of

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[9] A scene heading is a genre convention of script writing in which the author provides descriptions of characters, location, and action, prior to the detailing of action and dialogue.

this dissertation, layering one atop another to compile incomplete re/presentations of interlocking relations that co-constitute reality.

The value of doing multimodal and multivocal ethnography stretch the possibilities of what can be glimpsed as we step into, engage, and observe particular spaces and places, communities and groups. While video mimics the ever-shifting processes of meaning making, video is a flattened time loop that merely allows us to see a phenomenon outside its present-tense un/en/foldings. This flattening of time is what has drawn some ethnographers to video-cued methods, while creating a sense of estrangement for others (see Goldman; Hayes). As an emerging design model, video-cued multivocal ethnography has been limited in its implementation; however, we may treat video as simply another tool, rather than a be-all end-all way of accurately documenting reality. Video alone is just another tool with which we can see the world, which is all ethnography is; or, as Henry Walcott states, ethnography is a "way of seeing the world" (also, see LeCompte & Schensul; Schensul et al.). While many of the tools commonly used, such as observation and interviews, are generalizable to qualitative research, ethnography is differentiated by its premise that culture is constituted and bound in the behaviors of a specific group of people and a particular location and time (LeCompte & Schensul 11). Video is just another dataset through which we view the constituting of culture.

However, because film allows for a postponing of observation, it affords participants an opportunity to re/member and interpret their own experiences—multivocal interpretation (Tochon). Because body languaging is a phenomenon that occurs internally within a singular subject, multivocality and the ability to travel

backward in a time loop are key to in/sight on the phenomenon being studied here—physicality, felt sensation, bodily memory, and emotion all play a role in languaging. Treating video as a tool that supports the methodology of ethnography helps us resist illusions to realness embedded in the mode of film, as well as the singularly authored story synthesizing observations, interviews, written texts, and other data forms common to traditional ethnographers (see LeCompte & Schensul 16).

To both acknowledge and step-into the illusion, allusion, and value within re/presentation and re/membering through film, this chapter will begin by offering you a master scene heading, describing each of the participants who appear within the audio and video clips offered up within this study, as well as a portrait of the location (the city, university, and classroom) in which the study took place. I will then provide an overview of ethnography as a methodology and video-cued, multivocal ethnography as a method. From here the other voices in this multivocal ethnography will begin to laminate atop the base descriptions offered up in the scene heading to paint a more complex and nuanced interpretation of the participants and location of the study. Through this journey, I will show you the need for video data and multivocal interpretation when making body languaging known.

2.1 Scene Heading

2.1.1 Characters (in order of appearance)

The University: an institution, a social force of inculcation, a regulator of social location.

Diane: an adjunct instructor, White womyn, religious, mother of four in an inter-

racial marriage. An introvert and a poet born and raised in Western United States. 13 years of experience teaching writing at universities and colleges. She described herself as: “a soft creative soul…my core value system says I don’t force anybody to do anything. I cannot, it’s not on my choice. I’ll give guidelines, I’ll persuade. I will walk every step of the way, if you need me to walk every step of the way. I will not force. I will not say, “You must and you will”. Does not feel she is taken seriously within academia as she is read as a grandmother.

Bob: 20-year-old sophomore. Chinese and American. “Born here, but I grew up in China” (Focus Group Transcript 15). His first plane ride was back to Beijing, China, were he “grew up going to the best public schools”. “At 14, I came to Utah, my mom came with me for the first half year. He went to Highland High School for half of 9th grade, then moved in with family friends in Sandy, Utah and attended Hillcrest High. He began as a biomedical engineering major, but has now decided to study finance. A “huge fan of poker”. “Poker changed my life… it makes me more patient and you don’t see me getting angry that often… I’m able to approach this option more critically to some extent. I talk a lot of logic in class. Poker puts a ton of weight on logic”

Ryan: A “fresh faced” 19-year-old, White, male-identifying, freshman. “I like sleep, cats, and work”. Born in Northern Maine. “Then I moved out here [Layton, Utah] not too long after I was born”. Works full-time doing the graveyard shift in a grocery store bakery. He started working in high school sweeping hair and booking appointments in his parents’ salon. His parents retired and moved to Southern Utah when he was a Junior in high school; he now lives with his older brother in Layton, Utah.

Sasha: A 19-year-old, White, womyn-identifying freshman. Born in Minnesota,

"lived out in the country until I was 15 and then moved into town" to go to high school, prior to this she was home schooled. With 130 people in her high school graduating class, she "wanted to go out of state somewhere and like just do something completely different" and so came to Salt Lake City and the University of Utah. Lover of music, she "plays several instruments" and "played in the school band ever since 6th or 7th grade". "I was a very logical child" and "read a lot… I still read a lot, but I used to be able to read really fast."

Kathryn: An 18-year-old, White, womyn-identifying freshman. "I lived with my Mom. I also have a step-mom and three half-siblings who all live together. My dad's in prison". A graduate of East High, she grew up waking up at 5 a.m. to commute with her mother from West Jordan where she lived with her grandparents. At one point in the semester she was working two jobs. When not working she is "probably hanging out with friends. Yeah, there's this video game I've gotten into called Bloodborne… Steampunk, that's kind of the genre it is". Worked/s at two different part-time jobs (first Wendy's and now Nordstrom Rack) while going to school full-time.

Paul: 20 years old, Hispanic, male-identifying, Sophomore. "My family, they are all from Mexico. They came quite a bit ago… I'm the youngest in my famliy. I have an older brother and an other sister. Quite an age difference, my brother is 34, my sister is 29". "I was born here in Salt Lake City, grew up in Farmington, Kaysville area all through my life. I just recently moved to Bountiful to live my parents, my mom actually. She's a single mom". "Over the past year and a half or two I've been working 40 plus hours. Before this class for the last six months, six or seven months I was working two jobs. I was making an average of probably 60 to 65 hours a week". "Growing up in my

community I was the only.. in my elementary school I was the only Hispanic obviously…. I was always kind of in a way segregated… I would remember I would always feel left out because they were always talking with one another more". "Where I grew up, the majority of the kids, they didn't have to worry about money. They didn't have to worry about making sure there was food on the table. Having to make sure that everything was going to be all right. Kids would complain, 'Oh, you know, I work.' I'm like, 'Dude, you work because you actually want to. I work because I have to' ".

Harvey: 22 years old, White, male-identifying junior. Lover of cars, his car is "a main prime example, at least for me, of my success". Was born in California and moved to Utah when he was younger, "but I like to claim I'm a Californian because I go back every summer. Grew up in the north end of Utah County, is LDS and went on an LDS mission to Minnesota, but predominately proselytized to a population of Hmong Refugees who had been relocated there. Son of a single mother. "I am going to school to become Tony Stark basically… I want to own a technologies corporation, so" (Harvey part 1, interview transcript 1). Lives off campus, works full-time at a grocery store deli and goes to school full-time. "I have an active imagination" and loves to read the classics, watch sci-fi, and play video games". He is self-described as someone who "can concede that people have points, but I'll never give up my opinions".

Jeffery: White, male-identifying, sophomore. Is a member of the LDS faith and went on an LDS mission to Brazil (observation notes). He describes himself as fluent in Portuguese (observation notes). "I'm from a small town in Idaho… It's called Twin Falls, it's like reasonably small. It's got 40,000 people in it".

Po: A 19-year-old, White, male-identifying freshman. "My parents calved me in

the hospital up there [Primary Children's Hospital, a pediatric hospital associated with the University of Utah]. I grew up in Cottonwood Heights and I like to read… Right now I am reading this really cool book by this guy named Tariq Ali, it's called The Clash of Fundamentalisms". "I'm a basement-dwelling neckbeard, so I like fantasy".

Chris: White, male-identifying, freshman. Self described as "goofy" and came from a family of doctors and computer programmers, but doesn't want to follow that path.

Rav: White, male-identifying, and interested in what makes for funny (observation notes).

Logan: White, male-identifying, sophomore. Owns a website building company. Space exploration enthusiast. Member of the LDS faith and went on an LDS mission (class observations).

Stan: White, male-identifying.

Dylan: White, male-identifying. Lives far north and in a rural part of Ogden Canyon; commutes no less than two hours each day to school.

Carson: White, male-identifying, college athlete.

Lincoln: White, male-identifying, web designer, and entrepreneur.

Karen: White, female identifying. While Karen does not appear in the video, she does appear in class three times over the course of observations and is referenced in interviews.

Rachel Meads: Researcher, language theorist, and educator. 33-year-old, class dysphoric, White, queer womyn.

2.1.2 Location

Salt Lake City, Utah: A small city surrounded by mountains, largely sculpted by the forces of Mormonism and settler colonialism. An East Side/West Side binary marks out racialized and class-based boundaries within the city; it is an omnipresent code that organizes one's sense of belonging within the geography (Buendia 834). As with many major cities surrounded by rural areas there is a political divide that follows the urban/rural layout of the state. Surrounded by fairly conservative suburbs and counties with deep connections to the Alt. Right, and organizations like the Eagle Forum, Salt Lake City is seen as a liberal bastion within the state, or a place within the terrain that has been and continues to be sculpted by opposition to the everpresent LDS paradigm that textures much, if not most, of the state. This sentiment is also attributed to the University of Utah.

The University of Utah: A large research one institution; recently became a member of the PAC 12; the flagship state institution. An urban, commuter campus: 1,534 acres (OBIA University of Utah, "University of Utah Fast Facts"); 23,794 undergraduate students and 7,757 graduate students; 69% White, 14% Latino, 7% Asian, 6% two or more races, 2% undocumented citizens, 1% Black or African American, 1% Native Hawaiian or other Pacific Islander, 1% American Indian or Alaska Native, and 1% unknown (OBIA University of Utah, "University of Utah Fast Facts"). 1,441 full-time and 127 part-time tenure line faculty. 1,256 full-time and 214 part-time career line faculty. 60 full-time and 133 part-time adjunct lecturers (OBIA University of Utah, "University of Utah Fast Facts"). The school nickname in sporting events, the "running Utes," and its proximity and use of a park dedicated to Mormon settlers, "This is the

Place Park," reverberates through settler colonial dialectic of Native American absence and presence that sculpts much of the campus (Wieztler; Calderon).

A small computer classroom: Located in the Language and Communication Building, otherwise identified as LNCO. An odd building laid out like pods, but experienced like a maze, the only way to travel from the first to third floor without deftly navigating numerous twists and turns is the elevator and the adjoining staircase. This makes the journey to and from class a dis/jointed one. The classroom and course belong to the Writing and Rhetoric Department, a newly formed department, and the department sponsoring the course. The department office is located on the third floor just down the hall from the classroom, which sits atop one of the discontinuous staircases connecting the second and third floor.

The course is a WRTG 2010: Intermediate Writing course. This a required course within the expectations of general education. All university students are expected to take and pass. Some students complete this requirement before entering the university through Advanced Placement courses.

As you enter the door to the classroom to your left is a short wall with a mounted HD television. Perpendicular to this wall is a wall comprised more of windows than sheet rock. The windows provide a view of south campus and the eastern foothills of Salt Lake Valley. Running parallel to the windows is a series of smaller rectangular tables that have been pushed together to form one large rectangle or king's table. To the right of table are two double-sided rows of computers, with the row closest the to table's head beginning with a printer. At the top of the rows is a wall lined with three whiteboards, a pull-down projector screen, and at the far end a computer station for the teacher. To the right of the

computer rows is a dead space, where two plush chairs rotate location, sometimes being in the right-back corner, other times they are located in the right-front corner, or just below the teacher-computer station. All the chairs in the room are rolling chairs and could be moved between the various spaces within the classroom; however, there are enough chairs that this function is rarely, if ever used (see Figure 2.1).

The teacher sits in the middle of the table on the window side. The two chairs next her often remain empty. Students then organize themselves around her and the table according to their own preference. There is an unspoken line to the teacher's left that divides the class into two group, with the majority of White men sitting around the top of the king's table and the two men of color, the two women, and one White man sitting around the bottom of the table.

2.1.3 Time

The official course listing reads that the course meets Mondays, Wednesdays, and Fridays from 8:35-10:35 a.m., running March 2nd to April 26th. More often than not, at the start of the official course allotted time only three students and the teacher in/habited the space; the remaining students funneled in until 15 minutes prior to the end of course time.

2.2 Illusion of Reality and Multivocal Video-Cued Ethnography

As a methodology, ethnography is built on the supposition that culture is a happening, constituted in and by people (see LeCompte & Schensul; Fetterman). It asks researchers to set aside their own view of the world as it is known by them and

experienced in order to see how culture happens from an/other(s) point of view. Ethnographers are tasked with describing culture through stepping into specific places and times, to observe and document with rich detail the intricacies and complexity that abound in peoples' routines and daily lives (Fetterman 1; Wolcott; Patton 100). Because culture is seen as constituted, an ethnographer who works to see a culture must do so from the inside, or from an emic viewpoint (Fetterman 2). To see the world from inside-out, ethnographers spend extended amounts of time immersed within their field sites (Fetterman 2). As a participant-observer, the ethnographic researcher pays particular attention to how social behavior is acquired, while using interviews to understand how members of the social group, community, or culture make sense of their behaviors and the world around them (Walcott 44).

Again, the purpose of ethnography is "to describe what people in some particular place or status ordinarily do, and the meanings they ascribe to what they do, under ordinary or particular circumstances" (Wolcott 68). Because video can document the sights and sounds that compose particular places and behaviors, using it alongside the more traditional methods associated with ethnography, like participant-observation, focus groups, and interviews, allowed me to see dimensions of language that extend beyond sight and sound, dimension such as physicality, somatic responses, felt sensation, bodily memory, desire, and emotion, aka body languaging. Video helped me work with the undulations of the temporal within languaging, or play with the ways in which the present is enfolded with the past as it unfolds the future, by allowing us to re/view, re/experience, and re/member recorded moments. However, before fully explaining the research design, let's pause and consider the role of language in ethnography.

From a traditional ethnography perspective "language [meaning linguistic form] is taken as our primary representation of cultural knowledge… [and] the means by which we transmit what we know and think" (Heath and Street 10). I would argue that within this tradition, language is taken as a static and uniform symbolic system whose form, or grammar, transcends time and space. However, ethnographers working from a literacy studies perspective have taken a more complicated view of language (see Chapter 1). Again, within New Literacy Studies (NLS) language is an active process of design, in which a language user combines and creates an amalgamation of a variety of meaning making resources, encompassing linguistic, audio, spatial, gestural, and visual (and I argue body-based) expression to meet the needs of time, place, and people for and with whom they are communicating (see New London Group 80-82; Gee; Kress). Being able to see language as more than linguistic form, as not bound to alphabetic text is central to this study, a stance that does not run counter to that of ethnographers working within the field of literacy, whose work moves outward from the supposition that "knowledge that comes in patterned symbolic structure works in constant interdependence with context, emotion, embodiment, and many other aspects of being human" (Heath and Street 11). This supposition opens up the possibility of seeing physicality, somatic response felt sensation, bodily memory, desire, and emotion as active participants in the meaning-making process that is languaging, and the practices of learning to language; it is why I find ethnography as a methodology particularly well-suited for glimpsing body languaging as I observed, participated, self-reflected, and reflected with others (aka doing ethnography) within this writing classroom. Ethnography, as practiced by NLS scholars and researchers, starts from a place in which language can be seen as a phenomenon.

Video can help us accommodate the interlocking and interacting forces that assemble the phenomenon. Capturing this complexity is what Shirley Brice Heath and Brian Street call the "ever-shifting active processes of meaning-making in situations" that are the focus of literacy studies ethnographic research (7). At the same time, Tobin and Hsueh, originators of video-cued ethnography, urge video researchers to be mindful of how storytelling, or filmmaking, primes us to see protagonists, dramatic tensions, coherence, as well as editing for visual and auditory aesthetics (80-84), influences our interpretations, not to mention how easy it is to be seduced into believing what we see and hear in film is real. I, too, urge you to not glorify, vilify, shame, or sanction individual actors within the study. Rather, I hope my re/presentations support you seeing the variety of forces that are compelling, coercing, constraining, obliging, driving, impelling, and inspiring the ways in which the actors relate to each other, the classroom, and languaging. So we can look at how these forces, including the participants' own, co-constitute the course. Treating reality as co-constituted, or an active process, moves us closer to seeing the writing classroom and writing itself as a phenomenon, rather than a singular literacy event, specific practice, or closed system. Treating the course as a phenomenon helps us see the happenings as "dynamic topological reconfiguring/entanglements/ relationalities/(re)articuations" (Barad 135). It helps us see all the intra-acting components making time and space itself in "locally determinate causal structures" (Barad 135). It also makes clear that understanding the phenomenon of FYC and writing requires multiple authorial voices, multiple makers of meaning, or a multivocal interpretation, especially if we are to attune ourselves to the body.

Again, within traditional ethnography, inscription of meaning is left to the

researcher who, while acting as a participant-observer, makes mental notes of what is important to other people, which is then later documented in field notes and memos. This description of what is seen, heard, and experienced is documented in a researcher-authored text, in which the researcher alone takes observations of events, behaviors, conversations, along with transcription of audio and visual text, and turns them into linguistic form (LeCompte and Schensul "Analyzing and Interpreting Ethnographic Data" 14).

Multivocal ethnography, on the other hand, treats the researcher's voice as just one of many working to observe, document, and make meaning of the field site (Tobin 174). A multivocal ethnography relies on researcher partners to help them inscribe, describe, and transcribe the meaning, a vital shift in methods considering the singular and shared nature of body languaging. Multivocal ethnography readily acknowledges the subjective nature of interpretation and turns to all the beings making meaning of a place to make sense of how interpretation is happening. Margaret Rodman asserts that multivocality, as well as multilocality, or "the idea that a single place may be experienced quite differently" is required in ethnography if we are to grapple with how space is constructed (647). Building on the premise that "places not only feature inhabitants' (and geographers') narratives, they are narratives in their own right: a place comes explicitly into being in the discourse of its inhabitants, and particularly in the rhetoric it promotes" (642), Rodman asserts that ethnographic research that is multivocal and multilocal must incorporate the multiple agents and inhabitants making the place if we are to get anywhere close to understanding. As two relatively new methods, implication designs, specifically of video-cued multivocal ethnographers, are few in number.

While the opening film and first few pages of this chapter helped us imagine a scene, it falls short in helping us glimpse the happenings and stimuli occurring on the interior of beings within the classroom or understand the preexisting narratives that texture the space. Video afforded me the ability to return with the teacher and students to moments in the course's past to make sense of what was happening, how the bodies who were being asked to compose in the space, composed the space itself. Thus, my research questions are:

1. What body languaging practices are occurring within the First Year Composition (FYC) classroom.
2. How are teacher, students and researcher making sense of body-based meaning making resources, or not, within the FYC classroom?

To answer these questions, I joined a First Year Composition course, using video-cued multivocal ethnography. What follows is a description of the methods used to collaborate, connect, and collect data with the other beings composing and making meaning in the space.

2.3 Research Design

2.3.1 Recruitment

As pointed out by LeCompte and Schensul "collaboration with people in the field is crucial during initial phases of the design process, especially if the researcher is an outsider" ("Designing and Conducting Ethnographic Research" 137). Collaboration is key in building the rapport and relationships needed to ask others to step into interpretation, or the labor of making meaningful sense of what I saw, heard, touched,

felt, experienced, and recorded while in the field (LeCompte & Schensul "Designing and Conducting Ethnographic Research" 137). Because of my own history within this department, and my previously established relationships with the Department Chair and many of the teachers (adjuncts and graduate students), many potential collaborators were familiar with me and my work. Already established rapport with the Writing Program Chair and the Chair of the Writing and Rhetoric Department allowed me to use purposeful sampling to identify the "people who know the most about the topic," in this case the instructors facilitating the First Year Composition courses (Merriam 94). The study began in a meeting and spread across email. While multiple teachers self-selected into the study, only one course was selected. This selection was made on the basis of: 1) teacher's consent to be interviewed, 2) comfort level with video observation, and 3) scheduled a meeting time for the course did not conflict with my own teaching schedule. Diane was all these things, and more.

During our first meeting Diane, without hesitation or cultivation, stepped into collaboration, thinking through how opting her course into this study would affect her students. She requested time during the first week to talk with her students on her own about how they felt about participating in the study. On the first day of class I asked students for permission "to observe and video-record your classroom, as well as take a survey. This means that I will be joining you each time your class meets and recording what happens during those class meetings." And that if they would like to opt out of the observation to contact me within one week of reading the consent waiver and "I [would] make every effort to exclude you from video-recordings; if in this public space the person sitting next to you is speaking and being recorded, the digital recordings will be altered so

that your face will be blurred and voice removed". All but one student agreed to participate. The student who opted out only attended one and a half days of the course during the remainder of the semester. The three primary methods of data collection were: Recruitment resulted in 93% of students' participation in the video participant observation, 25% participation in the focus groups, 43% of students enrolled in the course participated in interviews.

2.3.2 Data Collection

Once a week had passed, I rejoined the class to begin video observation and administer the initial survey that included questions regarding: basic demographic information, their current feelings about writing, and if they were interested in participating as co-researchers in focus groups and/or interviews that would be occurring during the last few weeks of classes. This was also when the video participant-observation began—the Wednesday of the second week of class.

The particular methodological strategy of joining video-cued and multivocal techniques in ethnographic study was developed by Joseph Tobin, Paul Y.H. Wu, and Dana H. Paulson in their study of a preschool classroom across three cultures. Their method, "video-cued multivocal ethnography," consisted of videotaping one day in each classroom, editing the film down to twenty minutes, then showing their edited tape to the classroom teachers to get their interpretation of what was happening, and finally showing the edited tape to the other teachers to get their interpretation of what happened, and then showing the tapes to educators in the three countries to get their interpretations of what happened (5). Videotapes served two functions: first, the video of ambiguous scenes of

daily activities served as interview cues; second, the use of video over ethnographer observation "collapsed and accelerated" the time needed in the field to observe and get informants to reflect or explain goings on (Tobin et al. 6). While this method has been critiqued as not truly being ethnographic, I am less concerned with the purity of my ethnographic approach, and more concerned with the method's ability to get "thick description" in a shorter time period. This is of particular importance due to the short life-span of a WRTG course. Given that the field site only exists for a few months (the length of a semester), rather than years, being able to compress the standard time allotted for ethnographic research—one year to one semester—seems highly important. Within this study "videos function primarily neither as data nor as description but instead as nonverbal cues designed to stimulate critical reflection" (Tobin and Hsueh 78). Once again, the goal of this research is to understand body languaging and the body literacy developed through language education, making the ability to observe, document and reflect on nonlinguistic meaning-making resources circulating in a space vital. I was looking at similar types of ambiguous scenes as captured in the work of Tobin et al., as well as moments in which physicality, sensuality, emotion, and affect present themselves within the FYC space as they appear. Participation, inside participant-observation, within ethnography is defined as "researcher's presence in the event" (Schensul et al. 92). I was present, observing, and documenting, the happenings and languaging within the course from its fourth session onward, each and every time it met until the course concluded at the end of Spring semester 2016.

This particular class was both a typical WRTG 2010 course, representative of field best practices and trends, and representative of the majority of WRTG 2010 courses

taught at this institution; however, it was slightly atypical for a WRTG 2010 taught in a 4-year institution. The syllabus for this course mirrored the department-suggested syllabus for all WRTG 2010 courses taught at the University of Utah, following the outlined sequencings and assignments laid out by the Writing Program Director. This department-approved syllabus embraced the multimodal trends in contemporary Composition Theory, for example, the course required a synthesis-making project similar to those outlined in Jodi Shipka's works. This particular teacher decided to ask her students to focus their research on notions of place—again a trend common in Composition—however, the majority of instructors at the University of Utah allow students to pick the theme and focus of the semester-long research projects. It varied from typical FYC composition courses across the nation in 4-year institutions in that it was taught by someone who had completed their PhD, rather than a graduate student instructor (see Crowley). With that said, adjunct instructors at many liberal arts and 2-year institutions hold terminal advanced degrees in their fields—MFAs or PhDs.

Every course session was video and audio recorded. Two cameras were placed out of the way within the room: one atop a mounted smart TV, and the other on the opposing side of the room. I would arrive 30 minutes prior to the beginning of class, set up the camera, hit record, and then exit the room, returning three to five minutes before the class was scheduled to start, at which point I would reenter and begin to interact with participants. These interactions were primarily focused on building rapport and consisted of small talk, such as asking about how their other courses were going, chit-chatting about style and/or music, as well as the stresses of work and early morning rising times. Once the class got underway, I would begin to take field notes. Field notes were largely

comprised of documenting the motions of students' bodies in terms of gesture, eye contact, sound production, body positioning, etc. I also made note of when my own body sensed tension, awkwardness, momentum, excitement, frustration, apathy, and tiredness.

Throughout class sessions and postclass concluding, I would frequently engage the students and teacher in informal conversations about how they were reflecting on the happenings of the course. How were they feeling? What was standing out for them? Many of the conversations with students began with them asking me to advise them on interpretations of readings assigned within the course and if I remembered or wrote down deadlines and expectations for assignments—when and if I could I obliged them. The informal conversations that occurred during class breaks were documented via film and audio recording, and the conversation that occurred after class while I was dismantling the cameras were documented in audio recording and postparticipant observation memos.

Video recordings taken during participant-observations allowed me to document how the bodies were engaging, and when they were disengaging, in the space, as well as to document the soundscape of the classroom. They also made possible a postponing, of sorts, of interpretation that supports multivocal sense making. Through video I was able to hold moments in which shifts occurred until students and teacher could also make sense of what was happening, waiting until researcher-participants, together, either in focus groups or one-on-one interviews, could watch what had occurred and read into what we saw and tease out a corporal consciousness in our re/view of our actions on a screen. This ability to postpone and observe our own understanding of what happened supports collective meaning making through a shared reflection, interpretation, and description of the event (Tochon 60).

Allowing for this delayed, multivocal, and layered interpretation is important because only students and teachers know what they were feeling and experiencing at any given moment. While the microscopic examination of an event is afforded through video-recorded classroom participant observation, one must also be careful and particular about how one selects the smaller moments within large video files and/or how one goes about judging what is of importance and significant (Lemke). Heeding this warning, gauging the importance and significance of smaller moments and events within the course being observed happened at multiple levels and through multiple voices.

At the end of each week of classes I would review my field notes and the recorded tape to edit the video down to short clips, ranging from 30 seconds to 3 minutes. Barbara Paterson describes this as "an intimate familiarity with a particular case in order to discern how the processes or patterns that are revealed in that case support, refute, or expand a theory… [and] the propositions that the researcher has derived from a review of the literature and/or experience with the phenomenon under study" (970). As video was collected I watched for eruptions of body-based meaning-making resources: resounding silence in the soundscape of the classroom, shifts of body positioning in their seats, tears, laughter, gestural cues, and eye contact or eye version, to look for patterns that reveal as responsive to and languaging with the space. I also used cross-case analysis to glimpse how different bodies are languaging as compared to another within the space and if there are patterns of similarity and difference (Patton 5551).

Clips selected ranged from moments in the course in which body language occurred to moments that seemed like they could be read as innocuous. For example, there were short clips of the sound of laughter; a clip of 60 seconds of silence after the teacher asked a

question; a clip of students leaning over their desks in array of body positions, some leaning close the screen, some slouched down, some typing away, as well as clips that read as ambiguous to me such as students walking around the room looking at each other's sculpted/object-based arguments. Quality of perspective and recording also influenced which clips were selected. While I did the editing, interpretation of the selected moments happened collectively during in-class focus groups and out-of-class in-depth interviews. During the focus group and interviews moments were mentioned that were cut and then added to later interviews.

Tobin and Hsueh urge video researchers to be mindful of how storytelling, or filmmaking, primes us to see protagonists, dramatic tensions, and coherence, as well as editing for visual and auditory aesthetics (80-84); so, again, for this study, the constant writing of and reflection on memos was used to disrupt my own authorial tendencies, as well as the inclusion of moments which seemed to me to read as uneventful. Emphasis was placed on focus groups and interviews to support a multivocal interpretation, description, and transcription process.

This was a six-week long course. On the Friday of the 4th week I held the student video-cued focus group. The focus group took place in the classroom during class time on a day when class had been canceled. Diane was excluded from the focus group to allow space for students to discuss how they were experiencing the class without fear of the teacher's assessment or retribution. The focus groups were held in a conference room away from the Writing & Rhetoric Department to preserve the anonymity of student participants and teacher participant. The focus group consisted of (listed in order of arrival): Bob, Harvey, Jeffery, and Sasha.

As a group, we watched a series of short clips of happenings within class that showed arrival, seating arrangement, moment of class discussion that held tension as noted by myself, the teacher or students in informal conversation, unnoticed moments of class dialogue, and clips of in-class writing in which students' bodies were in high motion or there was an absence of motion. As mentioned above, videos served as nonverbal questions. After watching a series of clips students then were asked to articulate what they saw as happening and how they felt during those moments: specifically, students were handed post-it notes to "write down three or four words that just capture what you think of, feel, whatever" immediately after viewing the clip. They were then asked to share what they wrote, followed by more specific questions that were emergent from group discussion. The focus group ended by asking students if there were moments or events in the course that were not included in the clips that they would like to explore as a collective in the next focus group or within a one-on-one interview. No additional moments were suggested, but multiple students asked if they could also participate in one-on-one interviews.

Merriam asserts that the use of a semistructured interview guide "allows the researcher to respond to the situation at hand, to the emerging worldview of the respondent, and to the new ideas on the topic" (91). I suspect this is why many who participated in the focus groups also expressed interest in participating in the one-on-one interviews. While focus groups allow for collective meaning making, interviews created space free of peer and teacher judgment to reveal what had happened for and to individual students within the classroom space.

Student interviews took place at a variety of locations on campus, including the

classroom in which the course took place, a conference room in LNCO, a coffee shop in the Tanner Humanities Building, and the Marriott Library. Locations were decided by interviewees based on their preference and comfort level. All of the interviews took place during the last two weeks of class and the week of finals (not officially part of the scheduled course dates). The following students participated in one-on-one interviews (in chronological order): Ryan, Bob, Harvey, Paul, Kathryn, Sasha, and Po. The interviews conducted were semistructured video-cued interviews with students in which video was used to tease out what individual students were experiencing and feeling at particular moments in time within the course. Once a student indicated interest in being interviewed the corpus of video was viewed and edited down once again, this time looking for both ambiguous moments in class for the individual and moments of body languaging expressed by that specific person. Again, scenes within the video served as nonverbal cues for the interview; however, the interview was also guided by particular questions and focus areas.

A similar structure was used for Diane's interview. Due to the demands of teaching, Diane's interview took place the week after the semester officially ended, and was held at a coffee shop in the heart of downtown Salt Lake City. The location, as well as the date of the interview, reflected Diane's desire to be done grading and away from campus to talk through how she made sense of the course, or to share her interpretation of moments without fear of assessment and retribution from students, as well as to protect her perception of students prior to this type of reflection during the grading process.

2.3.3 Data Analysis

While data was analyzed through its collection, via the editing processes described above, the bulk of analysis happened post focus group and interviews. Again, as mentioned above, the data that was video collected was edited down to consumable clips using within and cross-case analysis. Within and cross-case analysis helped me identify moments within the classroom in which body language erupts using within and cross-case analysis focused on body-based meaning making resources. In addition to the within and cross-case analysis that guided video editing, transcripts from focus group and interview data went through various stages of coding to establish thematic categories. Michael Patton describes cross-case thematic analysis as "interpreting and assigning meaning to a documented pattern by giving it a thematic name, a term that connotes and interprets the implications of the pattern" (551). Once categories were made I then looked for core themes, or properties that had an abundance of data, as well as considered how themes were connected to or related to another (Emerson, 26-27). These themes then guided my focus in another round of coding in which data was revisited, this time looking for nuance and complexity around these themes to create more dimension within the codes, or to create subcodes (Emerson, 28). Integrated memos were then used to write out or make explicit the relationships or ties I was seeing between codes and across sub-codes (Emerson, 30). Once this coding process was concluded, I developed a coding index that organized and compiled the data that supported each code. At this point identifying information and legal/government names were altered to participants' self-selected pseudonyms to help protect the confidentiality in the re/presentation of findings. You have already experienced these pseudonyms in Chapter 1 and the scene heading

provided earlier in this chapter.

To further highlight the importance of multivocality we will return to the descriptions of place and people above and see how initial and individual descriptions of place swell and thicken when told through the voices of many rather than one. The rest of this chapter will invite you into a more vivid picture of the context in which this research, this classroom, and these writers moved.

2.4 Interweaving Multivocal Interpretations of Characters and Location

Multivocal interpretation demands the presence of many voices, and as such, within this section, you will read large chunks of collective dialogue and individual descriptions of their re/membered experiences. This is my attempt to balance the weight of my words as author of this dissertation with the illuminations offered by students and teacher. My hope is that by relinquishing space on the page an equilibrium of residency between all the many voices making meaning with be found.

2.4.1 Undulations of Dis/ease and Dis/comfort

While on the surface the classroom could be, and was, described as welcoming: "It's always pretty welcoming" (Kathry); and, "Very, uh, comfortable to be in, I feel like" (Bob). As we spoke more and watched randomized clips of class time a multivocal semblance of the classroom under and overtones assembled itself as the bodies in the room re/membered the various forces swirling in the ever-oscillating texture and shape of this course. Sensations of the ease, comfort, tension, nervousness, and entitlement within, through, and across the bodies from moment to moment, day to day, across the lifetime of

the course can be glimpsed in the changing and sometimes contradictory ways in which teacher and students articulated their experience and sense of the course. Or, as Diane put it, the classroom was a "real mix of tension and ease."

Beginning in the ease, first articulations brushed at a dimension of comfort that resided in the sensation of connection. Rapport circulated between bodies as laughter, textual exposure, shared challenges, and collective care across times invited students, teacher, and myself to develop an impression of one another.

> **Bob**: The whole environment is good…. People talking, laughing, joking. There are some personalities in there that I really like.
> **Paul**: I would have to say ... probably in the beginning of the semester. I think for the same reason that ... It's a new class, everyone is new, nobody knows each other. It's not really ... Me personally, I don't really remember too much of the semester. Whereas toward the middle, towards the end, I remember quite a bit because there was a lot going on. People were interacting more, class was interacting more. We all feel comfortable more with each other. I would have to say more in the beginning when we were talking about exploratories…. That stands out more to me. Like I said, I don't remember hardly very much discussion or too much. I actually have more notes taken in the beginning of the semester. I think, yeah, more in the beginning of the semester than more toward the middle and the end because I was so more into class. Into hearing more of what other people have to say.
> **Jeffery**: Yeah, I feel like it's not so much, I mean, I know that it is a college class, but sometimes I forget that it's a class. Because she, um, she doesn't really, not that she [Diane] doesn't come off as a teacher, but the way that the class is structured, um, if, like, I were to come in a look at the class, I mean, she could be a student as well, because of the comments and stuff that she says. Which is really cool, because then it feels like a discussion that we're, um, and we have, um, you know, some guideline that we're trying to follow, but she's really just there with us. So I think it does make it easy to, like, to understand the material and kind of communicate with her, even if we're not sure what to write on or something like that. She's kind of more helpful than anything.

As students reflected on the tenor of the course we begin to see the connection between a felt sense of place and connection within the classroom and languaging. Their sense of connection was composed of laughter, jokes, exposure, exchange, and interaction. This felt sense of ease when languaging in the space seemed to be connected to the overall

affect of the course itself, both in terms of teaching philosophy and institutional positioning. Jeffery alludes to this when he comments on the class not feeling like a college class and the nonauthoritarian demeanor he read onto Diane. An atypical teaching philosophy and style was also felt by others:

> **Po**: It's really, it's like communism. We're all working together to meet this awesome goal of writing academically. Yeah, it's really cool. Plus, with a writing class, you can't be a Nazi about where am I going with this. I think it's cool how you can redo assignments, because how else are you supposed to learn if you can't correct your mistakes?
> **Jeffery**: Yeah, I would say that, um, it is, um, I'd say it's pretty relaxed. I would say it's a class where it doesn't have as high of expectations as other classes that I've taken, so I feel a little bit more calm and maybe more relaxed. I feel like myself, and I can express myself better.
> **Sasha**: I think that not necessarily that the expectations of the course are lower, but the expectations of the classroom aren't super high…. Well, I mean, like, the assignments, are, you know, like. You certainly have to follow an outline and you have to do everything a certain way, but at least in the classroom it's mostly discussion and you're not necessarily, we're talking more about things surrounding the assignments instead of the specific assignment most of the time. So it does kind of lend itself to being more relaxed that way. Plus it's a pretty small class for Gen Ed.

For Po, Jeffrey, and Sasha the lack of static and uncompromising curriculum and deadlines advanced a feeling that they could comfortably explore the languaging demands of academia—writing standards, classroom etiquette, performance and performative expectations. It was experienced as room to process and begin to plot out movement within the hierarchies that push and pull against them within formal education. It was not that these hierarchies are absent, rather that their felt sense of them has been disrupted and distorted by a teaching philosophy and pedagogical style that is tailored to disrupt fixed notions of perfection, which worked against students feeling reprimanded through writing. In Diane's words:

> Trying to be as flexible as possible. Trying to see where the students are, pushing them when I think they could be pushed and trying to give them processing time

> when I think they need processing time. Which then means that due dates are flexible. It just necessitates doing that. They process things differently I feel like if they were just hanging with me, even if they are late on things that by the time they get to the end they'll be able to conceptually put it together and do what is required of the course. It doesn't always happen, it doesn't always work, but that's the way I put things together. I like students to discover and sometimes that's frustrating. For students who want, "Just tell me what it is. Tell me what I need to do and I'll just do it" that's frustrating for that type of student. The other hand that really benefits students who really do like the discovery process that they can think and think and think until it comes together.

The disciplinary hierarchies within the academy, even though most likely unknown by the students, were clearly felt, particularly by Jeffery. Felt awareness of the "woman in the basement"[10] affect, which often orients students and teachers to writing courses was salient. In a discussion about the high rates of extreme tardiness (more than 20, 30, 40 minutes late), Harvey and Jeffery joked about how they would never imagine being late to the early morning Math class they had right before this writing course. They both noted that they would never show up late for that class, rather if they were more than 15 minutes late they would just not go, because it would be disrespectful. They also, upon arriving 20-40 minutes late to class, would narrate atop class discussion having used that time to go get breakfast. This same reverence, or regard, was not necessarily afforded to a writing class. Jeffery describes that "Whereas with this class, because it's two hours long, I feel okay with showing up an hour late". He credits it to length, but his math course was an hour and a half long. While Harvey and Jeffery were the only students to externalize this felt sense that the FYC course was unimportant as compared to hard sciences and

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[10] See Susan Miller's history of the feminization of Writing Program Administration in *Textual Carnivals: The Politics of Composition.* A text in which she explores the forces that led to a lower, and at times, nonexistent political force being afforded Rhetoric and Composition scholars within academia—a phenomenon she called the "women in the basement" syndrome.

other general education courses, it was echoed in students' laissez-faire approach to arriving at the institutionally advertised start time of the course, and assignment deadlines. While the flexibility felt supportive for exploration, it also cultivated a sense that the course was unimportant, or not as demanding as other courses, and so could be treated with flippancy. This contradiction is capsulated in Po's articulation of how he enacted time management in planning for the demands of all his courses: "I think that's pretty cool and I like how lax she is about due dates, because when you have other classes with professors that are freaking Nazis, if you don't turn it in, you're going to fail. It's nice to you can say, 'I'll do the work for the Nazi first. Then I'll focus on [Diane's] stuff. That's cool'".

While Diane's deliberate efforts toward flexibility led to the sensation that the course would responsive to students' lived realities, it was not all cupcakes and roses, the same connection, responsive deadlines and curriculum, as well as the practice of collective inquiry also led to dis/comfort and dissonance.

> **Harvey**: I'd say it's open and relaxed, but I wouldn't say that it's, I mean, it's, it's comfortable to be with the people but I don't know if the course material is comfortable.
> **Paul**: Some classes are based outside, but this class is more of an in-class learning base. I missed a couple days and I just felt like I was for sure off. Even though it was just a very step-by-step thing that we had to do, I just felt for sure I was missing out on so much in the two days that I missed.
> **Po**: I tend to be nervous when I go into class, and because I'm nervous I tend to sweat a lot, so I'm always hunched like this to make sure no one sees freaking Niagara Falls that are my armpits.
> **Bob**: Yeah, because I feel in a social environment when you're seeing other people's writing and they're doing their stuff and you don't look up. It's a social conformity thing.
> **Kathryn**: [Diane] seemed always happy to be there, she was always smiling whenever I came into class. I probably made it have an air of not-welcoming, just because I didn't want to be there necessarily. It wasn't the class' fault, it's just it's really early in the morning and I'm tired. Always.

While the tight-knit feeling of the course cultivated through dialogue supported a felt sense of connection, it also left a film of exclusion over the course, particularly for students whose lives outside the walls did not mimic mythology about who and what a college student is.[11] To be absent was to be on the outside and what was outside influenced how students felt in the classroom. Physical and auditory presence were the forces that fueled the development of rapport; however, physical and auditory presence also enflamed preexisting understandings of power, authority, and belonging were felt, and can be in/bodied while those bodies simultaneously compose.

2.4.2 Physical Arrangement and the Ordering of Bodies

As alluded to above, much of the comfort, ease, and relaxation that students described feeling within the classroom environment was attributed to Diane's "different" or nonnormalized pedagogical approach, specifically the manner in which Diane used auditory space (dialogue versus lecture), as well as where she placed her body within the space.

This deliberate disruption of traditional teacher-student power hierarchies which position the teacher as expert and student as vessel[12] on the part of Diane was felt by the students:

> **Harvey**: I think that, you know, one of the main things that makes it feel, like, the atmosphere feel more relaxed and comfortable is that, you know, it's not the standard classroom set up. There's not rows and columns and, you know, a seating assignment or whatever. I know we don't have those in college, but. Um, and, you know, Diane sits with us, the teacher sits with us. So it's not like she's over us,

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11 Traditional vs. nontraditional college student

12 Or, what Paulo Freire called the banking method.

she's not lecturing us, she's in the trenches with us so to speak.
Rachel: Yeah. So the fact that she's sitting down with you helps make it feel relaxed.
Sasha: Yeah, that's true, that is kind of a big part of it, because it kind of feels like she's more of the discussion instead of just lecturing and teaching. She's part of the group as well.
Bob: I think, uh, teacher being comfortable is a very important factor, because if the teacher is like don't feel comfortable and then like I feel like most kids can see through that, and they will, kind of like, you know, like tight in and all that stuff, so.
Rachel: What makes Diane come off as comfortable to you?
Bob: I feel like, I'm using like a counter-example from my, uh, from my philosophy class, right. I'm not sure how far you guys want to go answer this, but yeah. She's got three PhDs, in philosophy, biology, and history. So she's very smart. And then like, they're all from Ivy Leagues. But, like, the way she teaches the class is very, very, very, like, tight, like she likes to guide kids through like very narrow discussion, where no one has any input of, and then she expects you to have something clever to say. And then when you don't, and then just dead silence. That's, that's really, like, I feel like that's not really welcoming of like different opinions and all that stuff. But here's it totally different, so.
Sasha: Kind of going off of that, the topics she picks are things she's very involved in, and so she's very comfortable with the topics. And so she's choosing topics and assignments that are comfortable for her and require the rest of the class to kind of go out on a limb and extend themselves. Um, so she kind of plans it well that well.
Jeffery: Yeah, I feel like it's not so much, I mean, I know that it is a college class, but sometimes I forget that it's a class. Because she, um, she doesn't really, not that she doesn't come off as a teacher, but the way that the class is structured, um, if, like, I were to come in a look at the class, I mean, she could be a student as well, because of the comments and stuff that she says. Which is really cool, because then it feels like a discussion that we're, um, and we have, um, you know, some guideline that we're trying to follow, but she's really just there with us. So I think it does make it easy to, like, to understand the material and kind of communicate with her, even if we're not sure what to write on or something like that. She's kind of more helpful than anything.

Within this conversation we can see that it was not just the use of dialogue that created a felt sense of comfort, but it was also the architecture of the room and the perceived effect of the teacher. More on student perception of the teacher will come later in Chapter 3; however, for now students clearly identified how she positioned her body in relation to their spatial expectations of teachers, and themselves as students, such as

"sitting down," "part of the group," and "she could be a student" contributed to the sense of comfort and ease that circulated through the room.

They also identified the architecture of the room as a force that seemed to subvert more traditional notions of what a college classroom looks and sounds like (lecture versus group dialogue), that is, "it's not the standard classroom set up. There's not rows and columns and, you know, a seating assignment or whatever." While the table supported dialogue and the sense that the teacher was in discussion with them rather than talking to or at them, the lack of designated structure seemed to fail to subvert the pre/conceived and pre/disposed social orderings as students, teacher, and myself placed ourselves around the table that served as the organizing architectural feature within the classroom space.

> **Rachel**: Okay. Um. So then when you get here, what, how do you pick where you sit? Back to our Post-it notes, or back to the clips you just saw. How do you make sense of where people sit where they do and yourself?
> **Harvey**: I almost feel like there is a subconscious seating arrangement. I feel like people sit in the same place, more or less, every day. For myself, personally, I almost always sit at the end of the table. And I don't know why that is. If I had to venture a guess it's probably because I have a solid view of everyone. Um, and it, it sounds, this sounds bad, but it's not as bad as I mean it to be. It's kind of like a powerful position.
> **Rachel**: Okay.
> **Harvey**: So if I want to talk, then everyone can look at me, um, instead of trying to look through people's heads, everyone can look directly at me. And, you know, I feel really comfortable in that spot. And it's the first spot I ever sat in in this classroom, so.
> **Bob**: Yeah, I feel like it's more about habits for, for, for, uh, personal, uh, reasons. Cuz for me, I remember the first time I walk in here, uh, the first table was filled, so I sat on the first one, on the second table, first seat, so, you know. Um, I guess, my habit is, I like to see everybody, I like to see the instructor, the instructor, very clearly. And, yeah, that's it, just habits, I feel like.
> **Rachel**: Just sort of where your body knows to go? Just sort of walk there, after the first time?
> **Bob**: Yeah, yeah, I mean, we all do that, right, like first time, you sit there, and then you just go back to the same spot. I feel like that's how we're wired, that's how we're programmed. I do the same thing every morning, pretty much the same

thing. You feel more in control I feel like that way. Yeah.
Sasha: I usually like to sit in the middle so it's easier to make eye contact with the teacher to get their attention or if they're saying something and they're turned the other way, it's easier to hear what they're saying. Plus it seems like usually the seats right in front of the teacher are usually open for some reason, so it's easy to find a seat. Um, but yeah, that's the main reason. And then, after that, yeah, just habit.
Jeffery: I don't really have the need to be able to look at all my classmates. So, like the position where I sit almost every single time, I mean, whether I can see the people or not I don't really care. Um, but I have noticed that, um, I noticed actually a few times that you specifically changed where you sat, and I didn't like that. Subconsciously, like it didn't actually make me angry, but subconsciously I'm like, where am I gonna sit now? And I think that's, you might have done that on purpose, I don't know. But, um, that would be something that went through my mind. Normally I sit over here at the end, kind of, and there was a few times that you sat there too, and I'm like, oh, there's one less spot now, what am I going to do.
Rachel: Did you feel the way when Diane switched and sat there?
Harvey: Yes.
Jeffery: I did feel the same way.
Rachel: Did feel the same way, okay. So after sort of, a class is underway, when people move their normal place of sitting does it create anxiety or?
Harvey: Yes.
Rachel: Is that true of everyone? Like if somebody, you came one day and somebody was in your seat, would you-
Bob: I don't mind.
Sasha: I don't know if it's so much anxiety, but at least, I don't really notice it too much, except the day when Diane moved, because then I was like now I'm in the wrong spot and I've got to go like this to see her. So, like, it was just kind of like, oh, that's not what I was expecting to happen, now I'm in the wrong place, you know.
Rachel: Yeah, yeah. For sound reasons?
Sasha: Sound reasons, eye contact. Cuz it's easier to get somebody's attention if you can make eye contact with them.
Jeffery: It is very frustrating to me when somebody takes my spot. Because I have like a mental, like, designated spot that everybody has. And so if somebody switches it up, I'm like (deep inhale). I honestly want to talk to them about it, like, "You can't do that, this is my spot".

Even though they articulate the arrangement of their bodies as "subconscious" and/or "out of habit," they each give very specific reasons for why their location at the table was chosen. For Harvey, it is a desire for and comfort with power: "it sounds, this sounds bad, but it's not as bad as I mean it to be. It's kind of like a powerful position….

So, if I want to talk, then everyone can look at me, um, instead of trying to look through people's heads, everyone can look directly at me". For Bob and Sasha, it is a closeness to the teacher: "Bob: I like to see the instructor, the instructor, very clearly. And, yeah, that's it, just habits, I feel like;" and "Sasha: I usually like to sit in the middle so it's easier to make eye contact with the teacher to get their attention or if they're saying something and they're turned the other way, it's easier to hear what they're saying". And for Jeffery his position seems to be of individualism and entitlement: "I don't really have the need to be able to look at all my classmates. So, like the position where I sit almost every single time, I mean, whether I can see the people or not I don't really care".

The differentiated reasons motivating how Harvey, Jeffrey, Sasha, and Bob positioned themselves with the topology of the classroom seemed to be marked by deliberate efforts to either seize power or give deference to it in their attempts to re-center the teacher's authority through where they placed themselves at the table and within the room. Their assembling of order seems to reflect their own felt sense of their social positionalities.

In a one-on-one interview Sasha further articulated how she felt a dividing line that determined where and how they organized themselves within the space:

> you almost have to be like 2 groups… usually, at least 2. I think that was usually pretty much split into half. Sometimes like some of us on the side would kind of be a group like if we were talking on specific paper or an example or something, but mostly it was like one end of the table and the other end of the table.

This dividing line seemed to both reflect social hierarchies constructed through processes of racialization and gendering, the idiosyncrasies of the sociogeographic, as well as student individual desires within class. As members of multiple dominating discourses within this context, Harvey and Jeffrey, as White, cis-gendered, heterosexual,

able bodied, Mormon men in Utah, are primed to experience the sensations of power as normal; being in/power is built into how they expect to and know to engage in a space and with others. Harvey clearly articulates his comfort with and his expectation for power within this context: “I almost always sit at the end of the table. And I don't know why that is. If I had to venture a guess it's probably because I have a solid view of everyone,” but also because “So if I want to talk, then everyone can look at me” (22). He seems to express a bit of critical awareness of the problematics of his “comfort” with this when he states, “Um, and it, it sounds, this sounds bad, but it's not as bad as I mean it to be. It's kind of like a powerful position” (22). He is comfortable with power and expects to be heard.

Harvey and Jeffrey also articulated at best a lack of interest in learning from their peers, and at worst a disregard for the knowledge of their peers. Again, a decidedly individualistic approach to learning that coincides with White masculine ideologies and pedagogy.

Not all the White men in the room articulated this type of conscious move towards power in how they organized their bodies around the table; however, the structural layout of the demographics of the class seemed to acknowledge and conform to this ordering—looking at the table there is a clear division between the White male bodies and minoritized bodies. Kathryn, a White, cis-gendered non-LDS woman, talked through her interpretation of the ordering in an one-on-one interview:

> **Kathryn**: It eventually kind of became self-assigned seating, whereas they would always sit down on that end. That might also be why I started sitting at the other end, just because that's where they always ended up sitting. I would sit down over there, and I guess for the most part we were generally quieter down there unless Po came to class, because he would sit down there with us and he'd be funny and we would joke the whole time. But yeah, our side of the table definitely was a lot

> quieter, and I'm not sure ... Because it included the two minorities in the class too.
> **Rachel**: Four minorities, you guys are minorities.
> **Kathryn**: I guess yeah, in the class we were. It was me and Sasha, and then Paul and Bob. Paul's Hispanic and Bob's Chinese, and then Chris's kind of odd, so I guess it's the oddballs in the class were sitting down at the other end of the table and we were the ones that were quiet and paying attention. The other guys just chatted the whole time.

The unspoken rules about who belonged where in the class were also articulated in Jeffery's comments in the earlier excerpt, in which he spoke about his anxiety and frustration when the arrangement was disrupted: "It is very frustrating to me when somebody takes my spot. Because I have like a mental, like, designated spot that everybody has. And so if somebody switches it up, I'm like [deep inhale]. I honestly want to talk to them about it, like, "You can't do that, this is my spot". A sense of defensive entitlement emerges in Jeffery's expression of how the space should be organized. This stance and/or feeling seems to reflect a larger discourse of fear and worry surrounding masculinity, in particular that of a White male anxiety, regarding supposed alterations to our understanding and enactment of masculinity, which have resulted in changes to American society that undermine our stability as a nation (Gardner 6). Jeffery had a felt sense of where people should be placed that when disrupted resulted in illusions of scarcity and passive aggressive regulation. While I frequently moved around the room, my movement was bound to the side of the table opposite the gaggle of White men. This was not conscious, rather my response to where I felt most comfortable given the histories I have lived with male-identifying and expressing men, in particular White iterations of masculinity, not to mention mythologies of objectivity that surround notions of validity and reliability in research. I did not cross the dividing line until technical issues forced me to relocate, at which point, as Jeffery brought up, his and Dylan's clear

distress at my presence in a seat that had long been empty up until that point, made me so uncomfortable, I did not cross it again.

A felt sense of regulated spatial belonging might be why in Kathryn's reflection where she sat and why the need for safety surfaced:

> **Kathryn**: At first I think it was kind of just in relation to wherever Diane was sitting, so I could see her easily. Then at the end, I got lazy I guess. I don't know, I just picked a spot. I typically would make sure that there was room for Christian to sit next to me too.
> **Rachel**: Okay. Why is that?
> **Kathryn**: Just because we're buddies. We hang out outside of class and we'll talk. Probably a bit of a safety mechanism too.

This wasn't the only time safety came up in relation to the movement and location of bodies in the classroom. A sense of trepidation or dread around violence occurring in the classroom seemed to bubble to the surface in a discussion about how people's late entry into the space influenced their focus:

> **Rachel**: When people walk in late, do you notice people looking up at you at all?
> **Jeffery**: Yeah.
> **Rachel**: Or when people walk in late, do you look up at them?
> **Harvey**: Absolutely.
> **Jeffery**: I don't think everybody does. Cuz I, I've come in late a few times, and um, you can kind of tell the difference between who is looking up and who isn't. Normally the people that are more focused on their work don't look up. That's my experience in almost all my classes. Whereas the people that are kind of, um, paying attention but not completely paying attention, or maybe their mind is wandering in that moment, they typically are the ones that look up to see who just came in.
> **Sasha**: I usually kind of glance up, because I like to know, like-
> **Rachel**: Who's in the room.
> **Sasha**: Yeah, who's in the room. Um, but not necessarily out of a, "Ooh, they're late," you know thing, I just kind of want to know it is.
> **Jeffery**: You want to make sure they don't have a gun or anything like that.
> **Sasha**: (laughter) I don't think that's going to happen.
> **Rachel**: [crosstalk 00:47:24] ... or the corner.
> **Jeffery**: Because that's exactly what I think. Just like.
> **Rachel**: Is that really what you think?
> **Jeffery**: It might be, I think subconsciously I look to make sure that it's not, you know, somebody that I don't feel, like, comfortable with maybe. I think

> subconsciously I look to see if it's, you know ...
> **Sasha**: I don't know if I'm necessarily that worried about it, but I think, like, I kind of want to know, oh, you know, is it one of my classmates, is it somebody new. But then at the same time, like, when I walk in, you asked if you think people look up at you. I don't usually notice that a whole lot in this class, I think it kind of depends on what class you're in. Because, like, I have, um, another class, it's a performing class. And so, like, if you're late, everybody's like, "Where were you, we needed you." And so, like, it definitely gets noticed. So I think it totally depends on the environment.

As they attuned to the ways their bodies made sense of late arrivals a disturbing reality emerged: they expect violence to occur in the space and actively, if not consciously, calculate for it in how they orient themselves to the room. Reverberations of feeling the need to calculate for expected trauma or violence in the context of a classroom can be found in Po's reflections on why he sits where he does:

> **Po**: I try to sit as far away from people as I can. Yeah, I didn't really have a ... I mean, really that was just from the printer to there in terms of strategically. It's like all right, let's minimize how many people see how sweaty how I am, so I can just …
> **Rachel**: Do you often pick the most direct path?
> **Po**: Yeah. I don't know. If I can ... I like to sit by myself, but if I can't, yeah, most direct path if I have to.

While the felt need for physical safety in the space was articulated, or triggered into awareness, by the womyn in the classroom, it also indicates that prior to any relational exchanges between the students, as well as students and teachers; rather, bodily memory of what unfolds and is enfolded into a writing classroom at best asked them to think of safety, and at worst registered as violent. The male bodies confined the spatial concerns to academic need. For Ryan, he articulated a desire to stay focused as the primary reason he sat where he did: "I always have weird things that will get me. One is I do like to sit in a certain area… I've always liked to sit close because that way I can actually pay attention…I know if I sit somewhere in the back I will just notice myself just drifting off

mentally". Paul and Bob placed themselves in the room in relation to other people: Bob through a desire to orient himself in a way where he could see all the players in the room, while also adjoining himself to the teacher, or to whomever he assessed as the center of power and safety in the classroom; and Paul through a desire to co/relate to students he assessed as being people who knew more than him or from whom he could learn.

> **Bob**: Yeah, I feel like it's more about habits for, for, for, uh, personal, uh, reasons. Cuz for me, I remember the first time I walk in here, uh, the first table was filled, so I sat on the first one, on the second table, first seat, so, you know. Um, I guess, my habit is, I like to see everybody, I like to see the instructor, the instructor, very clearly. And, yeah, that's it, just habits, I feel like.
> **Paul**: I like to kind of sit by ... Like I said, I like to correlate. I like to sit by people who have good ideas. A lot of the times too what I would do is I would look at Bob's notes, and I would get ideas from that too. That's why I would like to sit by Bob, because he would have a lot of good ideas. He would say a lot of good things. I applied a lot of that into my writing. Into my notes. Sometimes I would even copy ... For example, that's actually one of the things as well, is how I got my topic. Because his question was how culture influences place. How culture influences our way of knowing, or thinking, or something like that. Originally my topic was going to be, okay, how is ... In a sense very similar, but very ideology. I wanted to stick to the Hispanic topic. It was very similar. I think his was more of a question, mine was more looking into an issue. From there, that's when I started to branch out, and that's how I got into my ... And how I tied more of what we were talking about this semester about place into my main question, is how does culture influence place. Getting notes from there and trying to tie in how I can make a thesis, how I can make a question. Then finally setting it down. Yes. Yeah sometimes ... I like to sit in front of the window because I just love the nature. I love looking outside on a nice morning. When I would come in late too, for the same reason, I'd see my spot taken. I like to kind of sit by Diane as well. I like to sit by the instructor. So yeah, that was another thing, why I'd always like to sit in the same spot. Or a very similar area is where I would sit.

Sasha also articulated a desire to sit close to the teacher and feel anxious when Diane shifted where she sat for a day:

> I usually like to sit in the middle so it's easier to make eye contact with the teacher to get their attention or if they're saying something and they're turned the other way, it's easier to hear what they're saying. Plus, it seems like usually the seats right in front of the teacher are usually open for some reason, so it's easy to find a seat. Um, but yeah, that's the main reason. And then, after that, yeah, just habit.

What is intriguing is that just as the placement of the students, consciously and unconsciously, expressed social positionality and individual desire, Diane, the teacher, read this placement and organization to make sense of how various students were feeling within the course:

> **Diane**: One thing I will say though is that where people are placed, it makes a big difference.
> **Rachel**: You want to talk about that a little bit?
> **Diane**: Yeah, a little bit.
> **Rachel**: What placement makes a difference? What organization of bodies makes a difference and then how do you feel it makes a difference?
> **Diane**: Probably to really engage students. Bob and Sasha are right directly across from me almost every time.
> **Rachel**: Yes they are.
> **Diane**: Because they're probably smart enough to know that I'm going to see them more than I'm seeing the peripheral. That's to their advantage. They can ask questions, it's a direct … I am establishing myself in relationship to you. In as close proximity as this situation will allow. On the peripheral then we have these 2 who are always …
> **Rachel**: Kathryn and Chris
> **Diane:** Stan who is almost always at the corner. It's like he wants to separate himself from Chris and Kathryn because they're obviously a group and he's not a group with anybody. He's always outside. Part of that is deliberate and part of it may be that that's just what he exuded, so people didn't enter his space, so he didn't invite them. Then at the other end we have I think it's … Oh that's Logan.
> **Rachel**: Logan, Jeffery, Harvey, Rav.
> **Diane**: Rav and Ryan
> **Rachel**: Who often sat in this configuration?
> **Diane**: Yeah.
> **Rachel**: Sometimes Logan would be over here, but this was the very …
> **Diane**: Generally he came in late a lot.
> **Rachel**: He'd sit here unless he was so late this was the only chair left.
> **Diane**: Then he had to sit there, yes.

Diane's sense/ability regarding the arrangement and arranging of bodies around the table was not so different from students' articulations of their own. While never explicitly articulated in class, the forces driving, coercing, and compelling the bodies into place secrete/d into the space. Hidden, yet felt in the undulations of ease, tension, relaxation, hypervigilance, segregation and connection, body-based meaning-making resources

entwined themselves with the auditory, visual, gestural, and spatial feedbacks received and coordinated as languaging and language learning occured. Their physical relations to space altered their felt sense of comfort and ease in the space. Ease, comfort, and connection were marked as was sensations that made explorations into langauaging possible, while anxiety, fear of violence, fear of each other and harsh judgement had to be pushed against and negotiated when languaging. Complexities and contradiction made known through the lamentation of a multiplicity of sensations and sense making across various bodies comprising and composing the writing classroom across time. This lamination and multipciaty was afforded via the multivocal, video-cued ethnography design.

2.5 Conclusion

In this chapter, you have met the cast of characters that composed the writing classroom and course studied in this dissertation. We have seen the richness of detail afforded when methods are designed to support postponed participant observation, which allows for multivocal interpretation. A classroom that at first was described only as organized objects became a comfortable and relied space, which from another angle was also a place of discomfort and disregard. Power relations that organize students sense/ability in the social sphere echoed through the where and why behind the spatial logocentrism of their bodies. Their felt sense of power, privilege, and domination choreographed their arrangement around the table. The disruption of which languaged into space via somatic responses. We glimpsed how some of the intra-actions between body-based and spatial meaning-making resources assembled a particular felt

sense/ability of place. In the following chapter, we will look at how students felt sense/abilities of gender/ing and racial/ization intra-acted with their languaging practices within the course.

Figure 2.1. The Classroom

CHAPTER 3

SECRETE/D PEDAGOGY: THE ARCHITECTURE OF SOUND AND THE DEVELOPMENT OF A GENDER/ING SENSE/ABILITY

Just as the people and location affected the arc and texture of the course, so too did sound. Audio, as one of the identified meaning-making resources that co-constitutes languaging, played an important role in cultivating classroom sense/abilities. The auditory terrain of the course vacillated between a quiet that trembled with the tumults of standardized writing expectations, and the congestion of the many voices finding and taking space in the tensions of choreographing collective conversation. As our bodies moved in and out of the activities of in-class writing and group discussion, patterns of auditory ascendancy emerged and began to sculpt out a gendered and gendering soundscape. In this chapter I will show how absence and presence, as well as minidiscussion, what I call overtalking, during group discussion were used to cultivate a gender/ing sense/ability that composed boundaries of exclusion and author/ity within this writing classroom. To trace and make sense of these patterns I have created a visual re/presentation of the auditory space occupied by each voice across the life span of the course. This animation of presence in sound across space and time will then be followed by a multivocal re/membering of the sensations of sound and the patterns of chaos,

domination, and in/security therein. The gender/ing sense/ability of sound shown in this chapter will primarily be presented through audio files to help you attune to the co-mingling of sound and bodily sensation, without the stimuli of visual, linguistic, gestural, and spatial meaning-making resources. Once again, in the re/presentation of languaging within this chapter, I do my best to allow space for the each of the multiple voices making meaning to hold space on the page; as such, large portions of text are afforded to participants to give them space to re/member the forces at play in the co-constitution of the moments re/viewed. To begin this process, I turn to the others in the room to, in multiplicity, re/member our sense of sound.

3.1 Sounding Out Space: Impressions of Auditory Arch and Texture

Before following the reverberations of sound as they swirled and spun across, into, and out the bodies that composed in and on the space, I'd like to turn the descriptions of the soundscape offered up by the voices who felt the "disjointed" vibrations rebound:

> **Rachel**: This is all about soundscape, so when we think about the soundscape of the class, what do you, how would you describe it, what did you hear, see happening?
> **Jeffery**: There were several moments where from this perspective it looked like I wasn't paying attention, but I'm not quite sure, because I'm trying to remember what we were doing.
> **Harvey**: Um, we were talking about something.
> **Jeffery**: Yeah, I don't think it had to do with the class, though.
> **Harvey**: No it did, it did. It was while I was making my presentation. But um, I just heard myself, for like the first, the first like three clips or so, it was me. And the reason I think that, you know, it was in the soundscape because my voice is, it carries so much, even if I'm like trying to speak in a whisper it still carries farther than normal people's voices. So it was, it was a constant drone underneath what Diane was trying to say.
> **Bob**: It's a pretty normal thing, you know, people say a bit far out, are you know more likely to be distracted. And you know, like me, I sit right there, so maybe I

should uh, say this too, it's a lot less distraction, to some extent, you know, sitting right there.
Sasha: Yeah, that's true. I think, in those clips specifically, we were working somewhat on our own, so there was a lot of-
Rachel: Those are all shared times. All where you guys were having big discussions.
Sasha: Okay.
Rachel: No more alone work times.
Sasha: So there were kind of like minidiscussions happening all over the place.
Rachel: Yeah.
Sasha: Which is in a way is conducive to the big discussion because you're figuring things out and you're discussing with other people. But at the same time, when people were talking kind of in the bigger area, nobody really heard them, and she had to, you know, say a few times. Um, that, you know, hey, good question, or something, people should listen to this. And part of that, it kind of feels like, oh, great, okay, now I feel like I'm interrupting people, but at the same time, it's also kind of-
Rachel: When you're in the minidiscussion or when you're asking the question? Interrupting.
Sasha: Well, both, from different angles. Like, when you're asking the question, sometimes it kind of feels like you're interrupting all the other discussions. But at the same time, when you're in the minidiscussions, then you aren't paying attention to the big discussion. So it kind of feels almost a little bit, disjointed I guess?
Rachel: Disjointed. How do you guys when you are in class when you are seeing those minidiscussions happening, are you noticing them, not noticing them?
Bob: Background noise.
Rachel: It just is like background noise?
Bob: To me, yeah.
Sasha: It's mostly background noise, unless you are trying to talk to the group as a whole then it's kind of frustrating, because, um, because you have very few people paying attention and what is supposed to get said doesn't really get heard.
Jeffery: In a space like this when you've got, you know, fifteen people, or how many people we have in class, sitting there at a table, um, in groups. You have to be very focused so you can ignore what the other groups are talking about. And so there were moments, I remember there were moments where, um, if I stopped focusing for a moment, it was very easy to start listening to everybody else and get really distracted. But if I was focused, then it was not as difficult to do so.
Sasha: I think it's especially difficult because the table we sit at is so long, that it's really hard to pay attention to something at the other end of it. Like if it was like, a circle, it would be really more, it would be a lot easier to be engaged to what was happening at any point in it. But here, say you're trying to listen to somebody on the other end and you're on this end, it's really difficult to, well, hear them if they're talking quietly, see them, and just kind of, it's nice because it's all together and you're part of a discussion, but it kind of feels like it's split up into two halves or something like that.

As students, teacher, and myself sat around a large king's style table, our sense of group discussions seemed to be one of distraction. In the memory of the students, and as they re/viewed past dialogues, it seems rare to hear a voice in isolation; rather, minidiscussions were shaded by a constant background noise that pulled at focus as side talk, or overtalk, trickled into our ears. This pull made it difficult to absorb and attune to the articulations of others who were engaging in the conversations being facilitated by the teacher. For Jeffery, who readily acknowledged his lack of focus, he made sense of this auditory phenomenon within the course as a result of the shape and size of the table at which they sat around. Sasha echoes this sentiment when she remarks on the length of the table working against collective discussion, and reflects on how sitting in a circle, rather than a rectangle, makes it easier to engage. The spatial meaning made by the organizational options afforded by the objects in the room created a barrier to focused engagement in collective dialogue. Bob layers this analysis of how spatial arrangement altered the languaging possibilities in the course when he reflected on location. For him, proximity to the teacher, or center of the conversation, seemed to be impacting people's ability to engage in collective dialogue more than the shape and size of the table itself. Paul made sense of the disjointed soundscape as a normative phenomena within "classes like these," he felt it was "easy to get side tracked on doing different things. It's happened to me before. I'll start talking to somebody on a topic that's so dry. Just like I said before, on a thing that I feel like I could work on later, when I could actually gain more feedback and ideas from that currently".

For Paul, it was both a combination of his own needs with regards to his writing process and the dryness of the course. Similarly, Po's sense of the phenomenon was that

the side-talking was a product of disinterest: “I think everyone zoned out….Probably just a lack of interest on a lot of people's parts. I think it's hard to come to class interested everyday, I would say” (26). This lack of interest, or interest lying elsewhere, was also felt by Paul, whose memory of group discussions was as defined by the minidiscussion happening through linguistic form:

> Besides this what I remember is that quite a few students would obviously text in class. You can see the same students doing it here are the same students that are doing it throughout the whole semester. It's not just a one time thing.What I remember, who I'd always see texting would be Landon. He was constantly on his phone. I cannot remember ... Oh Ryan. Ryan sometimes is on his phone. I mean I'll be honest, I was on my phone sometimes. I was like, "Oh shoot. Kind of getting a little bored of this." I'll check my phone here or there.

For myself, the minidiscussion audio and jaunts into digital space were also distracting. They pulled at my edges as my heart ached at witnessing what felt like a lack of regard for the thoughts and ideas of ones’ peers and at times the teacher. Diane had a more nuanced sense of this lack of regard:

> If you have pairs of students they have their own conversation going on, even if they’re not directly talking they have their own conversation. Sometimes that is disruptive, because I felt like, “This is not the space for you to have an individual one-on-one discussion. When you’re here we need to be a group.” That felt disruptive. There were times when Harvey and Jeffery walked in and interrupted the mood, overtly demanding acknowledgement of their presence. That’s hard for me to take. There are other times where there are just little conversations. Those are less obtrusive than an overt, "We are here. We have all these excuses.”

There were times when the conversations were less obtrusive. Or, maybe it is that at times I would also describe the group discussions within the course as quiet and hesitant, which made the minidiscussions stand out. Kathryn also sensed this silence within group discussions. She described it as:

> It was generally pretty quiet most days. Unless she was asking us individual questions. If she asked just a general question to the whole class, there was like crickets for a few seconds there. Just because we were all so quiet. If that were the

> case, Ryan tended to be the one to break the silence with an answer pretty much every time that that happened. I'm not sure if that's because he wanted to move on, or if he actually knew what to say, or what…. [after clips] There was a lot of side conversation going on…. Now that I'm watching it, there was a lot of side talk going on. It seemed like everyone was having their own individual conversations and I'm not sure if it's just because we were supposed to be working individually or if conversation was supposed to be happening or what, but there was definitely a lot of talking going on.

Kathryn, like the students in the focus group, could not differentiate if what they were viewing was group discussion or writing time. This is partially because a large portion of every day was dedicated to writing. During this time students would approach Diane and ask questions or request feedback on what they were drafting in class. This time was focused on individual work, rather than collective compositions.

It may have been that the repercussion of individually focused writing time that often served as the start to many of the class sessions found its way into group discussions, or that this practice cultivated an individualistic sense/ability within the course that made students hesitant to engage in collective conversation. Sasha's sense of collective conversations was also that they were slow and that often required someone being willing to slice through the silence:

> **Sasha**: I think what was happening was the conversation was kind of slow, like she was prompting I guess to give answers and just nobody was talking, and sometimes I'll give answers even though I feel like I'm talking all the time, like I'll give answers if nobody else is because it feels sad and it feels like they're not paying attention.
> **Rachel**: How does it feel in your body when that silence builds up?
> **Sasha**: It's kind of tense because it's like, "Okay, come on people. I don't just have to be the one doing this."
> **Rachel**: Do you feel like you often have to be the one doing it?
> **Sasha**: I do and I don't mind being the one talking. I actually like being the one talking, but when no one else is contributing, it kind of just feels like I'm the only one doing anything.

While Kathryn re/members Ryan as the person who often broke through the

silence or felt the least amount of hesitation, Sasha also saw herself as someone who helped carry the conversation in the course. This move was a move of compassion as Sasha often felt compelled to talk when noone else was paying attention, and thus it felt sad to her. Po also felt a sense of pity with regards to the lack of engagement in group discussion; however, for Po this was not enough to feel he could or wanted to push through his hesitation to engage in collective dialogue:

> I don't like talking in class. When no one's doing anything, I can just picture how the professor feels. They're sitting up there thinking did I just waste my time with these kids? Do you know what I mean? I don't know ... Because I think we all did learn a lot. It's just a matter of who wants to say anything.

For Po the silence and minidiscussions were more about desire than anything else; however, he also reminds us that student and teacher desires do not always align, the result of which in this course was a somewhat distracted and awkward sense of sound and presence within group conversations.

3.2 Visualizing a Soundscape

Their reflections incited a curiosity in me about how the occupation of auditory space played out during the course, and whether the data showed that Ryan and Sasha talked more than others. How did the sharing of auditory space within group discussion play out, and were there any patterns there? After the interviews and the conclusion of the course, I began to analyze sound. The linked animation is the result of this analysis. Breaking the class session auditory recordings into 5-second increments, I documented each time a voice became audible within the soundscape. This analysis was limited by what I could hear; as Harvey noted in the focus group discussion, he felt his voice carries and that is why he could hear himself more than others, so I wanted to make sure to find

ways to counterbalance this. The first was, after the audio recordings were analyzed, I went back and synced the audio across the sound-only recordings and the video recordings so that I could look for the movement of mouths that I could not necessarily hear on the audio-only tapes. This analysis did not change or alter the frequency of speech across participants. The second strategy used was that the audio recordings were taken from a microphone that was placed in the middle of the table, which made identifying varying voices quite easy. Harvey was correct in his assessment that his voice had a larger register, but this was due to volume and not tone. Once these analyses were complete, I assigned a color to each voice. I then created a base image of the table, placing each color in the location the participant most frequently sat at. I then made an image documenting which colors appeared in each of the 5-second chunks of auditory time and space analyzed. These images were then placed in chronological order. The following animation documents the absence and presence of each voice within group discussion across the life span of the course. This animation was made after interviews concluded and was a response to students articulating a sense of absence, discomfort, and at times exclusion in the course soundscape.

3.2.1 Animating Chaotic Choreographies of Sound

Again, I want to pause and be mindful of the seductive nature of film. This animated soundscape only shows us the frequency of auditory presence. It does not show us the spatial, gestural, linguistic, or bodily meaning-making resources expressed within the course; which means it is an incomplete picture of the expressive force of each of the class members. It can only tell us about how presence and absence influenced the design

of the sound of the course.

With that said, an animation rather than a static chart felt important as it makes clear how gendered/ing the relational exchanges were within the soundscape. Sasha and Kathryn never spoke without having to share the soundscape with one of Harvey's, Jeffery's, and sometimes Ryan's minidiscussions, overtaking via overtalking the auditory terrain. It also reveals how much auditory space was taken up by Diane, and how frequently the absence of sound followed her articulations. While this animation was made after participant-observation, the focus group and interviews had concluded that the beings in the room felt and sensed these happenings, in particular Sasha and Kathryn spoke of them within their interviews. To view these animations, follow this link: https://www.youtube.com/playlist?list=PL1EsRQp29s4jWyLzWj42nGK3l7oGilmgk.

3.3 Multivocal Sense-Making: Engendering Sculpted Sound

3.3.1 Auditory Dissonance and Disregard

The patterns visualized in the animation, the consistent over-talking and side talking when it was a peer's turn to hold auditory space, was felt by the students and teacher. However, only some students seemed able to sense its effect on themselves, others, and the space: Paul, Bob, Sasha, and Kathryn. The two men of color and the two womyn in the course. For the other students interviewed and who participated in the focus group, clips of class discussion did not incite reflection on auditory presence and absence, rather a rearticulation of conversation content, or, as you read earlier in this chapter, a quick acknowledgement that they were more paying attention.

For Paul and Bob, when shared, the soundscape rang with dissonance. In his one-

on-one interview Paul describes a type of auditory battle, a back and forth, in which he had to push out the disruption of over-talking in order to be able to focus and listen during group discussion:

> Oh yeah, for sure. Even I'll be sitting there, they will be sitting exactly like right now. I'll be sitting next to Diane, or at the very edge of the table. They are on the other side. I can just briefly hear what they are saying. Me, I try to push it out. I've gotten kind of good at it somewhat. Because obviously I know that I need to listen, so I cannot just be listening kind of here, and doodling, and listening especially to what other people have to say. It's just more me in that moment. I noticed other people too, they will just be looking. Looking always. I cannot remember who I saw in the video just looking, listening, and just kind of looking back at them and just listening, then looking back. It's kind of like that back and forth, which unfortunately is disruption. It looks like to them, because they are trying to focus but then they are seeing them talking, they are coming back to focus, then looking back.

Paul used his body placement and the force of his will to battle against the effect of the disruption of the minidiscussions. Part of what became listening and speaking, or languaging, in the class was the pushing out of the simultaneous, but separate, conversation of Harvey, Jeffery, Rav, and periodically Ryan. Similarly, Bob re/members processes of becoming unaffected, both in reception and response to the overtalking.

> **Bob**: Most of the time I don't think they are talking about a subject that is relevant to my topic. It's considered normal that rooms are quiet, but I guess I don't mind it that much.
> **Rachel**: But, it feels abnormal maybe?
> **Bob**: Yeah, maybe. It's like "Hey, I'm talking here. Be quiet or something like that.

Named as abnormal and disruptive, Bob and Paul both allude to the lack of respect afforded their auditory langauaging. Sasha found this lack of regard for the expressions of others annoying:

> It can get a little annoying when people are talking, unless it's like not meant to be like a big group thing. If there's a few of you talking about one paper and a few talking about another, and sometimes it's kind of like ... As long as the people like who were talking in your circle or pay attention, but yeah, sometimes if you're

> talking or if I'm talking to the class and they're not paying attention, yeah, that could be annoying.

The labor of the attempting to enact regard within this chaotic soundscape wore on students. While they developed methods of coping with what became an expected overtalking over time the efforts began to feel demoralizing:

> After we'd been in class for a while, he [Harvey] definitely would start talking more and more, which would get really distracting. It always would frustrate me, because I'm fairly good about listening to whoever the attention is focused on at the time. I don't ... Sometimes if I say something off to the side to Chris, it's probably related back to the topic. Or I'm heckling him, I do that too sometimes. But generally I'm paying attention to what's being said, and it frustrates me when people start talking over them because I'm trying to focus and it makes it harder to.

Frustration gave way to fear and/or hesitancy to speak up. It felt as though to speak was to break the continuity of soundscape, or to interrupt the minidiscussion, which most frequently resonated from Harvey and Jeffery. This may be why Harvey, Jeffery, and Ryan did not sense disregard when re/viewing and re/membering the soundscape—they were on a different frequency. Or maybe it was that they occupied the space from which sound emanated. Regardless, it is clear their differentiated positions, socially or spatially, afforded a sense of ease and comfort in the soundscape, or at least the absence of dis/comfort when speaking in class. This was not the case for Paul, Bob, Kathryn, or Sasha. In Sasha's words: "It felt like I had indirectly interrupted everybody, whether it was their work or whatever we were doing discussing something". To speak in class was to feel as those you were imposing upon the minidiscussions. They held more weight and force than the facilitated group discussion being led or initiated by Diane. Their force was so intense that to hold auditory space was so intimidating it required a battle that made languaging for those who did not control the minidiscussions—as Kathryn put it—the

odd ones out (womyn, racalized beings, and nonnormative performances of masculinity).

The presence of Harvey, Jeffery, Rav, and sometimes Ryan's minidiscussions cultivated a sense of White, male domination within class discussion. While Paul, Bob, Sasha, and Kathryn all felt these hidden tactics of control, the gendered/ing nature of the overtalking pattern went unacknowledged by Paul and Bob. As the animation of auditory presence and absence allowed us to glimpse how minidiscussions seemed to spark to life when womyn spoke and paused when men's voices took space in the soundscape, Paul and Bob never felt its force in the same ways Sasha and Kathryn did. This may be why Paul and Bob could re/member the extra labor demanded of them to language with the peers across sound vibrations, but left unacknowledged the gendered/ing nature of these exchanges. As a gendered/ing sense/ability chiseled and fashioned a soundscape almost devoid of womyn student's voices the subtlely of the tactic concealed its unfolding. Hidden, yet felt, these tactics acted as a secrete/ed pedagogy that not only taught us our auditory place, but schooled our languaging. So effective was the method of teaching and learning, that even Sasha and Kathryn, the bodies whose languaging most acutely felt the force of these efforts, could only re/member this gendered/ing sense/ability through their observation of its occurrence with the other.

3.3.2 En/Gendering Auditory Presence and Absence

Leaning into the center of impact of the gendered/ing forces, this section swims in and through Sasha and Kathryn's re/membering of group discussion and collective noise, with particular attention to how they felt and made sense of the presence and absence of gendered/ing sound. First, they both seemed to notice a womanly absence in the

classroom. For Kathryn, this awareness was a numbers game:

> There was three of us, and the one didn't even show up that often. Yeah, they seem to definitely dominate discussion a lot. Sasha definitely put her voice in quite a bit when she could. Especially, not sure if it's Ryan, but he was talking a lot in class, he would kind of dominate the discussions. So if I was moving about the class, it's possible that it seemed that way with me because I kind of stick to Chris. But, yeah, I did kind of feel pushed out a little by the males, and it's possible it's just because we were all trying to see the same thing on the tiny screen all at the same time. But it did get a little difficult at times. Especially because I'm so short, it's like, come on guys, give me the front.

While, for Sasha, it was the distribution of space within class discussion:

> **Sasha**: For example, there are a few people that really came to class and then they would sometimes they were in class but oftentimes, they weren't, or there were the people that talked more than others, people who are usually relatively silent, like Kathryn I think her name is. Anyway, she was usually relatively silent when she was there, but the other girl usually talked a fair bit, and then some other guys definitely talk more than others, like Harvey you said his name is that's talking or that he talked a lot more than most people, and also a couple of other people talk more.
> **Rachel**: You could point.
> **Sasha**: Like the guy sitting in the chair that asked me the question that you showed me the clip off.
> **Rachel**: Jeffery?
> **Sasha**: Yeah. He talked more than most people. I mean everybody talks some because it's a pretty conversational class. He talked quite a bit and then the guy in the beanie talked quite a bit.
> **Rachel**: Ryan.

Both Kathryn and Sasha's sense of audio space in the classroom is textured by scarcity. Kathryn is attuned to the absence of womyn in the course. When placed next to Sasha's sense that representation of womyn students in the class discussion was scant at best, we can begin to see presence as an important co-constitution force in the cultivation of gendered/ing sense/ability within this course. The force of presence was afforded differently across gendered body languaging and expression. The slip stream of normative gendered/ing pulled on our sense of male and female in ways that allocated auditory space inequitably. We can see traces of this in Sasha's re/membering of who

spoke in class above, as well as in how she makes sense of the seemingly large presence male voices had in the space:

> I could usually hear other people and I think a large part of that is simply because majority of the class were guys and so their voices were louder. I could usually hear other people. Maybe if they were on the end of the table and they were talking quietly, I might lean forward so I could see what they were saying as well, but for the most part, I think it was pretty easy to hear people.

Harvey too felt that it was the tone of his voice that made his words more audible. However, for Kathryn it was less about the tone of his voice, than the disposition from which it emerged:

> **Kathryn**: They [Harvey and Jeffery] generally seem to have a better idea of where they were going in the classroom. I think his name is Harvey, he's always interesting when he enters a class, because I don't know that he ever actually entered it without saying something. He'd normally talk to at least Diane when he got to class.
> **Rachel**: Yeah. In terms of how you had experienced that, it sounds like you noticed it. How did it make you feel, what were you thinking as that happened?
> **Kathryn:** It was fine, it kind of depended on what was happening. In class on Monday, when he and Jeffery got into class and were talking over whoever was speaking, that kind of frustrated me a little, just because I was trying to listen and it was kind of disrespectful. Normally when he would get there, class hadn't started yet so it was fine that he was talking.

It was the sense of entitlement and/or disregard of other voices in the space that seemed to make Harvey and Jeffery's voices stand out as dominating the space, more so than the reality that a lower tone travels farther and more swiftly through the air. Conversely, Kathryn credited the white noise of auditory disorder that seemed to texture the soundscape for all present to the gendered/ing performance of the teacher.

> Diane's quiet, and she's got a nice, kind, caring personality which kind of makes her less assertive. Which basically meant that they knew that they could talk through the entire class and not get in trouble for it. I think it's just they took her for granted and disrespect her authority in the room (36).

Kathryn noted Diane's lack of force, or a perceived unwillingness to interrupt the

masculine intrusions within group discussion. Diane, too, read and composed gender within the soundscape, however it took shape more in the speech patterns to which she was being asked to respond.

> In some respects unfortunately they are learned from college professors, male college professors, some female college professors too. It is a particular form, just like the forms I'm trying to teach these students, it's the way you enter a conversation…..Establishing the expertise and then let me tell you about what I know about because I'm an expert…..

It felt that to speak into the space required a masculine stance that afforded assertion of authority. This might be why Diane, even though she occupied the majority of auditory space, rarely if ever enacted an authority that interrupted or shut down the minidiscussions.

Earlier we saw how Sasha articulated a gendered/ing sense/ability regarding interruption into the soundscape, in which ideas of politeness, or etiquette, made it feel awkward to speak up, or over, the minidiscussion, even as these discussions stomped about onto the collective conversation. Politeness, or being pleasing, is a stance often expected of womyn, in particular White womyn (see Miller; Holmes & Schnurr). The force of gendered/ing social expectation dissuaded Kathryn from requesting auditory respect during her presentation:

> Harvey was talking the entire time. Which actually reminded me, when I was doing my presentation at the very beginning, he was talking with his friends. It was very distracting and I was almost like, would you please be quiet? But then I was like, oh that's really rude, I shouldn't do that. But I was super distracted and not paying attention to what I was saying at all during my presentation, because he was talking the whole time.

Politeness was not the only way the gendered/ing expectation of being carved into the un/en/folding of the course. Gendered/ing expectation of accommodation and submission from womyn is echoed in Sasha's interpretation of Kathryn, as well as Kathryn's

interpretation Sasha.

Due to the lack of audio presence that Kathryn takes up, Sasha does not see Kathryn as much of a presence in the course, even though Kathryn was one of the only students who arrived on time each day and through eye contact and completion of preparatory assignment was always engaged in the goings on. As you read above Sasha sees "people who are usually relatively silent, like Kathryn I think her name is. Anyway, she was usually relatively silent when she was there, but the other girl usually talked a fair bit." The other girl to whom Sasha refers, Karen, was present for a total of 2 and a half days, which were spread pretty even across the life span of the course. These 3 times Karen was present she did ask questions and provide a comment in the group discussion. This brief auditory presence held more weight in Sasha's mind than Kathryn's contributions, even though Kathryn was almost always in class and spoke each time she was in class, not to mention her consistent efforts to attune to Sasha's speech.

Conversely, it is Sasha's willingness to engage in the masculine controlled discourse, or, in Sasha' words, her willingness to interrupt, that cultivated a sense of regard and respect for Sasha within Kathryn:

> I feel like Sasha had a lot of good things to say, and I feel like she got talked over a lot. I'm not sure if that's just something my brain is deciding to make up right now or if it's actually something that happened. I guess just because she's the only other female that ever showed up in class, I'm not sure if that's a sexist thing or if it's just that they had something that they wanted to have said and heard right then. But it seemed to happen a lot, if I remember correctly.

Kathryn acutely re/members that Sasha was talked over many times. The force and impact of this witnessing may have been why she did not force her own occupation of auditory space. The dismay and horror of witnessing other womyn for whom she had respect—Diane and Sasha—be unabashedly talked over prompted an auditory

disengagement in the soundscape. It may also be why in tape she is so attentive to Sasha when she speaks—predominately through eye contact.

This reality, that Kathryn was attuned to Sasha in ways Sasha could not reciprocate because of the force and impact of masculinity, is particularly sad to me given how Sasha described experiencing the overtalking:

> If I was asking a question, I didn't really care if anybody listened to hear me, but if I was giving my feedback on something, yeah, it can get a little annoying when people are talking, unless it's like not meant to be like a big group thing. If there's a few of you talking about one paper and a few talking about another, and sometimes it's kind of like ... As long as the people like who were talking in your circle or pay attention, but yeah, sometimes if you're talking or if I'm talking to the class and they're not paying attention, yeah, that could be annoying.

Within this expression I read Sasha attempting to soften the force of impact. By delineating who and when she needs to be heard and when it does not matter she reduced the trauma caused by being treated as if you have no sound, by the continual erasure of her vibration as the White male voices replaced her voice with theirs. Both Kathryn and Sasha found ways to divest in the soundscape, either by holding back their auditory resource, or developing an altered sense of importance regarding being heard. They each developed coping mechanisms and resistance strategies to distance themselves from the terror/ialization of sound as a gendered/ing sense/ability took hold of the soundscape. These mechanisms of resistance and self-soothing also demonstrate the impact and force of secrete/ed pedagogies. Though the reality that minidiscussions were engendered by gender, it was hidden yet felt. Like sound waves, gendered/ing languaging sense/ability traveled, and the force of heteronormative patriachical imaginings of gender used pressure and displacement to find a path between source and target. Or in Kathryn's words: "But, yeah, I guess I kind of feel pushed out a little by the males… it did get a

little difficult at times".

Rather than keeping this phenomenon in the abstract worlds of visual representation and participant re/membering, I want to turn to a moment in class where the acceptance and expectation of womynly inferiority was made transparent.

3.4 Auditory Audacity: A Diminutive Referent

While most the moments re/viewed with the students and teacher were random, every now and again they were moments in which my body languaging demanded attention be paid. The following moment is one such instance. It occurred during a class discussion in which students had read example papers from students past to get a feel of what the assignment should look like and accomplish within the required pages. Diane facilitated a conversation in which they went around the table each student commenting on what they felt the author did well and where the author lost them and/or failed to meet the assignment expectations. The author's name, and therefore gender, was unknown; however, a paper that the students had found lacking was deemed to have been written by a womyn and pronouns found space within the commentary.

This moment stuck with me partially because of my own struggle to not scream and rage against the dismissal and devaluing of the intellectual contributions of womyn that occurred across the entirety of this particular class discussion, but also because all of the bodies seemed to respond to the moment.

A clip of Harvey referring to this unknown author as a "chick" was pasted into a series of clips from various moments of each class discussion document. The only participants that noted this exchange were Harvey, Kathryn, and Diane. Upon re/viewing

this scene, Harvey's felt sense of the moment was:

> The next clip I remember, because I was super tired I was just using super colloquial language and I said, "Chick," and [Diane] got super offended and I was like, "Oh, my bad," because usually I don't say stuff like that in a professional setting. I was like, "Oh, I'm sorry." Well she just left her annotated bibliography in one paragraph, which was weird and then she asked me why and I said, "Well, because" and then it was turned off. How I was feeling at the time was probably a little embarrassed, but I don't really get embarrassed very easily, so not too embarrassed. Once again, tired. I was trying to construct decent criticism while tired, so maybe a little bit overworked at the time.

When tired, Harvey's sense of propriety took a back seat, and while he was a bit embarrassed, identifying the author's gender was important to his construction of a critique. Or, the gendering of the author was the reason and cause for the perceived lack in the text. The use of banter or humor to veil our genienue but "impolite" feelings is a common discursive pattern. Sarah Mills describes this phenomenon this way "banter or mock impoliteness might allow someone to utter something closer to their true feelings in an exaggerated form at the same time as posing it in a manner where it will be interpreted on the surface at least as non-serious" (124; also see Yedes). While Harvey was the only student to articulate this out loud, they all made moves to gender the author through assigning a feminized pronoun.

Upon re/viewing this exchange within the clips of course conversation, Kathryn made of sense of it this way: "Oh. Wow, that's really disrespectful." Succinct and to the point it is me that now feels hesitant to layer upon Kathryn's sense making.

3.5 Afterword

Disrespect, disregard, and dismissal cultivated a gendered/ing sense/ability within this classroom. Each time a womyn was covertly disallowed auditory space as

minidiscussions overrode her presence in the soundscape a gendered/ing sense of languaging was cultivated. This was compounded by the ease with which peers used pronouns and slang to assign male genders to authors perceived as proficient and to feminize authors whose words felt lacking. Caught somewhere in the middle was Diane, who even though a womyn, was covered in a film of authority afforded her by her position as teacher—a masculinized title on a feminized body. She was allowed to hold the auditory space; however, she rarely used this space to interrupt the White men's practice of talking atop Sasha and Kathryn through minidiscussions. These hidden, yet felt, gendered/ing languaging practices acted as a secrete/ed pedagogy that influenced and altered not just who languaged, but how we knew to language, how we learned to language, and languaged within the space as hesitancy, domination, and politeness for some won out.

CHAPTER 4

SECRETE/D PEDAGOGY: BODILY MEMORY AND THE CULTIVATION OF A RACIALIZED SENSE/ABILITY

As sound, or the absence of auditory presence, came to texture and define the spatial articulations of gender/ing within this course, the architecture of race took shape in the implied exposure and vulnerability in reading and responding to an/other's work. As students reviewed drafts of each other's writing, provided the group with updates on their larger research project, and then finally presented their finished work, racialized tensions around nationality, multilingualism, and expertise un/en/folded themselves in the languaging and learning processes. As these tensions began to crystalize, languaging in our bodies turned seemingly innocuous exchanges into volatile minefields of memory linked to visceral points of reference that crystalized into a racial sense/ability. Associated trauma, pain, anxiety, fear, and in/security indexing structures of domination dedicated to notions of race, linguicism, and expertise worked to keep us all in our ascribed places. Bodily memory re/in/scribed our flesh as a felt sense of race and racial hierarchies terror/itorialized our expression. This terror often went unacknowledged and unaddressed within the classroom. Hidden, yet felt. A secrete/ed pedagogy we could not escape as our flesh and memories made meaning.

In this chapter, we will re/member these moments through film and reflection to

unravel the inter-acting components and competing forces co-constituting a racialized sense/ability within the course. Its re/presentation here will be somewhat dis/jointed as trauma unabashedly acknowledges the nonlinear nature of time. I will begin with the moment in which it became tangible out-of-body—an interview question regarding giving and receiving feedback. Then I will trace the materialization of this racialized sense/ability across various moments in which it im/pressed itself on the bodies that composed the space that resurface upon reflection. Again, throughout this text I will attempt to share as much space on the page as possible with the other voices that compose this multivocal ethnography, as well as refrain from reframing the interpretations offered by the students and teacher. My hope is that my voice will be additive rather than author/ial as I attempt to pull body-based meaning-making resources and their role in languaging from the shadows of the events.

4.1 An Unexpected Explication of Racial Sense/abilities

While I had felt and sensed racailization and racial herierchies at play within the course, they had not been made explicit and direct in their articulation. New racism is known for it subtlety (see Bonilla-Silva; Bonilla-Silva and Forman; Leonardo and Zembylas). Born of systems of violence—material, political, economic, symbolic, psychic, and spiritual—assemblages of race disguise the political nature of the category under allusions to biology (Weheliye 51; Graves). Biological allusions then paint illusions of racial superiority and inferiority that when we language get pulled into the co-constituting components competing for play in our arrangements and expressions (see Alim et al.). Moving across the social and political categories of race that were present

within the room, many of the assemblages of race take shape in mythologies that paint men of color as violent, hypersexual, intellectually lacking, effeminate, weak, derelict, and/or lazy; while White males are afforded a sense of entitlement to authority, belonging, correctness, and a frictions-free reality (see Kimmel; Gardiner; Longhurst); and finally, White womyn are expected to be benevolent, and good (see Frye). Again, while I had felt these discourses materialize within the classroom space, they had not been explicitly acknowledged until the developed/ing racial sense/ability was made transparent within the first one-on-one interview. Within this interview, Harvey and I were re/viewing film of him giving and receiving feedback. I was asking him to re/member if and how it felt different to give criticism versus taking it:

> **Harvey**: I feel like exploring them I learn a lot more, but I internalize a lot less.
> **Rachel**: What does that mean?
> **Harvey**: The information isn't extremely memorable.
> **Rachel**: Okay.
> **Harvey**: I don't even remember the paper I was reading that I gave criticism on, but when I was exploring I remember I gave you for verbatim the conversation I had with [Logan], what I was doing, everything. I still remember the website, what it says. It was great. I mean I was able to internalize the experience, whereas when I'm giving criticism I mean I may sound eloquent or professional or whatever, but in the end I didn't feel like it did as much for me. Even though it could help other people, it doesn't do anything for me necessarily.
> **Rachel**: Okay. When you're asked to kind of give criticism like that, how are you feeling as it comes up to be your turn and then as you're talking and then after?
> **Harvey**: I feel pretty comfortable throughout the whole process, honestly, because I feel like it's a necessary part of writing. Whenever I write papers I ask people what I do wrong. Now what bugs me is when people nitpick and they say, "This select thing is wrong because I don't agree with it or this isn't the way I do things" or whatever, but if they say, "Oh you could have a stronger sentence here or you could use a different word here," those two are different to me. Overall I haven't had a problem with that in this class too much.
> **Rachel**: When somebody gives you that type of feedback that you don't like, the nitpick feedback, how does it feel in your body? What type of response do you have?
> **Harvey**: Well in my mind its usually a lot more violent than it is in person and not violent like I want to strangle them.

The excerpt above proceeded with Harvey narrating an event that reverberated with tremors of trauma, pain, desire, fear, control, apathy, and intrigue across all those interviewed, myself, and the classroom space. Its emergence into interview conversations came in response to a question about how Harvey experienced, or avoided, the vulnerability and exposure that comes with sharing a composition within a classroom setting—a setting which is designed around the premise that your work will be measured and judged. The institutionalized terms of engagement for the writing classroom built in a volatility that lay just under the surface of our skin, our languaging and pedagogy. Hidden, yet felt. We feel and have felt the standardization of our languaging practices. Risk is built in as a "necessary part of writing." When this risk is enfolded into the histories of power and domination that organize standardized language and the schooling of bodies to standardized language, the result is an unequal distribution of labor and dis/comfort when sharing ones' text.

There is evidence of this in Harvey's (a White Christian middle-class male) articulations that "I feel pretty comfortable throughout the whole process, honestly," and "what bugs me is when people nitpick," followed by a sense of ease dictating what type and style of feedback he will receive. This sense of entitlement is so strong that when Harvey does not get the type of feedback he feels is helpful and appropriate he feels free to respond with violence: "in my mind it's usually a lot more violent than it is in person, and not violent like I want to strangle them." While Harvey articulates he does not want to strangle Bob, the imagery of strangling someone who asks a question or points to an area of concern was at the forefront of his imagination. The felt experience of the force of Harvey's response, which he later identified as aggression, vibrated through the room,

making this a moment that not only stood out to him, but to every student interviewed, as well as the teacher and myself.

As Harvey explained how he felt nit/picked on by Bob (Harvey 11), I asked him how it felt in his body. Harvey suspected that he felt defensive, wired, and unable to remain calm, but could not remember what he did after this initial defense:

> I think there's almost always an initial defensive reaction in your body, because that's just how we're wired, I suppose. I know some people don't really care, but especially about things that I'm impassioned about, it's hard for me to stay just completely calm and relaxed, so I think there was an initially tensing of my body and then I don't remember what I did after that; like what my body was doing.

While Harvey remembered the initial tensing of his body and the defense that rose to the surface, what happened next was beyond his conscious memories. This incident had occurred the day before my interview with Harvey, which meant that the video observations were still on my laptop computer. Both curious, we paused to re/view the tape. The scene then became a clip that was worked into the film shown during all of the following interviews, and now you the reader.

4.1.1 A Culminating Moment

Some context for the clip: We enter the classroom on the first day of final presentations. Students have been asked to give 10-minute presentations on "an argument relevant to an ongoing debate and your stance regarding it. This will include information from your written researched argument and may utilize your artifact". The argument they were presenting was positioned as the final stage of a semester-long research project in which, through a series of assignments (exploratory response, annotated bibliography, and synthesis project), they took a position on a particular issue around notions of the

interface between place and culture. They were expected to write and speak from an informed place, or use quotes and statistics from a variety of sources and types to appeal to a wide audience. Student audience members had been asked to give written feedback to each presenter, and specifically answer the following questions:

- Have you included all points noted above for the assignment?
- Do you clearly understand the material you are presenting, and have you prepared to present it? Have you effectively, fully, and creatively used the allotted time?
- Are you professional in demeanor, appearance, and presentation style?

The scene opens with Harvey concluding his presentation on the Hmong people and their culture. As with all the presentations, time has been reserved for students to orally articulate their feedback. Bob is the only student to raise his hand. From here I will let the scene unfold in the clip. However, as you take it in, I will ask you to pay attention to Harvey's hands, the tenor and tone of Harvey and Bob's voices, as well the movement, or stillness, of the other bodies on the screen.

To view this video, follow this link:
https://www.youtube.com/playlist?list=PL1EsRQp29s4gcI5rSXVabpa4AlNgCLXLb

As we, as you, watch this moment replay on the screen, we re/member the scene. Through this oblique glimpse of a moment past, we experience and re/construct the occurrence. It invites us to turn to our own memories and experiences to make meaning of what we see. We begin to language with the clip.

You hear Bob linger in ums, fidget, and fuse with his body placement as he leads us into a statement regarding the number of people in China embedded in a laugh. You can see Harvey's body go still, with exception to his hands clasped together as he listens to Bob. You hear Harvey's voice become louder as his hands begin to jet forward when he responds. Starting in the right corner, you see Rav shift his gaze toward Bob as he

starts to pick at his neck. Jeffery runs his hand through his hair pausing at the top to pull and rub on his head until the exchange has concluded. In the middle corridor of computer desks, you can see that Ryan, sitting directly across from Bob, stares at Harvey as he holds his body perfectly still. A similar stillness is echoed in Diane, Stan, and Kathryn. Chris too, until Harvey's voice booms down the aisle, as he begins to rub the back of his neck. For Po and myself we seemed to have crossed our bodies with our arms. And finally, in the bottom left-hand corner of your screen you can see Carson looking up from his screen, a rare occurrence, to watch Harvey and Bob pass words back and forth.

While you may be able to read the tension that filled the air through these gestural cues, your position as an after-the-fact viewer and reader of the event limits the dimensions of expression that you can experience. From this position, all that can really be deduced through this clip is that this exchange was built around the expectation of giving and receiving feedback, or peer review. Harvey concludes his presentation, opens the floor to the audience for questions and feedback, Bob raises his hand, Harvey calls on him, Bob presents a question and additional information regarding the last names being identified as Hmong, and then Harvey gives an explanation and apology for not being clear.

However, as you may suspect, for those of us in the room a more nuanced exchange occurred. Sensory data stored in our beings pulled as the felt sensation and bodily memory of a history of interactions with Harvey from across the life space of the course reanimated. They layer our sense making and open up dimensions of experience dis/allowed by observation, film, and time, specifically the realm of body languaging.

For us, as for Harvey, this event was loaded with more than peer review. Our

interpretations not only reverberated with already lived writing traumas, they were responsive to the interplay of meaning making resources that assembled that moment. The resonating tone of this exchange was felt beyond the bodies of Harvey and Bob; it echoed throughout the space, touching and altering the flesh of all in the room. It demanded our attention as our eyes become fixed on the exchange. The atmosphere began to thicken. As we moved deeper into the exchange we began to respond to the somatic stimuli: for some this was self-soothing (Rav, Jeffery, and Chris), for others it involved holding completely still until it was over (Ryan, Diane, Stan, and Kathryn), while for others it was blocking the haptic force with appendages (Po and myself). However, rather than have my voice unravel this phenomenon I turn to my other interpreters.

4.1.2 Multivocal Sense-Making: Body Languaging

This next clip overlays students' descriptions of what they were experiencing in/body as all gazed upon the scene. It is a fragmented re/assemblage of the languaging past, but this time it is layered with multivocal interpretation. In their own words and to the rhythms of their voices: https://www.youtube.com/playlist?list=PL1EsRQp29s4gcI5rSXVabpa4AlNgCLXLb.

The focal point of this collective re/assemblaging of this moment within class is the visceral dissonance between the linguistic forms being exchanged and the body languaging happening within the space. For me, this is made clear in Sasha's articulation that "I felt like a bit tenser… mostly because it was tense between them." Paul's physical response of visualizing checking in with his peers to assess if they too were feeling the

tension. Kathryn's direct identification of the moment as "super awkward." Or, Po's sense that the moment was charged and everyone was worried "something was about to go down." All the bodies in the room felt, made meaning of, and responded to the volatility circulating within the space.

On the surface, this exchange could be read as a standard, and therefore benign, exchange typical for peer review; yet, for those in the room, those of us whose bodies carried data about when our languaging was and is received with openness versus hostility, it was anything but benign: again, Paul looking for affirmation and assurance in the eyes of his peers, Kathryn's articulation that "her stomach [was] uneasy" and that watching it after the fact reanimated a "flight or fight response in my body." Their bodies' perceptions of threat and danger initiated a trauma response: fight, flight, or freeze. Our bodies use memory to navigate the present via feedback from past influences when expressive forms garnered sanction and when they allowed us to pass unharmed. This exchange triggered bodily memory that told us to defend, run, or hold as still as possible in order to find our way back to the sensations of safety. Our bodies told us through felt sensation—uneasy stomach, increase in heart rate, scanning the environment, tensing up—that we were unsafe. These responses all signaled to those of us there that this moment was violent, even if our linguistic forms worked against our articulation of it: "I felt like. I was interesting. I felt like a flight or fight response like happen in my body just watching it. And I don't really know why cause it's not like he's being violent or anything but I suppose it a sense yeah. He's kinda being violent in a verbal sense" (Kathryn). This was a violence we were all, in the moment, hesitant, or more accurately refused, to externally acknowledge, even as Harvey, the center of the violence, readily

acknowledged that violence was occurring. First in his identification of the moment,

> **Harvey**: Well in my mind its usually a lot more violent than it is in person and not violent like I want to strangle them
> **Rachel**: What do you mean by violent?
> **Harvey**: Not violent like I want to strangle them but the reaction is violent. like like SHUT UP you don't know what you're TALKING about. DON'T TALK TO ME LIKE THAT.

And later, in his descriptions of what was happening:

> **Harvey**: I I noticed a sharpness in my tone
> **Rachel**: hhhmm
> **Harvey**: Um. where I was trying to, to uh to continue with the sharpness idea. I was trying to cut apart his argument.
> **Rachel**: mho
> **Harvey**: Um. Ahh. I noticed. kind of I was directly like uh motioning at him.
> **Rachel**: mmmhhmmmm
> **Harvey**: uh which I think is almost like like a domination
> **Rachel**: hm
> **Harvey**: response
> **Rachel**: yeah
> **Harvey**: uh like when you motion at someone it's almost like hey go do this. Hey I need you to ah go away. Bob he's not right. I need to correct him. And so. I probably responded with a little bit too much sharpness now that I see it but hey, what'cha you going to do? I don't think he cares.

Harvey clearly articulates a conscious and purposeful attempt to control Bob through domination. He also clearly identifies body languaging as key in the construct of violent meaning between them, specifically the sharpening of his tone and the gestures of domination he used to "SHUT UP" Bob—thrusting his hands forward toward Bob.

Conversely, Bob clearly articulates deescalating tactics, such as turning to logic and distancing himself from the body-based feedback he receives from Harvey through apathy:

> **Bob**: Um, I, I mean. I I've got to the point that umm I give you my view my side of the information. Take it or leave it.
> **Rachel**: Yeah.
> **Bob**: Y'know I don't. Like you're a like it's okay for you not to like me. I don't mind? You know uh um you can hate me if want but you know uh but uh if my uh

my uh opinion means something to you then. then there you go. right?
Rachel: Yeah.
Bob: If not then toss it. I don't care.

Bob uses not caring to distance himself from the violence of re/de/jection at the hands of Harvey. He turns to apathy to shut down any pain the body languaging may bring with it. He capitalizes on the hierarchies of meaning-making resources, to ignore any pain that may be embedded in the body-based meaning-making resources circulating in this moment.

Re/membering the fear of impending physical violence as it ricocheted through my body and around the room, I wonder: what stopped our action? While part of me knows we have been trained to discredit, ignore, and shadow the meaning made by the body, why, when we all so acutely experienced fear and threat, did we not intervene when this violence moved from shadow to foreground? These scenarios are not atypical for FYC courses, nor are they atypical for classrooms in general. Even now, as I write this chapter I struggle to make sense of our in/action and our limiting of response to inner-space rather than outer-space. Again, the pleasure in multivocal ethnography is that I am not solely responsible for the sense-making process. Once more I step into learning from and with the other sense makers in the room as they offer up their insights into why and how this event unfolded and enfolded in the course.

4.1.3 Multivocal Sense-Making: Competing Histories and Contributing Forces

This next clip overlays students' interpretations of what was happening in this moment onto the movements of the occurrence—the competing histories and contributing

forces that assembled this eruption of violence. In their own words and to the rhythms of their voices:

https://www.youtube.com/playlist?list=PL1EsRQp29s4gcI5rSXVabpa4AlNgCLXLb.

Collectively we perceived compounded competing (personal/social/cultural) histories, and colliding discursive demands, particularly regarding the politics of nation-states and racialized, ethnic identification.

4.2 Bodily Memory and Compounded Histories

Many of the students saw this exchange as an interpersonal conflict between Harvey and Bob. For Sasha, their conflict is motivated by Harvey and Bob's similar but competing history with the topic: "Well they both have history with this I felt like maybe. because he [Harvey] has a lot of history with Hmong like friends or relatives. and then [Bob] is from China so like I felt there was a little bit of like uh uh a little bit of tension there because they both had history with it." Sasha is responding to memories of Harvey sharing his experiences during an 18-month time period in which he worked as a missionary for the Church of Jesus Christ of Latter Day Saints in an area populated by Hmong people inside the border of the state of Minnesota. While living in this community proselytizing, Harvey narrated having learned to speak and read in Hmong, as well as spending time learning about the Hmong culture. This is largely why he feels he can speak on and to the Hmong experience. In his words: "I I I think that I know a lot. About…. the subjects that I I you know lived with these people for years. and so I know everything about their culture basically. I mean I've read books on their culture. And you know". So, while Harvey clearly indicates he was feeling defensive in this moment, "he

tells me that I'm wrong?" his is not the body onto which defensiveness is read. Rather, it is Bob's:

> [Bob] was so prepared to like defend his country and like make it sure. Because I remember one of the days. I think it was when we were reading the research paper so far. [Logan] had mentioned. China. Like like he was just talking kind of about what he was saying and where he wanted to go, and he mentioned. "Like the Chinese. They have like such a strong culture and they were going so far. And they stopped progressing and now they've fallen back." And [Bob] was like so ready to debate it. And make sure that like (laughs as talks) he held up his country's honor or something, I don't know. But I've always found that interesting and kind of appreciated it. Just like it did get a little tedious as it started to take up more time.

Part of what is contributing to Kathryn's interpretation is a history of moments within the course when the nationalist discourse was put into conflict with the nationalist discourse of China, during which Bob was invited into protecting part of his identity as Chinese and American, which can look very similar to defensiveness, especially when the circulating discourses in the social sphere prime us to read a man of color, such as Bob, as prone to violence, and a White man, such as Harvey, as civilized.

This racialized sense/ability was compounded in repeated moments in the course in which Harvey triggers discomfort in many students when speaking about the Hmong people. While Harvey seemed to hold a certain type of respect for the Hmong people, he also seemed to hold them in an inferior position, in that specifically he was frequently willing to treat them as objects.

4.2.1 Humans or Objects? Com/pounding Out a Racialized Sense/ability

Some context for the next clip: We enter the classroom during a group discussion in which student are checking-in regarding their initial thoughts on the artifacts. The artifacts are a synthesis project in which they have been asked to:

> Working with the sources in your Annotated Bibliography, you will "make" sense of, or synthesize, the conversation you are stepping into by creating an artifact. It might be a pamphlet, a Prezi, a poster, a mobile/structure, a film, an e-textile, or a website. Be creative. The artifact should illustrate and make note of where the conversation you are researching overlaps and diverges. It should explain—visually and/or spatially—why you are bringing together the specific texts you have chosen.

The artifacts are expected to map out the points of convergence and divergence between the various sources annotated in their bibliographies, as well as offering supporting evidence from the source material. The conversation documented in this clip is the invention or preplanning stage of composing their artifacts. Students are sharing their ideas and asking clarifying questions regarding possible designs. As you watch the scene unfold in the following clip, I again ask you to pay attention to both what is being said and how the bodies in the room respond to the utterances. To view this clip, follow this link:

https://www.youtube.com/playlist?list=PL1EsRQp29s4gcI5rSXVabpa4AlNgCLXLb.

Again, what we witnessed on the screen is an oblique glimpse of a moment past. Without the in/sight of presence the viewer can only deduce that a student asked a problematic question about using a person as an artifact. The teacher clarified that such would not meet the expectations of the assignment and more likely than not be inappropriate. To which the student asked a follow-up question and the teacher again made clear that bringing a person to class as an artifact that synthesized the sources annotated in their bibliographies would not meet the expectations of the assignment.

As past-tense viewers you can also see Diane rub her legs as she responds to Harvey. She then covers her face and cringes. As Harvey offers another challenge, Ryan releases an "ooooohhhhhh" within a chuckle. Jeffrey says something inaudible, but that

inspires Rav to look up and nod. They both laugh as they look back toward Diane. The men at the end of the table are now leaning back. Logan is staring out the window in his usual stance of disinterest, and Paul and Bob lean forward. Paul has gone rigid and Bob has started to fidget and rub his face. Sasha has stopped working and covers her mouth with her hands. Stan holds completely still, as do Kathryn and Chris; however, they each come to still after large movements after Harvey's initial question. As for me, my body has leaned over my notepad as my hand feverishly scribes text onto the page.

Once again, for the beings in the room a more dimensional reflection on the languaging occurring in the moment can be found. For me, the intensity of this moment forced me into my notes. My entire being ached to interrupt, to disrupt what felt to me as a severe and sickening articulation of neocolonialism. My position as a researcher bound my tongue, but my heart rate and the flushing of my check demanded response. Confined to my notes, I wrote:

> struggling not to intervene. This is making me sick. I am not the teacher. I am not the student. I am the researcher. Be quiet and keep writing. You are not allowed to say anything…. I am feeling so gross in this moment. I feel angry now. I want to scream 'shut up' at the end of table. Do they really not see how this is wrong? Are they enjoying it? Will the students in the room think I don't see how gross this is if I don't intervene? Just keep writing, keep focused on this notepad.

The containment and culpability being negotiated within my being seemed to find space in Diane as well, and having similar physical consequences: "I get a little sick to my stomach" (Diane Interview Transcript, 32).

As we re/viewed the tape Diane's sickness was re/animated as she witnessed it again. Her stomach turned as she watched Harvey take pleasure, or that "he likes the idea of you're going to play with words" (32). Sick at the flight and freeze response she perceived in the two men of color in the room—Paul's stillness and Bob's pulling at

himself; as well as Rav and Jeffery's perceived auditory support for Harvey.

Diane's discomfort did not just reside in her confusion about culpability and the effectiveness of disruption, but in the bodily experiences she associated with the moment. Diane re/members this moment as a moment of extreme discomfort:

> **Diane**: Before. Before. He says it. Here I am, like this. He says it.
> **Rachel**: Yeah, describe this.
> **Diane**: I am doing this.
> **Rachel**: Describe this. Hands go from in the lap to across your midsection.
> **Diane**: Yeah. Like, "Did I just hear that? Are you kidding me?"
> **Rachel**: Hands together just below your chin.
> **Diane**: Don't you understand what you just said?
> **Rachel**: With teeth bared. Your skin tone has changed, as well.
> **Diane**: I'm blushing. I can feel the heat. I kept thinking, "I cannot believe that you just said that in class." I'm so uncomfortable.
> **Rachel**: Is that what felt rubbing up your leg is?
> **Diane**: Mm-hmm (affirmative).

A similar discomfort runs through Kathryn's re/membering of the exchange. Describing the moment as "kind of tense" she describes the room as:

> The whole room I think was kind of like, did he just say that? I think all of us had a moment of, did he really just ask that?…. when he said that I was like, "What!" Because he was asking if he could bring a person in as his artifact, and she's like, well that kind of objectifies the person. He was like, well don't we all objectify everyone? It was kind of like this debate that was crazy. I was like, is he seriously asking that right now? …It was utter shock that he would ask if he could bring a person in as an assignment.

For Kathryn, as with Diane, what felt so shocking was that it wasn't obvious to Harvey that bringing in a human being was an act of objectification. This shock seemed to protect Harvey or en/act an epistemology of ignorance[13] that preserved a sense that

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[13] Charles W. Mills defines White ignorance as the "'spread of misinformation,' 'distribution of error', within the larger social cluster, the group entity, of [W]hites, and the social practices that encourage it" (16) that furthers the mythos that "[W]hiteness is coextensive with full humanity, so that the non-[W]hite Other is grasped through a historic array of concepts whose common denominator is their subjects location on a lower ontological and moral run" (26). The

Harvey was/is kind-hearted, but misguided. Even as they both sense/ed aggression in his behavior: “As they were debating back and forth, I think everyone was like, this is kind of awkward. I remember being like I don't really want to have to experience this right now, that's kind of weird” (32). Kathryn articulates sensing a combative tone, but names it as debate, and then describes it as awkward and weird, rather than aggressive or hostile. Similarly, Diane articulates a felt sense of awareness that a battle is underway, or that a challenge has been laid down. Diane “Yes, that's him. This is totally like, ‘What are you going to say?’” Yet her feelings regarding the scenario and Harvey are confusion and horror:

> Are you kidding me? Do you realize what you said? I'm not sure he did. Even with my reaction, I still don't know that he understood why that was objectionable. I felt a little repulsed that that would actually be said out loud and I felt like for someone who has worked with that community, you're still thinking of them as other, as objects? I was appalled.

While they can articulate their sensations of dismay, or feeling aghast in this moment, neither can indict Harvey. The behavior as antagonistic, but it is stated in the passive and Harvey remains absolved as the agent of aggression within the scenario.

This same contradiction can be found in Harvey’s re/membering of the event. When asked how he was feeling at the time, he responded:

> How I was feeling, at least mentally at time I was really trying to come up with a good artifact idea and I think the clothes would've been a better artifact than the artifact that I made. I was asking if I could bring a person as my artifact, but then she was like, "Well, you can't do that because it's objectifying the person." Then I asked the question, "Well, don't we objectify everything we put in papers?" Everything just becomes a symbol of what you're trying to say whenever you write a paper about it. Then she said there was a space and I kind of agreed that,

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key force organizing epistemologies of ignorance White group interest to maintain social domination (34). A common device of White ignorance is cognitive distortion, or a difficulty processing motivating factors (43).

> yes, it was kind of an agreement, but at the same time I was like, "We're doing the same thing regardless if there's a space or not." It's when you objectify things there's not a lot of gray space, it's either you're objectifying them or they are themselves and so I thought that was interesting because I'm going to use a quote from the same person that I was going to bring to class in my paper and that's as much objectifying them as bringing them to class, in my personal view. I don't want to say I was arguing, but I was having a sincere conversation with [Diane] about whether or not I could bring someone to class as my artifact, because I think that a real Hmong person would've done a lot more, as far as teaching and giving reference than anything I could produce.

Harvey articulates good intent, in that he is seeking to create a "better artifact," but he also seems to re/enact the defensiveness that motivated the violence that unfolded later in the course when Bob gave him feedback on his presentation. He then seems to double down on his perception that quoting a Hmong person in his paper en/acts the same type of dehumanization as putting a Hmong person on display to be viewed by his peers.

This same disregard for the humanity of others gets revealed when I ask him about the gestural cues in his languaging. This quote is in response to him eating M&Ms throughout the exchange:

> **Harvey**: It was not because I was hungry. I know that for sure, because I was really not hungry at all. I think whenever I think I'm right, here we go, I think this is getting to the core of probably the information you want, when I think I'm right I tend to get this little smug expression on my face, like-
> **Rachel**: What does that look like?
> **Harvey**: I don't know. I kind of squint my eyes and just give a half-cocked smile to the right side and usually I'll do something super smug and quaint while I'm doing it, like relaxing and grabbing-
> **Rachel**: Like leaning back?
> **Harvey**: Yeah, relaxing, leaning back, putting my shoulders on the back of the chair, sometimes putting my hands on the back of my head or, in this case, eating and so just to become as casual as possible. I think it's another display of power or dominance, honestly, and so saying, "Well, I think I'm right and I don't really care what you think" or "I know I'm right" or "I hold true to my opinion," let's say that as well, "And you can think whatever you like as well."
> **Rachel:** Yeah. Okay.

When we step outside of the realm of linguistics, a realm in which White tongues

have learned to perform colorblindness and political correctness, and into the realm of body languaging, Harvey is unable to hide his intent to dominate and dismiss. The secerete/d meaning in his expression is "smug" and his "half-cocked smile" is a celebration of his ability to "display power."

Coming back to the incident later in the semester between Harvey and Bob, the discomfort felt by many of us in these earlier moments of objectification and degradation of the Hmong people lived on in our bodies, primed us to brace ourselves each and every time Harvey began to speak about his research project. Our bodily memory reminded us that we knew these conversations to be hostile, dangerous, and full of painful collisions between nationalist discourse, white supremacy, and masculinity. Each time these collisions erupted our bodies encoded the data. Whether it was Logan's call to arms in what he described as a space race with China, or Po's off-handed comment that it is China's industrial waste that is to blame for the vilification of China (an ahistorical interpretation of the conversation around industrial waste), again and again our bodies felt, recorded, and recalled hostility at the mention of China or when Harvey discussed his project on the Hmong people and their culture. These co-constituting forces conflated and comingled with each other, alongside our preprogrammed understanding of the racial contract in the United States of America and Europe, to cultivate a racialized sense/ability that placed Bob in the position of aggressor and Harvey in the position of ignorant innocent.

4.3 A Culminating Racialized Sense/ability

Given this context it makes sense that Paul's assessment of the moment is "It's like shoot [Harvey] don't say something to wrong to piss him off, because you know he [Bob] was a little fired." He is responding to the repeated requirement of Bob to correct false, offensive, even racist assumptions regarding part of his identity. This association is made even as Bob articulates feeling apathy in reference to Harvey and his peers, particularly in reference to giving feedback:

> I'm not sure what he was saying. That's back to the logic thing again. Like If I'm not getting what you, hhh, if I'm no getting what ah what you're trying to say then then then y'know and I see a little progression from the artifact to his [Harvey] uh you know draft hhh so I don't know, so I try to give him more uh information.

The racialization of both Bob and Harvey's bodies afforded each of them particular performances and interpretations. This racialization process extended itself into our (the beings in the room) felt experience and past-tense reflection on the interactions between these two. The meaning we made of the moment was guided by a racialized sense/ability.

For Bob, even as his words, tone, and body language are congruent with the apathy he says he felt, the interpretation of his expressions is one of aggression—a stance often read into and onto the bodies of men of color in the United States (see Hall; Weheliye). However, this reading and response to Bob is not without its contradiction and dis/jointedness. He is read as a man of color, but as a man of color from Asian descent (see Eng; Shek). He is read as both aggressive and weak, as well as arrogant and incompetent.

These contradictions are possible because the bodily memory of socially constituted narratives around race and masculinity influenced how we read and wrote, or assembled, a sense of each of these beings. Words like "don't piss him off," "ready to

debate," and "don't say something to wrong to piss him off" Or, "[Bob] was so prepared to like defend his country." Each of these statements are built on the premise that Bob is aggressive; they expect defense, irritation, and combative behavior that then textures Bob's expression and others' reception of him. However, so too are expectations of linguistic incompetence. In Kathryn's words: "But it was just not something that Bob understood in his brain because in his mind there were many people that had the same last names in the Chinese culture. For him. it was something that didn't make sense." Kathryn articulates a sense of compassion, a feeling predicated on the assumption that because Bob speaks with an accent he comes to oral exchanges with a deficiency, or is in need of additional support. This type of false generosity[14] is a common effect of White womynliness that is dependent on reading the "other" as deficient, or a forces a perception of lacking onto another. Whiteness, as a racial identification process, is not just present in Kathryn's articulation of her experience, but reverberates through Sasha, Harvey, and Po's experience and understanding as well.

> **Sasha**: Yeah. So. Uh. I felt like maybe um. [Bob] has misread something that he [Harvey] had explained. And um thought that he was he meant that only Hmong people had those names?
> **Rachel**: mmmm?
> **Sasha**: Um and I felt like maybe he [Harvey] didn't really clarify that very well and so [Bob] maybe felt a little bit like um not put out. that's not the right word but like maybe a little bit frustrated with it.

The racialization happening within and through Sasha's reflections on this moment

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[14] Paulo Freire defines false generosity as faux expression of justice or compassion are necessary elements of a system of domination. He describes it as: "In order to have the continued opportunity to express their 'generosity,' the oppressors must perpetuate injustice as well. An unjust social order is the permanent fount of this 'generosity,' which is nourished by death, despair, and poverty. That is why the dispensers of false generosity become desperate at the slightest threat to its source" (25).

brings to the forefront the differentiated affordances allowed based on our readings of race, ethnicity, and national origins. Similar to Kathryn, Sasha reads a lacking of skill onto Bob's auditory engagement with English as being at the root of the conflict for Bob, while simultaneously acknowledging that Harvey didn't appropriately condescend to the perceived capacities afforded Bob. He did not dumb down his speech, thereby "frustrating" Bob because he violated the racial contract that positioned Bob, as a Chinese and American male, as in need of additional support, and Harvey, as a White male, and as someone who externally identified as Mormon, as the bestower of good will, knowledge, or expertise.

The position of being higher up, or superiority, afforded Harvey via his Whiteness gets further expanded on within Kathryn's reflections:

> **Kathryn**: I feel the way [Harvey] handled the situation was so belittling cause it's just like the way he [Harvey] was speaking to him [Bob]. and then he's like (spreads her arms open to the whole class). "Sorry if I didn't make that clear." It was kind of clear that the entire the rest of the class had understood that he meant just the Hmong people had the eighteen last names because they were so small and there it had it represented their clans.
> **Rachel**: Yeah.
> **Kathryn**: But it was just not something that Bob understood in his brain because in his mind there were many people that had the same last names in the Chinese culture. For him. it was something that didn't make sense. but he [Harvey] was like, sorry if that was unclear. It was just like. A way of putting him [Bob] down without making it seem as if he were putting him down. It was subtle.

Kathryn clearly names Harvey's behavior as "belittling," or operating to put Bob in his place. And by Harvey's own admission, this is an accurate reading of his intention:

> **Rachel**: hhhmm
> **Harvey**: Um. where I was trying to to uh to continue with the sharpness idea. I was trying to cut apart his argument.
> **Rachel**: mho
> **Harvey**: Um. Ahh. I noticed. kind of I was directly like uh motioning at him.
> **Rachel**: mmhhmm
> **Harvey**: uh which I think is almost like like a domination type

Rachel: hm
Harvey: response.
Rachel: yeah?
Harvey: uh like when you motion at someone it's almost like hey go do this(.) Hey I need you to ah go away(.) [Bob](.) he's not right. I need to correct him(.) And so. I probably responded with a little bit too much sharpness now that I see it(.) but. hey, what'cha you going to do? I don't think he cares.

All of his languaging was purposefully tailored toward domination. From the sharpness of his idea to the direct and pointed motioning, Harvey wanted to cut apart Bob, to get Bob to "go away," to put Bob in his appropriate place within the racial hierarchy they have known, to make him behave how their bodies have been required, read, and schooled.

Even though all the bodies in the room picked these expressions, were afraid that "something was about to go down" and that a "flight or fight response in my body" was animated, the force of white supremacy meant that Bob was coded as frustrated, deficit, defensive, and the initiator of aggression, even though, Harvey, through his own admission, brought the aggression to the scenario. Conversely, Bob articulation his experience is as one of a noncommittal support.

Bob: Um. I, I mean. I, I've got to the point that umm I give you my view my side of the information. Take it or leave it.
Rachel: Yeah.
Bob: Y'know I don't. Like you're a like it's okay for you not to like me. I don't mind. You know uh um. you can hate me if want but you know uh but uh if my uh my uh opinion means something to you then, then there you go right.
Rachel: Yeah.
Bob: If not then toss it. I don't care.

Bob's bodily memory of engaging with his peers within a predominately White context taught him, and then reminded him, to not care if he was heard. Harvey's aggressive expressions—gestures, tone, emotions, and linguistics—also work to teach Bob his place, that his opinion, insights, and possible his own being was something to

"toss."

This particular message, experience, and sensation that one's insights, questions, and thoughts are not guaranteed to be considered, but that it is highly likely they will be misinterpreted, misread, and/or misfelt is a named phenomenon common to those racialized as other. It is so common that Po was able to identify its particularity.

> **Po**: We had to write a paper on micro-aggressions and the micro-aggressions we experienced in class. Just certain certain things. I'm not going to say who who sorta had the most micro-aggressions, because that's not nice, I guess.
> **Rachel**: um
> **Po**: I don't want to oust anyone. Even like with this Hmong thing it was sort of maybe not this in particular. I don't think this was. I think this was more of a misunderstanding. I don't think that was a micro-aggression right there.
> **Rachel**: Yeah
> **Po**: At all.
> **Rachel**: No
> **Po**: You know what I mean I think you'd have to really dig into it. I mean, maybe. I don't know. I mean sometimes I feel like people are always everyone's always. Everyone is always trying to figure oh, well that's racist. You know what I mean. So it's sorta. I don't know Sorta touchy.

Po clearly defines and names the phenomenon of racial micro-aggression and that they were taking shape and shaping the classroom; he also points to discussions about Hmong people and language as instigation points of their assemblage. However, he does not want to name Harvey as the perpetrator of these violences. His bodily memory, as a good White man, is to protect Harvey and avoid the "touchy" subject, by chalking this interaction up to it being a misunderstanding, just as Sasha and Kathryn have made clear that the force behind the misunderstanding was Bob's accent and affinity for the nation-state of China.

The mobilization of Whiteness can be seen in the students' moves to explain away this exchange as interpersonal conflict, rather than cumulative sociocultural historical relations, or a more complex interplay of both, and more. Their ease at naming

their felt experience of the moment, the sensations that spoke of threat and fear, is left unattached in their sense making. Even when they acknowledge the faults in Harvey's behavior, they never move toward seeing that behavior as the trigger point for their trauma response. This dis/jointness between felt sensation and expressed meaning making reflects the cultivated dispossession of body languaging with language classrooms and curriculum, which in this case works to support the mechanism of white supremacy.

4.4 Conclusion

In this chapter, you have seen how memory reminded students of their racialized location in the social sphere. These bodily memories reanimated languaging practices and expressions that extended and enforced a racialized sense/ability that emboldened nationalist discourses in Harvey, Jeffery, Rav, Ryan, and Logan that reverberated in hate and hostility; epistemologies of ignorance in Diane, Kathryn, Sasha, and Po; and, sensations of trauma across the bodies on the receiving end or witnessing the materialization of these discourses. The crystallization of these intra-acting components was a hidden, yet felt, fear of languaging about race, even as a radicalized sense/ability brutalized us. It constituted a secrete/ed pedagogy we could not escape as our flesh and memories made meaning.

CHAPTER 5

RE/MEMBERING BODY LANGUAGING

In this closing chapter, I'd like to continue to take up the body languaging and trauma required to inhabit and understand the forces that assemble the writing classroom and the perceived impropriety of expressive flesh in schools. I will begin by revisiting how and why we have been dis/possessed of body languaging, followed by re/visiting its secretion into the sense/abilities cultivated within the writing classroom featured in this study. Finally, I will use my own body languaging to re/member a disposition of response(ability) to inspire possibilities for reckoning with the violences un/enfolding within the writing classroom.

As I have argued in this dissertation, schools render the expressions of our flesh unintelligible through a material-discursive appropriation of language. The materialization of meaning is co-constituted through the re/design of past linguistic, auditory, visual, spatial, gestural, and bodily forms in the present, aka inter/re/textuality. This materialization is primarily linked to schools' fealty to codified alphabetic text. An allegiance to tradition that conceals the agentic force embedded in the meaning making resources occurring alongside linguistic form. The dis/location of body languaging delimits the possibility of what can be and is directly addressed and accounted for within the writing classroom. Specifically, the compositions of bodies—the entanglements of

physicality, felt sensation, somatic response, emotion and memory as we carve out meaning—are considered outside the bounds of "language," even though these experiences and bodily compositions find their way into the classroom, as I have shown in the preceding chapters. This binding of languaging is requisite for its weaponization. That is, when languaging is confined to linguistic form, it is easier to restrict. I argue that through compartmentalization and standardization languaging has been collapsed into linguistic form and then formalized. This deadened, singular form of language is used primarily by schools to measure and weigh the worth of students. The haptic force of this assessment results in the cultivation of a traumatized and traumatizing languaging sense/ability that locates many students on the margins of not just the writing classroom but society itself, which I showed in Chapter 1. In its codification, language becomes static and putrid, schooling the flesh of students. School-based mythologies of civility, morality, cognitive superiority, freedom, and financial security displace our sense of languaging. Bodies in the classroom, teachers, scholars, and students alike, are forced into compliance with and victimization by the violence un/enfolded in the histories of language. Schooling manages our sense of language to co-opt our material experience.

We see the forces that abridge body languaging in the multivocal meaning making and interpretations of classroom experiences on which this dissertation has drawn. For example, in Chapter 2, we saw the students and teacher arrange themselves in the classroom in a manner that reflected their sense of safety, power, and bodily memories of being a "good" student. This arrangement reflected practices of body languaging not typically discussed or researched in a writing classroom. In Chapter 3, the students voiced how auditory absences and presences materialized gendered/ing linguistic

trepidation. In Chapter 4, students continued to perform bodily memory when nationalistic and radicalized in/security textured inter/intra-actions in the classroom. Bodily memory and languaging practices brought into the classroom required students to traverse temporality, making the past a felt presence, sculpting futurity. Ultimately, this research shows body languaging is an active presence in the classroom, functioning as a secretive pedagogy schooling us into compliance.

The consequences of school-based terror/itorialization are brutal and stretch across time and space. The re/de/jection of languaging that occurs within social institutions tasked with linguistic assimilation feels and is violent—emotionally, psychically, mentally, spiritually, and materially. The effect of which exudes from our bodies when we language. The compartmentalization and standardization of language has penetrated so deeply it has come to take a monolithic hold of how we know to know language, how we know to learn language, and how we know to language. Hidden, yet felt, body languaging acts and has acted as a secrete/ed pedagogy that from the shadows reanimates and reaffirms terror/itorialized configurations of ordered languaging and orderly classrooms. For example, in Chapter 2, we heard Sasha and Bob explain that they wanted to sit close to the teacher so they could perform good studentness, making eye contact with the teacher and engaging in dialogue. However, in Chapters 3 and 4, we heard the White men in the room use overtalking to relocate Sasha and Bob's performance, displacing them onto the auditory and material margins of the class/room.

While this configuration is only one potentiality of body languaging, this potentiality was/is able to assemble because we have been dis/possessed of our body-based meaning making resources within schools. This dis/possession causes a material

dissonance that feeds the delusion that corpo/reality and languaging are devisable or separable elements. This material dissonance deceives us, tells us our bodies are beside our selves, their sensations anterior to our speech. This is a desperate lie necessary for a reality shaded and shaped by domination—a lie important in the cultivation of biopolitics; or as Alexander Weheliye puts it: "Language, especially in the in the space-ways of flesh, comes in many varieties, and functions not only—or even primarily—to create words in the service of conforming to linguistic structures transparent in the world of Man" (125). Languaging is the constant and ceaseless orientationality of meaning in which we pull on and re/design prior texts to fit new situations, people, times, and places. A process that must be controlled if the power is to persist.

Power co-opts our memory and expression as we reshape the available designs at our disposal. It touches and tears at our flesh, altering our perceptions and manipulations of the agential intra-activity that brings the universe and our proprioception into being. The gravity of White masculine, abled, classed, religioned, neoliberal enactments in the body languaging of student and teacher in the classroom could easily pull us into the slip stream of binary thinking that frames our bodies, our classrooms, and the expressions/ing therein as either good or bad, whole or broken, wounded or healed. However, this too is an insidious illusion. The dys/function of this illusion dis/allows response and answer/ability through its denial of the unstable nature of reality. It requires an ignore(ance) to veil how reality stabilizes and destabilizes ad infinitum in its materialization (see Barad), a denial that leaves languaging beings feeling hapless as we sink into a hole of despair and melancholia as we face seemingly deterministic economies of violence, or it leaves us in a blissfully satiated and pacified state, happy in our

allusions to goodness—the one or two students we helped, the one or two critical readings we get to work with, and so on—that we imagine negate our implication and culpability in the violence(s) of learning to language properly.

While these are daunting illusions to fracture, we must make attempts at bringing other potentialities around body languaging into being. At present our understanding of languaging turns our body-based meaning-making resources into ghosts that haunt the classroom continuously reminding us of the traumas of languaging for schools. This haunting causes a material dissonance in the dis/congruity between: what is felt within an expressing being, what is considered available design when writing for school, and what is acknowledged within curriculum, pedagogy, and institutions of learning. Whether we acknowledge it or not this dissonance is felt. As we saw in this study, body-based meaning-making resources, even though they have been relegated to the shadows, seep in, secrete in. Our bodies not only remember the trauma(s) of linguistic assimilation, they transport it across time and space infusing future moments with a compilation of traumas that alters how we experience and express reality. Relentless in their care, our bodies will protect and guide us as we navigate hostile space, which we saw in Chapter 1. Again, at present we treat the phantoms of trauma in our classrooms as disturbing disruptions that erupt and interrupt our proceedings. However, disruption can also lead to transformation.

This transformation is not the naive hope that by leaning into exposure, particularly the exposure of our pain, this vulnerability will force power structures to take account of the forces they have wielded to achieve domination (see Tuck); rather, it moves outward from the acknowledgement that the fissures that come with ruptures in reality are often devastating. Yet, in the wake of the devastation, we are forced to re/build

(see Anzaldúa).

It also moves outward from an understanding that there is no outside culpability and implication. There is no outside because the price for emergence as a languaging being is exposure to the violence of languaging properly. Exposure happens through and by the body, for it is our bodies that make us visible and our bodies that absorb and elicit sanction. It is our bodies that feel the pains of imposed standards. It is in our becoming that we are afforded "a place within the ontological field for a subject" (Butler 9). Or, as Judith Butler points out, "if I can address you, I must first have been addressed, brought into the structure of address as a possibility of language before I was able to find my own way to make use of it" (53). The same relationality that affords us agentic force in the co-constituting of reality also means there is an inseparability of intra-actions and causal forces. A bitter pill to swallow, as it means that in our becoming a languaging being we must make use of the weapon(s) that inflicted the violence required for our expressions to emerge as meaningful.

This particular contradiction has ripped through me and acted both as a force that directed my work and a condition of exteriority-within that pushed against my (re)articulations of body languaging. The push and pull between the risk of exposure and the reward of social and institutional recognition reverberates throughout this text. Rather than silence this struggle, to hide it from view, or relegate it to the shadows of this composition, I revisit it now. I do this not to authenticate it, but to listen with rawness to the dis/possession of body languaging it invites into future un/enfoldings of languaging for, in, and on schools. To allow my body to school language, rather than the other way around.

5.1 Flesh Out: Re/Visiting the Requisite Body Languaging in Dissertating

> *If someone touching our skin bring us immediately into the present, the look of our skin—both to others and to ourselves—brings to its surface a remembered past… Skin remembers, both literally in its material surface and metaphorically in resignifying on this surface, not only race, sex and age, but the quite detailed specificities of life histories. In its color, texture, accumulated marks and blemishes, it members something of our class, labour/leisure activities, even in the use of cosmetic surgery and/or skin care products) our most intimate psychic relation to our bodies. Skin is the body's memory of our lives. (Prosser 52)*

Inherited Western psychological understandings of posttraumatic stress disorder (PTSD) tricked me into thinking that earlier experiences of ricocheting through time were my body betraying me, trapping me in a dungeon held together by somatic memories of violations first felt in past moments.

In actuality, my body has never wavered in its commitment to bearing the burden of witness. From the scars on my face to the flashes of the past in the present, or the anxious reminders to stay safe in the future, my body has never limited, contained, or attempted to hide the unpleasantries in what was/is/will be. It has allowed me to re/member and re/spawn/d to the forces that sculpt how I experienced and knew the world to be. When presented with hostile environments our bodies speak to us, altering the dimensions of time and space that we see and feel, altering the words, aesthetics, sounds, and sights that we design within that moment.

When I write:

My fingers still tremble when placed on a keypad, still shiver in anticipation of the correction that will come. As I force them to move, the soft suction sounds of keys depressing drift up toward my ears and with them the reek of iron begins to burn at the insides of my nostrils. I try to not re/member. To push it away. To push it down. But my body disallows me these options. The bones and tendons in my phalanges ache as the past

floods in and his hands and tin whistle dig chunks out of my own when my prose fails to conform.

While corrections to my languaging no longer come in the form of brute force they still come. When I sit to write I hear the voices of mentors, advisor, and teachers past within me. Their words speak support and discouragement. A Chapter 1 should:

> A. Overview: briefly explain why the study is being undertaken and what main questions or foreshadowed problems will be addressed;
> B. Statement of the Problem: Discuss the problem to be addressed in the research;
> C. Purpose: the purpose of the research is to acquire knowledge to address the problem or certain aspects of it;
> D.1. Research Questions or Hypotheses
> D.2. Significance of the Study: Discuss the potential significance of the research.
> E. Conceptual Framework: Briefly summarize the theoretical foundation or conceptual framework(s) derived from the literature review that is reported in Chapter 2.
> F. Summary of Methodology: Briefly summarize the methodology of the research that is described fully in Chapter 3.
> G. Limitations: All studies have limitations to their internal validity, generalizability and applicability… you have a responsibility to forearm readers of the limitations and the reasons for them ("Dissertation Guidelines" 2-4).

This strict format was handed to me to protect me from institutional rejection. Meant to keep me safe from the force institutions exert when bodies language in ways they do not recognize and/or approve. The appropriate parts, the required elements, feel more like a straight-jacket covering and controlling the parts of me that could do harm than a scaffolding meant to prevent a fall.

My muscles contract and release. Tighten. Pull everything in, in hope that when they release there will be more space. Space to speak/write/express.

But then where does the bodies' writing go: the corporeal beings composing the text, languaging it into being? Where are the student-writers? Where is the teacher-writer? Where am I? Where can we be seen/heard/read/felt in the text?

I am lost. Lost in 300 pages of rewrites containing only linguistic form.

Attempt after attempt after attempt.

Too many words have been wrenched from me. I am lost. Overtaken by the being whose presence in the text has the most forces—the institution. Deep within me the shaking starts as each step takes me closer to the moment in which I will be sitting down staring at a blank screen attempting to wrestle with words, form, and institutional expectations to bend them to the rendering of reality that surfaced within the research. When in reality these forces more often than not bend me. Push, pull, and twist until my expressions more closely re/assemble the desires of the institutions than my own.

I can hear them telling me, "You will need to create the reader you want." As themes from the past become present once more my chest tightens reminding me that I may be failing already. Fear grabs my ribs, simultaneously spiking my heart rate and constricting my breath as I look at the page above. It was/is good advice; rhetorically sound. But, the reader I want is not the reader to whom I am writing. I am writing to the institutions' inscription of academics swirling and assembling around imprints of dominating ideologies—neoliberal, White, heteronormative patriarchy intermingled with Judo-Christian Eurocentrism, ableism, and classism.

This text is not for me, student-writers, or even the teacher-writers. It is for the institution. For its body. So, it is that to whom I write? Does this mean that I must write in a way that institution can/will hear? To be heard, to be taken in and allowed to transform must I write in the ways that are expected. AnaLouise Keating describes listening as a raw and painful act: "I use the term *raw openness* to underscore the painful and vulnerable dimensions. When I listen with raw openness I expose myself to you; I am

willing to be to altered by encounter" (249). And we are. We are altered by the force of standardization.

We have learned to listen and respond to the institution's needs. Learned which linguistic patterns result in recognition. We place(d) them in style guides so as not to lose them. Guides help us, and our students, move around and through the institution (or so we tell ourselves). Intention gives way to effect and guidance becomes regulation. Red pens mark the boundaries of what is/can be/could be possible on a page meant for the institution to hear. Papers bleed as nonstandardized form is surgically removed from the page to make the text correct; what might it mean to account for and reckon with this reality? As individuals we have learned how to tolerate the torments of correction, yet as a field, as a profession, as an institution have we learned to be altered by what our students' bodies are telling us?

5.2 Re/membering Response(ability) and Locating Possibilities in Ruptures

Felt sensation, somatic responses, emotion and bodily memories, what I have argued constitutes body languaging, are always a part of languaging. Re/visiting languaging of my body reminded me that this being, my being, was never not going to see the body as an active participant in the meaning-making process. It is my bias, as well as my in/sight. While my training in language theory and literacy studies has primed me to see the body as a canvas—one which discourse paints, a machine that discourse animates, what the ontological reality I lived has shown me is that body constitutes language as much as language constitutes the body

In every moment of inter- intra-action with expression my lived history and the shades of dominance, gender, queerness, ethnicity, race, age, class, geography, and the expectations of formalized education carried and cared for within my body has interwoven themselves with other meaning making resources as I language. My body languages with me as I language with others. It weaves into and out of the patterns that form, and are forming, in my and the worlds' becoming.

I know the haptic force of languaging. I know the interlocking systems of domination and power that focus and organize expression into choreographed chaos. I know them with intimate familiarity. I've experienced it. And I'm constantly reminded of the fact that "schools often see themselves, and are seen by the larger society, as the arbiters of what is proper, correct, and decent" (Delpit xv). In fact, I internalized and perpetuated those very same assumptions as I have sought to find place within the academy. And here I am, twenty-nine years later *re/membering*, *re/feeling* many of those same sensations.

However, while these specifics of the sensations within and expressed by my body are unique, the arch and texture of the phenomenon within is common. We are all intimate with the violences un/enfolding in learning to language and language for and with schools, even though its texture, force, and enunciation is differentiated across us. The inseparability of the co-constituting components materializing totality (re)inscribes and (re)articulates violence in our endless becoming of a languaging being and as such make us all complicit to and in linguistic assimilation and terror/itorialization. The ontological reverberations of this phenomenon fractures us all; however, in this rupture is the possibility for reckoning, as time and space open up endless possibilities for further

implication or moments in which we can take account of who has been harmed in the standardization of language. If we can begin to cultivate a culture of response(ability) for anterior-after-effect of the affordances of expression in institutions of learning, we may be able bring a praxis into being that reduces the harm caused by weaponized assemblages of language.

To begin to cultivate an institutional affect of response(ability), we must first take account of our own implication in the violences un/enfolded in languaging. Judith Butler argues that as a speaking subject I am capable of response, I am response(able), because another acted in violence toward me. Butler writes:

> I become responsible by virtue of what is done to me, but I do not mean become responsible for what is done to me if by 'responsibility' we mean blaming myself for the outrage done to me. On the contrary, I am not primarily responsible by virtue of my actions, but by virtue of the relation to the Other is established at the level of my primary and irreversible susceptibility. (88)

If one can forgive the long quote, it may offer us mercy in the violence. This imagining of response(ability) asks us to consider that: I am able to respond because you called me into being, that I am response(able) to you because you were the conduit for the force that compelled me into existence, and I am response(able) to others because as a languaging being I am now one who can stand as the exigency for another's emergence. This view of response(ability) offers us a way through the trauma that honors our humanity rather than alters it. While the power of violence is to alter our flesh, the power of trauma is to "unsettle and force us to rethink our notions of experience and of communication" (Caruth 4). Our body languaging and the testimony of the trauma of linguistic assimilation and terrorism held therein, might just afford us the possibility for lateral disruption.

We come into our knowledge of trauma, or violence, or pain, or languaging, as we reflect upon it; yet in our reflection we constitute something new, something more, something different, than the inciting trauma, violence, pain, or language, for it is what it will be in its becoming. We are who we are in our narratives, continually changed and changing, each time we give an account. Or, as Butler puts it, "I do not merely communicate something about my past, though that is doubtless part of what I do. I also enact the self I am trying to describe; the narrative "I" is reconstituted at every moment it is invoked in the narrative itself" (Butler 67). This constant transformation and alienation from the traumas recorded in the body makes us as phenomena "radically unknowable" and endlessness alterable. Alterable if we pull body languaging from the shadows. How do these bodies continue to haunt us, remind us of the cost of our speech/text? If we consider our own susceptibility to the violences of language, we can see the deep vulnerability of the others. We can see that these violent actions were actions taken under duress, conditions of our existence as a discipline, as teachers, as students within the institution. The other is, just as you were, occupied and besieged by weaponized language structures that demanded violence take place, the same violence that brought and continues to bring us into view. It is from here that we can reimagine what it means to be response(able). As literacy scholars and educators let us take account for how we have conceptualized language in ways that relegate body languaging to the shadows of our class/rooms. Let us witness and learn from the secrete/ed pedagogy that has gone unacknowledged within our curriculum and pedagogy. For, as we now know, we will be both transformed/altered by our account and made response(able) for and in our accounting.

It is in the wake of the wreckage of this reckoning that we can find hope, or at least become responsive to our desires to reduce harm. Judith Butler calls this a disposition of humility in which "I will need to be forgiven for what I cannot have fully known, and I will under a similar obligation to offer forgiveness to others, who are also constituted in partial opacity of themselves" (42). If we, as a field, as educators, scholars, and designers of language, can account the disavowal of body languaging we have enacted in our classrooms, we may be able to open up possibilities for reparative actions. The reparative action being pulling body languaging from the shadows of our exchanges to trace and account for the traumas to which our felt sensations, somatic responses, emotions, and bodily memories testify. This accounting can only reduce harm if it is accompanied by reparative actions, or moves toward countering the misconduct, restoring what was taken, undo the psychic, mental, emotional, spiritual, and material harm wrought in the violation.

As Macalester Bell has written, forgiveness is an irrational action that runs counter to our innate tendency to avoid harm. As such, reparative actions have reason-giving powers, and can help inspire the irrational act of ignoring our own body languaging's messages to move away from the source of pain. She writes:

> Reparation has certain powers…this power as a reason-giving power: reparation provides victims with reasons to overcome or moderate their hard feelings through a process of forgiveness… Our reparative activities also have powers of inspiration. Not only do these activities give us reasons to overcome our hard feelings, they also are capable of inspiring this revision. (205)

Meaning, reparative actions not only inspire us to seek and offer forgiveness in our interconnectivity, they can also call a reenvisioning into being. At present, the secrete/ed pedagogies of the body's reanimation of the sensations of terror reminds us the

writing classroom is a traumatized and traumatizing space. However, what if instead of treating our body languaging as a haunting disruption we allow it to become the mechanism by which reparations take place.

My re/membered body languaging is not a cathartic confession or a petty exposure of my victimization, rather, it offered me in/sight into what was and is needed to re/store/y languaging. Because we have all become languaging beings in and through schools we can all identify a time in which we felt wronged in our language education but never received an apology or got understanding. We can all find situations that required amends be made, yet were not. If we pause and consider was it was that we needed from that teacher, that curriculum, that pedagogy that we did not get we can begin to cultivate praxes of response(able) in the writing classroom.

For myself, when I answer these questions I wish the following had happened: I wish that mentors, advisors, and teachers past would have worked to understand how their choices/actions affected and effected me. I wish that as they labored to understand the impact of their languaging on my own they felt disturbed and altered by the realization that their dedication to standardized linguistic form caused me harm and tampered my creativity. I wish the distress of this realization paralleled the pain that was created by the pages and pages and pages and pages of rewrites, and the hours of stagnation caused by the fear that my comma was out of place and so my ideas were rendered unreadable. I wish that after feeling the distress of realizing that harm had occurred, they had come to me to make amends. Or explain how they would mend, or tend to, the devastation left in the wake of the implication in the torments of

institutionally demanded correctness, as well as how they will interrupt and prevent such happenings in the future.

Alas, the institutional figures that populate my history of learning to language never made moves to mend; however, this does not bind me from making moves to seek forgiveness from my students and colleagues. For it is forgiveness, not hope, that is required to open us up to a futurity sculpted by forces other than the violent ones we have come to know in language.

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