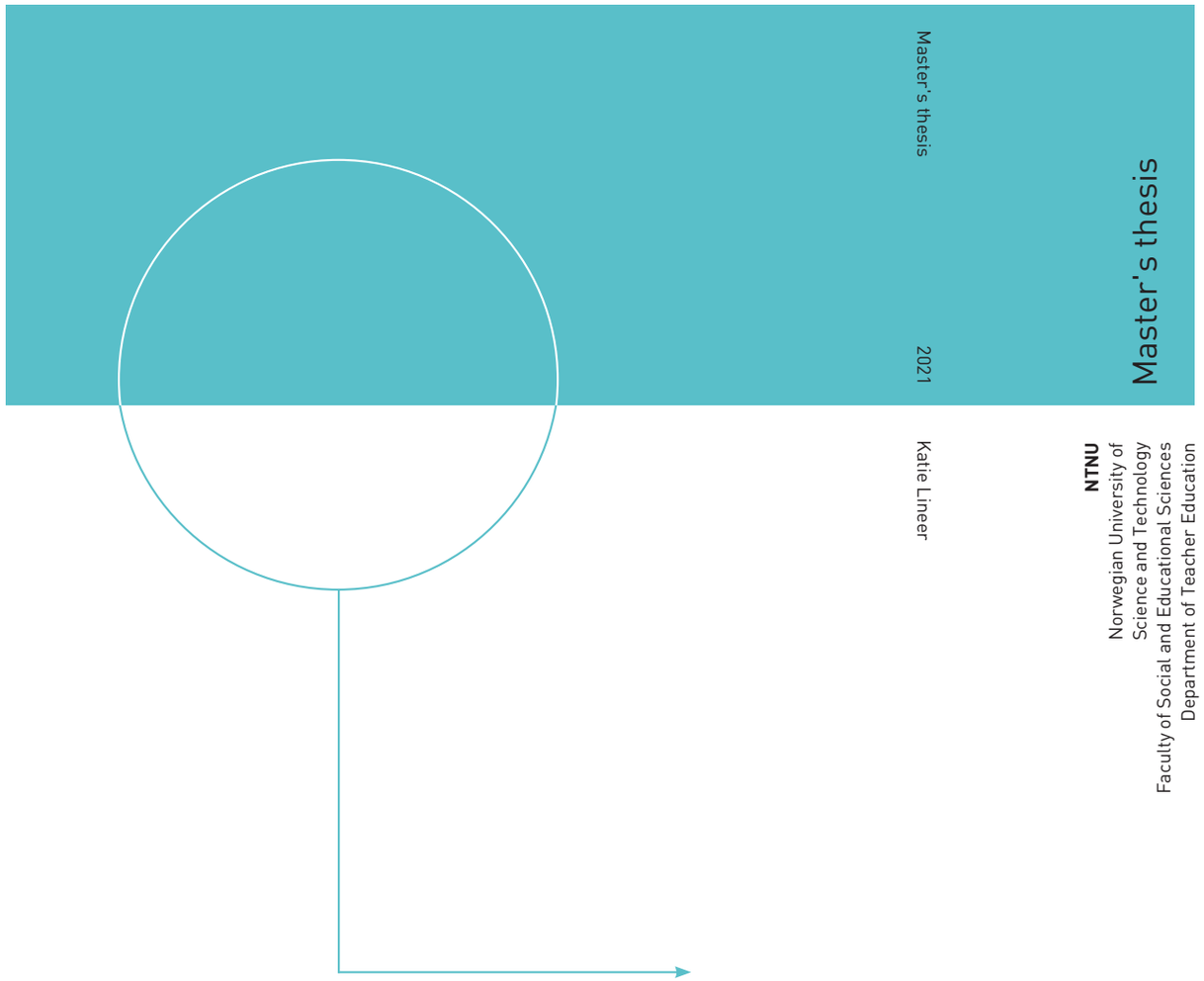

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A visual arts teacher's reflective encounter of body language

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Katie Lineer

Master in Arts Education
Submission date: June 2021
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ABSTRACT

This master's thesis focuses on how my role as the teacher is transformed through the performative potential of body language in the micro-moments of the 7th grade visual arts classroom. Thus, the research question motivating this study is: *How might the body language in the micro-moments of the visual arts classroom have the performative potential to transform my understanding of my role as the teacher?* To answer this research question, this study has positioned itself under the theoretical framework of performative research while engaging in performative inquiry as a methodology. Therefore, the choice of method and data generation was through the production of auto-narratives. In regard to addressing the main research question and building a solid theoretical foundation with which to generate a dialogue, the following concepts and theories have been taken up: body language, micro-moments in teaching and learning, performativity and reflective practice. The key findings discussed in this thesis are: 1) body language can lead to unexpected, surprising and confusing micro-moments, 2) reflection and reflexivity through the lenses of reflection-in-action, invention-in-action and reflection-on-action are reflective tools to examine my role as the teacher, 3) the learning from reflection is then explored through the concept of performativity to identify the transformation in my role as the teacher, and 4) performative potentials of both body language and the micro-moments through the lens of reflective practice have allowed me the opportunity to transform my role as the teacher.

SAMMENDRAG

Denne masteroppgaven fokuserer på hvordan min rolle som lærer blir transformert gjennom det performative potensialet av kroppspråk i mikro-øyeblikkene i visuell-kunstfag undervisning på syvende trinn. Problemstillingen i denne masteroppgaven er derfor formulert: Hvordan kan kroppspråket i mikro-øyeblikkene i visuell-kunstfag undervisning ha et performativt potensial til å transformere min forståelse av rollen som lærer? For å svare på problemstillingen, har denne masteroppgaven posisjonert seg under en performativ forskning som vitenskapsteori og innenfor performativ inquiry som metodologi. På grunnlag av dette er det tatt i bruk auto-narrativer som metode for å fremstille data og for å presentere funnene. Denne masteroppgaven bygger på teori som handler om kroppsspråk, mikro-øyeblikkene i undervisning, performativitet og reflekterende praksis. Hoved funnene som er diskutert er: 1) kroppsspråk kan føre til uventet, overraskende og forvirrende mikro-øyeblikker, 2) refleksjon og refleksivitet gjennom perspektiver av «reflection-in-action», «invention-in-action» og «reflection-on-action» som trengs for å undersøke min rolle som lærer, 3) kunnskap av refleksjon blir deretter utforsket gjennom begrepet performativitet for å identifisere transformasjoner i min rolle som lærer, og 4) performative potensialer av både kroppsspråk og mikro-øyeblikkene gjennom perspektiver av reflekterende praksis har gitt meg muligheten til å omfavne min rolle som lærer.

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1 INTRODUCTION: SETTING THE SCENE

I waited with anticipation to start my third lesson. I thought about how I was lucky to be able to teach this lovely class of 7th graders. The school is theme-based and for my research project, I was allowed to teach the entire theme of Belief which encompassed six lessons over six weeks. The theme of Belief is focused on the art movements of Impressionism and Post-Impression, and thus I wanted to give the children an opportunity to learn to paint the way the impressionists did. The international school had supplies but they were quite worn unfortunately, and I was unsure if they students would be able to adequately show the brushstrokes. Thus, I decided to purchase with my own money the supplies I needed. I bought paintbrushes, canvases to paint on, and a paint palette for each student to use to mix paints.

Harper, one of the students, and I carefully laid out the supplies while the other students were outside taking a break. Harper had taken great care to lay out the supplies on each desk in such a way that they looked "Instagram-worthy." Harper was like a ray of sunshine beaming with pride over her work. I noticed the shine and was proud of her and her work. We both waited in anticipation as the rest of the students started to trickle into the room.

As the students came in some of their jaws dropped, they were wide-eyed, and smiling. The entire class was excitedly surprised and enthusiastic about the new supplies. Isabella asked "Are these for us?!", and I said they were. She smiled widely as she started to touch the new supplies. In fact, the first thing all the students did was touch the new supplies. The students ran their fingers over the canvases, the paint palettes and then started to touch the paintbrushes.

I realized that some of them had not seen new paintbrushes, as Toby inquired "Why is the paintbrush so hard, shouldn't it be soft?" I responded by saying "Yes, paintbrushes are soft, they are just hard when you first get them. Just bend the tip and it will become soft." He looked at me and then pressed the tip of the paintbrush with his finger and it instantly became soft like a magic trick. Toby's face lit up and he was intrigued. He sat and felt the softness of the paintbrush, but not just with his fingers, he also ran it across his face, his lips, and then on the other students' cheeks. He was not the only student doing thing, in fact, all of the students were enjoying the tactile experience of brushing their faces and the other students' face with their paintbrush. It was an ephemeral moment of tactile delight, which was evident in the way the students smiled, closed their eyes and welcomed another to brush their face with the paintbrush. There was excitement about the new supplies, but also a sereness in the entire classroom as the students embraced the opportunity to experience their new supplies with their bodies. The way they embraced the tactility through the expression of painting each other was a magical moment to witness.

Narrative 1: The Ephemeral Embrace of Tactility

This master's thesis focuses on how my role as the teacher may be transformed through the performative potential of body language in the micro-moments of the visual arts classroom. In the moment of ephemeral tactility that is presented in the narrative *The Ephemeral Embrace of Tactiliy* above, I as the teacher, am given the gift of being witness to the moment when the students first experienced the new supplies. The way they touched, felt and experienced the paintbrushes through their senses and expressed their feelings through their body movements informed me that they were enjoying themselves in this moment. Even though they were not speaking any words, they were still speaking to me through body language, which told me they were enjoying the new supplies, they were intrigued and curious as well. As I both witnessed and reflected over this ephemeral moment, I realized that words were not always needed to communicate, as Michael Polanyi (1983) says "…we know more than we can tell" (p. 4). This sort of knowing through the body that is expressed as body language has intrigued me and sparked my curiosity.

1.1 RESEARCH QUESTION

The idea of working in an international school in Trondheim, Norway, with 7th grade students in the visual arts classroom and my curiosity about body language and its use in interpersonal communication is the driving force behind my research. I wanted to see what might be "said" with body language and how it might inform my role as the teacher. For this reason, I decided to investigate the following question as the focus for this thesis: *How might the body language in the micro-moments of the visual arts classroom have the performative potential to transform my understanding of my role as the teacher?*

I also pose the following three questions as focuses for my discussions in chapter five, six and seven, to further my investigation and guide my resolution of my research question: *1) How do I as a teacher experience micro-moments of body language in the visual arts classroom? 2) How do I as a teacher reflect on my reading of student body language in the visual arts classroom? 3) How might the micro-moments of body language that I encounter as a teacher in the visual arts classroom offer performative potentials and possibilities for transformation?* Many of these questions include language and terms that might not be familiar to those who reads this thesis. Thus, in the next section I define the terms used within this study.

1.2 DEFINITION OF KEY TERMS USED IN THE THESIS

The key terms used throughout this thesis come from my main research question. These key terms are: body language, micro-moment, performative potential and visual arts classroom. In this section, I define each term based on my encounters with the literature around it and my own understandings of the term. I then discuss how I intend to use each term within this thesis.

1.2.1 BODY LANGUAGE

Body language is one of the main concepts and key terms used in thesis. The term body language traditionally emcompasses environmental factors, proxemics, kinesics, physical contact, appearance, and paralanguage (Smith, 1979). Body language has also been linked to the term nonverbal communication, since both are overarching terms for any type of language apart from verbal language (Smith, 1979). Several studies from various disciplines have looked into the concepts of body language and nonverbal communication and together give a broad understanding: Ausburn and Ausburn (1978), Goman (2008), Matsumoto et al. (2013), Mehrabian (2008), Neill (1991), Neill and Caswell (1993), Pennybrook (1985) and Smith (1979). However, in this thesis I have chosen to focus only on the kinesic aspect of body language which is defined as body movements, gestures, facial expressions, eye contact and posture (Smith, 1979). Still, I will use the term body language despite the narrowing of the term for the purpose of this thesis, as I do not have the capacity to address all aspects of body language in this thesis.

1.2.2 MICRO-MOMENTS

Another key term that is used throughout this thesis is ‘micro-moments’. Micro-moments refer to very short amount of time that is of importance (Beghetto, 2009, 2013a, 2013b). Micro-moments could also be seen as stop moments (Fels, 1999, 2010, 2012, 2015a, 2015b, 2019, n.d.), and teachable moments (Bentley, 1995; Hyun & Marshall, 2003; Pacifici & Garrison, 2004), and I intend to encompass these three terms within my understanding and use of the term micro-moments. Thus, I give a brief discussion of each of the sub-terms in order to establish how I see the terms as referencing the same phenomena. First, stop moments according to Lynn Fels (2012) are moments which are temporal, elusive, may be missed, cannot be planned or manufactured, and require that one is present in order to see

what has not yet been seen in the moment. Fels' concept of stop moments builds on David Appelbaum's (1995) concept of 'the stop', which is defined as a moment where one moves away from automatic thinking and towards embodied awareness, and thus is seen as a movement of transition. Appelbaum (1995) goes on to discuss how the stop can also be seen as a transitory moment which acts as a hinge when moving from something and to something, it is ephemeral, fluid and transitional. This is similar to Fels' definition of stop moments, and also teachable moments. Teachable moments, according to Linda Pacifici and Jim Garrison (2004) are ephemeral moments that are between teachers and students in a moment of shared inquiry which are comprised of feeling, imagination, intuition and possibility.

The definitions, concepts and ideas behind the stop, stop moments, teachable moments and micro-moments are similar. The research that I have read coincides around the idea that stop moments, teachable moments and micro-moments describe a liminal space of interaction (within the classroom), where the liminal space occupies a short amount of time, there is both opportunity and risk when engaging in these moments (Beghetto 2009, 2013a, 2013b; Bentley, 1995; Fels, 2010, 2012, 2015a, 2019; Hyun & Marshall, 2003; Pacifici & Garrison, 2004). The moments are also elusive, often missed, and one must be "wide-awake" to even notice them. However, Fels (2010, 2012, 2015a, 2019) also discusses how the encounter can take hold and be realized, which she calls 'a tug on the sleeve'. Since all of these concepts and descriptions are very similar, I have chosen to use the word micro-moments for the purpose of this thesis.

1.2.3 PERFORMATIVE POTENTIAL

My understanding of the term performative potential came from an in-depth look into the phenomena of how researchers are using the terms performative and performativity. First, I looked into J. L. Austin's (1962) work, where he introduced the linguistic concept of performative utterances, and thus created the adjective performative. Austin (1962) establishes performative utterances as utterances which do not describe, report or constate anything; they are neither true nor false; and the uttering is the doing of an action. Another approach to the term performative as an adjective can be see through Fels' (2019) etymological inquiry of the word performance. Fels' (2019) dissection of the word performance leads to the concept that through form or through the destruction of form we

come to action. Another aspect of the term performative comes through the notion of performativity as described by Karen Barad (2003), "All bodies, not merely "human" bodies, come to matter through the world's iterative intra-activity—its performativity" (p. 823). Thus through the lenses provided by Austin (1962), Fels (2019), and Barad (2003), I have come to my own understanding and use of the concept of performative. This description can be applied as an adjective to give further description to other concepts and phenomena:

- The actionable
  (taken from Austin's work, 1962)
- Open to possibilities, unknowns, changes, and transformation
  (Fels, n.d.; Barad, 2003)
- It is fluid and ephemeral
  (Fels, 1999, 2019, n.d.)
- Intra-activity (Barad, 2003)

Thus, the term *performative potential*, in relation to my thesis is understood to mean: The potential for action, fluidity, ephemerality and/or transformation, either together, individually, or simultaneously, but always intra-acting.

1.2.4 VISUAL ARTS CLASSROOM

When I use the term visual arts classroom, I am referring to the context in which I was teaching. The context for my research is an international English-speaking school in Trondheim, Norway, where I taught in the 7th grade classroom, which had 23 students, for a six-week period. In this school, the art class is mainly focused on visual arts, and as such I was invited to teach on the theme of Belief which focused on the art movements of Impressionism and Post-Impressionism. Thus, my research was focused on the arts of drawing and painting during my thesis project. I was assigned both this particular classroom and topic by the principal and middle school coordinator. Thus, when I am using the term visual arts classroom in this thesis, this is the context and experience to which I am referring to.

To summarize, I have defined the terms of body language, micro-moments, performative potential and visual arts classroom to give necessary insight into both the focus and context

of my research. However, one might ask why is my research question and these terms worth researching?

1.3 RATIONALE AND SIGNIFICANCE OF THE RESEARCH

Through my research, I have uncovered a niche which encompasses body language, micro-moments in the classroom and performative potential. Through my investigation into each of these areas of the niche, I have not come across an abundance of research in any of the areas. Within body language there is research discussing and defining what body language is and encompasses (Birdwhistell, 2017; Matsumoto et al., 2013; Mehrabian, 2008; Merleau-Ponty, 1942/2012; Pennycook, 1985; Smith 1979), how to read body language in order to manipulate people and situations (Goman, 2008; Neill, 1991; Neill & Caswell, 1993; White & Gardner, 2012) and how it can be used for interpersonal communication and relationships (Anttila, 2015; Ausburn & Ausburn, 1978; Corness, 2008; Longford, 2013; Maapolo & Østern, 2018; O'Loughlin, 2006; Perry & Medina, 2011; Snowber, 2018; Østern & Engelsrud, 2014). However, I have not found huge information on how a teacher can make the most of a student's body language in order to build an interpersonal relationship that enhances the student's learning experience. Since body language has a 93% impact on interpersonal relationships (Mehrabian, 2008), I see body language as being an important aspect to look into in my research.

The second area of the niche is the micro-moments in the classroom. These areas are elusive but are of importance, as they open up a window for which a researcher can examine a short interaction between a teacher and student. As I have defined above, they can be stop moments, teachable moments and micro-moments, but all are seen as a gift and an action site for learning. In my research, I embrace this action site for learning in order to reflect how body language in the classroom transforms my role as the teacher. Another reason this area needs attention is because micro-moments open up an area into intuitions, feelings, and emotions that can be hard to quantify (Pacifici & Garrison, 2004). Thus, as Linda Pacifici and Jim Garrison (2004) state, "Research that investigated the role of teachers' intuitions, interest, and imagination would help us create more teachable moments in schools with the joy and delight such moments bring to all" (p. 123). Therefore, there is significant potential in the micro-moments of the classroom.

The last area of the niche I uncovered is the concept of performative potential. As I have discussed in the previous section (1.2), there is no concrete definition of the term performative potential, nor the adjective performative, therefore I had to create my own understanding of these terms. Consequently, in the scope of this master's thesis, I was not able to find research that specifically states what performative or performative potentials are, despite that many researchers are using the term. However, I see that the concept of performative potentials encompasses the concepts of action, fluidity, ephemerality and transformation; all of which are needed when looking at my role as the teacher and how it can be transformed.

In summary, this niche I have uncovered and described here between body language, micro-moments and performative potential deserves attention and holds within in it potential and possibilites. It appears to be a niche that is worthy of investigation, exploration and research.

1.4 OVERVIEW OF THE THESIS

To investigate and research the niche I have described in the previous section (1.3) I will first, in chapter two, present a review of the literature I have encountered on the topics of body language, micro-moments, performativity and reflective practice. After this, in chapter three, I will present and discuss my theoretical framework, methodology, research methods, process of analysis, my position as the researcher, ethics, and challenges and limitations. Next in chapter four, I will present my data and findings in the form of four auto-narratives. In chapter five, I will discuss my findings around body language in the micro-moments, while in chapter six, there is a discussion of reflection through the body. After this comes chapter seven which discusses the performative potentials of body language for transformation. Lastl, the conclusion discusses the key findings, while presenting recommendations and further directions for research.

2 LITERATURE REVIEW

In this chapter, I review the literature and theory that pertains to my research question. I have included literature and theory that addresses my main topics of body language, micro-moments within teaching and learning, performativity and reflective practice. Each topic has a discussion with literature and theory to explain my understanding of the ideas in relation to my study, and also to discuss what research already exists around these topics.

2.1 BODY LANGUAGE

The concept of language is often associated first with verbal language, however, verbal language is just the tip of the language and communication iceberg (Smith, 1979). It is noted that children first develop an understanding of body language, or a visual vocabulary, before they can obtain a verbal vocabulary (Ausburn & Ausburn, 1978; Smith, 1979). Howard A. Smith (1979) explains that since humans develop body language (nonverbal communication) first, it is also the subsequent foundation for all other forms of communication. The importance of body language is further articulated within Albert Mehrabian's (2008) formulation which shows that the verbal component of a message has a 7% impact on interpersonal communication, while the nonverbal components' impact is 93%. This gives credence to the need for understanding how body language influences communication, especially interpersonal communication, which is essential in the classroom.

'Body language', as well as 'nonverbal communication', are overarching terms for languages other than verbal language (Ausburn & Ausburn, 1978; Goman, 2008; Matsumoto et al., 2013; Mehrabian, 2008; Neill & Caswell, 1993; Smith, 1979). The difference between body language and nonverbal communication, is that body language refers to all types of language which communicate through the engagement of the physical body, while nonverbal communication goes beyond the physical body to include the setting of the scene (such as a classroom setup) and the way one presents themselves through their choice of clothing (Ausburn & Ausburn, 1978; Goman, 2008; Matsumoto et al., 2013; Mehrabian, 2008; Neill & Caswell, 1993; Smith, 1979). Body language includes but is not limited to environmental factors, proxemics (spatial relations, personal space and social space), kinesics (body movements, gestures, facial expressions, eye contact, posture), physical contact, appearance, and paralanguage (voice volume, pitch, tempo, intensity, silence) (Smith, 1979). However, in

this thesis, I focus only on the kinesic aspects of body language, i.e., body movements, gestures, facial expressions, eye contact and posture. I have chosen this focus based on what emerged in my reflective writing and because I am not able to look at every aspect of nonverbal communication withing the scope of a master's thesis.

2.1.1 BODY LANGUAGE IN EDUCATION

The concept of body language and nonverbal communication is not new, and has been studied within various disciplines such as psychology (Matsumoto et al., 2013; Mehrabian, 2008; Smith, 1979), anthropology (Goman, 2008; Smith, 1979), communication theory (Ausburn & Ausburn, 1978; Smith, 1979), and education (Neill, 1991; Neill & Caswell, 1993; Pennybrook, 1985; Smith, 1979) to name a few. Since humans are in constant communication with the world around us and vice versa, as Barad (2003) describes in her concept of intra-action. Thus, a need for conscious understanding of body language is invaluable.

Much of the research around body language in education seems to be focused on interpersonal communication and skills in the classroom (Goman, 2008; Longford, 2013; Neill, 1991; Neill & Caswell, 1993; Pennybrook, 1985; Smith, 1979; White & Gardner, 2012). Within this focus of body language in the classroom, much of the literature has one of two foci, either 1) How to read the children's body language to assert authority in the classroom and to manipulate the students (Neill, 1991; Neill & Caswell, 1993), or 2) how the teacher can be conscious of and control their own body language in the classroom (Goman, 2008; Neill, 1991; Neill & Caswell, 1993; White & Gardner, 2012). While these are important topics, they do not relate completely to my study.

A wealth of scholarly discussion around the notion of body language and it's use in interpersonal communication seemed to have emerged between the 1960s and the 1980s, but after the 1980's, the literature around this topic was not as abundant. Steve Longford (2013) suggests that the societal focus on the development of interpersonal skills was interrupted when the computer arrived in the 1980s. This interruption shifted society's focus and resulted in a decline in interpersonal skills training, while computer training went through an incredible expansion (Longford, 2013). This seems to be a reasonable explanation for why there appears to be a lack of research about body language and interpersonal communication

after the 1980s, as well as the idea that education itself perhaps changed significantly after the 1980s. However, Longford (2013), only discusses the lack of interest in developing interpersonal skills training in education. Nevertheless, there is a resurgence of interest in interpersonal skills "because attempts at dehumanizing business and life have not been successful" (Longford, 2013, p. 214). The turn towards technology has possibly challenged society's development of interpersonal skills.

2.1.2 EMBODIMENT, BODILY LEARNING AND ARTS EDUCATION

The limited focus on research pertaining to body language and interpersonal skills development after the 1980s might also have influenced the limited research on body language within arts education. However, in arts education, the notion of embodiment has been a core focus within scholarship (Anttila, 2015; Maapolo & Østern, 2018; Snowber, 2018; Perry & Medina, 2011; Corness, 2008). Embodiment is also concerned with body language, as it is described above, however, embodiment is focused on how knowledge is both obtained and expressed through the body, as well as how there is no separation between the mind and body (O'Loughlin, 2006; Merleau-Ponty 1945/2012). Embodiment sees the body both as something we live in and through. Thus, the body becomes a place for knowing, learning, and pedagogy (Maapolo & Østern, 2018; Snowber, 2018; O'Loughlin, 2006; Merleau-Ponty 1945/2012). Therefore, embodiment, can be seen as a personal and internal experience and perception of the world with a potential outward expression through the body.

2.1.3 BODY LANGUAGE AND THE TEACHER (VISUAL LITERACY)

As noted previously, much literature tends to focus on either on using students' body language to control and manipulate, or emphasizes how teachers might learn about their own body language to affect the students' perception of them in some capacity (Goman, 2008; Neill, 1991; Neill & Caswell, 1993; White & Gardner, 2012). Sean Neill and Chris Caswell (1993) provide some insights into how to read students' body language, their view could be considered out of date and somewhat disconnected from contemporary understandings of education and the body. For example, Neill and Caswell (1993) illustrate three different postures that three (male) students could have, and then discusses what they might mean. Neill and Caswell offer a figure, showing a boy leaning back with his tie undone, head tilted with a smirk, and his jacket and pants appear casual. They interpret this as a boy wanting to make a style statement and stick out and they explain that he would probably be a low risk

challenge to the teacher (Neill & Caswell, 1993). This example, in my opinion, requires some critical questioning in relation to the contemporary understandings of education. First, the boy he is describing is wearing a uniform, which in modern public schools in both America and Norway is not common. The second, is that after looking at the illustration myself, the posture and body language projected, would in modern day give me pause for concern, and I might actual consider it higher than a low risk challenge as Neill and Caswell (1993) describe. The last consideration to this example is the description of how the boy might respond if challenged about his disobedience to the dress code, "…given jocular recognition and having made his point, the boy will probably be happy to readjust his clothing" (Neill & Caswell, 1993, p. 22). This description of the boy responding well if the teacher uses humor to challenge him, reminds me of the mindset I have encountered numerous times, which is "boys will be boys." This type of demeanor is not reminiscent of the modern era we are in now, in 2021, where women and men are both fighting for equal rights. These attittudes might not be tolerated or encouraged in 2021. Thus, when I read the literature from Neill and Caswell (2013), I have to read it with the eyes of a man living in the 1990s, which means it may have made sense then, but not all of their knowledge is still applicable in the current age.

In contrast to what Neill and Caswell offer, Lynna J. Ausburn and Floyd B. Ausburn (1978) bring the concept of *visual literacy* to light. Ausburn and Ausburn (1978) explain visual literacy as "a group of skills which enable an individual to understand and use visuals for intentionally communicating with others" (p. 291). This type of literacy can be considered both in terms of actual images such as pictures, illustrations, and graphic design, but also body language. Due to my background as a graphic designer I have skills in visual literacy and communication. Through the use of colors, signs, symbols, etc. Ausburn and Ausburn (1978) describe the vocabulary I possess around colors, signs, symbols, etc., as the visual vocabulary, just as verbal language has a vocabulary. Therefore, for a person to be visually literate, they must be able to both read and write in visual language, and according to Ausburn and Ausburn (1978):

> Reading visual language is a matter of being able to interpret the visual messages, such as gestures or pictures, produced by others; writing it entails being able to compose meaningful visual messages oneself. It is even possible to speak visual language through the expressive use of the face and the body (p. 291).

I also resonate with Ausburn and Ausburn's (1978) idea that body language is how we speak visual language, and our gestures, body movements, facial expressions and posture are parts of the visual vocabulary.

With this renewed perspective of body language, it can be observed that research for body language in both education and arts education regarding the teacher has been somewhat focused on how a teacher might 'write' and 'speak' their body (visual) language. What seems to be missing within current scholarship is reflection on how a teacher might 'read' a student's body language and use it to inform their role in the classroom. This niche is where my research lies, and thus my work in this thesis occupies a liminal space drawing together the topics of arts education and 'reading' and experiencing students' body language, reflecting over it and then considering how it may transform my role as the teacher in the visual arts classroom.

2.2 MICRO-MOMENTS

My journey into micro-moments started when I read Ronald A. Beghetto's (2013) work and realized that there were liminal spaces within the classroom itself – both interactions and intra-actions. This sparked my interest and led me to look at what was happening in between the relationships and interactions in the classroom. This led to me finding body language and its effect on the micro-moments in the classroom. In this section, I present previous research on micro-moments and the similar terms of stop moments and teachable moments.

2.2.1 MICRO-MOMENTS AND CREATIVITY

Beghetto's articles (2009, 2013a, 2013b) were focused on how to nurture, teach, inquiry and interact with the micro-moments in the classroom, especially in terms of a student's creative potential. Beghetto (2013b) defines micro-moments as creative, brief, and surprising moments full of creative potential which appear in one's routines, habits and planned experiences. Micro-moments occur when someone encounters the unexpected which pulls them away from their plans, but at the same time they create windows of opportunity for which creative potential can be recognized (Beghetto, 2013b). The research I encountered that used the exact term 'micro-moments' was authored by Ronald A. Beghetto, and his focus was on researching creativity in the micro-moments of the classroom. Beghetto in his

research addresses how micro-moments are unexpected and surprising in nature, and thus open windows for creative opportunities (Beghetto, 2013b).

The particular type of micro-moment which Beghetto (2013b) concentrates on, is when a teacher is engaging the entire classroom with a lecture and then a student poses a question which is either unexpected, surprising or confusing. In this moment, the teacher has the opportunity to either engage, dismiss, or engage in a soft dismissal of the students question (Beghetto, 2009, 2013a, 2013b). There is both a risk of curricular chaos which is what Beghetto (2013b) finds to be the reason teachers directly dimiss unexpected inquiries from students. In the same moment, there also exists an opportunity to build and encourage a student's creative potential. When a teacher engages the student's inquiry, they can investigate whether the question will take the lesson off-course, and if it does they can deploy a soft dismissal (Beghetto, 2009, 2013ba, 2013b). A soft dismissal is when a teacher engages a student's inquiry but the question does not pertain to the lecture, thus the teacher can redirect the conversation by redirecting the idea or informing the student they will come back to their inquiry later (Beghetto, 2013a). Hence, how teachers react in the micro-moments when addressing a student's unexpected inquiry can have both positive and negative impacts on a student's creative potential (Beghetto, 2009, 2013a, 2013b). That is to say that one micro-moment in the classroom has the potential to have impact on a student.

2.2.2 STOP MOMENTS IN PERFORMATIVE INQUIRY

While one micro-moment can have an impact on a student, as addressed by Beghetto (2013b) in the previous section, a micro-moment can also have an impact on the educator. In this section on stop moments I shed light on the term stop moments while presenting what type of research is being done around this topic.

The concept of stop moments was created by Fels (1999) while she was developing her methodology of performative inquiry. As discussed briefly in the definition of terms section (1.2), Fels' stop moments concept is based on the ideas of Appelbaum's (1995) discussion of 'the stop'. Both concepts embrace the idea of fluid and ephemeral moments which are transitory action spaces for learning (Appelbaum, 1995; Fels, 1999, 2012, 2015a, 2019). Stop moments are an influential element with the methodology of performative inquiry, in that they are "an invitation to be wide-awake to stop moments [micro-moments] that come into

being as we perform (and are performed) – on stage, in the classroom, in relationship to each other and the environments within which we find ourselves, collectively, individually" (Fels, n.d., section: stop moments). This quote places emphasis on how imperative stop moments (micro-moments) are to this methodology.

Through the engagement performative inquiry as a methodology (see methodology section 3.1.1), there has been some research on the topic of stop moments, which are also research into micro-moments. Most of the research I have uncovered is from Fels, nonetheless, she has established a breadth of research focused on stop moments (micro-moments) (see Fels, 1999, 2010, 2012, 2015a, 2015b, 2019). One of her earlier articles looks at a stop moment involving a boy performing on stage and how as Fels' witnesses this moment, she realizes her responsibility as a witness to this moment of presence on stage (Fels, 2010). She discusses how being a 'wide-awake' educator pulls us into presence in order to be both vulnerable and responsible in the response to the presence of each child (Fels, 2010).

In another article Fels (2015b) again addresses the theme of vulnerability, though this time is it through the lens of regret. Fels (2015b) discusses how "A stop moment is a moment of listening, calling to us to attend to what is hidden—intimacy, vulnerability, fear, regret" (p. 511). This quote illustrates how the use of a stop moment as a tool of reflection enables her to find intimacy, vulnerability, fear and regret. This micro-moment she discusses opens up a window into her own vulnerability and regret around not embracing a travel opportunity, and how playing a role in someone else's play has helped her to move beyond the regret (Fels, 2015b). It shows how the stop moment was therapeutic for Fels, and at the same time shows how reflecting on stop moments give opportunities for transformation.

The idea of transformation through the use of micro-moments as reflective tools, is again embraced by Fels in an encounter with an empty chair on stage and how it brings her to tears (2019). The chapter discusses how micro-moments and narratives can awaken one to their own stories and to themselves in relationships with others. This was applicable to my research because of Fels (2019) discussion around how stop moments can reveal to use the the narratives embodied within our practices, and call us into presence. Fels research has given me insight to how micro-moments might be used as a reflective tool for teachers.

2.2.3 TEACHABLE MOMENTS IN TEACHING

I have now discussed about micro-moments in regards to student's creative potentials and as a reflective tool for educators. This section focuses on the concept of teachable moments, and again, I have briefly discussed the description of teachable moments in the definitions of terms section (1.2). Teachable moments are very similar to both micro-moments and stop moments, however with a slight shift in focus. The focus in teachable moments concentrates on the how a teacher's flexibility allows them to embrace an unexpected moment by changing their plans (Hyun & Marshall, 2003). For example, Michael L. Bentley (1995) likes to refer to teachable moments as 'seizing the moment', because it illustrates the moment when a teacher must produce a lesson on the spot in response to a student's inquiry. The focus is how the teacher engages and then shifts directions. As Bentley (1995) the science teacher goes on to discuss, a teacher can also prepare for the shifts in focus that might come. For example, since Bentley is a science teacher, he can follow the current events and if a meteor shower is anticipated, he can have a lesson around meteor showers planned in case a child inquires (Bentley, 1995). Thus Bentley (1995) looks how science teachers can utilize the micro-moments to carpe diem or seize the day.

Another look into teachable moments comes from Eunsook Hyun and J. Dan Marshall's (2003), study into questioning "whether a teacher's teachable moment is relevant to the learner's 'learnable moment'" (p. 111). Their research addresses how teachers themselves define moments as teachable moments, and whether they are in accordance with developmentally and culturally appropriate practices (Hyun & Marshall, 2003). I was also encouraged by this research, as like Fels work, Hyun and Marshall's (2003) research had a focus on "reconstruct[ing] teacher and learner images as transformative identities" (p. 125). They encouraged their participants to be who they were in order to come to a transformative process of becoming (Hyun & Marshall, 2003).

This transformative process of becoming is also addressed collaboratively between Linda Pacifici and Jim Garrison (2004); Linda is a former elementary school teacher, while Jim is a philosopher of education (Pacifici & Garrison, 2004). Their collaborative research looks into the intra-activity between Linda, as the teacher, her students and a paradoxical passage from a reading. This intra-activity describes the teachable moment as full of feeling, intuition, imagination, paradox and possibility, which the students and teachers inquire about together

(Pacifici & Garrison, 2004). This research speaks to my research as I am also looking into the intra-activity that takes place in the micro-moments, however my perspective on intra-activity is translated through the lens of performativity.

2.3 PERFORMATIVITY

Both my theoretical framework of performative research and my methodology of performative inquiry are founded around the concepts of performative and performativity. The discussions around my theoretical framework and methodology are discussed in chapter three. However, in this section, I shed light on foundational understandings of performative and performativity, while also discussing some applications of this concept in research.

2.3.1 PERSPECTIVES ON THE CONCEPT OF PERFORMATIVE

Austin (1962) discusses the philosophical categorization of different utterances, while at the same time, through challenging the existing categories devises a new category called performatives. Austin's work is viewed by many as the introduction and use of the term "performative" (Barad, 2003; Dahl, 2019; Hall, 2000). Austin (1962) establishes performative utterances as utterances which do not describe, report or constate anything; they are neither true nor false; and the uttering is the doing of an action. Austin (1962) also gives an example of this when he says that to say "I do" as either a bride or groom at a wedding is a performative utterance, to say "I do" are when words are performing an action. Kira Hall (2000) in reflection on Austin's work takes such ideas further explaining that "the performative as a new category of utterance that has no truth value since it does not describe the world, but acts upon it—a way of "doing things with words" (p. 184). This further development from Hall of describing the performative utterances as acting upon the world resonated with my research.

Austin's (1962) creation of the linguistic understanding of the adjective 'performative' influences other research to look into how they might embrace this topics. For example, as discussed previously in the definition of terms section (1.2), Fels' investigation into the etymology of performance gave new meaning to both performance and performative. The new meaning encourages looking at performance in terms of duality –through form or through the destruction of form we come to action. In light of this finding Fels (1999) developed a new methodology of performative inquiry which is further discussed in section

(3.1.1). Performance reflects the ideas and concepts behind both performative research and performative inquiry. Fels' (n.d.) views performance as an action site for learning and in this space lies the concepts of knowing, doing, being, creating, undoing, and not knowing. The performance of my teaching allowed me the action site to learn, as it allowed for the space in which I could be, observe, create, and un-know. To reflect over my data with performative reflection offers up new opportunities for new ways of knowing and understanding to take shape through the micro-moments I have an action on, as well as their action on me simultaneously. Fels' (n.d.) dissection of the word performance opens up the ideas of fluidity, ephemerality, change, possibility and transformation which I feel gives my understanding of performative new meaning.

2.3.2 PERFORMATIVITY TWO WAYS

While the development of the adjective and concept of performative starts closer to the ideas around performance and linguistics, the other direction uses the concept of performance as an evaluation of doing. Consequently, within the concept of performativity there are two different directions which the research takes. The first direction is described by Kirsten Locke (2015) when she states, "Simply put, performativity is the quest for efficiency: the very best input/output equation" (Locke, 2015, p. 248). The first interpretation comes from Locke (2015), which in my opinion focuses on the capitalistic commoditization of the word performance. It refers to an evaluation of doing, instead of the act of doing. It reduces doing/performing to a commodity that is evaluated for its efficiency. This interpretation of performativity does not resonate with my practice, but at the same time is important to discuss in helping to further focus my understanding through what I do not see it as.

The second approach to research which resonates with my research in terms of performative and performativity is embodied through Barad's (2003) lens of intra-activity when she says "All bodies, not merely "human" bodies, come to matter through the world's iterative intra-activity—its performativity" (Barad, 2003, p. 823). This second approach to research comes from Barad's (2003) posthumanist elaboration on the term performativity. Barad's (2003) discussion is elaborate and includes multiple philosophical discussions around the elements within performativity that define it. I chose the quote above for its concise view, as well as how it reminds me that performativity and performative do not necessarily only belong to human beings. To further elaborate on Barad's quote, I diffract it through Fels' (2019)

discussion of how an empty chair can create meaning in an act of being. An empty chair is placed in the room and Fels asks her students "What do you see?", they respond with a variety of stories, thoughts, and interpretations (Fels, 2019). The empty chair performs on us, whether we want it to or not, there is a story, a narrative waiting there to intra-act with us. This, for me, is performative and evokes the ideas behind Barad's (2003) posthumanist elaboration of performativity through intra-activity. These two perspectives of performativity appear to be on opposite ends of a spectrum, which is what made it difficult for me to find research that directly discusses performative.

2.3.3 PERFORMATIVE RESEARCH AND ARTS EDUCATION

The research I engaged with on the topic of performative and performativity was mostly found to help define the two terms. I had a difficult time finding work that directly explored the concept and idea of performative in education. Most of the literature I found was focused on how to embrace performative in terms of a theoretical framework, research methods, methodologies and approaches, which is discussed further in chapter three. However, I was able to find a few examples of how people were looking into the performative within the context of education.

This first example I offer focuses on how to use a performative arts pedagogy to encourage understanding of and transformation through failure (McKinnon & Lowry, 2012). Jocelyn McKinnon and Sean Lowry (2012) are art teachers and researchers at the University of Newcastle in Australia, and their teaching focuses on "facilitating a holistic educational experience, in which students might also imagine their own ethical, philosophical, spiritual and political futures" (p. 47). This holistic education experience focuses on the use self-reflexive analysis to identify potential shortcomings to encourage experimentation and risk taking (McKinnon & Lowry, 2012). I found this research fascinating and also helpful when analysing my own teaching. I realized that times when students failed, were actually moments of great learning. The ability to take a risk is, in my opinion, an essential part of the creative process and with risk so does failure have an opportunity. It is how we embrace and reflect over failure is where learning takes place.

Another example of exisiting literature that pertains to my research is Mary Ryan's (2012) research into how reflective practice should take a multimodal approach to reflection and

include on only discursive and textural reflections, but also performative reflections. Ryan (2012) looks into how in high education, there is a need for more ways to communicate a reflection that also involves performative expression. Performative reflection from visual arts perspective, in Ryan's (2012) opinion, are both expressive and interpretive seeking not only to portray knowledge, but also invite multiple responses. This view on how reflective practice can be performative is relevant to my research, in that as a graphic designer, I use diagrams to both analyze and reflect over my practice as the teacher. In the section, give more discussion around the reflective practice aspect of my research.

2.4 REFLECTIVE PRACTICE

This section of the literature review focuses on the concept of reflective practice in terms of my role as a visual arts teacher. First, I look into what reflection and reflexivity are and how they inform my practice. Then, I discuss one of the major contributors to my own ideas, which is Donald A. Schön (1995) and his concept and understandings around reflective practice. Finally, I discuss and present current research around the ideas the concepts of reflective practice combined with arts education.

2.4.1 REFLECTION AND REFLEXIVITY

Reflection and reflexivity are powerful tools for anyone who is willing to learn more about themselves. Reflection takes an in-depth look at that which happens outside ourselves, whilst also taking into consideration our thoughts and feelings (Bolton, 2005). While reflection might be focused on how one makes sense of an experience, reflexivity is focused on the individual by allowing them to question beliefs, assumptions and habits (Dawson & Kelin, 2014). While reflection gives us the opportunity to look at the experience, reflexivity gives us the opportunity for introspection of our beliefs and values that drive our habits and assumptions (Dawson & Kelin, 2014). This has the potential to lead to a wealth of information which can give helpful insights into situations and/or events that might need consideration, or might have been overlooked, such as micro-moments.

The descriptive summary of reflection that resonated the most with my research, however, was that from Kathryn Dawson and Daniel A. Kelin, II. (2014): "a focus on choices, actions and endeavors, reflection makes sense of experience" (p. 28). I can resonate with this statement in that reflection looks as the entire experience while offering the reflector an

opportunity to review and possibly relive experience so as to gain further insight. This reviewing and reliving through reflection can be seen as "a catalyst for change" (Hennessy, 2006, p. 184). Reflexivity can also be a catalyst for change as it dives deeper into who we are, why we are, why we make the choices we make, and what drive us, in this way we can have the opportunity for metamorphosis through transform of ourselves. Reflection and reflexivity within performative inquiry has guided me to embrace auto-narratives as a method to both record, relive and review my experience as the teacher in the visual arts classroom. The process of transformation through reflexivity and research, nonetheless, is a conscious experience of the self, where the self has a dual purpose such as both inquirer and respondent. (Lincoln, et al., 2018). In my research this reverberation between inquirer and respondent has been especially fruitful in me coming to know myself and my role as a teacher in the visual arts classroom, since I am the subject of my own research.

2.4.2 REFLECTIVE PRACTICE THROUGH THE WORK OF DONALD A. SCHÖN

Both reflection and reflexivity are ways of inquiry within reflective practice (Dawson & Kelin, 2014). Learning through reflection and reflexivity is a simple way to describe the reflective practice, however it is more complex than that. Donald A. Schön was one of the first to present the idea of reflective practice, and his ideas are often referenced when discussing reflective practice (Dawson & Kelin, 2014; Bolton, 2005; Burnard, 2006). My research into reflective practice took a deep dive into Schön's key concepts, which my research has employed. The key concepts of knowledge-in-action, reflection-in-action, and reflection-on-action are significant to my research, as I use these terms to present and discuss my reflective practice. However the presentation and discussion of these terms is at the beginning of chapter six. In this section, I give some background on Schön's concepts, since they play such a significant role in my discussion chapters.

Schön's (1995) philosophical approach to reflective practice is instigated when a need he recognizes a need for an epistemological perspective that is grounded in practice and reflection. Of this matter, Schön (1995) writes "Let us search, instead, for an epistemology of practice implicit in the artistic, intuitive processes which some practitioners do bring to situations of uncertainty, instability, uniqueness, and value conflict" (p. 49). Schön's (1995) search for a new epistemology of practice with focus on the artistic and intuitive processes leads him to the overlaps of knowledge, reflection and practice. At the same, Schön (1995)

acknowledges that some practitioners do employ artistic and intuitive practices to engage with the uncertain, instable and unique. This also resonates with my research as I am also looking into the uncertain, surprising, confusing and unique micro-moments in the classroom. I understand reflective practice as process of inquiry which encompasses, utilizes and melds together both the practices of reflection and reflexivity.

2.4.3 REFLECTIVE PRACTICE WITHIN ARTS EDUCATION

With the focus of this masters on how my role as a teacher transforms in the micro-moments of the classroom, I realize that my reflections in this research attends more to my professional role than my personal role. The use of reflective practice as a means to better understand one's practice within arts education is vast (Blatner, 2015; Burnard, 2006; Burnard & Hennessy, 2006; Dawson & Kelin, 2014; Fels, 2012, 2015a; Joseph, 2006). With this in mind, Pamela Burnard (2006) opens her article with this thought, "Professional reflection is central to the development of new awareness, knowledge and value shifts which lead to more effective practice in arts teaching" (p. 3). This article by Burnard (2006) takes up the discussion of how reflective practice can be a way in which to allow artists, pracitioners, artist educators and art educators come together to collectively and mutually reflect over arts education. This emphasis on bringing a collective together in the arts using reflection as a professional tool for new awareness and knowledge resonates deeply with my research, as I experience my research as contributing to this conversation.

There are also others contributing to the conversation of how reflective practice can be used to observe, learn from and transform through one's practice. Kathleen Unrath and Daria Kerridge (2009) did a research study through narrative inquiry by interviewing to two preservice art teachers about their experiences. Unrath and Kerridge (2009) found that their research confirms the importance of the act of teaching, and through the practice of reflection is the awareness "that perceptive empathy and altruistic zeal are the foundations of good teaching ethics…" (p. 283). The art teachers they interviewed upon reflection seemed to acquire the desired attributes of altruism, competence and a sense of community. Even though, the reflection on the novice art teachers practice was performed by Unrath and Kerridge, it still embodies that reflective practice is vital for understanding of one's role, especially in arts education also.

Another article by Dawn Joseph (2006), describes how Joseph engaged reflective practice to help her observe and evaluate her actions, as well as "the reactions of my teaching on my students' learning" (Joseph, 2006, p. 156). Joseph's (2006) research through a self-reflective study led to insights into her own teaching which helped her develop a better course of action in teaching her students, which led to more student engagement. In relation to my research, this article underscores the power of self-reflection within a reflective practice which leads to transformation of the teacher's role in the classroom.

2.5 SUMMARY

In this chapter, I have reviewed literature and theory around the topics of body language, micro-moments within teaching and learning, performativity and reflective practice, and how they relate to my research. The ideas, concepts and phenomena discussed in this chapter will be intertwined with the findings from my research to build the foundations of my discussions in chapters five, six and seven. While this chapter has presented literature and theory, the next chapter goes into more detail around the methodology of my research.

3 RESEARCH METHODOLOGY

This chapter offers a detailed overview of the research project for this master's thesis. First, it presents how I work with the theoretical framework of performative research within this study. Second, the shift in research methodology from an a/r/tographic approach to performative inquiry is discussed together with an examination of the methodology of performative inquiry. Third, the research methods are presented, including a discussion of auto-narratives and the generation of data. Fourth, the examination of the analysis process, with a description of reflexive thematic analysis used to analyze the auto-narratives. Next, my position as the researcher is presented. Finally, ethical considerations for the research project are discussed, as well as the challenges and limitations encountered throughout this process.

3.1 THEORETICAL FRAMEWORK: PERFORMATIVE RESEARCH

The theoretical framework selected for this thesis is performative research. Performative research is a relatively contemporary concept and so still unfolding in its definition (Haseman, 2006). Some scholars view it as a research methodology or approach (Douglas & Carless, 2013; Oikarinen-Jabai, 2003), while others see it as a new paradigm in research (Haseman, 2006). However, Brad Haseman (2006), Helena Oikarinen-Jabai (2003), and Kitrina Douglas and David Carless (2013) agree on the need for new approaches, methods and ways of presenting research that go beyond quantitative and qualitative research. Performative research is what Hasemen (2006), Douglas & Carless (2013), and Oikarinen-Jabai (2003) all agree on as a new opportunity within research.

The use of performative research in arts education has been discussed by Charles R. Garoian (2002), but Garoian defines it as performance art pedagogy. Gorian (2002) took a performative research approach to find out how teachers could "create curricula that would engage their students in performing critical inquiries as works of art" (p. 171). Garoian was an early adapter and innovator of performative research, and more and more researchers are looking to incorporate performance research in (arts) education in recent years.

Elliot Eisner is another researcher whose descriptions of how art and experience create knowledge has been the guiding light for my performative research. Eisner's (2008) ideas of knowledge creation focus on different types of knowing, which in turn lead to different ways

of expressing that knowing, which leads to the idea that "knowledge or understanding is not always reducible to language" (p. 5). As Douglas and Carless (2013) describe, performative research has the potential "to provide the audience with an experience" (p. 57). An experience cannot always be captured with words, giving weight to the need for other forms of both practice and representations of research. Haseman (2006) presents performance research as the third paradigm and alternative to traditional types of research: "In this third category of research – alongside quantitative (symbolic numbers) and qualitative (symbolic words) – the symbolic data work performatively. They not only express the research, but in that expression become the research itself" (2006, p. 102). When Haseman (2006) discusses how the expression is the research itself, I translate this to include both the performative practice and the materials outcomes of that practice with this master's thesis. The performative aspects of my research include the teaching, the reflecting, the analysing and the discussion; essentially, I see my entire research process as taking into consideration the performative.

Currently performative research is used in numerous ways both within and without the arts and arts education. Douglas and Carless (2013) discuss how they use it to generate data, create performances, and to explore the process of writing and performing stories and songs with depth. Helena Oikarinen-Jabai (2003) uses performative research with embodied experiences, and narratives from both herself and others to find and express emotions which can be hidden in relationships and cultural discourses. Both Douglas and Carless and Oikarinen-Jabai use performative research in the space of the arts. In my research I will use performative research in the space of arts education, and specifically within the context of a seventh grade visual arts classroom.

3.1.1 PERFORMATIVE INQUIRY

My methodology has shifted throughout the process of this master's thesis project. I started my research journey focused on a/r/tography since I identify as an a/r/tographer: an artist, teacher and researcher. Rita L. Irwin (2013) coined the term a/r/tography to encompass three identities and roles in one practice, as well as establish a methodology which encouraged entanglement between these roles. I could relate to this role, since I am a graphic designer, a teacher, and now in this master's thesis, a researcher. It seemed fitting for my identity to be tied into my methodology, and thus, I started working with a/r/tography as my methodology.

However, as the process moved forward and my focus shifted, so did my understanding of the concept of a methodology. I realized that even thought I identify as an a/r/tographer, I was not researching as one, which led me to understand that I was actually embracing performative inquiry as my methodology instead.

Under the theoretical framework of performative research, both performative inquiry and a/r/tography encourage transformation and the opportunity for changes in direction when engaging in research (Fels, 2019; Irwin, 2013). Performative inquiry and a/r/tography can both be located under the same paradigm, which Lynn Fels (2019) implies is arts-based research, even though I have placed my research under performative research.

The other aspect of a/r/tography which resonates with peformative inquiry is the concept of living inquiry. This is essentially a type of becoming that is constantly in process as a way of living one's inquiry, to be open to unfolding (Irwin, 2013). Both performative inquiry and a/r/tography embrace the concept of living one's inquiry, which resulted in a fluid shift from a/r/tography to performative inquiry. Just as living inquiry invites the researcher to be present in their own lives, so does performative inquiry in order for the researcher to reflect on the moments that emerge (Fels, 2019). Performative inquiry is also focused on the performative potentials of stop moments [micro-moments] (Fels, 1999), which corroborates with the shift in my research.

Lynn Fels (1999) conceptualized and articulated in her doctoral thesis the methodology of performative inquiry. Fels (1999) coined the term with the etymological meaning of performance in mind, as well as the practice of inquiry through the arts. Though Fels (1999, 2012, 2015a, 2015b, 2019) is the preemininent scholar on this contemporary methodology, there is a growing body of work on performative inquiry from a variety of scholars. For example, Ingvild Olsen Olaussen and Lise Hovik (2019) use performative inquiry and a/r/tography to reflect over Olaussen's narrative flashbacks (moments where she felt as if she had lost control and was vulnerable in when working with very young children). To return to these moments with performative inquiry allowed Olaussen the opportunity "…to create embodied reflection learning through experimental research" (Olaussen & Hovik, 2019, p. 73).

Another example comes from Liisa Jaakonaho and Kristina Junttila (2019) who also engage in performative inquiry when exploring the theme of disability while searching for affirmative spaces. They explain that "as artistic pedagogic researchers we are interested in facilitating spaces for performative inquiry, allowing the collective process to inform our thinking and doing, and embodied, tacit knowledge to emerge from the practice" (p. 35). Since they were focused on understanding disability as a complex phenomenon, but also as a transformative force, performative inquiry allowed them the space to explore while creating new ways of knowing (Jaakonaho & Junttila, 2019).

My research is focused on using my own auto-narratives to find, illustrate, and reflect on different micro-moments I encountered in the classroom. Thus, performative inquiry was the essential choice since, "[p]erformative inquiry… is a practice of noticing stop moments, to be aware of a tug on the sleeve that leads us, upon reflection and inquiry, to learning, moments of recognition" (Fels, 2019, p. 247). This description of performative inquiry as noticing the micro-moments that need attention through reflection and inquiry in order to be able to learn from them, resonates with and speaks to my way of researching. I was feeling "a tug on my sleeve" which came from the reflection over how body language was used in the micro-moments (stop moments) of the classroom. This tug called me to change directions with my research and allowed me to settle on performative inquiry as a core aspect of my methodology.

3.2 RESEARCH METHODS

As outlined above, under the theoretical framework of performance research I position my thesis within the methodology of performative inquiry. Within performative inquiry, I use the research method of auto-narratives to observe and reflect over my practice as well as to generate data. The following section outlines this method and how I have engaged with it in my study.

3.2.1 AUTO-NARRATIVES

While the theoretical framework and the methodology I am using are newer concepts and approaches, my method of auto-narratives is considered to be well-established through the idea of narrative inquiry. An auto-narrative, or personal narrative as defined by Susan Chase (2018):

> is a distinct form of communication: It is meaning making through the shaping of experience; a way of understanding one's own and other's actions; of organizing events, objects, feelings, or thoughts in relation to each other; of connecting and seeing the consequences of actions, events, feelings, or thoughts over time (in the past, present and/or future) (p. 549).

This definition from Chase includes all aspects of auto-narratives, which gives a breadth of both understanding and use. I generated my auto-narratives as logbooks, as well as visual representations of my thoughts and reflections through either illustrations or diagrams. When working with auto-narratives under the methodology of performative inquiry, I use them to help illuminate the micro-moments and help me remember the 'tugs on my sleeves' that I felt in the classroom. Though I have chosen personal narratives as my form of inquiry, Fels (2012) explains that performative inquiry does not necessarily offer a method, but is centered on a way of being in embodied inquiry. Performative inquiry invites the researcher to listen and attend to the micro-moments that draws their attention (Fels, 2012). The researcher is then encouraged to responde through dialogue, reflection, a new choice of action, further inquiry or creative expression (Fels, 2012). My choice of reflection and creative expression is the use of auto-narratives as a form of storytelling to report my experiences and findings.

Fels (2012) communicates that performative inquiry can invite a researcher to live in inquiry. To me, what Fels is encouraging is the ideas of treating research as a creative process. Thus, I chose to use auto-narratives as my form of creative dialogue with myself through this creative research process. I have performed my teaching, but I have reflected over it through auto-narratives. I have then created new auto-narratives based on logbooks to reveal and report my experience, with my data.

3.2.2 DATA GENERATION

My data generation reflects my creative teaching process and comes from my three reflective logbooks (*Teaching Prep, Feelings Before Lessons* and *After Lessons*), which are auto-narrative in their expression. In figure one, I have illustrated my creative teaching process which shows both the stages of my process and where I reflected through my auto-narrative logbooks.

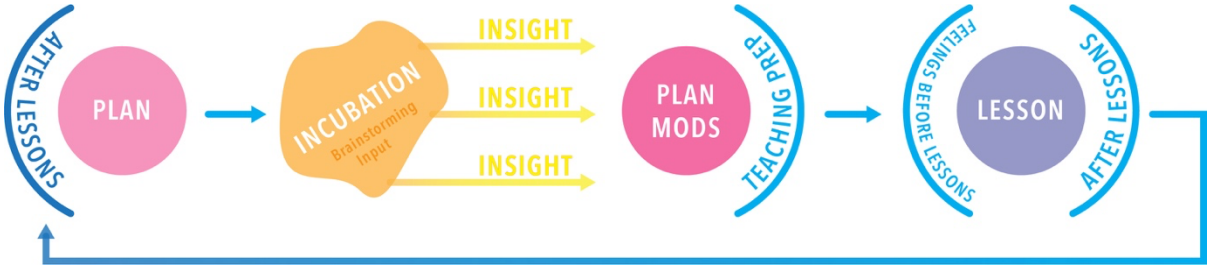

Figure 1: Illustration of my creative reflective teaching process when generating my three auto-narrative logbooks.

My creative process started first by making a plan for each lesson, and then my creative process requires incubation before making a decision. Incubation for me is necessary after planning, allowing my brain to continue working on my plans in the background while I go about other activities, leaving my mind free and open to new insights and opportunities. This phase can also include brainstorming with and/or receiving input and advice from colleagues, classmates, and/or supervisors, which may lead to plan modifications. My first logbook is titled *Teaching Prep* and it contains my reflections on: how I made my plans, my expectations and anticipations of the plans, and reflections over any modifications to the plans. This logbook was written at varying times during my process, as insights and ideas could happen at any time.

The second logbook, *Feelings Before Lessons*, is where I would examine and reflect over how I was feeling the hour before I was going to teach the class. The logbook was either written or orally recorded within an hour before my teachings. I chose to include this reflective logbook to give insight into my mood and what outside of the classroom might have influenced my teaching that day. It was also used as a tool for comparative reflection upon the lessons before and after completion; what were my anticipations, expectations, anxieties, wishes, hopes and how were they realized (according to the *After Lessons* logbook).

The third logbook was *After Lessons*, which summarized everything that attracted my attention while I was in the lesson. I would walk the 250m straight to my desk from teaching in the classroom to write everything I retained from the lesson. This logbook would sometimes take up to six hours to write, depending on what transpired during the lesson, but I never stopped writing until every impression, idea, story, and reflection were recorded. This

logbook proved to be the most substantial of the three, and the most impactful in terms of the data I would use.

I repeated the processes in figure one each of the six times I taught the class. All the lessons happened Thursdays from 13:00-14:30 and were a week apart, except between the 5th and 6th lessons where there was an extra week gap. I ended up with three logbooks for a total of 116 pages of auto-narrative data.

3.3 PROCESS OF ANALYSIS

Generating 116 pages of auto-narrative data was more than I had originally envisioned, but the volume allowed me the opportunity to really examine the data in-depth. To conduct this examination, I chose to use a reflexive thematic analysis. As Catherine Kohler Riessman (2005) describes, the emphasis of thematic analysis is on what the text is saying, rather than how it is being told. This was crucial to finding meaning within the auto-narratives.

3.3.1 REFLEXIVE THEMATIC ANALYSIS

For my research, reflexive thematic analysis was chosen for its flexibility, both in general and regarding openness to multiple guiding theories (Braun & Clarke, 2020). Reflexive thematic analysis takes a different orientation to data, coding practices and theme development than the traditional approach within qualitative research (Braun & Clarke, 2020, p. 4). Virginia Braun and Victoria Clarke's (2019) intention with their reflexive thematic analysis approach is "to reflect our view of qualitative research as creative, reflexive and subjective, with researcher subjectivity understood as a resource" (p. 591). This intention of reflexive thematic analysis, as a creative and reflexive approach which sees subjectivity as a resources, resonated with my research. Another aspect that worked well with my approach to analyzing the data was how Braun and Clarke (2019) saw their research as being about meaning and meaning-making through creation of and interpretation of the data. Since I am working with performative inquiry, which is not associated with any particular methods, it seemed logical to look into reflexive thematic analysis. Especially because it is focused on the same ideas and process as my research, which is that: "… the final analysis is the product of deep and prolonged data immersion, thoughtfulness and reflection…" (Braun & Clarke, 2019, p. 591). This quote describes exactly how I feel my process was – a deep, prolonged, and active reflection over my data.

I followed Braun and Clarke's (2020) 6-step process of reflective analysis: "…1) data familiarization and writing familiarisation notes; 2) systematic data coding; 3) generating initial themes from coded and collated data; 4) developing and reviewing themes; 5) refining, defining and naming themes; and 6) writing the report" (p. 4). Thus, beginning with step one, I familiarized myself with my data by reading through the logbooks several times. Step one continued as I also organized the data into separate collections for each student, containing all the writings on individual student interactions during the six lesssons. This sorting of the data by student proved helpful, but I was missing my reflection in the auto-narratives. To include these reflections, I sorted the data by compiling all the logbooks together into one document in chronological order. This proved to be beneficial through the creation of a complete narrative through the beginning to end of the project.

After this I moved onto step two, systematic data coding. Since I was already familiar with my data, I made lists of all the codes I had noticed. This swiftly led me into step three, which is generating initial themes. My intial themes were relationships, phase shifts, reflective practice, and micro-moments.

Thereafter, I came to step four (developing and reviewing themes), where I refined my themes and reorganized my codes within each theme (see figure two). As shown in figure two, three main themes emerged: liminal spaces in the creative process; relationships/interactions; and reflective practice. I went through highlighting and taking notes through the data concentrated on each theme and its underlying codes. As I worked through my data, I noticed that under the relationship theme analysis, that almost half of my interactions with the students were initiated because of their body language. I found this intriguing, hence the reason body language is highlighted in pink in figure two together with the other findings used to pivot my research question. New codes, such as body language, emerged as I was reflexively reflecting over my data. The process was a just as Braun and Clarke (2019) had described as being a deep, thoughtful, reflexive and prolonged process.

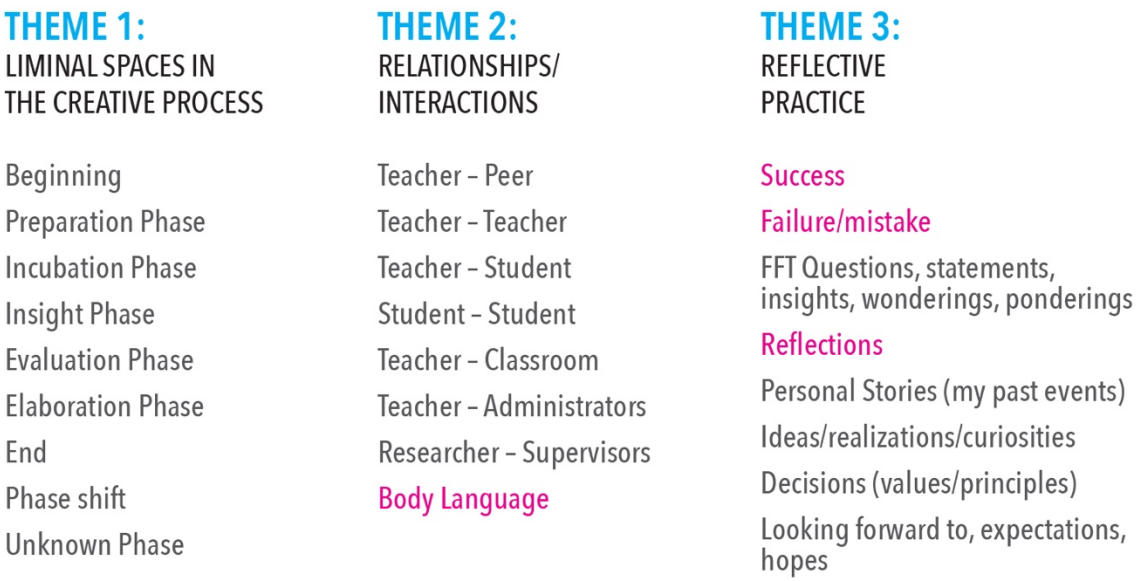

Figure 2: A visual overview of thematic analysis. The main findings used to pivot my research question are marked in pink.

I was affected by the results, and body language become my 'tug on the sleeve' moment in my research process. Therefore, I moved onto step five with the intention of refining and defining a new theme, as illustrated in figure three.

Figure 3: A visual overview of the final theme

I consolidated the main codes under that final theme, which ended up shifting the focus of this master's thesis. The theme 'creative process' was removed, but focus on reflection over my role remained. I included the 'success,' 'failure,' and 'mistakes' codes as these were vital in helping me to identify if my reading of the students' body language led to a successful interaction, a failed interaction or even a mistake. The reflection code was used as a way to see if I had reflected over my role either during or after the interaction. The body language code marked every time I had written about a student's body language in my auto-narratives. It was not intentional or a focus to include the body language within the auto-narratives but I noticed it was my subconscious way of communicating and became consciously aware of it – this was my stop moment. This analysis led me to understand that something important was happening with my reading of body language and how I chose to engage with it. The

reflective and reflexive practice of seeing how I used this language to communicate illuminated my thoughts and I realized body language was important to my teaching practice.

3.4 POSITION AS THE RESEARCHER

My position as the researcher in this master's thesis is an important aspect to look at in consideration to how it might have affected my approach to the research. This master's thesis is within the field of Arts Education and my research focuses on my work within the 7th grade visual arts classroom. My position as the researcher is colored by my past experiences as both an artist and a teacher.

What positions me as an insider in the field of visual arts is my Bachelor of Fine Arts degree in Graphic Design, followed by 13 years of work experience as a graphic designer. However, within the field of education, I position myself as both an insider and an outsider. An insider in that I have two years experience as a middle school visual art teacher, and an outsider in that I have not formal teaching education.

My research takes place in an international school in Trondheim, Norway. I position myself as an insider since I have taught for two years at the same school at which I am doing this current research. I was the middle school art teacher from 2009-2011. I know the principal from before, but she was a teacher at the school at the time I was teaching there and her children were my students. This, together with the fact that some of my former colleagues still work at the school resulted in my insider position at the school and it made it easier to request a collaboration there. The other aspect that puts me in an insider position is that I myself am an immigrant. I was born in Minnesota, USA and moved to Norway in 2009. I can empathize with the international students I am working with. I also chose to work at an international school because I am more familiar with their type of school system, which is more similar to an American school system than a Norwegian school system.

In relation to the topic of body language, I see myself as both an insider and an outsider. I am well-versed in and aware of visual, verbal and written communication, as well as how to analyze an audience's needs to be able to communicate efficiently to them. For 13 years, I taught others efficient communication through speeches, brochures, and presentations as part of my job. I am still an outsider because I have no formal education around body language,

only my own conscious attention to it in my daily life. However, it has been a guiding force for me my entire life in how I interact, read and communicate with other around me.

The last aspect of my position as a researcher is how I position myself in terms of my creative research process. When I first started my research, I was engaged in the methodology of a/r/tography. However, as the direction changed and my process shifted, I realized that I identified as an a/r/tographer, but that my research was no longer a/r/tographic. This positioning of myself in an a/r/tographic identity gives meaning to the earlier choices I made in my research process. Thus, I still maintain my identity as an a/r/tographer who is engaged in a performative inquiry, as I still identify with the intertwining of the three roles of artist, researcher, and teacher which constitute an a/r/tographer (Irwin, 2013).

3.5 ETHICS

To ensure that my research engaged in an ethical process, I went through a multi-step process that involved many active participants. First, I contacted the two international schools in Trondheim to see if they were interested in and open to working with me for my research project. After the initial contact, only one school was able to give me a firm confirmation of collaboration at the end of the 2019 school year, which is why it was chosen. I then met with the school's principal and middle school coordinator. During this meeting, the three of us discussed the different opportunities in terms of which classes had the capacity to participate in my research. Ultimately, the discussion of which class I should work with was determined by the school principal and middle school coordinator, and my input was confined to the age range I had hoped to work with.

The second major step in the ethical process was to apply for approval from NSD (Norwegian Centre for Research Data) to conduct research with the 7th grade students (ages 11-13). This process involved me sending in a description of my project, the data I would be collecting and how I would store that data until the end of the project. However, after sending a detailed description of my project, NSD advised that I did not need their approval. Thus, the application was dismissed. This meant that I had to anonymize all the data and my auto-narratives could only address my perspective without divulging any personal information about any students or teachers within the school. Lastly, I informed both the school, art teacher, and the students' parents of my plans. This was not necessary under NSD guidelines

but was a courtesy I took. All names were anonymized in logbooks as I wrote them, I gave each student a pseudonym for my research.

One ethical consideration that I was conscious of was that I was coming into the school as an outside teacher to work with these students, and this might influence the power dynamic. However, I was visited the class before the project to get acquainted with the children before I started my research. This gave me the opportunity to build some trust with the students and allow them to feel comfortable with me in the classroom before I started teaching.

3.6 CHALLENGES AND LIMITATIONS OF THE RESEARCH

There are challenges and limitations to every research project, and within the following section I outline the specific challenges and limitations for this study.

One limitation was the school's requirement that I keep to their curriculum. I was instructed to teach under the theme of "Belief", which focused on the art movements of Impressionism and Post-Impressionism. This limited my scope to what I could teach. I had to look for creative ways to teach Impressionism and Post-Impressionism, and still give the students the opportunity to have their own individual creative processes. It was a challenge, but once I met the class and was able to observe their level competence in art, this became less of a challenge.

Another limitation was the fact that this study took place while the world faces the COVID-19 pandemic. I had to get special COVID training to teach at the school, the students were not allowed to interact with other classrooms, they were not allowed to share supplies, and I could not encourage any physical interactions between the students. I was fortunate in that the school remained open during the entirety of my teaching, but there were many rules and procedures to follow. The school was in what they classified 'level orange', which meant open with classroom lockdown.

Another challenge is the limitation of time and scope. While my ambitions are always high, I had only one year to complete the research. The resources were also limited because I was both the teacher and researcher, and did not receive any help in terms of other practitioners or monetary resources. A master's thesis is also limited in the word count, and therefore this

also gives a parameter for the topics that can be explored and the depth to which they can be pursued.

3.7 SUMMARY

This chapter has presented my theoretical framework of performative research and my methodology of performative inquiry. It also discussed how I engaged with performative research and performative inquiry through the method of auto-narratives to both generate my data and create my auto-narrative findings which are in chapter four. The pivot in my research was discussed under 3.1.1, together with how the pivot was realized through my reflexive thematic analysis of my auto-narratives. Lastly, this chapter gave insight into my position as the researcher, my ethical considerations, as well as my challenges and limitations which all give meaning to my research process. In the following chapters I present my findings and discuss them in relation to the literature review in chapter two.

4 AUTO-NARRATIVES

The auto-narratives that follow have been developed through my teaching encounters in this project. These stories serve as the 'data,' and offer a space for me to learn from my own experience and what I need to change not only about my role, but also about my beliefs, assumptions, convictions and values. However, these narratives are not only for me, but they are also the foundation for the analysis and discussion of this master's thesis. These autonarratives allow the reader an opportunity to put themselves in my shoes and live my experience of specific interactions I had in the classroom. Hopefully, through the process of reading these auto-narratives there is the potential for a reader to ask questions along the way and also inspiring them to take a closer look at their own practice - creating a spark of curiosity at the very least.

4.1 "GOTCHA!"

"Emily" was one of the first students I met on my first day in the classroom as an assistant teacher. She introduced herself to me and was very curious as to who I was and why I was there. During the introductory meeting with the class, I noticed that she seemed to have a tendency to want to succeed not for herself, but for the teacher's approval. At the same time, I noticed that she enjoyed being finished with her work early, perhaps so she could maintain some control over what she wanted to do and work on. After observing Emily during this introductory meeting, I felt I had a good 'read' of her.

During the first lesson in which I was teaching, the class' focus was on researching the art movements of Impressionism and Post-Impressionism. I hoped that the class could be a space to make discoveries and find the information about these art movements themselves. I set them to work researching on their computers about the two art movements. I walked around the room as the students researched to make myself available for questions, inquiries and to also make sure they were focused on the task at hand.

When I walked closer to Emily's desk, I noticed that her Gmail account was open, and I felt a weird rush in me that can be described as a "Gotcha!" feeling. Instead of stepping back from this feeling, I, in an auto-pilot way engaged it. I sort of snuck up behind her and said, "Is your email helping you find information on Impressionism?".

She turned and looked at me in horror. Her face dropped from a smile to a worried and scared look with large eyes, eyebrows lifted, flushed cheeks and a tight frozen frown. At the same time her shoulders arched forward and up, her back bowed down closer to the desk and her face looked around at the others in the class, and then looked down at her lap. Her body language informed me of what I had done – I was mean to her. I had called her out in front of her peers and her body showed me she was scared, shamed and embarrassed. It was almost as if her body was trying to become smaller, to disappear or hide.

Emily's bodily reaction impacted me in that moment. It made me stop and question my choice of interaction. It made me feel ashamed for causing her embarrassment. I felt wretched and guilty. I had only a few seconds between my words and her reaction, and then another few seconds between her reaction and my next interaction. I felt overwhelmed and frozen as the guilt washed over me. I wanted to say I was sorry, I wanted to apologize, but something held me back. Was it my pride? Was I scared that being vulnerable would undermine my authority in the classroom? Looking back, I wish I would have just said sorry to her. But the authority figure in me was telling me that I could not be vulnerable in front of the students. I could not admit failure and defeat, not on the first day.

We had a good rapport earlier in class, and I wanted to try to salvage some of it in this micro-moment, so my interaction after her reaction was to compliment her on the work she had done, and then I tried to engage her in a positive way by showing her the Google Arts and Culture page, and how she could look at paintings up close and in detail. This seemed to help a little as her body relaxed a little and her shoulders dropped a little, but her back was still hunched forward and her arms were close to her body. She was not making any eye contact with me. I could sense that she needed some space. I left Emily to continue her work.

Later in the lesson Emily came up to me and informed me that she was finished with her research and inspiration collage. Her body was a bit stiff. Her mouth went straight across her face like a line, and her eyes seemed disengaged. It felt like a very matter-of-fact expression, exempt of emotion. It was a new way of being in her that I had not seen. It reactivated my guilt and shame. But, in this micro-moment I chose to ignore these feelings. I asked Emily if I could see her work, which she showed me without any change or expression in body language or movement. I tried to engage her a little more by asking about her collage and

why she chose certain images. She obliged me by answering my questions, but her body language did not change.

I was not unsure where to go from here, but then Emily took the opportunity to interact in the stillness of the micro-moment and asked what she could do next. I told her could work on other classwork, or she could start thinking of ideas for the artwork she would make later. She responded only with words, her body seemed disengaged and a bit stiff, almost as if she was trying to not show emotion. It was hard to read her body in this micro-moment, but she seemed focused on continuing to work. Emily dropped my gaze and went back to her computer, this gesture informed me that we were done talking. It felt like a little bit of a cold brush-off. But I did not want to push it with her and besides, she had completed the task for the day, so I let her continue working.

Towards the end of the day, as the classroom was cleaning up their desks and getting ready to go home, I decided to engage Emily one more time and ask her indirectly how she thought the lesson went. Her body language earlier in class was confusing for me, so I wanted to touch base with her. She said it was fine, shrugged her shoulders and then let them droop, her face was emotionless, vague, and she pursed her lips. However, in the micro-moment after she said it was fine, she looked me, her eyes narrowed slightly, she stood up a little straighter and pushed her chest out and said, “Art is *usually* my favorite subject”.

It felt like her words cut me. In this micro-moment after I met her with a confirming and apologetic face and body gesture. It was the sting which I honestly deserved. However, I did not want to leave it there, so I chose to say I was glad to hear that art was her favorite subject and that I hoped we would have a better time next week. Her stance and body softened, and she had a slight smile on her face. To me it seemed that she had understood and accepted the opportunity to give me another chance. I left this meeting with Emily with so many questions and thoughts of how I could have done better. I sat with the question afterwards:, why couldn’t I just say I was sorry to her?

4.2 DON’T GIVE UP

“John” is a student who surprised me from the first day of class. He was quick to research the art movements, decipher and unpack the information, then use it to analyze how modern

artworks could be classified as impressionistic. He honestly blew me away. Yet, he was goofy, silly, smiling and did not seem to take life too seriously.

During our fifth lesson together, I noticed John seemed to be finished with his project when he started to goof around with "Liam." They were making loud noises and play- fighting with each other, distracting other students. When I see this type of behavior and body language towards the end of project, it might mean different things, such as: the students are bored, the students are procrastinating, the students are stuck, or the students are finished. Since the reason for the playing might vary, I chose to inquire about the situation. In this micro-moment, I chose to ask the boys why they were playing and ask how their projects were going.

John was turned mostly away from me as I walked towards them, but I could still see the side of his face. Liam was facing me. Once Liam saw me, he made a slightly surprised face with big eyes and a touch of fear, followed by a quick dash to his desk. In my experience this is the typical response of student who is bored and realizes they are about to get caught for doing something they think they should not be doing. I did not feel I needed to address Liam further after this micro-moment because he went back to working. He seemed to show with his body language that he understood that he should focus on his painting.

As Liam ducked quickly back into his chair, John stood there looking at Liam with a confused look on his face, which I perceived as confusion as to why the playing had stopped abruptly. John started to turn around as I approached, and I asked him "How's the project going?". He looked up at me and his face dropped, his shoulders and body all of a sudden appeared to triple in weight, and he begrudgingly moped over to his desk and then with an exhaustive sigh, plopped himself down hard onto his chair. While still looking at the floor without eye contact and what appeared to be disappointment on his face, John said, "I'm done."

In this micro-moment, I was confused. John's words said, "I'm done," but his body language showed, exhaustion and disappointment. In my opinion, the words did not match the body language. I chose to inquire further by asking him another question: "Are you happy with your painting?". This time he looked me as I knelt next to his desk, and he began to tell me how he was not happy with the final product of his work.

John told me that he had borrowed a pre-mixed paint from “Belle” to paint the mountain in his picture, but Belle was absent today, so he did not have the color he wanted. He decided to try the classroom’s pre-mixed yellowish brown even though it did not match Belle’s reddish brown, and he was disappointed with the result. His head hung low, looking at the table. In this micro-moment, I realized I had only a few seconds to either come up with a solution or let him be resigned to his perceived failure. I did not want to let John give up on himself. I asked him, “Do you want me to help you mix the color you need together?”. He sat up in his chair, smiled wide with large, engaged eyes and answered with “YES!”. To me the body language matched the verbal enthusiasm, and it was not a hard micro-moment for me to read. I quickly got up and retrieved the cyan, magenta and yellow paints, and sat next to his desk. I told him I would give him a recipe. He seemed intrigued about this idea. After I gave him the recipe, I asked if I could help another student who had asked for help while he worked on mixing the paints. He said ok, barely looking at me as he was already engrossed in mixing the paints.

I helped the other student and then as I was on my way back to John he stood up, grabbed his palette aggressively, and walked towards me with a frustrated gait while looking at the palette. John lifted the palette up to my face angrily and said, “It’s GREEN!!”. Before I had a chance to address the result, he turned sharply and went over to the sink and angrily washed all the paint off the palette. He seemed to release some of the anger and frustration during the cleaning of the palette, because as he approached his desk again with the same exhaustive body language he had before when I first addressed his progress. In this micro-moment I felt I was being met with the same exhaustive frustration and disappointment I had first met him in. I had to try again, and with a different approach.

I met John back at his desk. I said it was ok that the paint turned green, and I told him I would sit next to him while he mixed the paint. This seemed to cheer him up a little, he sat up in his chair and his body appeared to be lighter. He grabbed his paintbrush and looked at me in a way that said he was waiting for instructions. I told him to do the same thing as before and gave a slight look from the corner of his eye, with a slight frown, as if I had not heard what he said about it turning green. I knew it would turn green, but we needed to work through this together.

He began to blend and sure enough he got the green again, and again he became angry, then frustrated and then starting complaining by saying “It’s green again!”. I said “Wait… it’s ok that we have green. To get brown we need to add the opposite of green, what is that?”. The fact that I had posed a question seemed to snap him out of the downward disappointment and frustration spiral, and he looked at me and said, “Red…” and his eyes lit up, as his brow furrowed ever so slightly, and he leaned forward to look more closely at the palette. He was contemplating his answer and the next step. He then added more red paint and while he was doing this, I said that he might have to add a bit more red once he reach a typical brown, to get the reddish brown he was looking for. He learned forward with both arms on the table and looked back and forth between the palette and the painting. He was trying to match the mixing to one of the colors on the painting. I heard him say to himself, “That’s the brown, but it’s too dark, maybe some yellow…”. I interrupted him and said, “What about white?”. He looked me in the eyes, smiled wide and said “WHITE!”. In a split second he was up and getting the white paint. It was like watching an alchemist trying to create gold, he was so focused on his concoction. Then when he achieved the color he wanted, he leaned away from the desk into a straight upright position in his chair, smiled and said, “That’s it!”.

4.3 CHAOTIC CONFUSION

During the fourth lesson, “Toby” was working on his painting, which is what I would call an homage to Claude Monet’s *Impression, Sunrise*. He copied the motif and composition of the painting, but he was making it his own. Toby’s painting is similar to Monet’s in that it is a sunrise over the water; however Toby’s painting used more blue tones in both the sky and the water, and the sun was a red orange. As he worked on painting the water, he asked me for help. He asked for help making a lighter blue paint, than the one he had mixed in the middle of the palette. He had already made a mid-blue, but he needed a lighter variant of this mid blue to give more depth to his painting.

I sat down next to Toby to instruct him how to mix the paint. He was relaxed and focused on the palette, with paintbrush in hand. I told him that he needed to add white to the blue he had created in the middle of the palette, but that he had to remove a little of this paint to the side of the palette and then add white. He took the white paint and added it to the blue in the middle, but the color did not change - there was too much blue paint, that a small amount of white paint was not making a difference.

In this micro-moment of Toby adding white paint to the blue paint, his body language changed and confused me. He started by adding white to the middle and when the change did not happen, he did it over and over and over again. The tempo became more feverish, his shoulders shot up to his ears, his arm was tense, and his face looked frightened as he furiously added more white paint and moved the paintbrush around in hard circles of frustration. In this micro-moment I did not know what to do, I was stunned for a brief second as I watched Toby's body become locked in chaotic and repetitious movements. I could see and feel his anxiety. I had to act fast. I put my hand on his hand and pressed down as I said "Stop," as gently but directly as I could. His hand stopped, and he looked at me with his eyebrows raised, his eyes with hints of tears in the corners, and a drooping frown, and was panting to catch his breath. I took a deep breath while still holding his hand, and he copied my behavior, as we paused for a minute. I waited in this micro-moment of reset for his focus to be on me, his shoulders to drop, and his face to relax.

In this micro-moment, I had to go against my usual approaches. I normally encourage students through instruction and guiding, wanting them to do the physical movements themselves. I wanted Toby to take ownership over mixing the paint, and I wanted him to feel that accomplishment of creating it on his own with only my guidance. I wanted him to mix the color himself. However, this resulted in a bodily language that I had never seen in a student before, so I had to re-evaluate my approach. I realized in this micro-moment that his body might need me to demonstrate the new movement for him first. I asked him if I could show him how to mix and then he could try. He said yes, as his shoulders dropped, he smiled and seemed to relax into his body. This bodily language informed me that this was a better approach, and not one I usually allow myself to make, but it seemed needed.

I took a small amount of blue paint in the middle and put it into the hole in the side of the palette, and then I took a larger amount of white paint and mixing these together. Toby watched intensely as I demonstrated the mixing process. He followed along as I completed the mixing and then I asked if I could put a couple dots on his artwork just to make sure the color was lighter than the other blue. He said yes with a smile of contentment on his face, his hands folded gently in each other on the desk, as he leaned over to watch. I did the color comparison, and it was a lighter blue than the one on the painting. I then asked if he was

pleased with the color and he smiled, said yes, and then took his paintbrush and continued on with his painting.

4.4 STRENGTH IN VULNERABILITY

“Eva” was a quiet student who never verbally asked for my help. I could tell she felt comfortable and capable in the art class. At the end of the second lesson the class was cleaning up. I walked out into the hallway and I saw Eva leaning up against the wall. Her shoulders were up, but her upper body hunched slightly forward, with one arm across her chest holder the other arm as it hung. She had a small tear running down her cheek. She was upset, and I noticed that her sweater had paint on while she held it in her hands.

In this micro-moment I chose again to inquire. Since Eva’s body language told me she was upset I decided to address the situation calmly and gently. I asked what happened, and she explained that she had gotten paint on her favorite sweaterand did not know how. After reading her body language and hearing that she was confused over what had happened, I chose to take over the cleaning of the sweater for her. At the same time, she seemed ashamed to be crying, but I told her it was okay that she was crying and not to worry, this was fixable, as I started to wash out the paint. I told her we used poster paint which is water-based and should not be hard to remove. She watched as I washed her sweater. I noticed that her body began to soften, her shoulders started to drop and roll more onto her back as her head lifted a little off her chest, as she cried a little more. This body language informed me that she was comfortable with me helping her, and it informed me at the least to keep going.

After a few minutes of silence, Eva said “It’s just that this is my favorite sweater, I guess I was just a little shocked and surprised, since I didn’t understand what happened or how it happened. That is why I started crying”. Eva was being honest and vulnerable with me, so I decided in that micro-moment to meet her in the vulnerability with empathy. I told her that I understood and that it was it okay to cry. I empathized with her by saying “I would have cried too if this happened to my favorite sweater.” She smiled and giggled while making eye contact and then her body straightened up more. She still has some tears on her face, and she started to wipe them off as I finished washing off as much as I could of the paint on her sweater. She appeared to be less upset, and the confusion was gone, so I asked if she needed

anything else and she said no. Then I left to give her an opportunity to regain her composure and have a moment to herself before returning to the classroom.

This was my first direct interaction with Eva. I checked-in with her during the third lesson to hear if she got the paint out of her sweater, and she did. She answered with a smile and her body language gave me a feeling of positivity.

I did not have much interaction with her during the third and fourth lesson, because she appeared to be in a flow both times, working on her project and did not give any indication that she needed or wanted my help. However, at the end of the fifth lesson, it felt like déjà vu. I found Eva again in the hallway, with body language indicating protection, defense and self-soothing, but this time something was different. This time, there was no paint on a sweater, or other indicators to inform me of what the situation was. This time I had to inquire to gain more insight into the situation before finding out what was needed of me. I again approached her calmly and gently as I asked if she was okay. She did not look me in the eyes, as her head hung low, but she did nod yes to being okay. I was glad in the micro-moment that she responded yes to okay, but I still felt the need to find out what had happened. So I inquired again by asking what happened, and then she responded with hesitation and resistance. Eva's body tensed up a little, her shoulder raised a little more and she looked from side to side, and never made eye contact with me. This told me she was unsure if she wanted to tell me. In this micro-moment, I felt it was more important that she feel comfortable sharing with me what happened, more than me finding out what the situation actually was. I told her that she did not have to tell me if she did not want to, but that I was here for her if she wanted to talk. She responded by softening her body, her shoulders dropped, her head lifted a little, she made eye contact with me. There was contemplative hesitation in her face, as she took a moment to decide whether or not to share what happened with me. In this micro-moment, the only thing I could do was be patient and offer an inviting smile on my face.

Eva told me that she was upset because "Toby" had hit her several times on the neck during the lesson and she was in pain. In this micro-moment, I was a bit shocked, as multiple thoughts were running through my head: Why had I not seen this? Why would Toby do such a thing when he had been bullied himself? Why was he hitting her? I needed to keep my focus on the Eva and addressing her needs in the situation. The only thing I could think to do in between the chaos of my thoughts was to respond with sympathy and honesty. I told her

that was terrible, and that I was a bit shocked, and then I asked if she knew why he did this. She replied by telling me that it had become a thing in the classroom, and everyone was doing it to everyone. It has started as joke between some of the other students, but she thought that it had gone too far.

Her hesitation in telling me what happened gave me a sense that she might not want to get any one person in trouble. I asked if she wanted me to talk to Toby directly about what happened, and my suspicion was confirmed when she said no. She did not think it was fair to call him out when everyone was doing it. This also informed me that she was not looking to blame or punish another student, so I was a little unsure what I could do to help. In this micro-moment, I decided to ask her what she needed. I asked Eva what I could do to help her in this situation, and she said she wanted someone to make the entire class stop hitting each other.

This was a hard micro-moment for me, I had to inform Eva that as a guest teacher I could not be that person for her in this situation. I knew this situation required a teacher to address the situation with the entire class, and likely discuss with multiple students independently. The most important part and hardest part for me that this situation needed follow-up. I wanted to help Eva, and I wanted to fix this situation, because it was not okay. However, we were at the last seven minutes of the school day before they went home, and I unfortunately am a visiting teacher that has a limited amount of time in the classroom. I was not able to follow-up on this issue with the students, and so I felt helpless.

I had to make a difficult decision, but hopefully the better decision: I was honest and vulnerable with Eva. I told her that I wanted to help, but that this needed someone who could follow-up. I asked her if I could involve her classroom teacher and ask her to follow-up with Eva and the rest of the class. She looked slightly disappointed, but then after a micro-moment of contemplation she smiled and said yes it was ok, and she seemed relieved as her body relaxed, she smiled and opened up her body again.

5 BODY LANGUAGE IN THE MICRO-MOMENTS

Having shared the four narratives that serve as the data for this thesis, in this chapter I specifically focus on answering the sub-question: *How do I as a teacher experience micro-moments of body language in the visual arts classroom?* As noted within the literature review (see section 2.1) body language has been researched and investigated widely, especially during the 1960's to the 1980's in the fields of psychology, anthropology, communication, and education, and the importance of body language has been clearly noted in existing scholarship. In this discussion chapter I leverage off such ideas, entwining them with contemporary theory and literature.

In this chapter discuss how I 'read' the students' body language through conscious awareness, experience, and observation. I reflect on the way I read the students' body language through body movements, gestures, facial expressions, eye contact, and posture. The experiences and encounters I have had with students' body language are as unique, thus, some experiences have been surprising, others confusing, but I experience them all as performative.

5.1 THE UNIQUENESS OF BODY LANGUAGE

In the narratives shared in chapter four, my encounters with four students in the classroom are offered. Each story is unique, and therefore each experience can be looked at individually. Specifically, I highlight here that the students I encounter are unique. Fels (2010) notes this student uniqueness, explaining that "A child arrives. Welcoming. Challenging. Desiring. Vulnerable. Unique" (p. 8). I resonate with this quote from Fels, and I have a similar feeling when I enter the classroom. The children are welcoming, some are challenging, the students' vulnerabilities and desires become apparent as their uniqueness in unveiled. Uniqueness from the perspective of embodiment is that everyone's unique perspective is colored by both their past and present experiences (Merleau-Ponty, 1945/2012). Thus, I can deduce that each student's experience is unique hence their perception of the world is unique. To engage with an entire classroom as one entity works well when instructing, however, there is still the need to see the student "as an integrated, holistic being, and seeing each person as a part of a community and culture" (Antilla, 2015, p. 376). This intra-active and holistic perspective of a human being is what cultivates my aspiration as the teacher to always attempt to interact

with students individually whenever possible. Thus, when I am teaching an individual student, it allows me the opportunity to be present in the moment, which I experience as being essential to consciously 'reading' body language both outside of and within interactions. I must be 'awake' as I walk around the classroom and observe the students, because body language can be a precursor to a micro-moment which informs that moment in addition to my actions and responses.

For example, in the narrative *The Strength in Vulnerability,* I walk out into the hallway and I see Eva standing and leaning against the wall. She does not have to say anything to let me know what has happened, I see her body language. The clarity comes from looking at this moment from a visual literacy perspective and answering the question: What are the signs and images I am seeing now? The body language signs are leaning against the wall, hunched posture, arm crossed over the chest holding the other arm, tear on the cheek, and no eye contact. My visual literacy informs me that she is looking for support when leaning against the wall, while the holding of arm across her chest signifies protection and possible self-soothing. The clearest signs are the tear on the cheek and no eye contact, this body language tells me she is upset. From these signs, I read Eva's body language and it speaks of a child who is in need of support, possibly soothing in relation to an upsetting event or situation. In this moment, Eva is vulnerable, and I have the responsibility of both a witness and the teacher simultaneously. As Fels (2010) discusses what it means to be a witness: "What matters is the witness who perceives and receives us within this moment of encounter, who attends with care, with integrity, with compassion, with respect, with patience…" (p. 6). This moment requires me to be a witness, I have a responsibility to attend to this moment with care and compassion, this is also what Fels (2010) describes as a 'wide-awake' educator. A 'wide-awake' educator should be "present to their responsibilities in the presence of each child" (Fels, 2010, p. 7). My responsibility is to witness this micro-moment, but also take responsibility for the witnessing, in that I must remain present in the situation and acknowledge that I have a performative part to play in this unfolding moment.

As I remain 'wide-awake' to the situation that is unfolding, I also notice another sign that gives me context – a sweater with paint on it, which Eva is holding. I have chosen the term 'a sign of context' to describe the sweater's value in my reading of the situation with Eva, however, Ausburn and Ausburn (1978) would refer to it as object language, which is "…the use of objects to communicate non-verbally" (p. 293). This sign of context, Eva's sweater

with paint on it, allows for the situation to easily be deduced without the use of verbal language – Eva is upset because she got paint on her sweater. By remaining present in the moment and witnessing this vulnerable situation I am not in need of verbal language just yet, it might be required in the next micro-moment of our interaction. Fels (2010) also discusses the importance of being present to both notice and experience the micro-moments: "To be awake is to think, to be mindful to those moments that call us to attention, to engage in meaningful action" (p. 6). Since I am awake in this moment, Eva's body language and the sign of context are easy for me to read and understand. The ease of understanding the situation without words, allows me the opportunity to address the entire situation from the start by giving Eva what she needs without her asking for it. This only lasted for a few seconds this reading of the body language and sign of context, which is why it is a micro-moment. I would define an interaction as a chain of micro-moments which are precariously strung together and have an affect on one another. The choices I make in these small liminal spaces of interaction, have an impression both on myself and possibly the student, there is great potential for transformation for both myself and Eva in this micro-moment.

Although body language can be a precursor to a micro-moment, it can also inform me in between two micro-moments. For example, body language can also be a response to a micro-moment that informs the next micro-moment. An example of this can be seen in the narrative *Don't give up.* This interaction starts with an observation as I am walking around the room as a 'wide-awake' teacher, being present to what is happening in the classroom. Consequently, I witness Liam and John's body language, which I describe as goofing around. Since, I have witnessed this, I am now responsible for addressing the situation, and with my own body language displaying interest in the students, I approach them.

The first micro-moment in this situation is when I witness the goofing around and then make a choice to approach the students, but as I stated previously there is an element of body language which now acts in between the micro-moments as an informant. Neill and Caswell (1993) believe that freer working environments in the classroom open up for more deviant behavior. This freer working environment is encouraged when a teacher takes on the role of advisor (Neill & Caswell, year) This role of advisor can be described as a teacher who is patrolling while the students are working at their own pace and within their abilities (Neill & Caswell, 1993). Neill and Caswell (1993) believe that freer working environments in the classroom open up for more deviant behavior. In my view, Liam and John's behavior

becomes deviant when it keeps them from finishing their work and distracts others from their work as well. Neill and Caswell (1993) agree with my intention to address the situation, however they take to a place of asserting authority, whereas I see myself as coming from a place of inquiry.

As I approach, I noticed the signs of Liam's body language; eye contact, surprised and enlarged eyes, a touch of fear, and then a hasty movement towards their desk. This body language is both a response to the first micro-moment and simultaneously an informant to the next micro-moment in our interaction. I read this body language as what Neill and Caswell (1993) described as a 'control check', a short gaze or glance to follow the teacher's movements– usually an indication of an impending disruption or during an ongoing disruption. This body language from Liam, indicates that he is doing a control check and then when he sees me he returns swiftly to his desk. I read Liam's retreat to his desk as an omission that he understood that his actions were not acceptable. Liam and I had a conversation using only body language and this was sufficient because the behavior stopped. Therefore, I do not need to approach Liam further. Thus, in the second micro-moment I decide our interaction can stop there. To me, this is an obvious read of body language, because I have seen it before, multiple times when working with children, it is familiar. Therefore, John and Liam's body language informs my decision in the next micro-moment, where I decided to not address Liam but to focus on inquiring with John about how his project is going. Body language can be a precursor, an informant, or a response in the interactions, but sometimes it can also be unexpected, surprising and confusing.

5.2 UNEXPECTED ENCOUNTERS WITH BODY LANGUAGE

Although each narrative describes a unique encounter with each student, I also recognize that teaching can be filled with chaotic, confusing, difficult, and surprising micro-moments. An overarching way to look at the four narratives with body language are as unexpected micro-moments where both risk and opportunity are present. Both Beghetto (2009, 2013a, 2013b) and Fels (2015a) agree that in the liminal space between structure and chaos lies both opportunity and risk within unexpected micro-moments. Fels (2015a) discusses unexpected micro-moments more from the teacher's own embodied experience as "'the edge of chaos' where patterns and interrelations are continually created and recreated through an endless dance of co-emergence" (p. 48). This 'edge of chaos' describes the unexpected space before

chaos takes hold in which learning can arise (Fels, 2015a). This perspective of taking a risk on the 'edge of chaos' is also apparent in Beghetto's (2009, 2013a, 2013b) work, where he encourages teachers to take a chance on unexpected questions even though it might thrown then into curricular chaos, because this is where creative potential has the opportunity to be extinguished or ignited. Therefore, the unexpected micro-moment can be seen as a risk, an opportunity, and a space for learning. In the following section I share some of the surprising and confusing micro-moments and I unpack them in conversation with the literature.

5.2.1 SURPRISING MICRO-MOMENT AND BODY LANGUAGE RESPONSE

Surprising moments can be learning opportunities for educators, but in the micro-moment, even if one is present, there are still automatic and learned behaviors that may be challenging to disengage. One of these such behaviors is what Neill and Caswell (1993) refer to as 'showing up'. Neill and Caswell (1993) give the example of a teacher scolding a child in front of their peers and using embarrassment as a form of punishment. However, they go on to say that "… showing up sometimes happens accidentally, when a teacher is unaware of what hurts a child's feelings" (Neill & Caswell, 1993, p. 141). During this research project, I experienced that I engaged with the 'showing up' practice within one the micro-moments with Emily in the narrative titled *"Gotcha!"*. In this narrative I am surprised by my choice to follow this 'showing up' instinct and pose a snarky question to Emily, which leads to her being embarrassed in front of her peers. As I have chronicled in *"Gotcha!"*, I witness Emily reading her email after I asked the entire class to research about the art movements. The surprise was my response to my observation, which was intended to at least catch her off-guard. In this micro-moment, my instinct is to follow this automatic, almost involuntary way of being. I witness myself engaging in it, unsure why I am doing this, but at the same time I do not stop myself. I am surprised as I engage this automatic and potentially destructive behavior. However, at the same time, I am unsure if she will take it as a joke or a playful banter which I try to use to engage her to start working on the task. In this micro-moment, I chose to follow the 'showing up' automacy and then I experience and witness Emily's body language. The body language I witnessed and read was a look a horror and worry, scared eyes, and a body which folded forward onto itself in an attempt to hide. This body language confirms what Neill and Caswell (1993) note regarding 'showing up', where they explain that it can be an accident if the teacher does not know the child well enough to understand that their behavior might hurt their feelings. Emily's body language showed hurt, and

embarrassment, while I am surprised in the moment, not only by my choices and actions, but also by her bodily response to these actions. Thus, I am left dumbfounded heading into another micro-moment in our interaction, and I do not know what to do next. With the *"Gotcha!"* narrative in mind, it could be viewed that the micro-moments of surprise can be either me surprising myself, or a student surprising me with their bodily response.

5.2.2 CONFUSING AND CHAOTIC BODY LANGUAGE

While some micro-moments can be surprising, others can be confusing. As I discuss in the previous section of this chapter, I entered a new micro-moment confused after seeing Emily bodily response to my snarky question. This type of confusion might be induced both by the body language, but also because micro-moments are very short moments in time, where teachers are asked to make a split-second decision (Beghetto, 2009). The time in which it takes to make a decision, let alone reflect over the decision, is minuscule, thus the opportunity for confusion is perhaps substantial. However, that is not the only type of confusion I met in the visual arts classroom, I also was confused when the body language did not match the verbal language I encountered.

An example of confusing body language was in *Don't give up.* It was confusing because of the mismatch between the body language and the verbal language. As I approached John and asked him how his project was going, he first responded with body language: a hanging face, a heavyweight in the body, a begrudging, moping walk which ended with an exhaustive sigh as he plopped into his chair. Which was then immediate followed by his verbal response of "I'm done"; however, as he spoke, there was no eye contact and a look of disappointment on this face. In this micro-moment, John's verbal language was saying I am finished, however his body language was communicating to me that he was disappointed and giving up. This incongruence, as Carol Kinsey Goman (2008) calls it, happens when gestures and body language contradict the words being said. Goman (2008) discusses how the five C's of body language (context, clusters, congruence, consistency, and culture) are essential for decoding and understanding the meaning of body language. In this micro-moment with John, the main issue is incongruence, thus it leaves me in a state of confusion as to what to listen to. Do I listen to the body language, or do I listen to the verbal language? Is he finished his task or has he given up? For me, being finished and giving up are two very different things, as being finished informs me that he is satisfied and ready to move on, while giving up means he has

conceded to the situation. According to Goman (2008), "when the channels of communication are out of sync, people – especially women – tend to rely on the nonverbal message and disregard the verbal content" (p. 17). I found this to resonate with my experience, since I focused more on what the body language was telling me than the verbal language as I moved through this micro-moment with John. It could be suggested that teachers could listen further to the body language in moments of confusion because incongruence arises in the micro-moments of an interaction with a student.

With John, the body language I saw contradicted the words I heard, which caused confusion for me. In contrast, in the next example from the narrative *Chaotic Confusion*, Toby's body language is something I had never seen or experienced before. Toby's bodily response to my teaching was unlike anything I had experienced before, it was an unexpected response, and a response that I had never imagined. With Toby, his bodily response to my teaching and my micro-moment of confusion happen simultaneously. In the other narratives, the micro-moments and the response do not happen simultaneously, but rather very closely one after the other in a chain.

However, in *Chaotic Confusion*, the confusing micro-moment started after I instructed Toby how to mix the paint, but the instruction was only through my verbal language not my bodily language. As Toby attempted to follow my instructions, he was not able to complete task as I instructed and there is no change in color when he mixes the paints. This is the turning point after Toby's first attempt at mixing the paint, when Toby's body language and signals suddenly start to 'speak' at a feverish tempo. The signs to me are chaotic, repetitious movements, he repeats the same movements over and over with no change in results. Toby also emotes with this body language; with high shoulders, tense arms, fear and fright on his face. There is no verbal language, only body language. I understand high shoulders, tense arms, fear and fright on a face, but what I find confusing is that Toby seems distressed, and the anxiety almost reaching fever-pitch, but instead of stopping his bodily movements he continues and the speed increases. This is unusual, unexpected, unexplainable and something I never experienced before. I am confused, but also shocked at how Toby seems to loose control over his body movements.

I realize the need to be 'wide-awake' for Toby in this moment that I am witnessing, I need to take responsibility by remaining present and attending to this moment with care, compassion

and patience as Fels (2015a) recommends. One way of being awake for Toby is by me letting go of what I know, stopping the script, the lesson plan, the known way, as both Beghetto (2009, 2013a, 2013b) and Fels (2015a) describe it. I need to let go of my known way, I need to stop the script running through Toby's body, because in this micro-moment, I am in the unknown, and it is confusing. In this micro-moment I did not know what to do, I was lost. The individual micro-moments will end however when multiple individual micro-moments lead from on into the other, they become linked together like a chain. Appelbaum (1995) notes, that a micro-moment is "a movement of transition" (p. 24). This movement of transition creates momentum in the micro-movements to be consistently moving forward. Thus, in my opinion, an interaction is a long, chain of micro-moments strung precariously together. Even though I am lost, the micro-moments do not cease, there is no pause, only the movement through and into the next micro-moment. As I am dumbfounded in this micro-moment, and wondering how can I help Toby, I am still constantly being pushed forward by the momentum of the interaction. I don't have an infinite number of micro-moments to figure this out, Toby needs my help now, so how can I get Toby through this current micro-moment? The answer to this questions lies in the next section which focuses on how I reflect both in and on these unique, unexpected, surprising and confusing encounters in the micro-moments. This reflection will further my understanding and my research which has already made me consciously aware of how I experience, observe and read the students' body language.

6 REFLECTION OF BODY LANGUAGE IN THE MICRO-MOMENTS

As shared in chapter five, body language seems to be unique to each individual, and how they use it to communicate can create micro-moments of surprise and confusion for a teacher. However, if educators are to learn from these moments, then perhaps a focus on reflection can be considered to look deeper into these moments. Burnad (2006) discusses this from an arts education perspective when she says: "For the *practitioner* and *artist educator,* the child's artist self and situation becomes the topic of the teachers pedagogic reflection" (p. 9). This has been the case with my research, in that the students' body language in the visual arts classroom cultivated knowledge through my reflection of my role as the teacher. Thus, in this chapter, I focus on answering this sub-question: *How do I as a teacher reflect on my reading of student body language in the visual arts classroom*? As discussed in the literature review (see section 2.4.1) reflection and reflexivity are important aspects of reflective teaching practice. One way of looking further into the reading of student body language is to engage in reflection and reflexivity through the lens of Schön's (1995) reflective practice.

The overlap of knowledge, reflection and practice which Schön discusses form the basis for his concepts of knowing-in-action, knowledge-in-action, reflection-in-action, and reflection-on-action (Schön, 1995). I have summarized these key concepts below:

- *Knowing-in-action:* Tacit knowledge, "knowing is *in* our action" (Schön, 1995, p. 49).
- *Knowledge-in-action:* When one puts words to someone else's knowing-in-action. When knowing transforms into knowledge.
- *Reflection-in-action:* This is when one reflects while doing or in the moment, the mere fact that we can "think about something while doing it" (Schön, 1995, p. 54).
- *Reflection-on-action:* When reflecting on the knowing-in-practice, one reflects over actions and practice after they have happened, not in the moment.

Schön (1995) utilizes these key concepts to discuss how a reflective practitioner can and should operate. In figure four, I illustrate how Schön's key concepts are incorporated into my understanding of my roles as both the teacher and researcher, as well as illustrating where the different types of reflections take place, either inside or outside of the classroom.

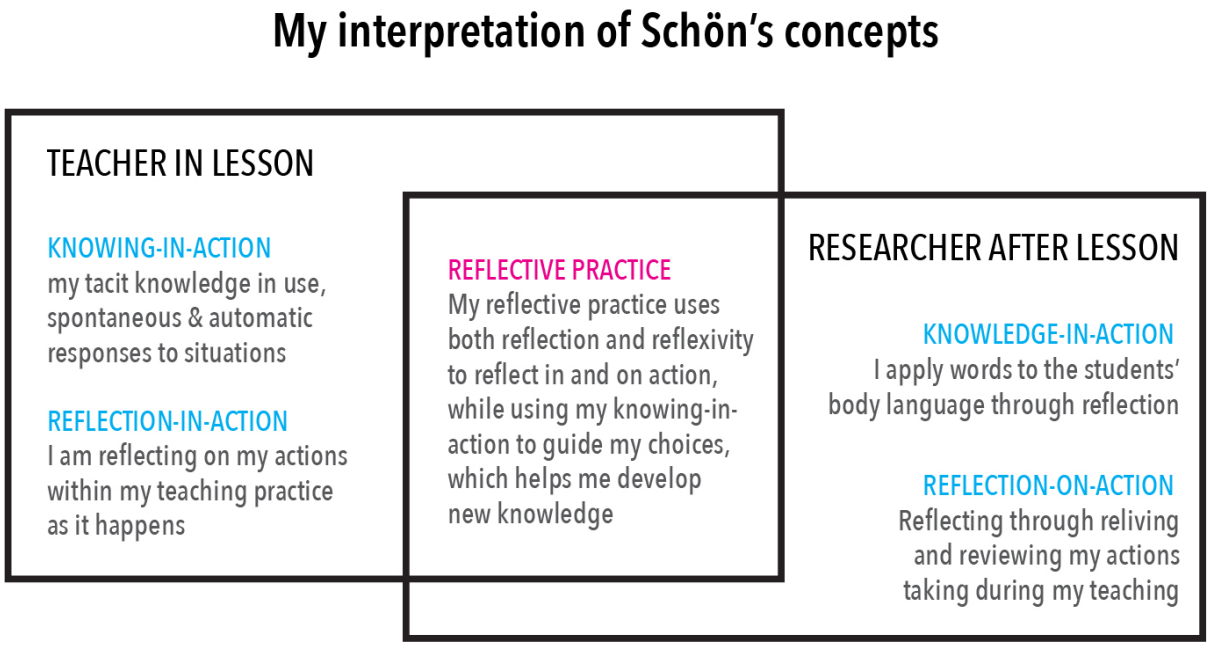

Figure 4: My interpretation of Donald Schön's (1995) ideas in terms of my research

figure four, is an illustration of what the terms are offered by Schön and I define them through the lens of my own reflective practice. My understanding of the reflective practitioner still relates to Schön's (1995) explanation when he says that, "[a] practitioner's reflection can serve as a corrective to over-learning" (p. 61). This over-learning happens when knowing-in-action becomes repetitive and routine, the practitioners might miss the opportunities to think about what they are doing (Schön, 1995). For my research, this over-learning can be counter-acted when I am self-critical and reflective over my own tacit knowledge. This self-critical perspective can lead to new understandings and tacit knowledge development for situations of uncertainty or uniqueness, as long as one allows for such experiences (Schön, 1995). In this chapter, I discuss the different aspects of my development of knowledge through the use of reflection-in-action, intervention-in-action and reflection-on-action. Each term will be described and then discussed through specific examples from my narratives.

6.1 REFLECTION-IN-ACTION

I have presented both Schön's definitions and my interpretative understanding (see figure four) of the concept of reflection-in-action. However, to reiterate, reflection-in-action within my research encompasses my reflection on my actions in the micro-moments. With this

understanding, in this section I am looking into the ways I reflect on the body language observations and responses within the micro-moments themselves (see figure five).

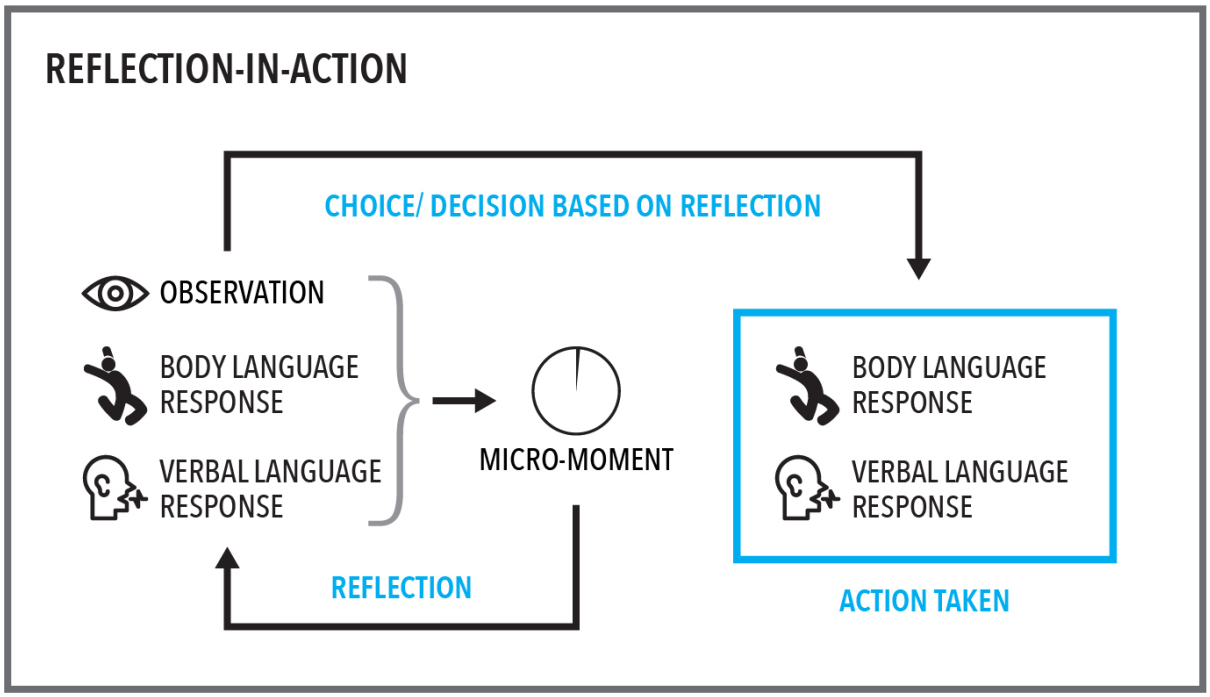

Figure 5: The reflection-in-action loop which informs my actions in response to micro-moments

In figure five, I illustrate how I interpret Schön's (1995) concept of reflection-in-action on my own practice and experience. In the first stage of an interaction with a student, an observation of a student, a student's body language, and/or a student's verbal language leads to a micro-moment. The micro-moment, as seen from Fels' (2012) idea of the stop moment, is a moment in which action will need to be taken, but can be impacted by reflection in the moment. As is illustrated in the reflection-in-action loop in figure five, reflection on observation, body language response and/or verbal response leads to a choice in order to take an action. However, as stated previously (section 5.1), my understanding of an interaction is a chain of micro-moments linked together, see figure six. I see each micro-moment as needing its own reflection-in-action to come to the next action, until the final action is taken and the interaction ends.

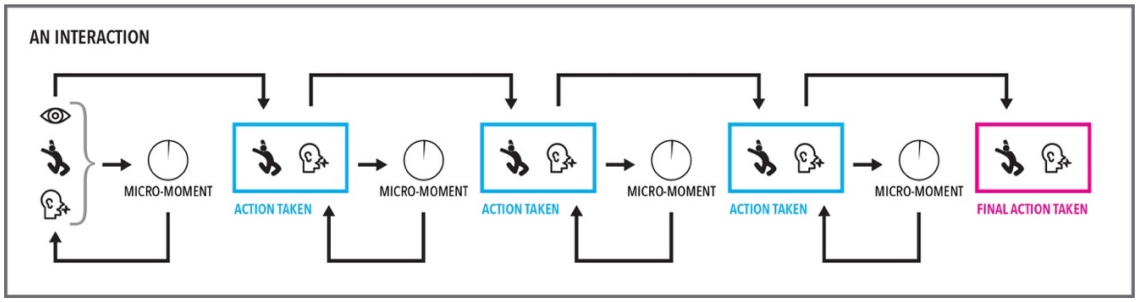

Figure 6: A visual representation of an interaction as described as a chain of reflection-in-actions which surround the micro-moments.

The illustration in figure six shows how an interaction could look, but interactions are not usually this smooth or linear, and this illustration does not take into account the uniqueness of the individual, situation or context. Rather, the figure illustrates how interactions contain multiple micro-moments which require a reflection-in-action.

A key factor to micro-moments is their elusiveness, fluidity and ephemerality. Schön (1995) addresses the concept of time in relation to reflection-in-action and states that there is a "…zone of time in which action can still make a difference to the situation" (p. 62). This zone of time can stretch from minutes to months, the pace and duration depending on the situation (Schön, 1995). This zone of time in my experience of my research appears to be no more than 10 seconds long. Hence, micro-moments encountered in the classroom are somewhat fleeting and ephemeral. In this small zone of time, I have to consciously observe and reflect on the body language that I am a witness to. Although, reflection and reflexivity are both aspects of reflective practice (Dawson & Kelin, 2014), unfortunately when it comes to my experience in the micro-moments in relation to Schön's (1995) reflection-in-action, I am only able to engage in reflection. There is not enough time during the micro-moments in figure five, to engage in reflexivity as well, but there is potential for the reflexivity to take place after the moment which might inform future moments (I discuss this ideas further in section 6.3). That is why my definition and understanding is only looking at how I use reflection in the micro-moments for this section.

For example, in the narrative titled *"Gotcha!"* , after I see Emily's body language response to my snarky question (as illustrated in figure seven), and this leads to the second micro-moment in our interaction and also gives me an emotional response. In order to attend to both

Emily's response as well as my emotional response simultaneously, I must reflection-in-action on both.

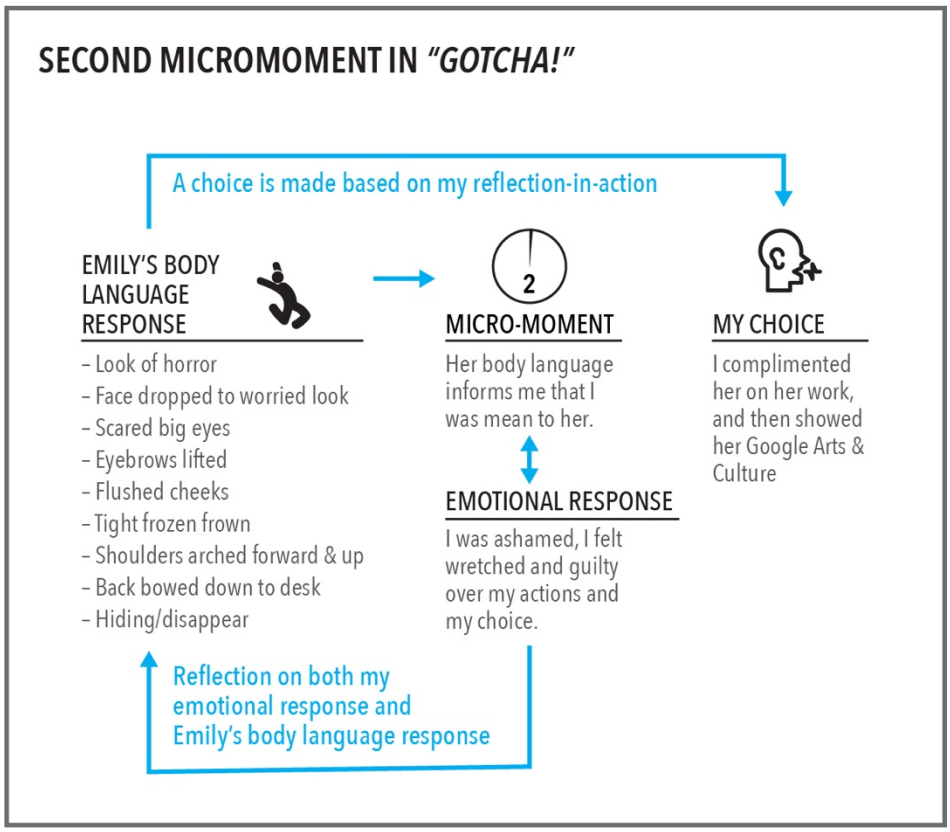

Figure 7: A visual representation of the second micro-moment in "Gotcha!", *with focus on the process of reflection-in-action*

What is happening in this micro-moment is troubling for both myself and Emily. I am trying to deal with the situation while trying to make sense of this micro-moment. Therefore I need to reflect over my understandings and my actions. The understandings I need to reflect are surfacing, criticizing, restructuring and then embodied in action (Schön, 1995). This process is shown in the reflection-in-action loop illustration (see figure seven). My choice of action is to try and salvage the good rapport Emily and I had earlier by introducing her to a new website which will help her engage further with the research. This action to introduce her to a new website, was experienced by me as a need to move away from a place of vulnerability. However, this was not necessarily the 'right' choice, because the inability to be vulnerable can undermine trust or prevent it from occurring (Benade, 2018). Therefore, I question: did I make the right decision in my reflection-in-action of this micro-moment with Emily?

The reflection-in-action in the micro-moment with Emily is based one micro-moment. On the other hand, in the narrative *Chaotic Confusion*, a micro-moment with Toby reveals that fast action needed to be taken, as I have to reflect over more than one micro-moment with in our interaction in the narrative. As illustrated in figure eight, I have presented three micro-moments that are part of the first interaction. After micro-moment three in figure eight, I observe Toby's anxiety, but that is not the only thing that needs to be taken into consideration to reach a fast action in micro-moment four. I must also consider what is happening between micro-moments two and three. Thus the reflection-in-action loop for micro-moment four, reflects over Toby's body language response, my reflections-in-action, micro-moments two and three, plus my observation. At the same time that I am processing all of this, chaos is taking over in micro-moment four.

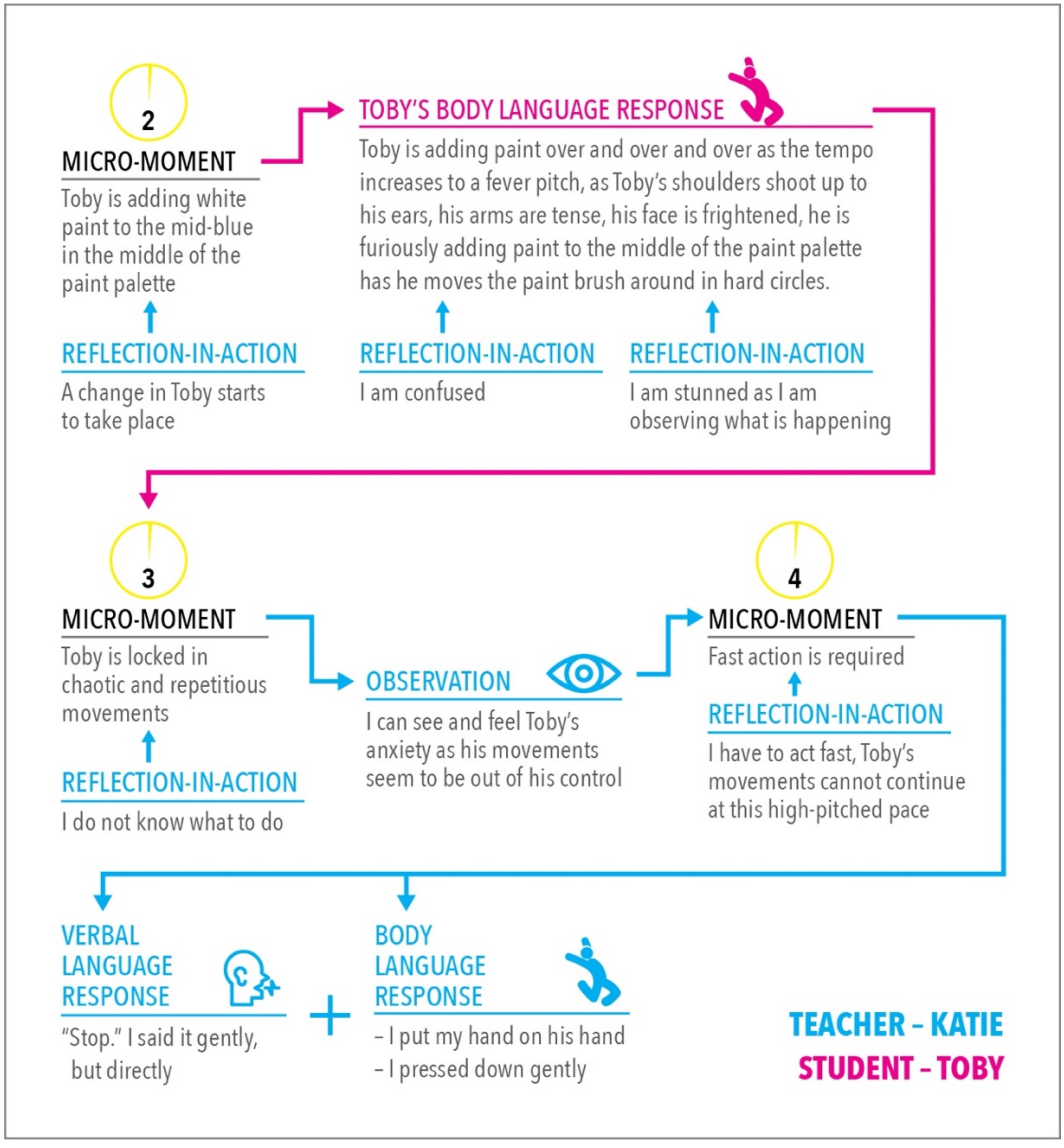

Figure 8: A diagram of micro-moments two, three and four in Chaotic Confusion.

As figure eight above shows, I am constantly observing Toby from micro-moment two to four, but I feel lost and unable to take action in micro-moment three. Toby's experience perhaps connects with Schön's (1995) idea that some processes may be unconscious because they occur so rapidly that the brain cannot analyze what is happening. This does not relinquish the need for action, but rather pushes my opportunity for action further into the interaction. In micro-moment four, I need to take action, especially since I observe an escalation of panic happening for Toby. Thus, I realize this needs to stop and I remember that my response in a way almost happened without thinking. It was as if my body knew what to do, but my head did not, as if my body understood Toby's experience and knew how to engage it. This phenomena is described by Tone Pernille Østern and Gunn Engelsrud (2014) when they discuss how bodily feelings are in constant exchange with others, that bodily being-in-the-world offers access to other's understandings. This is my experience in my encounter with Toby. I realize that my body understands and empathizes with Toby, in that I could sense Toby's anxiety which was headed towards, if not already at panic. Østern and Engelsrud (2014) describe this bodily understanding as kinesthetic empathy. An example of kinesthetic empathy is when I understood Toby's emotional state because of my body knowledge, which emotionally understood what Toby felt. I was able to experience the phenomena which Østern and Engelsrud describe (2014). Consequently, I relied on my training in panic management and my body responded before I could mentally, by pressing my hand down on his hand and gently saying "stop". This immediately stopped Toby's bodily movements, and led to a micro-moment of pause. I might not have been confident in-the-moment, but it can be noted that in order to gain confidence one must be willing to act without knowing how they should act (Bolton, 2005).

Another micro-moment that required fast action, is within the narrative *Don't give up*, when John is done sharing his story with me about why he wants to be done with his work. Around micro-moment four (see figure nine), I had to be a wide-awake witness to John's story, reflect over both the story and his body language both as he is telling it and when he finishes. I watch for changes in body language that correlate to John as he is telling his story. As the end of the story nears, John wants to give up. I have seconds to reflect-in-action and come up with a possible solution, or I have to let John be resigned to his perceived failure.

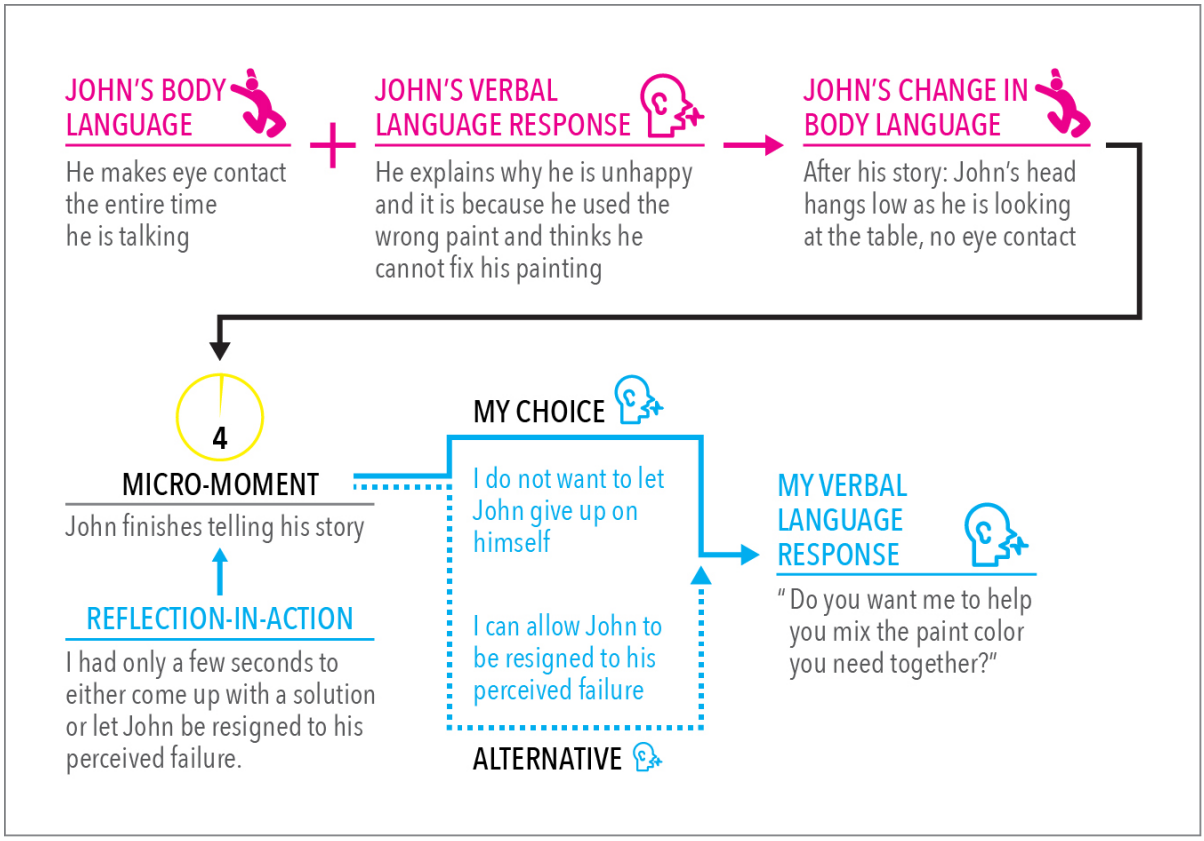

Figure 9: A diagram of before and after micro-moment four in Don't give up.

As illustrated in figure nine, it is a lot of information to reflect on in a short amount of time. However, in this micro-moment, I see two alternatives paths of action after my reflection-in-action. I can either let John give up on himself or not. My alternatives can be looked at through Beghetto's (2013b) idea around teachers dismissal of unexpected moments. Teachers are more inclined to dimiss unexpected moments for fear of chaos (Beghetto, 2013b). Thus when a teacher is met with an unexpected micro-moment, they can either explore the unexpected or dismiss it. In this micro-moment with John, there is a risk of chaos or going off track and losing control of the situation. I can either let him be done and dismiss his body language response for help or I can explore the unexpected, the unknown with John in what happens if I encourage him to not give up. As you can see in the diagram, I choose the risk, I take a chance on John and myself. This decision to engage in risk might not have been recognized if I had not ready John's body language and I had not reflected over it in the moment. Reflection-in-action has helped inform my decisions in the micro-moments and has been an invaluable tool when navigating the interactions and micro-moments in the classroom.

6.2 INVENTION-IN-ACTION

Since micro-moments are brief, there is little time to take in, read and interpret the body language that is being communicated. Thus, there is opportunities for mistakes and misunderstandings to happened. The challenge with reflection-in-action in micro-moments is that it leads to a need for "experimental research, then and there, in the classroom" (Schön, 1995, p. 66). Schön (1995) continues by saying, "and because the child's difficulties may be unique, the teacher cannot assume that his repertoire of explanations will suffice, even though they are "at the tongue's end" (p. 66). Educators must be ready to invent new methods through engagement with reflection during experimental research. For example, as I engage with students in unique micro-moments that are outside of my repertoire of understanding and knowing, I have to invent and try new approaches in the micro-moments. I describe this new way of knowing and being in the micro-moments as *invention-in-action*. The need to adjust and experiment in the micro-moments, especially when one is encountering unique, surprising and confusing body language can lead to the development of new knowledge. Invention-in-action is similar to Schön's idea of theory-in-action, where Schön describes this concept with an example of how children stacking blocks develop new theories of how to stack blocks which they must test out as they work through the task of stacking (Schön, 1995). With my research, I was inventing new ways of interacting, witnessing and being present in the moment with the students (Fels, 2010), which led me to the idea of invention-in-action.

An example of invention-in-action comes from the encounter with Eva in *Strength in Vulnerability* narrative, where I have an experience of familiarity. In figure 10, I have illustrated how I dealt with the first encounter in our first interaction that day. In micro-moment one (see figure 10) with Eva I am informed by two observations and Eva's body language as to what the situation is. The first observation sets the scene and signals upset, however the second observation gives context as to what happened. As I reflect over the two observations with Eva's body language, I feel my choice of action is obvious. Eva needs consoling and I inquire as to what happened to both show support and empathy. The one aspect that informs people whether a person is trustworthy is care, care helps distinguish between trust and reliance (Benade, 2018). By supporting Eva, I am caring for her, and I can only hope that this helps Eva to see me as a trustworthy person.

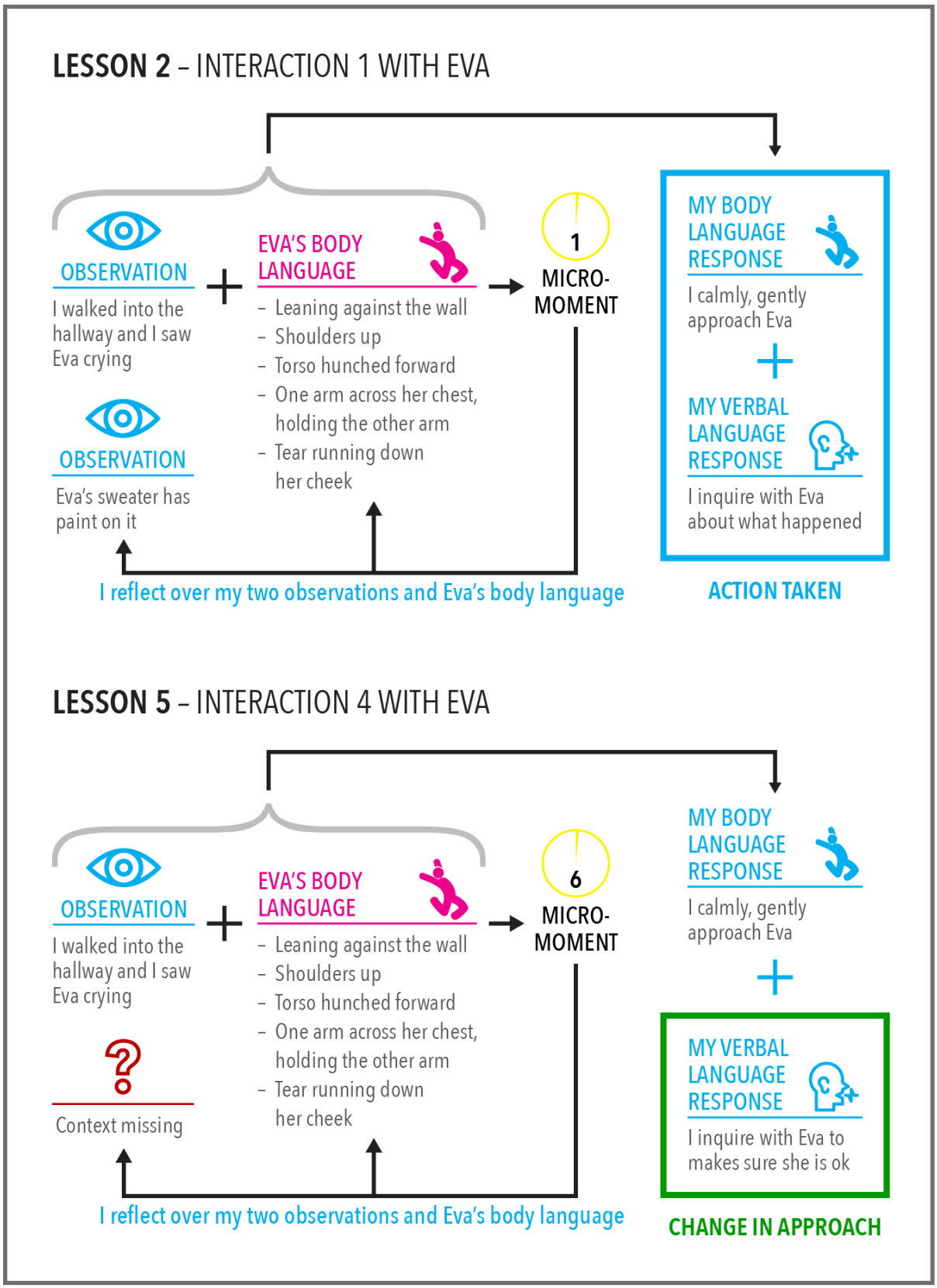

Figure 10: An illustration of the familiarity that occurs between micro-moments one and six in Strength in Vulnerability.

However, also in figure 10, I have a moment of familiarity, where I again observe Eva crying in the hallway with the same body language as in the micro-moment one. The difference in micro-moment six (see figure 10) is that I have no sign of context through observation, thus I cannot deduce through observation and reflection why she might be upset. This led me to try a new approach, I decided to not focus on what happened, but to first address Eva as a person. Neill and Caswell (1993) indicate that one behavior of popular teachers is that they show interest in the children first and their work second. However, in this micro-moment I am not concerned about being popular, but do choose to show empathy for Eva as a person before attending to what might have happened. Gary Babiuk (2005) supports this with his finding that "the development of personal relationships between students and teachers was not seen as a possible source of problems but as a natural and support component of a caring classroom" (p. 121). By encouraging teachers and students to develop personal relationships there was a deeper sense of care and support in the classrooms. Therefore, I choose to engage Eva first from a place of caring and support by asking if she is okay. This focus on empathy comes through my reflection-in-action of her body language – the who, what, where, when and why can be sorted later – she first needs tending to in this particular micro-moment. The results of building a caring community in the classroom, according to Babiuk (2005) is that the middle school years can be less traumatic and there can be development of trust. By attending to Eva with care, her and I are engaged in building a caring interpersonal student-teacher relationship, which is why an empathetic approach is paramount in micro-moments.

Another moment of familiarity which requires a change in approach happens with my encounter with John in *Don't give up*. In figure 11, I have illustrated the familiarity of John's responses between micro-moment three and eight, however. In micro-moment three (see figure 11), I meet John at a place of giving up, although in this moment, there is confusion around whether it is giving up or finished, thus I must inquire as to which one of my assumptions is true.

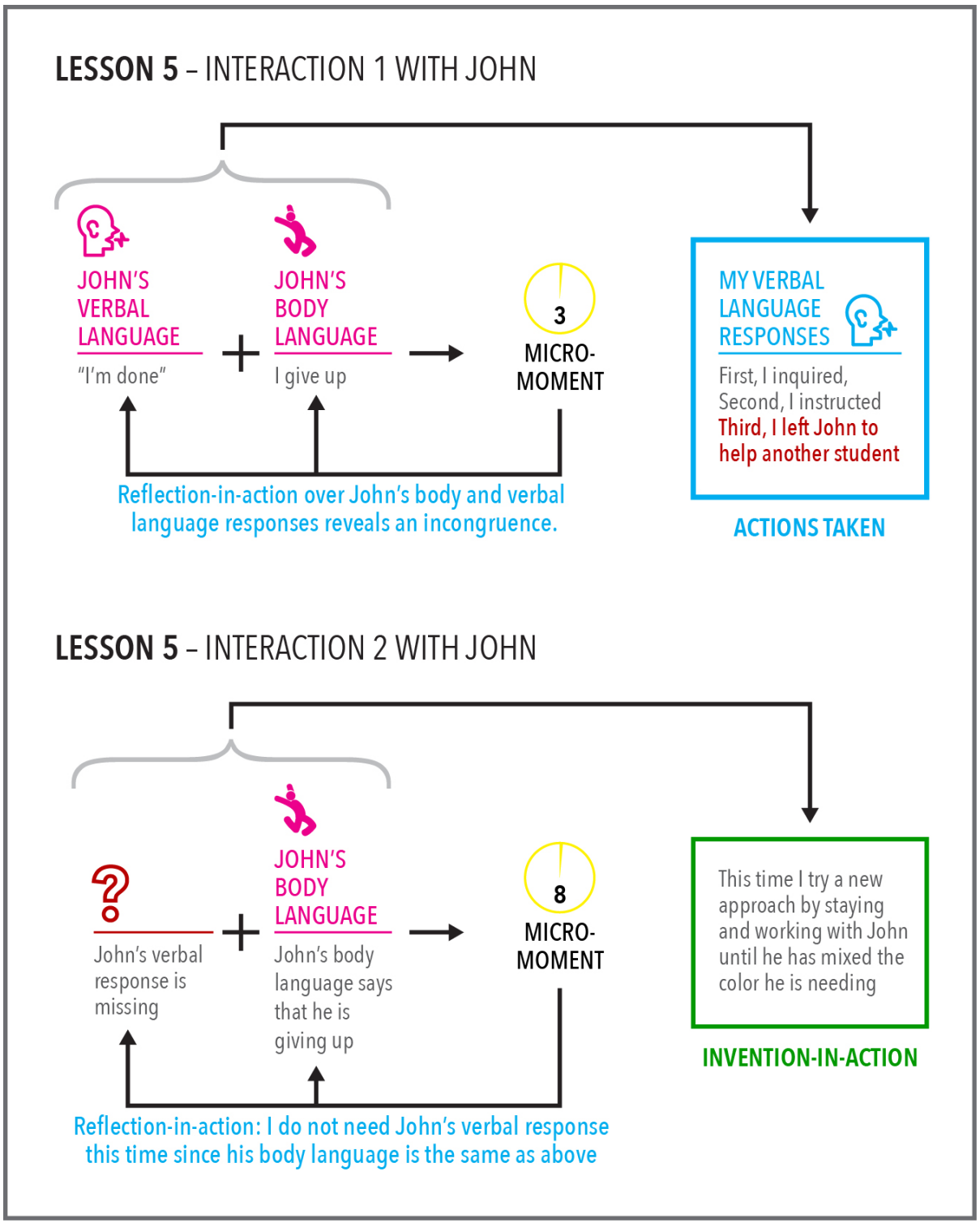

Figure 11: An illustration of the familiarity that occurs between micro-moments one and six in Strength in Vulnerability

However, after this moment, I help John, but then leave him to work on his own as I help another student. The sense of familiarity occurs when I meet John again in micro-moment eight (noted in figure 11), where even though the verbal language is missing, I can still

understand that I am back to the start with John, as his body language is the same as in micro-moment three, noted in the figure above. Therefore, this realization of coming back to a familiar space with John allows me the opportunity for invention-in-action. I am afforded the opportunity to try another approach. This invention-in-action comes closer to Schön's (1995) concept of theory-in-action in that I have another opportunity to approach a similar situation. Even though, I am attempting a new approach to the situation with John, I am still not developing a theory about him, I am trying to find an approach which will help him. Through my reflection-in-action, I realize that I might have made a mistake by leaving John at the end of the first interaction, therefore this in this new approach I will remain with John and be attentive to his learning. He might not need me to teach, but he needs me as close support in case something goes awry. Again, as with Eva (see section 6.1), this new approach with John is focused on support, which Babiuk (2005) found had a positive impact on students' learning.

Another micro-moment where a change in approach was needed was with Toby in *Chaotic Confusion*, however, unlike Eva and John there was no familiarity, but actually unfamiliarity. figure 12 illustrates how reflection-in-action over micro-moments one-six is necessary for me to evaluate what new approach is needed to help Toby.

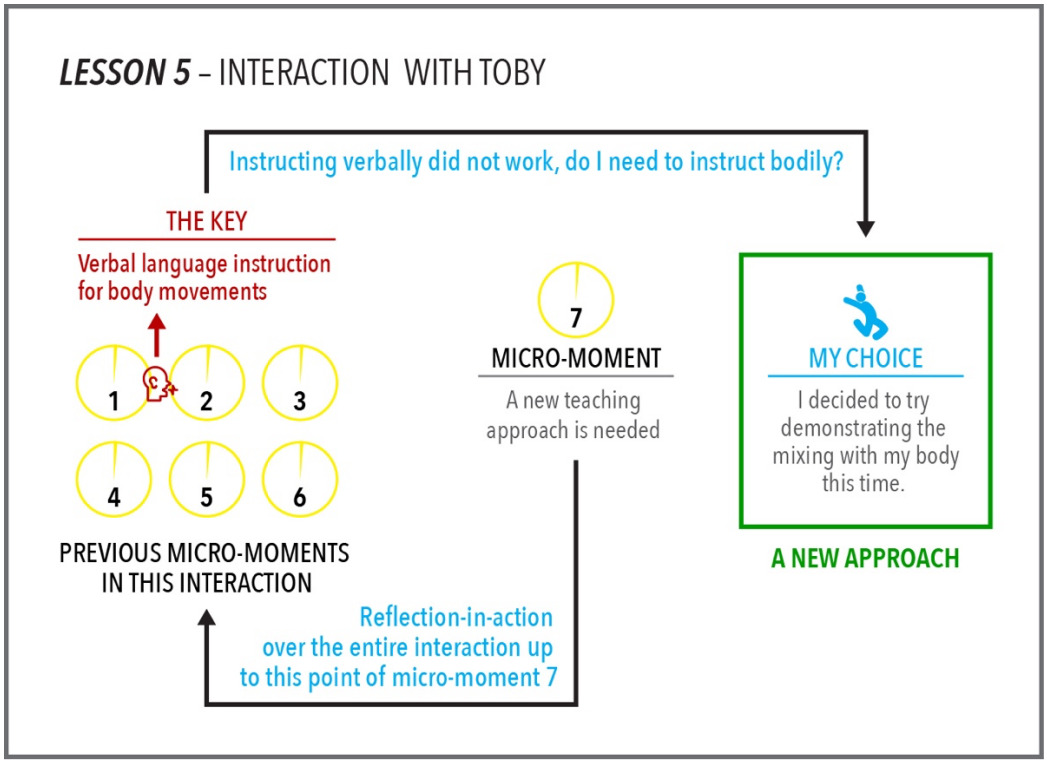

Figure 12: An illustration of the invention-in-action loop around micromoment seven from Don't give up

As Toby is calming down before micro-moment seven, I have a little time to allow my reflection-in-action to consider everything in our interaction that has happened before this point. I try to find out what went wrong, so I can try again with Toby. I am trying to invent a new approach, but then I realize it is just a different language that might be needed. Ausburn and Ausburn (1978) discuss how children need assistance when moving from visual to verbal language as there is a need to understand how to manipulate visual vocabulary and communication into verbal skills. From this perspective presented by Ausburn and Ausburn (1978), I could also understand that moving from verbal back to visual is potentially just as difficult and needs assistance. Therefore, if Toby is having trouble translating my verbal language to his body movements, then maybe I need to show him with my body what to do. Reflection-in-action can sometimes lead to 'a-ha!' moments. An 'a-ha!' experience according to Mihaly Csikszentmihalyi (1996) is when "a subconscious connection between ideas fits so well it is forced to pop out into awareness" (p. 104) and it arrives with great intensity. In this way, I experience an 'a-ha!' moment that shows up through reflection-in-action, resulting in a different approach to the encounter with Toby.

Through the examples from the narrative *Don't give up* with John and the narrative *Strength in Vulnerability* with Eva, I have shown how familiarity of body language with both Eva and John has led to an opportunity for new approaches and engages the concept of invention-in-action. However, what happens when the body language is familiar, but difficult to read? The encounter with Emily in *"Gotcha!"* looks into this question. As is illustrated in figure 13, Emily is displaying the same body language in micro-moments four, five, and six. Even though I encounter the same, familiar body language of disengagement from Emily, it is still confusing, thus making it harder for me to be inventive-in-action. I keep trying to engage Emily with inquiry in micro-moments four and five (figure 13) to elicit a different body language response, however, my approaches do not seem to work.

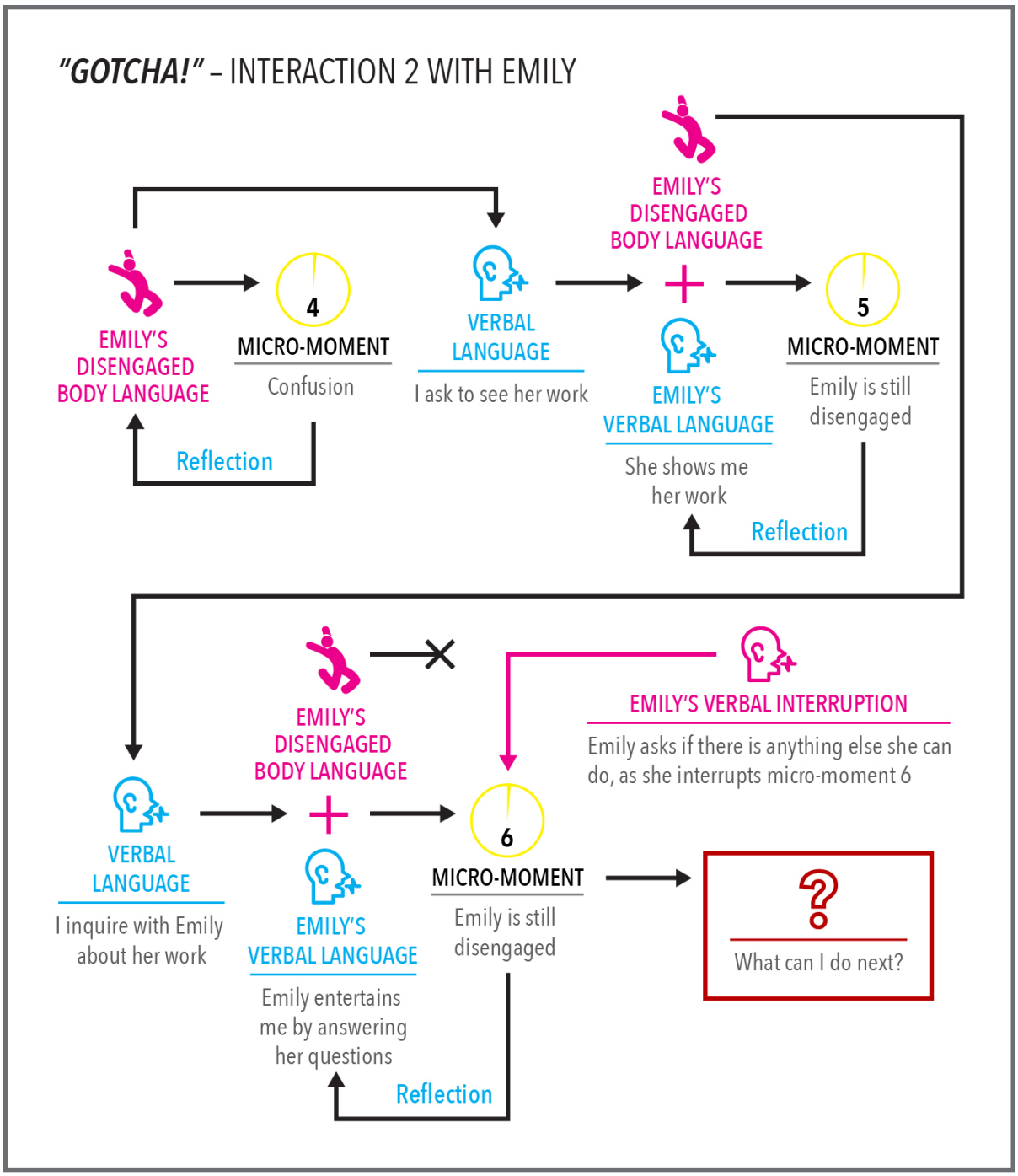

Figure 13: An illustration of the reflective process around micro-moments four, five and six from the narrative "Gotcha!".

Emily eventually interrupted me before I had a chance to attempt a new approach in micro-moment six. I can only theorize that my reflection and invention-in-action were taking too long, plus Emily showed no body language that would indicate a desire to continue our interaction. When I can inquire further into this part of my interaction with Emily, I wonder if her disengagement through body language might be purposeful? Thus, is it worth continuing

to try? Should I have tried a completely different approach from inquiry? And if so, what would that look like?

6.3 REFLECTION-ON-ACTION

The questions at the end of the previous section are indications of where reflection-on-action is needed for further reflection and reflexivity to understand and learn from the experience. Again, reflection-on-action is different from reflection-in-action and invention-in-action, becuase reflection-on-action takes place after the interactions are finished (Schön, 1995). Reflective practice views shared by Schön (1995) and Bolton (2005) encompasses both reflection and reflexivity but in consideration after events have taken place. However, reflection-in-action leads to in-the-moment actions and decisions, thus inadvertently in reflective practice, one does reflect on actions taken, thus reflection-on-action also reflects on reflection-in-action (Bolton, 2005; Schön, 1995). Either way, many people can perhaps relate to having had a conversation that had an impact, and then once it is over, they think back on the conversation with the thought "I should have said…". I will discuss not only this feeling of what I should have said, but also include how some reflections have led me to new realizations that may help me in the future.

One reflection-on-action which has prompted substantial reflection on my role as a teacher, was after the micro-moment with Emily, which I previously discussed (see section 6.1) in regards to reflection-in-action. This micro-moment did more than just tug at my sleeve (Fels, 2012), it gave the feeling of ripping my heart out, and especially when applying a reflective practice perspective to analyzing this micro-moment. As Gillie Bolton (2005) addresses, "self-protectiveness against exploring the unknown of oneself arises from a fear of uncovering unpalatable things" (p. 35). I needed to understand what happened in this interaction with Emily, even if it led to unpalatable understandings of my actions as a teacher.

First, I tried to understand why I choose to follow my "Gotcha!" instinct, which Neill and Caswell (1993) would define as showing up. Then I realized that I wanted to be vulnerable, but I could not, and something was holding me back, but what was it? The reflections I had as I wrote down my auto-narratives as logbooks also contained my reflections on my actions. Thus, I had included in the *"Gotcha!"* narrative my reflections from after the lesson:

> *I wanted to say I was sorry, I wanted to apologize, but something held me back. Was it my pride? Was I scared that being vulnerable would undermine my authority in the classroom? Looking back, I wish I would have just said sorry to her. But the authority figure in me was telling me that I couldn't be vulnerable in front of the students. I couldn't admit failure and defeat, not on the first day.*

At the time, during reflection-in-action, I was overwhelmed by my own emotional response, and in the narrative with Emily, I see myself trying to flee from this possible moment of vulnerability, because as Fels (2015a) so eloquently describes:

> At times, unexpected moments arise that astonish, dismay, or interrupt, revealing the fragility and vulnerability of human engagement and interaction in play that touch a nerve, a grief, a forgotten memory, secrets revealed, through a crack of our not knowing, or collective falling flat on the floor. (p. 152)

As is described in this quote from Fels, this unexpected micro-moment interrupts to my dismay and in fact does reveal my vulnerability which touches a nerve in me. The touch of this nerve shows my not knowing and I did not embrace that micro-moment with Emily. Even though, I actually wanted to embrace the vulnerability in that micro-moment with Emily, but something was holding me back. I have illustrated in figure 14, how I the possible alternative choice I could have taken, that would have allowed me to open up and be vulnerable with Emily.

Theses reflections-on-action over the narrative *"Gotcha!"* are both reflective and reflexive, in that they address not only the event, but also my habits and assumptions which are a part of the self (Dawson & Kelin, 2014). Bolton (2005) describes the reflection-on-action process as "a considering of events afterwards so that practice can effectively be enhanced" (p. 25). In relation to Bolton's view, reflection-on-action is the considering of what happened after the micro-moments are over when there is time to reflect, thus looking into my practice and reflecting afterwards will enhance my teaching practice. Schön (1995) also discusses how when a practitioner researches their own practice, they are engaged in "a continuing process of self-education" (p. 299). The continuing process of self-education is what gives purpose to reflection and reflexivity over my teaching practice, as it opens up oppportunities of discovery.

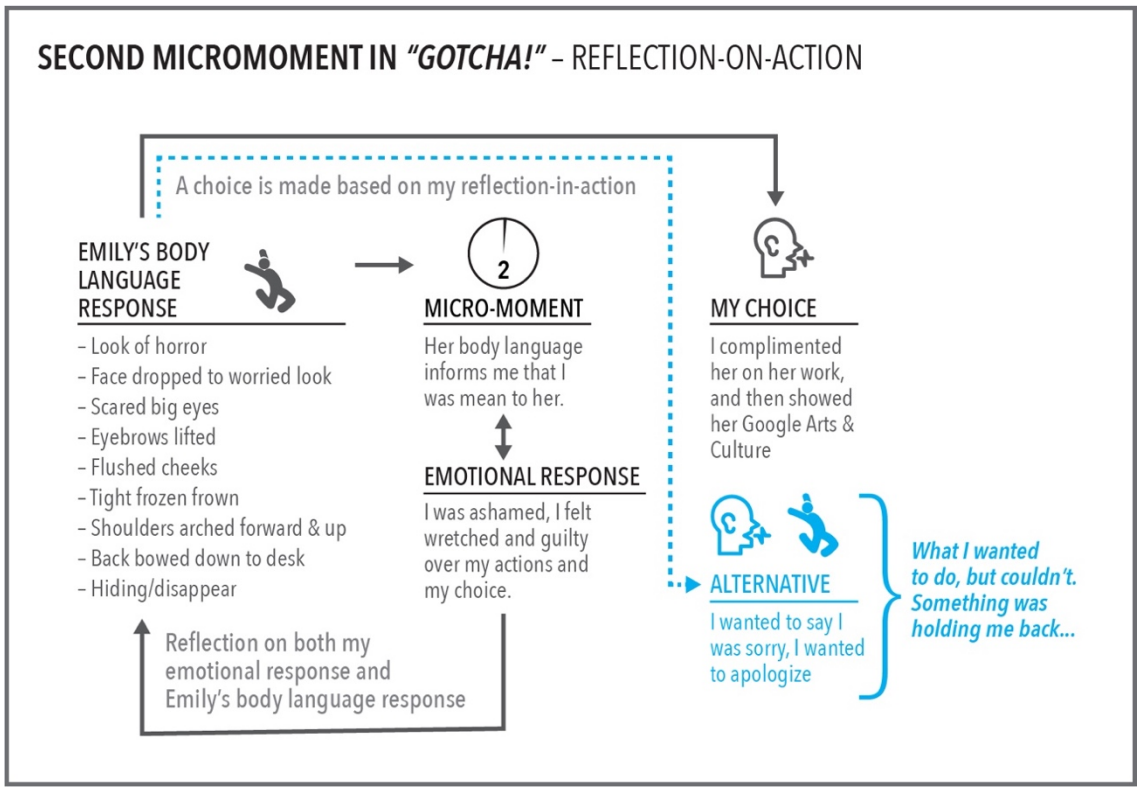

Figure 14: Micro-moment two in "Gotcha!" *emphasizing the alternative realized through reflection-on-action*

Each story has their own unique qualities that invite me to learn a unique lesson from. Sarah Hennessy (2006) discusses unintentionally the ideas behind intra-action in relation to uniqueness when she says, "Every factor interacts with every other creating a unique condition…" (p. 183). Unique factors, such as unique students (discussed in section 5.1), when intra-acting with each other and as Barad (2003) desribes it as all matter around them, thereby create unique situations within my teaching practice. In the unique case of *Don't give up*, I have to attend to what happened before the micro-moment of familiarity (micro-moment of eight in figure 15), when I experience the same body language from John again. Why do I see this behavior in John again? Was a mistake made along the way? As I reflect on the interaction, I notice that there is a catalyst to the change in the behavior between the micro-moment six and seven, and time between the interactions, see figure 15.

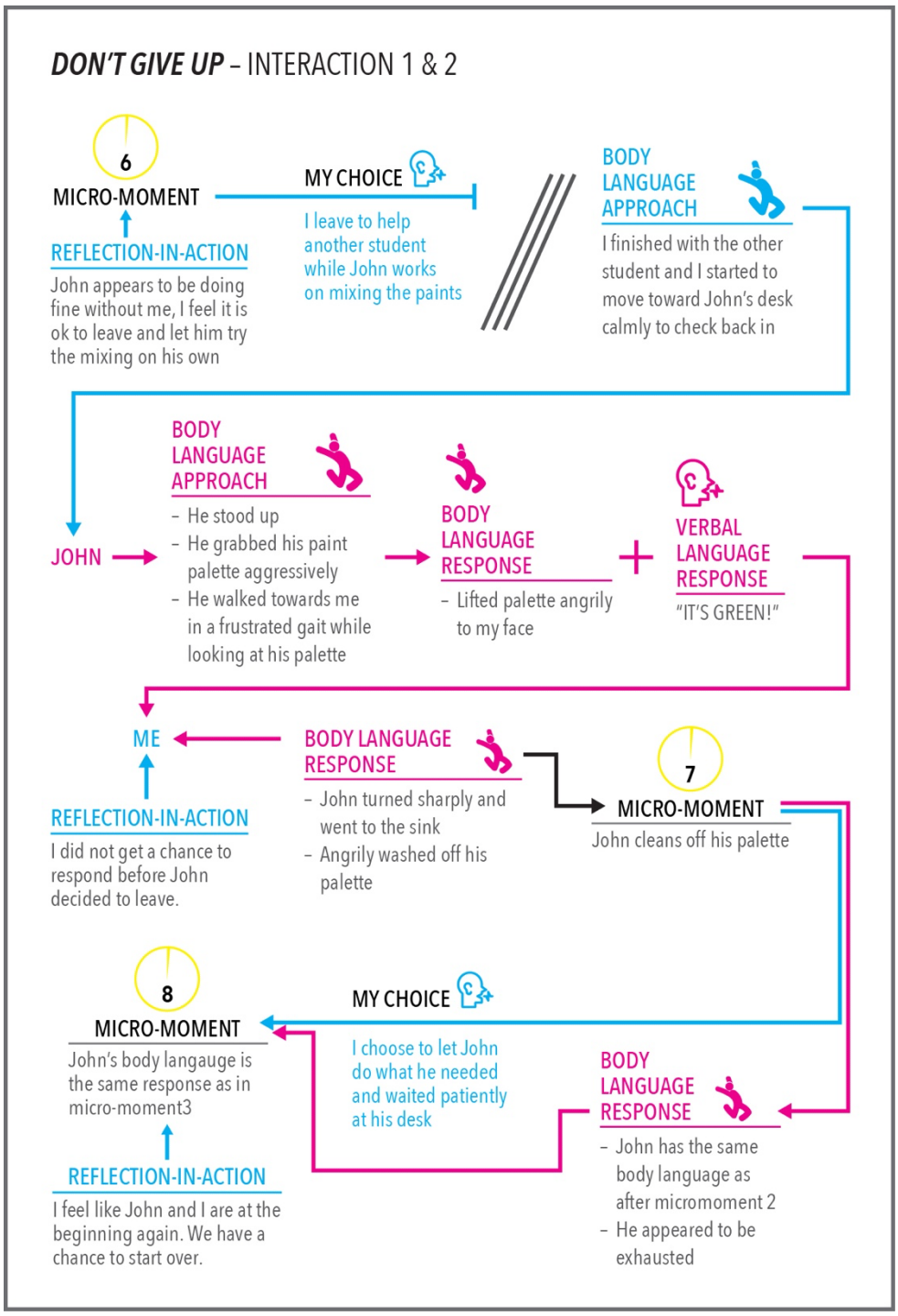

Figure 15: An visual representation of micro-moments six, seven and eight in Don't give up

After reflecting over the portion of the narrative *Don't give up* represented in figure 15, I ask myself if it was a good idea to leave John to help the other student? Do I read his body language and/or verbal language incorrectly? Or was he mad because I gave him a recipe, however the result was not what he expected? Through reflection-on-action, I try to understand what happened to John in the micro-moments when I was not present, which

appears to be the catalyst for his change in behavior. Perhaps the best indication for context is when John verbally confronts me before micro-moment seven when he says “IT’S GREEN!!!”, when he was mixing a red-brown paint. John’s body language indicated anger, frustration, and aggressiveness. However, after micro-moment seven his body language returns to what I saw in the previous interaction, which again is “I give up!” As the interaction between John and I figuratively starts over again in micro-moment seven because John has the same attitude as in micro-moment three. This opens up a unique opportunity in the micro-moment for invention-in-action (see section 6.2) as I have a chance for a do-over.

When I use reflection-on-action to reflect over what happened in John’s catalyst of change and how I respond to the do-over, I learn that it might be difficult for John when things do not go as expected. I realize also that I might have misunderstood or misread both his body language and/or verbal language before I left him. I also learned that I can keep calm when in the presence of a student who is upset with me. This do-over allows me one more chance to not make the same mistakes and apply my learning to the new approach. Thus I am thankful for the redo.

The thankfulness for the redo, also extends into the interaction with Toby, but I first had to trudge through chaos, confusion, surprise and shock before coming to any new insights. As discussed under the reflection-in-action section (6.1), I attempted to use my reflection-in-action to work through the chaotic and confusing micro-moments of body language with Toby (in micro-moments two-four in figure 15). Then in micro-moment seven (see figure 15), as discussed in the section, invention-in-action (6.2), I have reflect-in-action over the entire interaction from the first to the sixth micro-moment in order to understand a new approach is needed in micro-moment seven. Thus, now in the reflection-on-action phase where I have the chance to look back on the entire interaction and reflect over my practice, I hope for the opportunity to learn from my actions and choices in order to make a change in my practice (Bolton, 2005; Schön, 1995).

In attachment one, I have illustrated the entire interaction with Toby, which is a long chain including nine micro-moments, numerous responses of both body language and verbal language, as well as my reflections. The main areas of interest in attachment one are between micro-moments two and four and again between micro-moments four and seven. Between micro-moments two and four (see figure eight), there is a confusing encounter for me when I

am a witness to Toby's chaotic body language. I am so confused that I waste an entire micro-moment dumbfounded, this is micro-moment three, when I am *thinking* how am I going to help Toby get through this moment. However, after the pivotal action after micro-moment four which allowed Toby to stop was, as discussed before (the topic of kinesthetic empathy in section 6.1) not a mental process, but rather a bodily understanding which took over. By using reflection-on-action, I was able to notice through reflection that I was engaging my kinesetheic empathy in that my body knew what to do. Thus, the my body continued to guide both Toby and myself through micro-moments five and six, as it informed us to stop, pause, breath and finally relax back into the present moment. The reflection-in-action brings to attention how my bodily knowledge might inform my practice and this is a new idea for me which it stimulates my curiosity: How did my body know to take over? Did it do this because it recognized Toby's body language? How might I be more aware of using kinesthetic empathy in the future? How might this change my teaching practice going forward? Will I listen more to what my body is "saying" to me in the micro-moments of the classroom?

Another opportunity for reflection-on-action and especially reflexivity in the interaction with Toby, is when I abandon my values in order to help Toby. I have an 'a-ha!' moment in micro-moment seven in attachment one when I realize that using verbal language for instruction to bodily movements might not be easy for Toby to translate. I was trying to understand what was happening with him, and through reflection-on-action I came to this thought: "It is a will to understand without a way to understand, or without a knowing of how to understand". This thought intrigued me, and made me look at the entire situation differently and more from Toby's perspective. The practice of looking at things from another's perspective is both a significant tool and benefit of reflective practive (Bolton, 2005). Thus, I realized that I might have to show Toby with my own body how to mix the paint. This incongruity between my teaching practice and what Toby needed in the situation is realized through reflective practice and leads me to make a dynamic change (Bolton, 2005). It is not easy to accept that the action I must take is against my own ethical code, but I am in a situation that cannot be maintained in the current cirumstances (Bolton, 2005). I abandon my ethical code of never making/doing things such as mixing paint for students, or painting on their paintings. Therefore, I mix the paint for Toby and test it on his painting. I am not sure if this is the correct way forward in this micro-moment, but Toby' body language is no longer displaying anxiety or panic. He is relaxed, patient and engaged.

The last interaction I will reflect on using reflection-on-action takes place in the narrative, *Strength in Vulnerability* with Eva. This part of the interaction with Eva might be familiar to other educators, especially substitute teachers and/or guest lecturers – it is the feeling of helplessness that can take over in a micro-moment in the classroom. In my encounter with Eva, as illustrated in figure 16, the feeling of helplessness starts before micro-moment 13, which is after Eva informs me that the students are hitting each other.

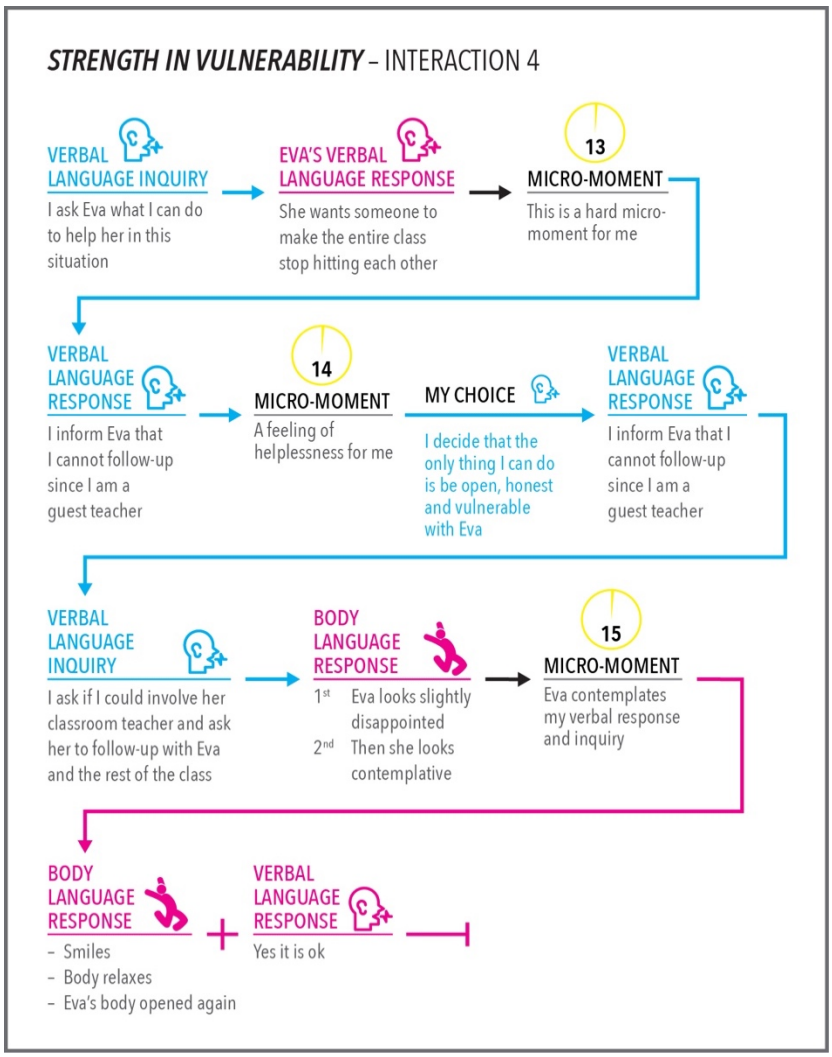

Figure 16: An illustration of micro-moments 12-15 from the narrative The Strength in Vulnerability.

I ask Eva what she would like me to do to help her, she responds with verbal language by stating that she wants someone to make the entire class stop hitting each other. This takes me straight into micro-moment 13, which is a hard micro-moment for me as I realize through reflection-in-action and my knowing-in-action that I am not the right person to help her. In reflection-on-action, I realize that this situation require three things which make it difficult

for me help Eva with her request: 1) This happens during the last seven minutes of the school day, 2) the situation requires a teacher to address the entire class and some individual separately, but most importantly, 3) the situation requires follow-up. As a guest teacher, I have neither the capacity nor the authority to provide follow-up to this situation.

This leads me to micro-moment 14 (see figure 16) where I experience a feeling of helplessness and loss of knowing what to do. Since this micro-moment with Eva takes place during the fifth lesson with the class, I am able to utilize my earlier encounters with previous students to reflect on this moment. In the case of micro-moment 14, I am able to reflect back the narrative *"Gotcha!"* with Emily, since it took place in lesson two. When reflecting back on my encounter with Emily, I have learned that is is better to be open, honest and vulnerable with Eva in this micro-moment. As Leon Benade (2018) states, vulnerability has a vital role in building trust, whether it be strangers or people close to us. Hence, I follow my newly acquired knowing-in-action and I chose to be honest, open and vulnerable with Eva by saying that I am not the one who can help her directly, however, I can help her take the situation up with the classroom teacher. Beghetto (2013b) stresses the point that dismissal can impede creative potentials in the micro-moments of the classroom, but I would also propose the idea that it is not only creative potential which is impeded, but also trust. To dismiss a student when they share something in confidence, could lead to them withholding in the future (Beghetto, 2013b). Therefore, I do not want discourage Eva to hold back in the future and not share when things need addressing. This leads me to a what could be interpreted as a 'soft dismissal' in that I inform Eva that I will help her as best I can, but that my help is limited (Beghetto, 2013b). Thus, I do not dismiss her asking for help, I inform her of the help of which I can offer, which in this case is opportunity to engage the classroom teacher to address the issue.

Eva contemplates my offering of to help by involving her classroom teacher, but she hesitates, she must make herself vulnerable to betrayal if she want to open herself up to trusting me (Benade, 2018). This is not an easy thing to do, but nonetheless, she agrees to my offering of help. Hence, during my reflective practice this opening of both Eva and I to vulnerability makes me consider multiple questions: Did my experience with Emily impact this moment with Eva? Was Eva able to be vulnerable with me because of first interaction we had during the second lesson? Where there any actions I took that made it easier for Eva to

trust me? How do other substitute and guest teachers deal with this lack of ability to follow up with the students? Maybe this is an area where I need more training?

Reflection-on-action, since it encompasses reflection and reflexivity, is an essential tool for a reflective practitioner (Bolton, 2005). The effectiveness of reflective practice is that nothing is too small nor too big for this developmental process, it is a process of discovery and engagement (Bolton, 2005). The next step in the reflective practice process is transformation and Bolton (2005) states that, "[a] creative leap is required to support widening or deepening of perspective, and the ability to mix tacit knowledge with evidence-based or explicit knowledge effectively." (Bolton, 2005, p. 11). This creative leap into transformation requires me to widen my perspective while combining the knowledge from chapter five with the knowledge from this chapter. The combination of chapter five and this chapter form the foundations and ask the critical questions which lead into the discussion of my transformation of my role as a teacher, and the performative potentials of these transformations.

7 THE PERFORMATIVE POTENTIALS OF BODY LANGUAGE FOR TRANSFORMATION

The previous two chapters have focused on body language in the micro-moments and how I reflected on body language both in the micro-moments and afterwards. Chapter five was focused on examining how I read and experienced body language in the micro-moments. While chapter six built on chapter five, in that it reflected over my narratives and took into account how my experience and reading of micro-moments for both reflection in and on action. This chapter builds on chapters five and six in a process towards transformation as I answer the question: *How might the micro-moments of body language that I encounter as a teacher in the visual arts classroom offer performative potentials and possibilities for transformation?* This question guides me into building on the previous knowledge attained through the literature and this thesis, and at the same time opening up opportunities to look at the performativity of both micro-moments and body language. This chapter will also shed light on the lessons I have learned through reflection, and finally how the performativity of my role has transformed my role as a teacher.

7.1 THE PERFORMATIVITY OF MICRO-MOMENTS

This never-ending movement or thrust through micro-moments is part of their performative potential: as in the potential for action, fluidity, ephemerality and/or transformation, either together, simultaneously, but always intra-acting. If I view my teaching as a performance, then both the students and I are the actors in the performance. We are constantly in flux – changing and unfolding, and there is an intra-action happening in the classroom between all the moving parts; the students, the teachers, the class at a whole, the surroundings, essentially everything, there are no bounds to intra-action (Barad, 2003).

Thus I offer the question: are micro-moments inherently performativity? To answer this question, I pose an analysis and discussion of performativity as a series of questions to identify the performativity of micro-moments:

1. How might micro-moments be actionable?
2. How might micro-moments be fluid and ephemeral?
3. How might micro-moments hold the capacity for possibilities, unknowns, changes, and transformations?

4. How might intra-activity be realized within micro-moments?

To explore question one, I understand micro-moments to be actionable, which is affirmed through Appelbaum's (1995) view that "The [micro-moment] is the advent of an intelligence of choice" (p. xi). This quote by Appelbaum (1995) is discussing how a micro-moment is arrived at through an intelligent choice, which indicates that it can be actionable.

Many texts have discussed how micro-moments are ephemeral and there is a sense of fluidity in them as we move through them from one micro-moment to the next (Appelbaum, 1995; Beghetto, 2009, 2013a, 2013b; Fels, 1999, 2010, 2015a, 2019). I also discussed in section 6.1 how I see an interaction as a chain of linked micro-moments strung together. The micro-moments' fluidity and ephemerality, in my opinion, are what draw me to them and excites my curiosity, which in turns gives me the motivation to look into these micro-moments as sources of change and transformation. The ephemerality and fluidity of micro-moments is also what makes it hard to realize their importance. As Fels (2010, 2012, 2015a) notes, micro-moments tug on the sleeve, but only when someone is present enough to feel the tug, as well as willing to go on the journey of following this tug, are they tugged towards transformation.

The next question I ask is how might micro-moments hold the capacity for possibilities, unknowns, changes and transformation? Fels (2010, 2012, 2015a) perceives micro-moments simultaneously capable of being both a moment of risk and a moment of opportunity. Fels' (2012) perspective of a micro-moment as having a dual capacity for risk and opportunity also invites me to understand that micro-moments can be a space for intra-activity. In the concept of intra-activity, almost anything is possible (Barad, 2003). Thus, micro-moments are open to multiple possibilities and unknowns, especially since choice is involved. The openness also to reflection and reflexivity on these micro-moments after they have happened through performative inquiry allows for the ability of change and transformation on multiple levels (Fels, 2015a). The multiple levels of change are linked to the conversation of reflection and reflexivity. Reflection helps one to relive a situation in order to learn how to change one's actions for future familiar encounters (Bolton, 2005). Reflexivity offers the same change as reflection, but on a personal level in terms of our knowing-in-action, values, assumptions, and identity (Bolton, 2005).

Then, another way in which micro-moments can be performative is in the way their fluidity and ephemerality make it easier for one to notice and observe all the intra-actions taking place and answer the question: How might intra-activity be realized within micro-moments? As Barad (2003) describes both intra-activity and performativity: "All bodies, not merely 'human' bodies, come to matter through the world's iterative intra-activity—its performativity" (Barad, 2003, p. 823). Looking at all bodies and how they matter on a large scale, could be quite a daunting task. The beauty of the micro-moments in intra-activity is their ephemerality, which limits the amount of intra-action which can be realized through investigation. Thus, intra-activity can be realized from different aspects within the micro-moments, as all bodies have the opportunity to be seen from within the micro-moments.

Thus, micro-moments have the capacity to be actionable, while they are also fluid and ephemeral. Their dual capacity for risk and opportunity open micro-moments to multiple possibilities and unknowns, especially since choice is involved. Also all bodies have the opportunity to be seen and intra-act from within the micro-moments. Therefore, I would answer the question "Are micro-moments inherently performativity?" by saying that micro-moments can be inherently performative.

7.2 THE PERFORMATIVITY OF BODY LANGAUGE

Since micro-moments can be described as inherently performative, might body language also be inherently performative as well? To answer this question, I will pose my own analysis and discussion of performative as a series of questions to identify the performativity of body language:

1. How might body language be actionable?
2. How might body langauge be fluid and ephemeral?
3. Might body language be open to possibilities, unknowns, changes, and transformations?
4. How might intra-activity be realized within body language?

To investigate the first question: How might body language be actionable? The actionable side of performative body language can be looked at in terms of how Austin (1962) thought

of performative utterances as doing and taking action just by a person uttering them, as in "I do". Therefore, should not then body language have the same consideration if it is a language? In looking at Austin's (1962) utterance "I do" again and how it is performative, would not also a head nod of yes to answer the question "do you take this person to be your spouse?". From this perspective, a head nod yes, could also be performative and a way of taking action. I have also encountered this in the narratives as the students have used body language as performative utterances, such as, when John sat up in his chair, grabbed his paintbrush and made eye contact, I do not need to ask if he is ready, the body language is performing the answer to a question that does not even need to be asked. Thus body language, in my view has the possibility to be actionable.

Body language can be actionable, but can it be ephemeral and fluid? In reflecting on my auto-narrative experiences and after my reflection over the body language encounters in the classroom, I would say it can be. Body language is like verbal language and words in that the body movements, gestures, facial expressions, eye contact and posture are fleeting if not written or recorded (Ausburn & Ausburn, 1978; Smith, 1979). Body language is in a constant state of change due to the intra-action of a person's body with all types of matter (Barad, 2003). It is only when words are written on paper or in the case of body language photographed or drawn that they have some sense of permenance (Ausburn & Ausburn, 1978). The body does not stop moving, and thus is fluid, and thus the language is ephemeral because of the constant fluid movement between states of being, movements and gestures. Thus at the same time, because of it's fluidity and ephemerality I will deduce that body language can be an element of intra-activity, as we perform our language it can have an effect and affect on others and it is also intra-acting with all the matter around it (Barad, 2003). Since the body is our means of intra-acting in the world, then yes it is capable of intra-activity.

Even though, body language is actionable, fluid, ephemeral and capable of intra-activity, there is still uncertainty from my research as to how it can be open for possibilities, unknowns, changes and transformations. The question of whether body language can be open to possibilities, unknowns, changes and transformations perhaps depends on one's perspective of human beings. If the perspective is that the mind and body are separate parts existing in the same space (O'Loughlin, 2006; Merleau-Ponty 1945/2012), then one could argue that it is the mind that is capable of change, not the body. However, the more

contemporary view is that we have moved past the cartesian dualist split of mind/body, and although this split continues to permeate different practices and views, the general discussion in academia is that mind/body dualism is an idea of the pre-enlightement time. (O'Loughlin, 2006; Merleau-Ponty 1945/2012). In my research, I experienced this split between mind/body, but also the holistic view of human beings. For example, in my encounter with Toby (discussed in section 6.1), I realize that my body is taking action through kinesthetic empathy. This action through the body seems to come in response to the fact that the conscious part of me is not understanding what is happening and what to do. I experience that my body seems to override my mind in order to help Toby. This is where I experienced the split and at the same time a holistic engagement of myself in an expression of knowing. My body might be capable of some change and transformation, however I am unsure as to what that might be or look like. Whether my body is capable of unknowns or possibilities is still a question for me, that might require further reflection and exploration, through research and experience. Thus I conclude this section by saying that body language has the potential to be performative. However, the important aspects to note of this discussion are how micro-moments and body language are actionable, fluid, ephemeral and capable of intra-activity.

7.3 LEARNING AS A RESULT OF THE PERFORMATIVE POTENTIAL OF BODY LANGUAGE AND MICRO-MOMENTS

The action-ability, fluidity, ephemerality and intra-activity of body language within micro-moments of the similar qualities allows for my own personal learning after having reflected over my narratives. The reflections both in and on action that were taken into consideration in chapter six, have left me with new understandings, questions and a transformation of my understanding of my role as the teacher. In the following sections I discuss what I have learned from each narrative after having both experienced and reflected on it and to reveal how each experience may have transformed my role and my role as a teacher.

7.3.1 "GOTCHA!"

Through reflection inside and outside of the micro-moments of *"Gotcha!"* (section 4.1), one valuable lesson I learned with Emily was that I should follow my intuitions more than my instincts. Mike Arons (1993) defines instincts "as species-wide, regularly appearing, readily identified with certain activities, repeatable and predictable and are associated with body and energetics" (p. 163). Thus, my understanding of instinct is that it is possibly a learned

behavior. When Arons (1993) discusses instinct as being regularly appearing, repeatable and predictable, he makes me think of a habit. Thus instinct, in my understanding and for the purpose of this research is a habit-based learned behavior. Whereas, Marta Sinclair and Neal M. Ashkanasy (2005) define intuition as "a non-sequential [holistic] information processing mode, which comprises both cognitive and affective elements and results in direct knowing without any use of conscious reasoning" (p. 357). Thus, intuition in my understanding and for the purpose of this research is referring to my bodily knowledge and the understanding which takes place outside conscious reasoning, but is holistic in it's generation of knowing. Thus, when I say that I will follow my intuitions more than my instincts, I am referring to following my holistic, affective and bodily understanding in a situation, compared to embracing predictable habits that might be influenced by past learning.

An example of this from research is from chapter five (section 5.2.1), when I am surprised as I follow this 'Gotcha!' instinct, and enact the teaching philosophy of 'showing up,' which is termed and discussed by Neill and Caswell (1993). By embracing this instinct, I am using embarrassment in front of peers as a form of punishment and dominance over the student. In Neill and Caswell's (1993) work, this type of punishment is considered an acceptable teaching tactic and is praised for how effective it is. However, since then the 'showing up' philosophy has been critiqued and considered to be less effective than previously thought. My curiosity wonders why this 'showing up' instinct was an instinct for me, especially since I have no training in this method of teaching. I wonder if I learned this instinctual understanding of how a teacher should behave when a student was misbehaving from being a student? Was I engaging in the same behavior that was modeled to me over my K-12 school experience?

By enacting the modeled 'showing up' instinct, I had embarrassed a student and possibly damaged any trust we had built. I know that the trust Emily had in me was damaged because of my refusal to be vulnerable (Benade, 2011). I had two opportunities to be vulnerable and by not allowing Emily and myself this, I undermined the trust between us (Benade, 2011). The two times I refused to listen to my intuition and followed my instincts, I perhaps eroded Emily's trust in me. The first was by following the 'showing up' instinct, and the second was when I did not apologize to Emily after making the snarky comment about her reading her email. Thus, in the first two micro-moments of our interaction Emily and I essentially endured two alliance ruptures. An alliance rupture is a term used in psychotherapy to discuss

the breakdown of both communication and collaboration between a patient and a therapist (Safran et al., 2011). Even though this term comes from psychotherapy, I see it as applicable to this situation with Emily, since there was a rupture in our collaboration as teacher and student due to my misreading of the situation and following my instinct instead of my intuition. Jeremy Safran, Christopher Muran and Catherine Eubanks-Carter (2011) discuss that fixing this type of rupture could be done by clarifying the misunderstanding at a surface level, in other words, I could have initiated an explorative dialogue between Emily and I, in which I inquire as to how she is feeling in the moment. This would have made a space for both of us to be open, honest and vulnerable.

With this this in mind, the best action I could have taken to avoid this entire situation, was to follow my intuition and not my instinct (see p. 83). My intuition in the first micro-moment with Emily was to simply inquire as to what she was working on, gently refocusing her attention on the task and not her email. The second opportunity to turn around the situation was after I saw her body language and realized I had embarrassed her. I should have said I was sorry, as this was my intuition in that moment. These mistakes could have been avoided if I was better at reflecting on my own instincts in the micro-moments.

How did I know that following my instinct was a mistake though? Later in the interation between Emily and I, as described in the *"Gotcha!"* narrative, I asked for her opinion on the lesson and she replied with, "Art is ***usually*** my favorite subject." I experience this as a remark meant to hurt me and it does. This assumption that Emily intentional meant to cause me pain, comes from reading her body language. There was an emphasis on the word *usually* and she drew the word out for emphasis as she narrowed her eyes to look at me. She meant to make me feel something, and yes, I felt shame, guilt, and embarrassment. But this time I did follow my intuition, my bodily knowledge and understanding which takes place outside my conscious reasoning. I did this by attempting to project a body language of 'I am sorry', and I deserved that. I chose this time to engage with her with vulnerability, which Benade (2018) encourages to build trust. I was having trouble saying I was sorry in words, but at least this time I was able to do so in body language. Since body language communicates 93% of the message (Mehrabian, 2008), I hoped at least that this offering of vulnerability was enough to again build some trust. She did smile at my offering, so I assumed there was hope.

This experience described in the *"Gotcha!"* narrative shows how in the future I intend to be more vulnerable, open and honest with the students while at the same time, trusting my intuition more than my instincts when to it comes to tackling difficult situations.

7.3.2 DON'T GIVE UP

In the narrative *Don't give up* with John (section 4.2), I learned that when I am confused because the body language and the verbal language incongruent (Goman, 2008) that I should inquire, as it leads to more information to make a decision. In reflection-on-action I realized that in the moment when John said, "I'm done", I could have left it at that. I could have said "ok, that is great, try to move onto another task". I was glad I was present in that moment and not trying to move through it quickly (Fels, 2010). If I was intent on just stopping the goofing around going on between John and Liam, I might have missed John's body language telling me that he gave up. I could have encouraged him to give up without even realizing it, which then lends to the questions of: What would happen next? Would he learn to give up in the future? Also it makes me wonder about what other moments I have skipped over or dismissed just to keep moving around the classroom? Would my actions have been a soft dismissal (Beghetto, 2013b) for John if I had not inquired about this body language? Was he using his body language to tell me he wanted help, without actually asking for help?

The other micro-moment in our conversation that struck me was when I asked if I could help another student while John worked on mixing the new color. His body language and verbal language seemed to be in congruence (Goman, 2008) and gave me the impression that John was okay with it. However, between the end of the first interaction and the beginning of the second interaction, John goes from being focused on mixing paint to an angry, frustrated boy who is displaying aggressive movements. When he shoves his palette angrily in my face to show me that my recipe did not work, I can only make assumptions about what happened. My first assumption that he was already feeling defeated earlier and this perceived 'failure' in his newest attempt to remedy the situation reignites the previous feeling. I might have an inclination that he does not do well when things do not go his way or that he has a hard time with expressing himself when the unexpected happens. But these are only assumptions or inclinations, and I can only speculate as to what provoked him in the micro-moments when I was not there. The uncertainty of what happened between John and I's interactions, makes me also question my decision to leave John during the paint mixing process; should I have

stayed? Was it the act of leaving him on his own that I should have avoided? Did I miss read his body language or verbal language when he said it was ok for me to help someone else? Or is this just one of the moments that happens sometimes?

This was the only micro-moment with John where I felt that I might have made a mistake but at the same time I am still a bit unsure of what the mistake actually was. Manu Kapur (2008) discusses the concept of productive failure – the idea that leaving a student to struggle and even fail at a task, and how this might actually be a productive exercise in failure. Thus, perhaps leaving John was constructive and maybe it was good for him to try to mix the paint on his own. However, later in the interaction when I chose to stay and sit next to John as we tried to mix the paint together, this seemed to work better than him being on his own. Even though he became frustrated in this encounter, I am there in that micro-moment to redirect the frustration.

By being there while John is going through the similar frustration, I get a second chance at my teaching approach – sometimes you get a second chance, a do-over, or "new relational experience" (Safran, Muran & Eubanks-Carter, 2011, p. 82). I was lucky enough in this situation to have another opportunity to support John through his frustrating moment. This opportunity to try a new approach is what I described in section 6.2 as an invention-in-action, which is based upon Schön's (1995) idea of theory-in-action. The new approach would be to sit next to him through the entire process, never leaving and continuously encouraging until we together had mixed the color he needed.

Literature notes that children sometimes need to fail to learn how to move forward (Kapur, 2008). I knew the color would turn green again even as I sat next to John, the only difference this time is that he was not alone, and I was able to give him a nudge towards fixing the situation. John could not see, nor did he have the training to know how to mix the paint color he wanted, he needed my expertise in this moment as I was asking him to complete a task which he did not have the skills to complete himself (Kapur, 2008). I thought it might be a nice moment for John to explore and try, but he failed. Which also brings up the question of why was failing so frustrating for John? Why was it not okay to fail? Why couldn't his response have been to come up and ask me what went wrong instead of an aggressive confrontation? I am not saying John's frustrations were uncalled for, I am just wondering if the way we teach and motivate students away from failure is perhaps problematic? I am also

led to question: Was it wrong of me to let John try a task where I knew he might fail on the first try? Was that callous of me, especially when I knew he did not have training in mixing colors?

7.3.3 CHAOTIC CONFUSION

What I learned from the situation with Toby in the narrative *Chaotic Confusion* (section 4.3), was that I can still be met with situations that are on the 'edge of chaos'. The 'edge of chaos' describes the unexpected space before chaos takes hold in which learning can arise (Fels, 2015a). When I saw the panic in Toby's eyes, and the panic in his body movements, I could tell that things were not heading in the right direction. This became a task to survive instead of a task to learn. I realized that I did not have the answer to the situation and I still do not have the answer to the situation. I am still confused as to what happened in this micro-moment with Toby's movements. However, one take-away that I felt assisted the situtation with Toby was to stop him gently.

Sometimes a pause is needed. In the case with Toby, the rest we took together gives him the opportunity to retain what he has learned through trial and error before attempting to mix the paint again. Luckily for me my body realized that Toby needed a break before my mind did. In this micro-moment, when fast action was required, it is my kinesthetic empathy (discussed in section 6.1) that allows me to know how to respond to Toby. I read Toby's body language and responded immediately, almost without thinking about it. How can educators tap into this body knowledge and body knowing when we need it? How can educators make it part of the every day interactions? How do educators learn to trust kinesthetic empathy and use it in a conscious way?

The other side of this interaction with Toby is where I may have made a mistake. There is a contradiction that I notice between my reflection and the moment with Toby, that might shed some light on the mistake.The mistake might be that I instruct Toby verbally for a task that requires bodily movements. I almost want to hit my head and say "Duh! Of course he had trouble, because he had to not only learn new bodily movements, but he had to translate my verbal language into body language. Did this add an extra element of translation that was difficult, why was it so important for me to not do it for him?

From my personal perspective I learn by doing, by touch, by vision and sometimes by ear. Thus, perhaps, I assumed that Toby needed to do it himself to learn it. When I think back to times I have wanted to learn, I remember how I like to watch someone else do it first and then try for myself. Why did I not do this with Toby? Why did I just let him try to figure it out on his own?

7.3.4 STRENGTH IN VULNERABILITY

The encounter with Eva in *Strength in Vulnerability* (section 4.4) taught me many things, although the main takeaway from this encounter is the act of vulnerability and meeting a student with empathy. As discussed in section 7.3.1, I regret not allowing myself to be vulnerable with Emily, and this led to an alliance rupture between us. This interaction with Emily took place during the first lesson I taught in the school, while my first encounter with Eva took place in the second lesson. I had already reflected on my encounter with Emily both in the moment and afterwards before I encountered Eva, which I think can be seen as a transformation in my role as the teacher. I was given an opportunity to "…release the burden of regret, the not-known, undoing my former decision…" (Fels, 2015b, p. 512). I had a chance to release my regret over my actions with Emily, by embracing the vulnerability in this new moment with Eva. This embrace of vulnerability gives me a chance to use my teacher empathy to attend to the situation I encountered when I first see Eva in the hallway crying. Sal Meyers, Katherine Rowell, Mary Wells and Brian Smith (2019) offer the following regarding the notion of teacher empathy:

> …teacher empathy is the degree to which instructors work to deeply understand students' personal and social situations, feel caring and concern in response to students' positive and negative emotions, and communicate their understanding and caring to students through their behavior (p. 161).

Empathy can be a powerful tool for teachers, and is especially relevant for me to consider in relation to this micro-moment with Eva. I see my reading of body language as one of the major contributors to my understanding, perception and ability to project empathy. I feel the definition above describes well the type of teacher I strive to be in the classroom. Even though this might not be a new transformation of my role, I have become more conscious of my empathy's affect on the students through this research process. By embracing vulnerability and navigating it with and through the lens of empathy, trust can be built

between Eva and I in the second lesson. On reflection, I see that this bond that Eva and I built in the second lesson has some impact on her decision to trust me in the fifth lesson. Even though she hesitates to inform me as to why she is crying a second time, she still chooses to confide in me and again, I work to meet her with empathy. I choose to take care of her first, before the addressing the situation.

7.3.5 WHAT I LEARNED FROM EXPLORING THE MICRO-MOMENTS

I perceive that I was more vulnerable, open, honest, present and myself in the micro-moments towards the end of my teaching at the school. I became more comfortable with the students as the teaching moved forward and I had more experiences with them to gain knowledge into who they were and how they wanted to be treated and met in the classroom. Thus, the misreading and mistake with Emily happened in the first lesson. The first encounter with Eva was in the second lesson where I had already reflected on what happened with Emily. Then, with Toby in lesson four, John inlLesson five and Eva again in lesson five. I can see that as I had more experience with the students my confidence grew and I felt more comfortable being myself, which perhaps helps me to rely more on my intuition instead of my instincts (descriptions of both intuition and instinct in section 6.3). There is a need for both, but in my experience during my research, what I call my intuition (my gut-feeling, my bodily knowledge and understanding) was often the choice I should have followed. Of course, this is only evident to me in hindsight, but moving forward I aim to transform my role as the teacher by trusting my intuition more in the classroom as well as learning to be critical of my instincts in the micro-moments of the classroom. I cannot say that intuition is always 'right', but I can also not say that instinct is always 'right' either. Thus through my reflection on my research, I found my intuitions to be more helpful than my instincts in the micro-moments.

7.4 TRANSFORMATION OF THE TEACHER'S ROLE IN THE MICRO-MOMENTS

In the following section I discuss how these micro-moments have the potential to lead to transformation in my role as a teacher. One impact the micro-moments have had on my role as the teacher is their ephemerality, in that they are short-lived and cannot be experienced again. The ephemerality poses a challenge to research in that I cannot theorize and test new approaches, thus I have created the concept of invention-in-action. I can with invention-in-action try a new approach when an opportunity arises, thus the need for the fluidity of the micro-moments to transform my role. Even though, I could not create my own opportunity

for a new approach within the interactions in the classroom, I was at least always given the opportunity relive the micro-moments through reflection after they had happened. The space created through reflections to relive the micro-moments for the purpose of transformation is always welcomed and embraced.

During my reflection I started to realize that I had segmented out the different roles I played throughout this research process. Especially when I started using the methodology of a/r/tography at the beginning of my research process. Even though the methodology of a/r/tography is focused on intertwining the roles of artist, researcher and teacher (Iwrin, 2013), I still experienced the nature research required that I define how I used the roles individually. This separation through definition of how I would engage with the different of roles, was to ensure a form of transparency when researching. Thus, I felt a need to separate the different identities in myself. At the time, I called them 'hats I was wearing' for each role, but after going through this process, I realized I was not wearing 'hats', rather, I was wearing 'masks'. This wearing of masks, the idea of multiple identities, makes me feel like an actor on a stage playing a part, a performance if you will. This is a role I am comfortable with, which also could be seen as problematic. However, it then also makes it hard to take pride in the positive moments, the ones that give me light and passion for what I am doing, because I was not necessarily myself in the role, the role was being performed by me.

I felt like it was easier at the beginning of teaching in the school to keep my 'teacher mask' on in the classroom, but then this brought about instincts or traditions in teaching that do not resonate with who I am as a person, such as what happened with Emily in the *"Gotcha!"* narrative for example. This was not 'me' in this moment as such, rather, this was all the teachers I had experienced through the years using the "showing up" technique which Neill and Caswell (1993) describe. I have no formal teacher training, and I realized that some of my choices are made by what I 'think' a teacher should be, based on what I experienced as a student myself.

As I became more comfortable with the class and started to understand and interact with the students, I started to see my 'teacher mask' disappear and more of 'myself' coming through. The mask was possibly a defence mechanism for my own insecurities. But as I realized that the students accepted me for me, then my personality shined through and instead of

performing, I was being and becoming. I was being Katie who teaches, not Katie the teacher. I stopped performing the role of the teacher in the same way.

When talking about performative potentials and my own role in the classroom, my mask felt more rigid, less fluid, since I was not being myself but playing and performing a role. The fleetingness of each moment was harder to embrace because I was trying to figure out how my 'teacher role' would do this instead of how *I* would do this. I was able to take action in the role I played, but more from an instinctual place which was based on past experiences instead of a intuitive space which is based on reflection and the experiences I have had.

For me, what might be actionable in my role from a performative perspective is the action to move away from the mask, and transform my role as the teacher. The move away from the traditional teacher role, as I experience my role as the teacher moving towards "desiring to 'be' a teacher as expert to 'becoming' a teacher as inquirer" (Irwin, 2013, p. 203). Irwin (2013) encapsulates this feeling of becoming through inquiry in this statement. Becoming happens through intra-action and resides in the spaces in-between while in constant movement towards possibilitites and an unfolding of that which is yet to be known, and ultimately towards the performative potential (Irwin, 2013). I see the 'teacher as inquirer' space as a place where I can embrace myself, my intuitions, my reflections in and on action and as well as the intra-activity around me to come to a place of learning, becoming and transformation.

8 CONCLUSION

This thesis has investigated the niche that draws together body language, micro-moments and performative potentials. During the investigation of this niche, my role as a teacher has been the focus, especially in how looking into these areas have transformed my role. What was emphasized to me while researching this master's thesis is that people are unique and lived experiences are unique (Antilla, 2015; Fels, 2010; Merleau-Ponty, 1945/2012), such that my role as a teacher matters. The students' unique lived experiences intra-act with my experience in the visual arts classroom and create interactions where micro-moments take place. It is in these micro-moments where the performative potentials of body language allow for new ways of knowing, being and becoming in my role.

This chapter consists of four sections to provide a conclusion to this thesis. The first section concludes key findings of this study. The second section demonstrates recommendations for educators, educational institutions and policy-makers. The third section supplies research directions for future studies. The last section uses my final thoughts to conclude this thesis.

8.1 KEY FINDINGS

This thesis has shown that body language in the micro-moments of the visual arts classroom have the performative potential to transform my role as the teacher. The research was carried out through Lynn Fels' (1999) methodology of performative inquiry. This section will illustrate key findings that respond to the three sub-questions and the main research question.

The keys findings for sub-questions one: How do I as a teacher experience micro-moments of body language in the visual arts classroom?

First, I was able to deduce that each student's experience is unique, hence each micro-moment I encounter is also unique. Secondly, body language leads to both expected and unexpected micro-moments. Within the unexpected micro-moments there exists both surprising and confusing micro-moments. Surprise in the micro-moments came from the student' responses, and I also found myself being surprised when I followed my instincts rather than intuition in the micro-moments. The confusion in the micro-moments was from either a mismatch between body and verbal language or from encountering body language I had never seen or experienced previously.

The key findings for sub-question two: How do I as a teacher reflect on my reading of student body language in the visual arts classroom?

To answer this question I looked into Schön's (1995) concepts around reflective practice. I focused on the concepts of reflection-in-action and reflection-on-action, as well as creating my own concept of invention-in-action. In regards to reflection-in-action, this concept helped inform my decisions in the micro-moments and was an invaluable tool in the interactions with students. As for invention-in-action in my research, I was inventing new ways of interacting, witnessing and being present in the moment with the students. Both reflection-in-action and invention-in-action can be reflected upon within reflection-*on*-action, because it takes place after the interactions are finished. Reflection-on-action is needed for further reflection and reflexivity to understand and learn from an experience.

The key findings for sub-question three: How might the micro-moments of body language that I encounter as a teacher in the visual arts classroom offer performative potentials and possibilities for transformation?

To answer this question I analyzed and discussed whether micro-moments and body language are inherently performative. I found that micro-moments could be described as inherently performative, while body language could be see as both actionable, fluid and ephemeral, there was still a question of whether it is capable of change and transformation. The next step was to look at the learning from my reflections and how this transformed my role. The major themes that emerged were: 1) I need to be present in the moments, two) I need to be open, honest and vulnerable, 3) I need to trust my intuitions more than my instincts, 4) that empathy and support builds interpersonal relationships and trust between me, the teacher and the students, and 5) when I am in doubt or confused, I should always inquire.

The key findings of the main research question: How might the body language in the micro-moments of the visual arts classroom have the performative potential to transform my understanding of my role as the teacher?

Through my investigation and exploration into body language in the micro-moments, I have come to reflect over my role as the teacher. My research has revealed the performative potentials, which to restate is: The potential for action, fluidity, ephemerality and/or transformation, either together, individually, or simultaneously, but always intra-acting.

These performative potentials of both body language and the micro-moments through the lens of reflective practice have allowed me to opportunity to embrace myself, my intuitions, my reflections in and on action. The intra-activity around me allows for a space of learning and constant becoming which allows me to continuously transform my role towards a teacher as inquirer.

8.2 RECOMMENDATIONS

Several recommendations from the findings of this study could be suggested. There are possible considerations for educators, educational institutions and policy-makers who are involved in teacher education and teacher engagement in the classroom. The following section explores possible recommendations from the key findings of this study.

Firstly, this research was built on the concept of body language, which was then investigated through the liminal space of the micro-moments in the classroom. I found through my research that body language had an impact on my role as a teacher. Thus, one of my recommendations would be to address body language, the body, embodiment, and bodily learning in teacher education to further assist and support teacher development in this area. Concurrently, another recommendation is for more professional development courses and practices for existing teachers in the areas of body language, body work, embodied practices, movement, and bodily learning.

Secondly, one of the key findings from sub-question three presented the idea of being present in the moment. In my research, I found that being present in the moment provides an opportunity to see and experience the micro-moments and everything that can be found in them. My research found body language in the micro-moments, but being present also afforded me the opportunity to become a ‘wide-awake’ educator which allowed the focus to embrace each student as unique but holistic human beings. Therefore, I recommend that educators look into opportunities to practice being present in the moment. I also recommend that educational institutions embrace the teaching of presence in the classroom, while policy-makers could provide more opportunities for more one-on-one interactions between students and teachers through smaller classrooms or by finding assistant teachers for larger classrooms.

Thirdly, a key theme that ran through both the narrative of Emily and Eva was that of vulnerability. As was observed, I was not able to be vulnerable with Emily in *"Gotcha!",* but I was able to learn from my encounter with Emily and apply that knowledge to my later encounter with Eva in *Strength in Vulnerability*. The encounters with Eva and Emily taught me to embrace vulnerability and meet students with empathy. Therefore, my recommendation is that a culture is cultivated in which teachers as experts is not encouraged, but rather teachers as inquirers. The shift towards this new culture may look like educators embracing these concepts within curriculums, as well as in teacher education.

Fourthly, another recommendation takes into consideration the 'fear of chaos' (Beghetto, 2013b) in the classroom. By removing the 'fear of chaos' in the classroom, educators are allowed the opportunity to open up to and engage the unexpected, surprising, and confusing micro-moments. My recommendation for how to embrace the possible chaos, is with teacher education. It is as Dwight D. Eisenhower said "plans are worthless but planning is everything". What I believe Eisenhower meant with this quote is that by planning you are preparing yourself for the unexpected, especially when plans never come to fruition, as they never usually do. The planning and the training help make people ready for what is ahead or at least feel capable of embracing chaos. Thus, by allowing teachers a space to experientially train for chaos in the classroom, it develops their skills sets and abilities to feel comfortable enough with chaos that they will not dismiss the students that present a risk of chaos.

Lastly, in this research, I found that reflection and reflexivity through a reflective teaching practice was a key component in my ability to both learn from and transform my role as the teacher. Reflective practice is a space for practitioners to attempt to understand the heart of their practice (Bolton, 2005). I recommend reflective practice as a tool for continued teacher training, both as an individual and collective learning process. I recommend it be considered for all teacher education, especially those educators who have been teaching long enough that their teaching has become a routine.

Theses recommendations are encouraged, but not demanded. I see them as opportunities for others to apply the knowledge I have aquired through this study. However, if one is looking to build on the concepts and ideas I have presented here, then the next section discusses where research can progress out of my work.

8.3 FUTURE DIRECTIONS FOR RESEARCH

The research explored students' body language, micro-moments in the visual arts classroom, performative potentials and a transformation of my role as a teacher. The study found that students' body language speaks volumes and is invaluable for interpersonal communication between the teacher and the students. By focusing on the micro-moments, a liminal space through which reflection and reflexivity were engaged, I was able to transform my understanding of my role as the teacher. The use of reflective practice in my research opened up a window which allowed me to investigate my practice and shed light into it through my discussions with theory. Thus, the research also found areas that still need further research, and these areas are discussed in this section as possibilities for further research.

Through the focus on body language, I was looking into theory of how to read and interpret the students' body language in the classroom. Neill (1991) and Neill and Caswell (1993) discuss how to read students' body language, but their interpretations seem clash with my research. The clash with my understanding is that Neill (1991) and Neill and Caswell (1993) views are also focused on learning how to read body language as a defensive and dominant tool of manipulation in the classroom, where my research is focused on embracing body language as a tool for understanding and supporting the students' learning environment. Thus, the area of how to interpret students' body language to further interpersonal communication and relationships between the teacher and students, is an area which calls for further exploration.

After I finished my research, my curiosity wandered to the question of what kinds of micro-moments might be found in experiences in other classrooms, subjects, and/or schools? The research I found in micro-moments were under the three terms of micro-moments (Beghetto, 2009, 2013a, 2013b), stop moments (Fels, 1999, 2010, 2012, ,2015a, 2015b, 2019, n.d.) and teachable moments (Bentley, 1995; Hyun & Marshall, 2003; Pacifici & Garrison, 2004). Beghetto's (2009, 2013a, 2013b) research focused on the creative potentials in the micro-moments, while Fels (1999, 2010, 2012, ,2015a, 2015b, 2019, n.d.) focused on embracing stop moments as an approach to inquiry within research. Thus, there is still much more potential in this area for further research, especially in terms of education. What might a micro-moment in a math class or science class look like? How might a micro-moment in the

Norwegian school be different from a micro-moment in an international school in Norway? Also, what else could be observed in micro-moments beside body language?

The last curiosity I had was sparked by a combination of my research and the current situation with the COVID-19 pandemic. The pandemic forced many educational institutions to close their schools and ask students and teachers to continue their work through digital resources. I also had the opportunity outside of my research to be a guest lecture during this new phase of teaching digitally and my experience made me pause. I was teaching 150+ students over Zoom (a video-conference interface), however, no one was sharing their screens, I could not see or hear any students. I was literally talking to a blank screen. In this moment, I recognized that I missed seeing the students' faces. I was missing the looks of confusion, the nods of understanding, and the looks of boredom to inform my practice. I realized in this moment how important bodily feedback is for a teacher. It reminded me of the saying, "you don't know what you got until it's gone" - well I did notice the lack of body language that I took for granted in my earlier teaching. Thus, I thought this pandemic offers a great opportunity to explore how the lack of body language through digital learning might effect and affect a teacher's practice. The pandemic has offered researchers a unique opportunity to look into the lack of body language through digital learning to see how it impacts both the teachers and the students.

These curiosities are areas for further exploration, and the possibilities within them I see as being endless. The thought that this research might spark a curiosity in someone else is exhiliarating and an honest of hope of mine. I see that this research is not the end of a journey, but rather a beginning, an offering for further discussions, ideas and contributions within the areas of body language, micro-moments and the interpersonal communication and relationships between students and teachers.

8.4 FINAL THOUGHTS

The performative in me takes action and tries to make the most of every situation as best I can. I have learned to flow with the (micro)moments that present themselves allowing myself to dance with and through them. Each dance, each flow with a movement, becomes a moment of being and becoming, an open embrace to the short-lived moment. Once it has happened it is gone, it can only be relived in memories, but then I dance the dance in my head

again and it is different, the reflection changes the dance every time as I meet it with new thoughts and new knowledge, as if my own thoughts are intra-acting with my experiences, my memories and all the moments I encounter. Therefore, if I want to be in a state of becoming which I see as a place of transformation, then I need to always be intra-acting, dancing, flowing with everything around me and inside of me, while still holding still long enough at times to watch the world swirl around me. This is becoming, this is performative transformation, this is the journey I am on, a quest for metamorphosis within not just my role as a teacher, but with myself as a person in this moment in time. This is just a beginning conversation to a life-long quest of learning and transformation.

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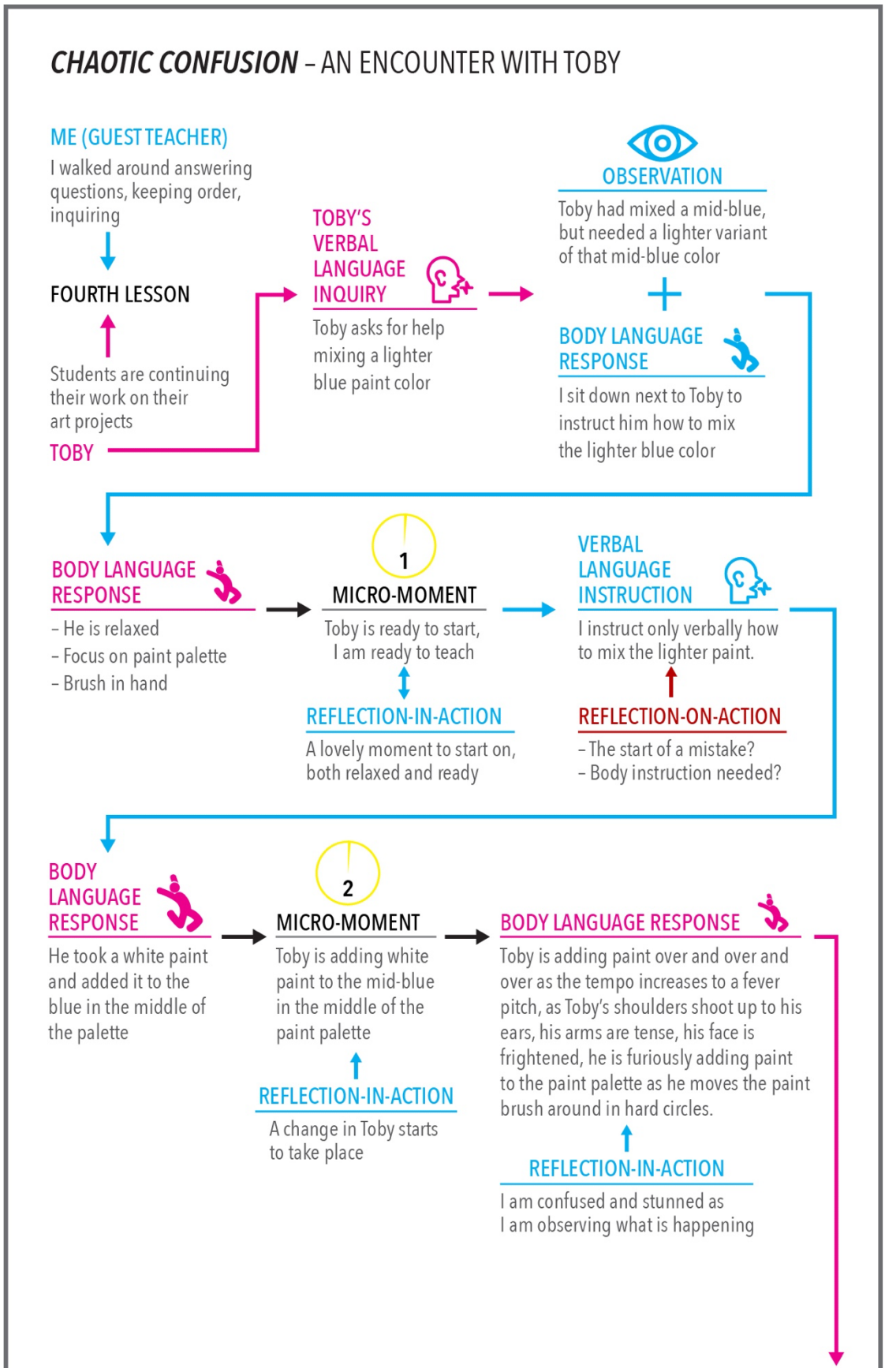
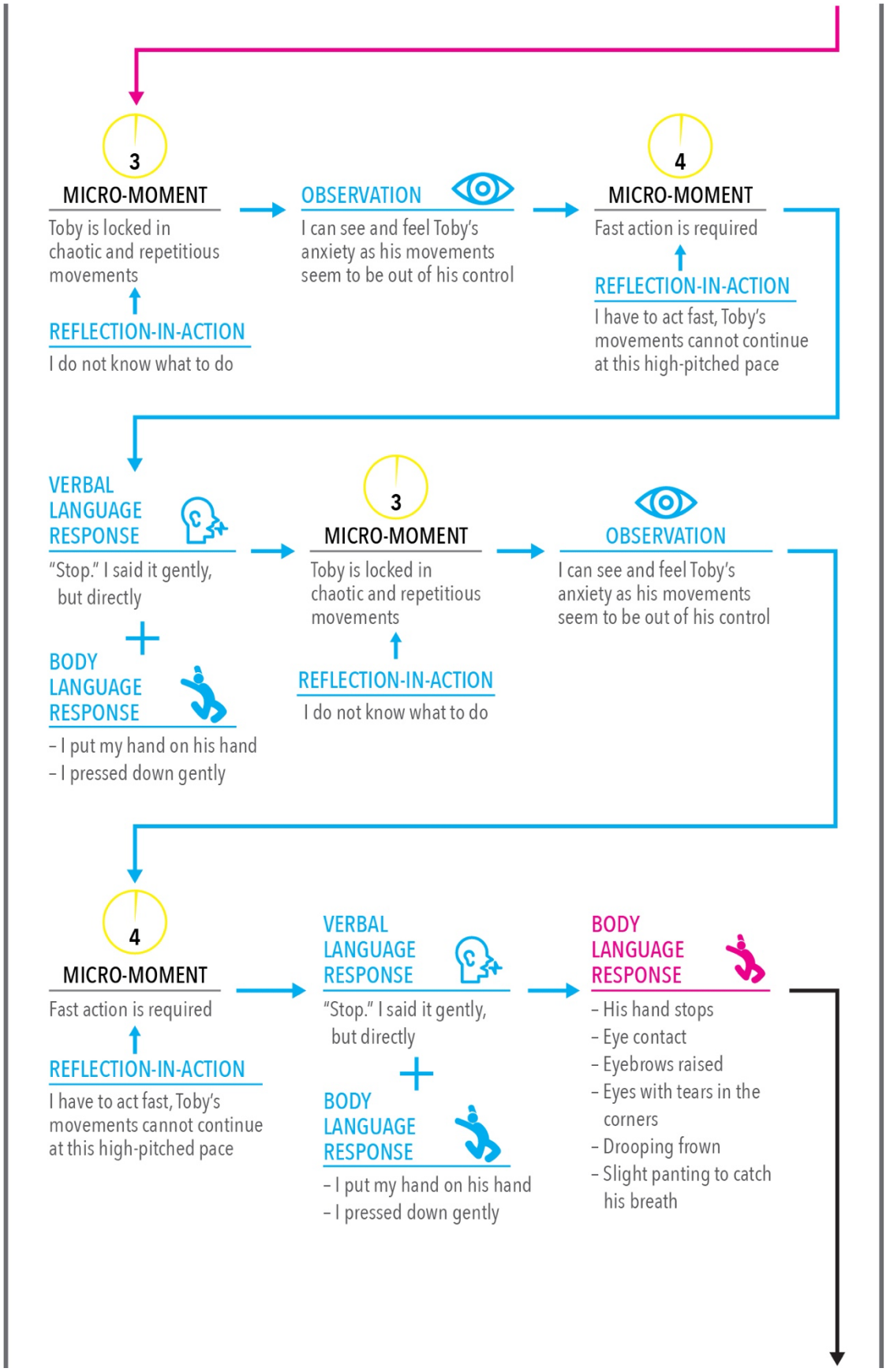
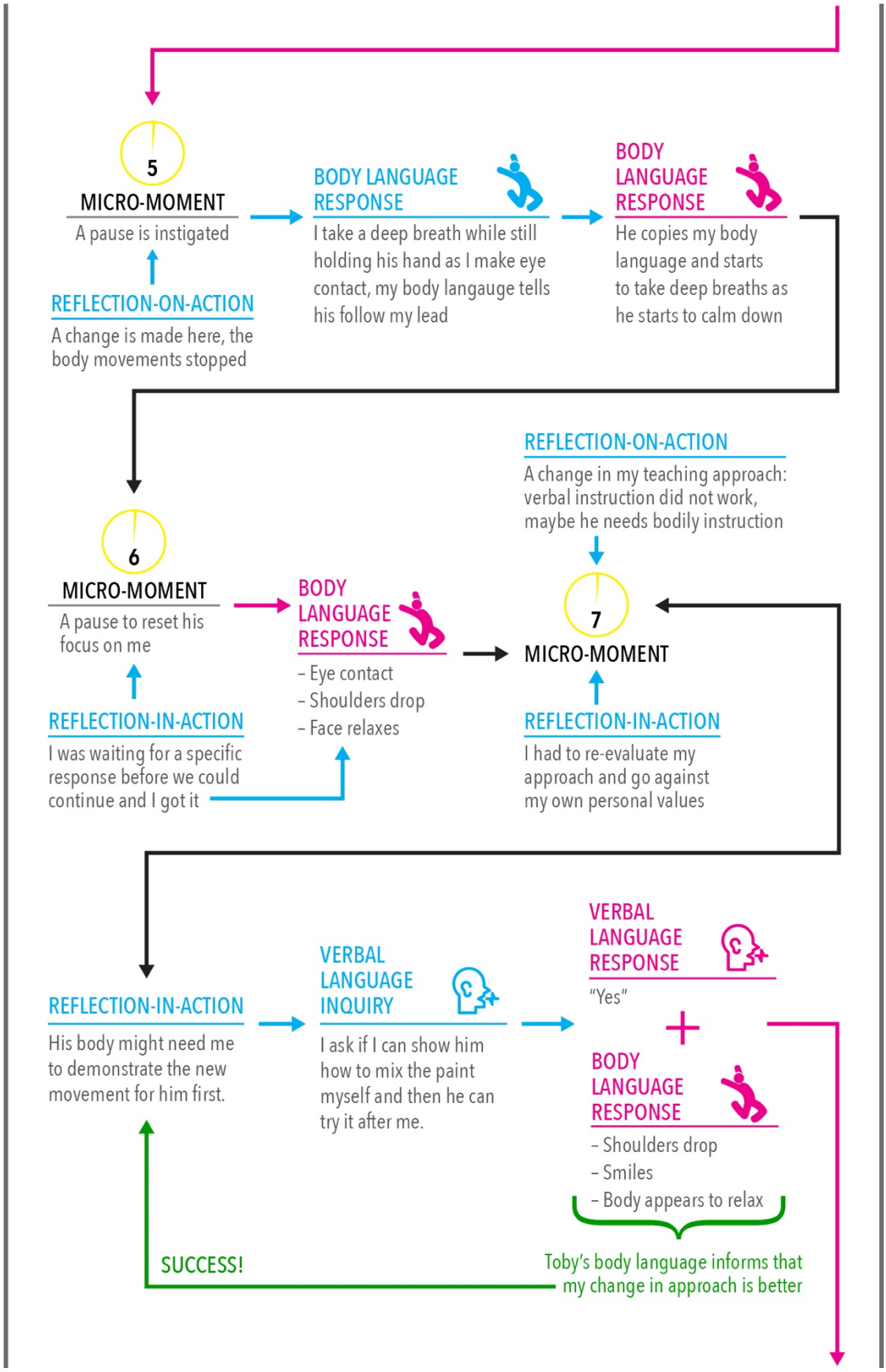
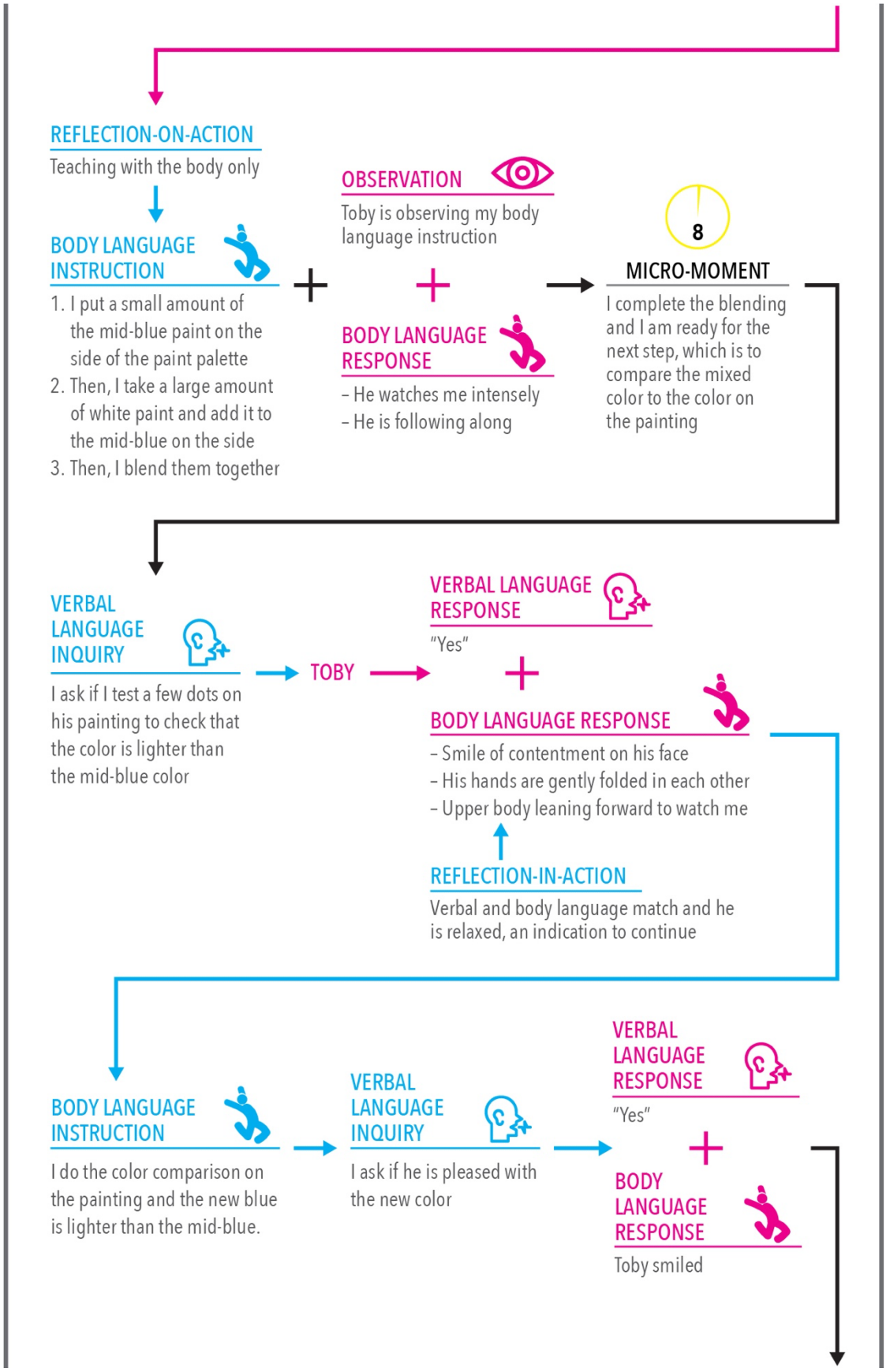
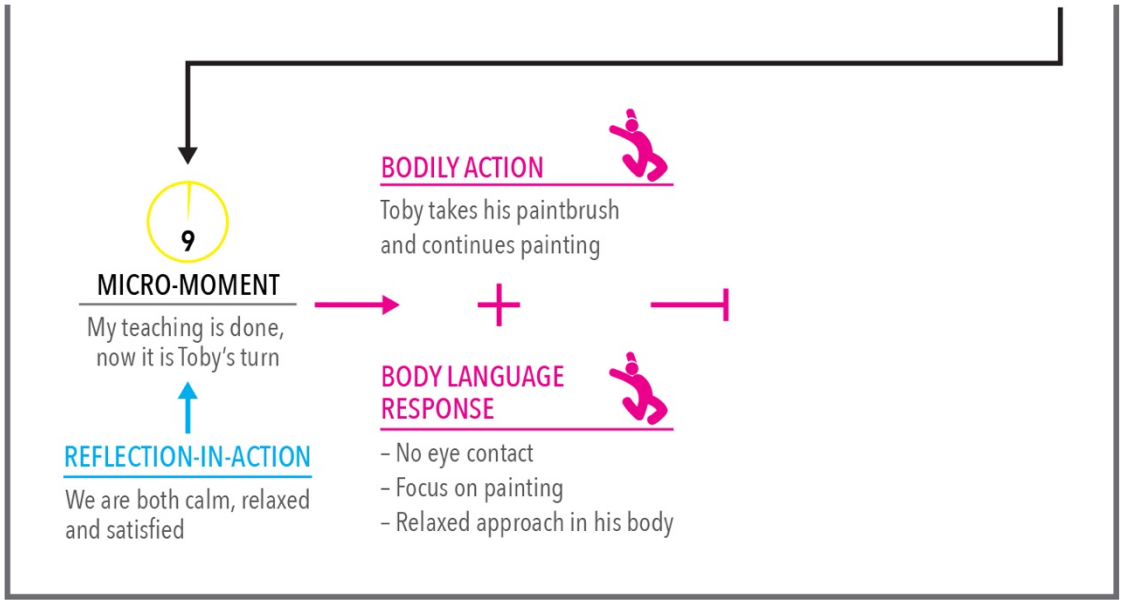
ATTACHMENT 1 – ILLUSTRATION OF CHAOTIC CONFUSION




3
MICRO-MOMENT
Toby is locked in chaotic and repetitious movements
REFLECTION-IN-ACTION
I do not know what to do
OBSERVATION
I can see and feel Toby's anxiety as his movements seem to be out of his control
4
MICRO-MOMENT
Fast action is required
REFLECTION-IN-ACTION
I have to act fast, Toby's movements cannot continue at this high-pitched pace
VERBAL LANGUAGE RESPONSE
"Stop." I said it gently, but directly
BODY LANGUAGE RESPONSE
– I put my hand on his hand
– I pressed down gently
3
MICRO-MOMENT
Toby is locked in chaotic and repetitious movements
REFLECTION-IN-ACTION
I do not know what to do
OBSERVATION
I can see and feel Toby's anxiety as his movements seem to be out of his control
4
MICRO-MOMENT
Fast action is required
REFLECTION-IN-ACTION
I have to act fast, Toby's movements cannot continue at this high-pitched pace
VERBAL LANGUAGE RESPONSE
"Stop." I said it gently, but directly
BODY LANGUAGE RESPONSE
– I put my hand on his hand
– I pressed down gently
BODY LANGUAGE RESPONSE
– His hand stops
– Eye contact
– Eyebrows raised
– Eyes with tears in the corners
– Drooping frown
– Slight panting to catch his breath


5
MICRO-MOMENT
A pause is instigated
REFLECTION-ON-ACTION
A change is made here, the body movements stopped
BODY LANGUAGE RESPONSE
I take a deep breath while still holding his hand as I make eye contact, my body langauge tells his follow my lead
BODY LANGUAGE RESPONSE
He copies my body language and starts to take deep breaths as he starts to calm down
6
MICRO-MOMENT
A pause to reset his focus on me
REFLECTION-IN-ACTION
I was waiting for a specific response before we could continue and I got it
BODY LANGUAGE RESPONSE
– Eye contact
– Shoulders drop
– Face relaxes
REFLECTION-ON-ACTION
A change in my teaching approach: verbal instruction did not work, maybe he needs bodily instruction
7
MICRO-MOMENT
REFLECTION-IN-ACTION
I had to re-evaluate my approach and go against my own personal values
REFLECTION-IN-ACTION
His body might need me to demonstrate the new movement for him first.
VERBAL LANGUAGE INQUIRY
I ask if I can show him how to mix the paint myself and then he can try it after me.
VERBAL LANGUAGE RESPONSE
"Yes"
+
BODY LANGUAGE RESPONSE
– Shoulders drop
– Smiles
– Body appears to relax
Toby's body language informs that my change in approach is better
SUCCESS!


REFLECTION-ON-ACTION
Teaching with the body only
BODY LANGUAGE INSTRUCTION
1. I put a small amount of the mid-blue paint on the side of the paint palette
2. Then, I take a large amount of white paint and add it to the mid-blue on the side
3. Then, I blend them together
OBSERVATION
Toby is observing my body language instruction
BODY LANGUAGE RESPONSE
– He watches me intensely
– He is following along
8
MICRO-MOMENT
I complete the blending and I am ready for the next step, which is to compare the mixed color to the color on the painting
VERBAL LANGUAGE INQUIRY
I ask if I test a few dots on his painting to check that the color is lighter than the mid-blue color
TOBY
VERBAL LANGUAGE RESPONSE
"Yes"
BODY LANGUAGE RESPONSE
– Smile of contentment on his face
– His hands are gently folded in each other
– Upper body leaning forward to watch me
REFLECTION-IN-ACTION
Verbal and body language match and he is relaxed, an indication to continue
BODY LANGUAGE INSTRUCTION
I do the color comparison on the painting and the new blue is lighter than the mid-blue.
VERBAL LANGUAGE INQUIRY
I ask if he is pleased with the new color
VERBAL LANGUAGE RESPONSE
"Yes"
BODY LANGUAGE RESPONSE
Toby smiled


9
MICRO-MOMENT
My teaching is done, now it is Toby's turn
REFLECTION-IN-ACTION
We are both calm, relaxed and satisfied
BODILY ACTION
Toby takes his paintbrush and continues painting
BODY LANGUAGE RESPONSE
– No eye contact
– Focus on painting
– Relaxed approach in his body