Scholars Speak Out

August 2015

Why Schooling Must Move into a Trans*/Post-Trans* Era

by Dr. sj Miller, University of Colorado-Boulder

How can teachers move beyond discussions relegated to only gender and sexuality and toward understanding the (a)gender complexities students embody? How can teachers undo restrictively normative conceptions of sexual and gendered life, unhinging one from the other, and treat them as separate and distinct categories? Even more critical, how can teacher education support emerging literacy professionals and inservice literacy teachers to develop the dispositions necessary to help all students learn while simultaneously supporting them to remain open to redefinition and renegotiation? Drawing on the Queer Literacy Framework, this excerpt is a blend of chapters from sj Miller’s (forthcoming) Teaching, Affirming, and Recognizing Trans and Gender Creative Youth: A Queer Literacy Framework[1] and provides classroom models for those who work with trans* and gender creative youth as they address these questions with curriculum design, pedagogical knowledge and applications, and assessments across pre-K-12 literacy contexts.

“It is a peculiar sensation, this double-consciousness, this sense of always looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity.” -W.E.B. Du Bois (1903)

“I do not want to explain myself to others over and over again. I just want to be seen.” -sj
At one year old, Blue is a curious and precocious pre-toddler, feeling her way through the world, putting everything in sight in her mouth, and grabbing spoons and using the family dog as a drum. Blue runs around a lot. In fact, Blue runs around so much, her family predicts Blue will become a phenomenal runner or some type of athlete. It is the early 70’s so Blue’s parents dress her in gaudy suede jumpers with bling, pink socks, and clogs. Sort of a mismatch to the identity Blue has begun to exhibit.

At two, Blue’s affinity for running has accelerated. Now, Blue runs after the dog, the neighbor, the birds, and right out of the door, into the yard, and even the street. Blue’s mom supports these adventurous pursuits, but Blue’s dad doesn’t think it’s appropriate for his daughter to behave this way, and even asserts, “I don’t want my daughter to be a tomboy.” Blue is just being Blue.

From ages three-five, Blue looks like a boy. Her hair fro’d, her now tube socks hiked up to her knees, her cut-offs pretty hideous even for the 70’s, and her appearance, masculine. Blue likes to watch her father pee standing up, and when alone, tries to emulate the behavior, but with limited success, and lots of splatter on the floor. Blue likes to watch her father shaving, and when alone, smears toothpaste on her face and traces it off with strokes of her toothbrush. She is far more successful with this task than the attempts at urinating. Blue likes to ride her Huffy BMX bike around the neighborhood and bring food home to her mom and sister when her dad is late home from work. Blue steps into a caregiving role, quite naturally, because it is just what feels right.

Blue loves playing football topless in the streets like the other boys do, and seems to be living life in a way that just seems right and normal. Then one day Blue runs into the house screaming, “I want to be a boy!” Blue’s parents do not understand these words, but actually maybe they do. In response, Blue’s dad begins to gender Blue by reminding her of her gender in passive-aggressive ways. For special events, he wrestles Blue into dresses and heels, only for Blue to then throw her body into dog shit and roll around in it. Then Blue’s dad beats Blue and dresses her up again. Helpless, Blue’s mom, in tears passively watches as her only recourse. To different degrees, this family battle would play out for the next forty years.

At five years old, Blue enters school. Blue has mostly boys as friends and enacts behavior typical of other boys. Blue plays sports during recess, sits with the boys at lunch, tries to pee in the boy’s restroom, and only wants to be in classroom groups with other boys. The only gender marker to reveal that Blue is a girl is her clothing and the colors, those that typically demarcate girls’ identities. Blue doesn’t understand when the class is separated into groups based on gender and why she is put into the groups with other girls. After all, Blue feels like a boy, thinks she is a boy and is treated like a boy by other boys in school.

As Blue goes through her primary and secondary schooling years, gender is not on the radar in her teachers’ classrooms. Music, dating, film, and athletics are the only aspects of her life, outside of her family, which give Blue sources to understand her gender confusion. Blue is drawn to musicians for unconscious reasons. For Blue, the artists and bands she is most drawn to like Morrissey (the Smiths), Adam Ant, David Byrne, Tracy Chapman, Boy George, Depeche Mode, the Talking Heads, Kate Bush, Pet Shop Boys, Erasure, Trio, Oingo Boingo, New Order, and Yaz, seem to express challenges to the gender binary through both looks and lyrics. Blue’s favorite musician is Robert Smith, lead singer of The Cure. Smith dresses in black, has disheveled hair, wears lipstick, and occasionally even dresses. Smith’s lyrics are poetic, dark and forlorn but they bring meaning, order, and respite to Blue. Blue listens to everything produced by The Cure until it drowns out the negative thoughts about Blue’s internal gender struggle. The Cure is the cure.

Throughout high school, Blue dates males. Blue doesn’t understand her feelings but is drawn to boys, as if she herself is one. She has many close female friends and is attracted to some of them, but not from the identity of female; she is drawn to them as if she is male. So she continues to live her life, dates males, acquires friends along a continuum of genders and with queered identities—gay, lesbian, bisexual, and straight. All of this just feels normal to Blue. The unconscious urges to be with males, as a male remain
unremitting but she does not know how to talk about them. None of her teachers address gender or sexual identity in her classes. She reads no texts, sees no examples of herself or others that could possibly help her understand who she is. Even with friends and teachers she adores, she is lost at school.

Blue turns to film for reasons similar to music. Films assuage a curiosity that gives visual recognition to different identities in the world. Without the language to support the unconscious emotionality Blue feels, films such as The Unbearable Lightness of Being, The Rocky Horror Picture Show, I’ve Heard the Mermaid Singing, and all films by Ivory Merchant Productions, become running stills that shape and inform who Blue is becoming. Many of the characters in the films, and the actors who illuminate them, give a calm to the raging storm brewing inside Blue.

Soccer and swimming, two stabilizing factors for Blue’s identity development throughout secondary school, provide critical spaces and opportunities to release pain and confusion. Again, without language to know what Blue feels inside, these sports calm the inner rage. Blue is a better than average swimmer and often places in the top five at meets in both freestyle and butterfly sprints. Blue’s natural talent as a runner is channeled into soccer though, and Blue is a star. As a forward, Blue breaks district and state records, leads her team to compete at the state level, and becomes the first female All-American in her state. Six top academic and Division 1 schools offer her scholarships. She chooses Cal-Berkeley. With memories of her family, music, friends, teachers, school and film, Blue leaves for college—it is 1988. The future is unknown, and it would take Blue until age forty, twenty-two years later to come to terms with her gender confusion…

Recognition

The struggle for recognition is at the core of human identity. With social positioning as the presumed or “normative” condition, those whose gender identities fall outside of the binary tend to be misrecognized and misunderstood and suffer from what I call a recognition gap, much as I did in my childhood and adolescence, when I was Blue.

Misrecognition subverts the possibility to be made credible, legible or to be read and/or truly understood. When one is misrecognized, it is altogether difficult to hold a positive self-image, knowing that others may hold a different or negative image (Harris-Perry, 2011). When the presumed normative condition is challenged though, a corollary emerges; this presupposition suggests that at the base of the human condition, people are in search of positive recognition, to be seen as “normal,” because it validates their humanity.

Looking back into my youth, there was no common language for society to help people understand gender confusion, or if there was it was not brought into my life. This leaves me little room to wonder why a core group of my peers in high school and even in college—many who felt similar to me—have only come to identify as trans*[i] or gender creative[ii] later in their lives. As language and understanding around trans* and gender creative identities have become part of the social fabric of society, youth have had more access to recent changes in health care and therapeutic services that have supported them in their processes of becoming and coming to terms with their true selves. These opportunities for visibility have galvanized a movement fortifying validation and generating opportunities for both personal and social recognition. Now, we see more trans* and gender creative people portrayed positively in the media. With individuals such as Laverne Cox, Janet Mock, Chaz Bono, Aydian Dowling, Scott Turner Schofield, Ian Harvey, and Caitlyn Jenner, and TV shows such as Transparent, Becoming Us, Orange is the New Black, The Fosters, I am Cait, and I am Jazz just to name a few we see a growing media presence. With an estimated 700,000 trans* people now living in the United States, there is even the “Out Trans 100,” an annual award given to individuals who demonstrate courage through their efforts to promote visibility in their professions and communities. But, where teacher education still falls short is in how to support pre-K-12 teachers about how to integrate and normalize instruction that affirms and recognizes trans* and gender creative youth. These identities are nearly invisible in curriculum and in the Common Core Standards. That is why I wrote Teaching, Affirming, and
Recognizing Trans and Gender Creative Youth: A Queer Literacy Framework, as an attempt to bring trans* and gender creative recognition and legibility into schools. In this collection, authors model exciting and innovative approaches for teaching, affirming and recognizing trans* and gender creative youth across pre-K-12th grades.

To understand the role of recognition in school, I draw inspiration from W.E.B. Du Bois who, in The Souls of Black Folk, wrote about the struggle for Black recognition and validation in The United States. In this book, Du Bois (1903) describes a double-consciousness, that sense of simultaneously holding up two images of the self, the internal and the external—while always trying to compose and reconcile one’s identity. He concerns himself with how the disintegration of the two generates internal strife and confusion about a positive sense of self-worth, just as I shared in my story.

Similar to what Du Bois names as a source for internal strife, for youth who live outside of the gender binary and challenge traditionally entrenched forms of gender expression such as trans* and gender creative youth, they too experience a double-consciousness. As they strive and yearn to be positively recognized by peers, teachers, and family members, they experience macroaggressions, because of their systemic reinforcement, and are forced to placate others by representing themselves in incomplete or false ways that they believe will be seen as socially acceptable in order to survive a school day. Such false fronts or defensive strategies are emotionally and cognitively exhausting and difficult (Miller, Burns, & Johnson, 2013); otherwise known as emotional labor (Hochschild, 1983; Nadal, River, & Corpus, 2010; Nordmarken, 2012), trans* and gender creative youth are thereby positioned by the school system to sustain a learned or detached tolerance to buffer the self against the countless microaggressions experienced throughout a typical school day. In fact while research from GLSEN (2008, 2010, 2014) reveals that at the secondary level trans* youth experience nearly the highest rates of bullying in schools and suicidal ideation (Ybarra, Mitchell, & Kosciw, 2014), even more startling, painful, and of grave concern is that trans* youth of color, when combined with a queer sexual orientation, experience the highest rates of school violence.

When school climates support and privilege the normalization of heterosexist, cisgender, Eurocentric, uni-dimensional (i.e. non-intersectional) or gendernormative beliefs—even unconsciously—it forces students who fall outside of those dominant identifiers to focus on simple survival rather than on success and fulfillment in school (Miller, 2012; Miller & Gilligan, 2014). When school is neither safe nor affirming, or lacks a pedagogy of recognition, it leaves little to the imagination why trans* and gender creative youth are suffering. As potential remedy to disrupt this double-consciousness and an erasure of such youth, a trans* pedagogy emerges from these urgent realities and demands for immediate social, educational, and personal change and transformation. Such legitimacies of the human spirit, when affirmed by and through a trans* pedagogy, invite in trans* and gender creative youth to see their intra, inter, and social value mirrored, and to experience (a)gender[iii] self-determination and justice [iv] (see Appendix A for extensive vocabulary for this work). My hope for the millennial generation of trans* and gender creative youth is that they can start living the lives they were meant to have from an early age, be affirmed and recognized for who they are, and not wait a lifetime to find themselves. Educating teachers and school personnel (and parents) across grade levels is an intervention and potential remedy.

Trans* Pedagogy

As detailed in Teaching, Affirming, and Recognizing Trans and Gender Creative Youth: A Queer Literacy Framework, there is a glaring and recognizable research gap about how to support teachers who work with or will work with trans* and gender creative youth. While previous work has been concerned with gender normativity and has focused on trans* issues as part of LGBTQ work, this book takes supporting trans* and gender creative students as its primary and concerted function. A production of invisibility of trans* and gender creative youth has generated a movement toward greater visibility, and such visibility is where this work asserts that a trans* pedagogy must be produced to sustain the personal and social legitimacy of trans*
and gender creative youth as both recognizable and validated.

Such polemics usher in the urgent concern about what schools and teachers can do to not only recognize the presence of trans* and gender creative students in their classrooms but how to sustain safe, affirming, and inclusive classrooms across myriad sociocultural and linguistic contexts. Through a *queer literacy framework* (QLF) (Miller, forthcoming a, b, 2015 [see Appendix B]), a framework guided by ten principles and subsequent commitments about how to recognize, honor, and affirm trans* and gender creative youth, teachers can *trans* pedagogy and sustain curriculum in order to mediate safe, inclusive, and affirming classroom contexts. Drawing then from parts of the QLF, the book offers pre-K teachers a select sample of strategies that cut across social, economic, cultural and linguistic contexts to support their students about how to understand and read (a)gender through a queer lens; how to rework social and classroom norms where bodies with differential realities in classrooms are legitimated and made legible to self and other; how to shift classroom contexts for reading (a)gender; and how to support classroom students toward personal, educational, and social legitimacy through understanding the value of (a)gender self-determination and justice.[v]

A trans* pedagogy first and foremost presumes axioms (see Figure 1) that can both validate trans* and gender creative youth and support their legibility and readability in schools and form the foundation for a trans* pedagogy. For instance:

<table>
<thead>
<tr>
<th>Axioms for a trans* pedagogy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. We live in a time we never made, gender norms predate our existence;</td>
</tr>
<tr>
<td>2. Non-gender and sexual “differences” have been around forever but norms operate to pathologize and delegitimizing them;</td>
</tr>
<tr>
<td>3. Children's self-determination is taken away early when gender is inscribed onto them. Their bodies/minds become unknowing participants in a roulette of gender norms;</td>
</tr>
<tr>
<td>4. Children have rights to their own (a)gender legibility;</td>
</tr>
<tr>
<td>5. Binary views on gender are potentially damaging;</td>
</tr>
<tr>
<td>6. Gender must be dislodged/unhinged from sexuality;</td>
</tr>
<tr>
<td>7. Humans have agency;</td>
</tr>
<tr>
<td>8. We must move away from pathologizing beliefs that police humanity;</td>
</tr>
<tr>
<td>9. Humans deserve positive recognition and acknowledgment for who they are;</td>
</tr>
<tr>
<td>10. We are all entitled to the same basic human rights; and,</td>
</tr>
<tr>
<td>11. Life should be livable for all.</td>
</tr>
</tbody>
</table>

*Figure 1: Axioms for a trans* pedagogy*
What does Trans* Mean?

The way I consider trans* within schooling contexts, infers to cut across or go between, to go over or beyond or away from, spaces and/or identities. Trans* is about integrating new ideas and concepts and new knowledges. Trans* is therefore comprised of multitudes, a moving away or a refusal to accept essentialized constructions of spaces, ideas, genders, or identities. It is within this confluence or mash-up that the self can be made and remade, always in perpetual construction and deconstruction, thereby having agency to create and draw the self into identity(ies) that the individual can recognize. But self-recognition is not enough because, as Butler (2004) suggests, human value is context based, and one’s happiness and success is dependent on social legibility (p. 32).

So how can a student become self-determined when it resides in the rhetorical quality of the “master’s” discourse (Butler, 2004, p. 163)? This is problematic when the “master’s” (i.e., in this case the teacher or the school) discourse lacks deep understanding about how to integrate new knowledges that affirm trans* and gender creative youth. As a pedagogical strategy to instantiate (a)gender self-determination, teachers can draw from these axioms and contest that bodies are not reducible to language alone because language continuously emerges from bodies as individuals come to know themselves. They (bodies) can thereby generate and invent new knowledges and “…give[s] rise to language…[that] carries bodily aims, and performs bodily deeds that are not always understood by those who use language to accomplish certain conscious aims” (Butler, 2004, p. 199). Foucault (1990) reminds us similarly that the self constitutes itself in discourse with the assistance of another’s presence and speech. Therefore, when trans* and gender creative youth experience the simultaneity of both self and social recognition, they are less likely to experience the psychic split or double-consciousness DuBois (1903) called debilitating. To these ends, the possibility of becoming self-determined becomes a reality as students self-identify in a way that authenticates self-expression and self-acceptance while simultaneously, rejecting an imposition to be externally controlled, defined, or regulated. This unsettling of knowledge thereby generates new possibilities of legibility.

To not challenge current understandings of gender norms, we are left with a myopic and vulnerabilized understanding of the evolving lived realities of people. If we ascribe to a recurrence of sameness, it creates a flattening and uni-dimensional perspective of gender, while it continues to deligitimize those who do not ascribe to gender norms by relegating them to ongoing inferior status. In the literacy classroom (and eventually for schools writ-large), the absence of recognition reinscribes gender norms in schooling practices and enhances policies of exclusion at the same time it obscures voices from rising and having power to change and shift social spaces. Most critically, such an absence condones an anxiety that emerges from the unknown and which can produce and reproduce systemic forms of violence. Teachers who do not affirm differential bodied realities become co-conspirators in not only reproducing current understandings of gender but also in reproducing rationales that can lead to gender-based violence.

Moving Schooling into Trans*/Post-Trans* Era

Though change has been happening for decades, just less visibly, consider this—trans* and gender creative youth will continue to age, some may marry, some will become parents, some grandparents, and even great grandparents. Some may become laborers, professionals (e.g. teachers, professors, doctors, lawyers, dentists), CEO’s and yes, even politicians. Their presence (across continents) will occur within myriad socioeconomic, cultural, ethnic, religious/non-religious, spiritual, and linguistic spaces. They will comprise different national origins, (a)sexual orientations, (a)gender expressions, philosophies, genetic information, HIV status, veteran status, body sizes, heights, and mental and physical abilities. For those who support the psycho-social-emotional development of trans* and gender creative youth, we know and believe deeply that they are no different than any other being and are thereby entitled to the same inalienable rights and to be treated with dignity.
Beyond what the authors in my book have shared, findings reveal large holes within curriculum that are trans* positive. To that end, future research must—not could or should—but must take up how to mediate schooling experiences for all trans* and gender creative youth across all identities and intersectionalities. Districts and schools must commit to such efforts in order for them to become both sustainable and a normalized part of the schooling experience for all trans* and gender creative youth; and, pre-K-12th grade curriculum must change in order to advance a future recognizability for these youth. To these aims, it is recommended that,

- Researchers must address ongoing gaps in teacher education and work closely to continue to deepen and develop the efficacy of a theory of trans*ness into trans* pedagogical strategies that affirm and recognize the intersectional realities facing trans* and gender creative youth;
- Pre-service teacher education must introduce (a)gender identity topics in early childhood education and throughout elementary, middle and secondary coursework, and across disciplinary programs. Programs should decide in which courses such uptake would fit best;
- Teacher educators must work closely with school districts to develop professional development models that can support curriculum specialists and teachers in their ongoing awareness about how to meet the needs of trans* and gender creative youth;
- Because no district faces identical issues nor has identical student bodies, district curriculum specialists must work alongside classroom teachers and educate each other about the classroom and schooling experiences of their trans* and gender creative youth. Collectively they can develop curriculum that develops internal and external safety, is inclusive, and affirming, and generates both recognizability and visibility to self and other;
- Districts and schools must work closely with community organizations that address (a)gender and gender violence (e.g., rape crisis centers, LGBT or gender identity non-profits, doctors, mental health and health care practitioners), to develop a deeper understanding of the issues facing trans* and gender creative youth;
- Districts and schools must work alongside families so as to learn from, and with, their experiences and to develop support groups;
- Districts and schools must work to change and update district and school policy, codes of conduct, to enumerate bullying policies, to create safe bathrooms and locker rooms, to consider issues about participation in sports and physical education classes—typical spaces for extreme harassment, and to reflect on how to create a schooling environment that can help to foster external safety; and,
- Teacher educators, districts, schools, community organizations and families must caucus with legislatures to change state policy about trans* rights to be more inclusive of health care needs, identification changes, and bullying policies.

Change is possible. The double-consciousness, or psychic split that many trans* and gender creative youth experience, can be alleviated as all of these constituents work to support one another in sustainable ways. For those who will be impacted by the collective lessons described throughout this book, and as compassion and mindsets are expanded and deepened, the development of even more resources to teach, affirm and recognize our trans* and gender creative youth, makes (a)gender self-determination no longer just a possibility, but, a reality.

So, what might a proleptic trans*/post trans schooling system look like, and how might that potentially change humanity? As trans* becomes part of the fabric of the schooling system and woven into the mainstream of society, we enter into a post trans* space. A post trans* space, though indeterminate, would demonstrate how contexts have become sustainable to hold and care for the commonplace normalization of the trans* and gender creative body. In these myriad spaces (e.g., school, jobs, families, etc.) trans* and gender creativity, would no longer incur macroagressions nor marginalization, but for those who embody these glorious identities they would experience the same dignities entitled to any other human. In this post trans* space, the possibility for the unknown and for new knowledges to continue to emerge would become
part of the social and interpersonal discourses. On a macro scale then, by accepting that the unknown is part
and parcel to its larger normalization, a post trans* space becomes accepted without redress. In post trans*
contexts therefore, while people will always see difference, the prior systemic misrecognition dysphoria of
trans* and gender creativity, collapses.

If indeed this post trans* space were realized, a space where trans*ness blends but doesn’t blend in, and as
trans* and gender creative youth and all people for that matter experience these expanding contexts,
humanity might not only see more trans*gentleness, they might see and experience more trans* and gender
creative justice. In the wake of such justice then, for schools, curriculum would include trans* and gender
creative narratives, books of all genres and story lines, histories, political victories, trailblazers, photos and
pictures, and media icons. Students would have ample options for names, (a)pronoun, and (a)gender. There
would be no fear of bullying or harassment related to bathrooms, locker rooms, and physical education
classes and, most important, school would no longer be about survival, it would be about success, thriving
and fulfillment. The noise and emotional labor once tolerated finally fades away into the distance.

Blue Today

It has taken nearly a lifetime of inner struggle to understand myself as Blue. Had teachers understood Blue’s
gender confusion and introduced dialogue, development of safe spaces, and any of the lessons modeled by
these authors, it is likely Blue would have grown up with an affirmed and more stable sense of self. Blue still
and will likely always struggle with a vulnerabilized self, with a frailty that cannot be reversed, and even
fractured relationships. Had the world been more kind, compassionate, and prepared to meet the needs of
trans* and gender creative youth while Blue was growing up, Blue would not still be playing catch up. This
book hopes to inspire all literacy teacher educators and teachers who will have a Blue in their classroom and
can support Blue into becoming the person Blue always was. If this were to happen, the Blues of the world
needn’t remain Blue anymore, nor would they need a lifetime to discover their true selves— they would just be
free to be themselves in a world better prepared to embrace, accept, love, and recognize them from birth.

[1] The title of the book uses the term Trans and not Trans* because the publisher noted it will not show up in
search engines

[i] I refer to trans* a prefix or adjective used as an abbreviation of transgender, derived from the Greek word
meaning “across from” or “on the other side of.” Many consider trans* to be an inclusive and useful umbrella
term. Trans (without the asterisk) is most often applied to trans men and trans women, and the asterisk is used
more broadly to refer to all non-cisgender gender identities, such as agender, cross-dresser, bigender,
genderfluid, gender**k, genderless, genderqueer, non-binary, non-gender, third gender, trans man, trans
woman, transgender, transsexual and two-spirit.

[ii] Expressing gender in a way that demonstrates individual freedom of expression and that does not conform
to any gender.

[iii] I refer to (a)gender as a rejection of gender as a biological or social construct altogether and refusing to
identify with gender. The lower case (a) in parenthesis does not nullify gender, it is a way of combining the
terms so both gender refusal and gender are collapsed into one word.

[iv] (A)gender self-determination- This is the inherent right to both occupy one’s (a)gender and make choices
to self-identify in a way that authenticates self-expression. It is also a type of self-granted or inherited
permission that can help one refute or rise above social critique; it presumes choice and rejects an imposition
to be defined or regulated; it presumes that humans are entitled to unsettle knowledge, which can generate new possibilities of legibility; and, it means that any representation of (a)gender deserves the same inalienable rights and the same dignities and protections as any other human. This de ‘factoness’ grants individuals ways of intervening in and disrupting social and political processes because one’s discourse and self-determined ways of being demonstrate placement as a viable stakeholder in society, revealing that no one personhood is of any more or less of value than any other.

This work focuses only on (a)gender, for a discussion of both (a)gender and (a)sexuality self-determination and justice, see original printing, Miller, s. (2015). A queer literacy framework promoting (a)gender and (a)sexuality self-determination and justice. *English Journal, 104*(5). 37-44.

### References


sj Miller, an avid athlete, is Associate Professor of Literacy at the University of Colorado Boulder, and has published widely in journals and presented at (inter)national conferences on a variety of topics related to teaching young adult literature, anti-bullying pedagogy, undervalued student literacies and identities, challenging the gender binary, multimodal applications of popular culture in secondary classrooms, and cultivating socio-spatial justice dispositions with secondary preservice English teachers. sj is co-editor of *English Education*, co-editor of the book series *Social Justice Across Contexts in Education*, and guest edited the upcoming issue of the *English Journal*, Labeling “GIFTED” or “SPECIAL”: Perpetuating the mismeasure of students.

**Scholars Speaking Out Online**

[Audrey Amrein-Beardsley's VAMboozled](#)
[Dr. James Arnold's Blog](#)
[Paul Barnwell's Center for Quality Teaching](#)
[Sterg Botzakis’ Graphic Novel Website](#)
[Marion Brady's Reality-Based Learning](#)
[Alan Brown's Sports Literacy Blog](#)
[Burkins & Yaris Think Tank](#)
[Misha Cahnmann-Taylor’s Blog](#)
[Teachers Act Up](#)
[College Composition Weekly](#)
[CEE Writing Teacher Education (WTE) Commission's Blog](#)
Disclaimer

The views expressed on this website and contained within featured documents are solely those of the author(s) and artist(s) and do not reflect the views of the Department of Language & Literacy Education, The College of Education, or The University of Georgia.

© 2015 JoLLE Website created by the Editorial Board is proudly powered by WordPress

Back to Top