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ABSTRACT

STORIES OF TEACHING ON A CONCEAL AND CARRY STAGE: A DRAMATURGICAL NARRATIVE INQUIRY

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Curriculum and Instructional Leadership
Northern Illinois University, 2022
Dr. Joseph Flynn, Dr. Jodi Lampi, Co-Directors

The story of a mass shooting occurring on the place of school seems to be a common one in the contemporary American cultural narrative. One of the more controversial solutions offered within this narrative is allowing citizens to protect themselves through the practice of conceal and carry. The practice of legally allowing individuals to conceal and carry a firearm while at the place of school and in the place of class is at the cornerstone of this research inquiry.

This qualitative research study employs a dramaturgical narrative approach to explore the daily lives of full-time community college faculty members. In figuratively living alongside full-time faculty members and listening to their stories, the author was able to simulate teacher experience on a three-dimensional inquiry stage. Employing traditional narrative methods and embodying experience metaphorically through dramaturgical orientation allowed the researcher to understand faculty members' attitudes, feelings, and understandings of performing in a space that legally allows concealed weapons.

NORTHERN ILLINOIS UNIVERSITY
DE KALB, ILLINOIS

DECEMBER 2022

STORIES OF TEACHING ON A CONCEAL AND CARRY STAGE:

A DRAMATURGICAL NARRATIVE INQUIRY

BY

CHRISTOPHER JAMES MILLER

A DISSERTATION SUBMITTED TO THE GRADUATE SCHOOL

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

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DOCTOR OF EDUCATION

DEPARTMENT OF CURRICULUM AND INSTRUCTIONAL LEADERSHIP

Doctoral Directors:
Joseph Flynn
Jodi Lampi

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“Forward, Together, Forward, Together, Forward”

I live my life one day at a time. For those of you that share in that daily reprieve, Thank You for sharing your stories with me. It’s through the transformative nature of sharing stories that have become an inspiration for this project. I believe in the sharing of stories and in the process of transformation from what I learned “in the rooms.” I shared. I listened to others share. I transformed. I continue to transform. Daily.

Mom and Dad. You gave me a new life, twice. Once in March of 1973, the second in March of 2014. I understand unconditional love because of the two of you. You have instilled in me the importance of living in the moment. I am a good man today. I owe him to you. I very much hope that you read this work.

Johanna. You are and will forever be my best friend.

Wyatt and Maggie. This has been hard on the four of us, but let’s go play.

Matt and Judy. Can we go to Cracker Barrel, please?

Lombard Baseball. You allowed me to coach a bunch of boys through this process. I coach because I care for children. I want them to be safe. Thank you for giving me an opportunity to look into their eyes and know why I’m doing this.

Steve, Mia, Lauren, Brandon, Kacy, Marco, Casey, Geoff, Jude, and Schroeder. You have supported me for twenty years. I am indebted to you.

Andy, Mike, and Jason. You make a fantasy football podcast. Through a podcast, you share stories. Your stories continue to do wonders for this scholar.

DEDICATION

This dissertation is dedicated to the late Dr. Martha Cooper. *You* told me,

"I could...."

&

Gayle Dubowski,

Ryanne Mace,

Daniel Parmenter,

Julianna Gehant,

Catalina Garcia.

If you ever read this: sit for one minute, in silence, in memory of all the teachers and
students who lost their lives while at school.

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CHAPTER 1

INTRODUCTION

The Story: Mass School Shootings Happen in America

These are only a few: University of Texas (1966). Columbine (1999). Virginia Tech (2007). Northern Illinois (2008). Sandy Hook (2012). Umpqua (2015). Parkland (2018). Santa Fe (2018). Oxford (2021). Uvalde (2022). Mass school shootings happen in America and that *is* a problem (Birkland & Lawrence, 2009; Chyi & McCombs, 2004; Muschert, 2009; Muschert & Carr, 2009; Parham-Payne, 2014; Phaneuf, 2018; Schildkraut & Muschert, 2014). Thus, begging a question: How to best protect the inhabitants of a school from becoming victims of random mass school shootings (Birnbaum, 2013; Security on America's College Campuses, United States Senate, 2009)? One of the more recent, and controversial solutions, is to legally allow certain individuals an opportunity to carry a firearm while attending an academic institution (Barr, 2017; Birnbaum, 2013; Houser Oblinger, 2013; Lewis, 2017; Miller, 2011; Students for Concealed Carry.org, 2011-2012; Wasserman, 2011; Wolcott, 2017). Following the mass shooting at Marjory Stoneman Douglas in Parkland, Florida, then President Trump explained,

It's called concealed carry. And it's, it only works where you have people very adept at using firearms, of which you have many. And it would be teachers, and coaches, if the coach had a firearm in his locker, when he ran, at this guy, that coach was very brave, he saved a lot of lives, I suspect, but if he had a firearm, he wouldn't have run, he would have shot and that would have been the end of it. (Merica & Klein, 2018).

Although President Trump appeared to be speaking about the possibility of arming teachers, at the time of his statement, approximately a dozen states already had provisions in place that legally allowed individuals to carry guns on to public institutions of *higher* education (Barnes, 2017; campussafetymagazine.com, 2020; concealedcampus.org., 2022; Dieterle & Koolage, 2014; Lewis, 2017; Lewis, 2011; Oblinger, 2013; Wasserman, 2011; Webster, Donohue, Klarevas, Crifasi, Vernick, Jernigan, Wilcox, Johnson, Greenberg, & McGinty, 2016; Wolcott, 2017, see Appendix A). The practice of concealing and carrying a gun on to campus and into a classroom to protect oneself from a mass school shooting is better known as "campus carry." Supporters of campus carry cite mass violence targeting schools, and their Second Amendment rights, as the primary reasons to allow guns into classrooms (Crandall, & Redford, 2018; Couch, 2014; Sandoval, 2016; Sheppard, Losee, Pogge, Lipsey, 2018; Students for Concealed Carry.org/FAQs, 2011-2012; Wolcott, 2017). Birnbaum (2013) wrote, "the basic philosophical premise for [campus carry] is that self-defense is an inherent right that should not be compromised just because someone happens to be on a college campus" (p. 7). Conversely, it is frequently argued that the higher educational academic classroom is a marketplace of ideas and "whether a student is actually carrying a weapon in the classroom is not the crux of the issue," but rather, has the nature of the higher educative classroom *changed* as a result of legally allowing firearms (Barnes, p. 80, 2017, Hosking, 2014)?

This dramaturgical narrative inquiry will investigate the nature of teaching in conceal and carry classrooms. Specifically, this inquiry will focus primarily on teacher perceptions of performance while in the room with students. As such, the subsequent sections of this chapter will first state the nature of the current problem under investigation. Second, the chapter will outline the purpose of this particular investigation. Third, this chapter will justify the nature of

this investigation. And finally, this chapter will conclude by offering two relevant research questions that will guide the subsequent sections of this study.

Problem Statement

The mass shooting event that occurred at Columbine High School on April 20, 1999, in Littleton, Colorado has been argued by scholars as the single event that brought national attention to mass violence targeted at educational institutions (Arrigo & Acheson, 2016; Chyi & McCombs, 2004; DeFoster & Swalve, 2018; Elsass, Schildkraut, & Stafford, 2014; Muschert, 2009; Muschert & Carr, 2006; Schildkraut & Muschert, 2014). The academic journal, *American Behavioral Scientist* dedicated the entire months of May and June of 2009 respectively, to the political, social, and cultural changes that have occurred since the Columbine tragedy.

Furthermore, academic scholars have thoroughly detailed policy and procedural changes that have occurred on institutions of learning throughout the United States following the mass shooting events at Columbine, Virginia Tech, and Northern Illinois University respectively (Fox & Savage, 2009, Johnson, 2017; Roguski, 2018). Whereas common safety and security measures such as locking outside doors during school hours, assigning and wearing mandatory ID badges, implementing metal detectors at entrances, and practicing lockdown drills are now common in elementary, middle, and high schools, institutions of higher education face a different set of challenges regarding security.

Fox & Savage (2009) noted that in addition to the sprawling nature of college and universities, the essence of higher education significantly differs from their K-12 counterparts. The challenges faced by institutions of higher education are not simply those pertaining to how to best protect the physical space, but rather the challenge is how best to protect the culture of higher education. Fox & Savage (2016) argued in their article, "colleges and universities offer

unique challenges to security because the nature of their existence depends upon a free flow of individuals and expression" (p. 10). Simply, the classroom is more than a space where teachers and students meet to exchange ideas, but rather the classroom space is a place to exchange culture, values, and beliefs about shared, or not shared, ideas. Wolcott (2017) wrote,

Part of the purpose of college is to expose students to those different cultures and backgrounds in a manner that forces them to constantly challenge each other's beliefs, deal with uncomfortable political and social issues, and re-evaluate how they see the world. (p. 907-908)

In addition to the idea that American colleges and universities are sanctuaries for free expression of ideas, and the nature of these institutions is to expose individuals to myriad sociological and cultural perspectives, numerous scholars have argued campus carry inherently threatens academic and intellectual freedom, and in turn, causes substantial, albeit unquantifiable harm (Amar & Brownstein, 2017; Barnes, 2017; Dieterle & Koolage, 2014; Lewis, 2017; Wolcott, 2017; Lewis, 2012; Miller, 2011; Wasserman, 2011).

Alongside numerous efforts to protect institutions of higher learning from mass violence, runs the option of legally allowing licensed individuals to conceal and carry a weapon on campus, and into the classroom setting (Arrigo & Acheson, 2016; Birnbaum, 2013; Harnish, 2008). Individuals who support a conceal and carry campus argue the safety measure is protected under the Second Amendment of the Constitution and "after a combined total of more than 2,000 semesters of campus carry, not one of these institutions has reported a resulting act of violence" (Fischman, 2012; Garcia, 2018; Miller, 2011; Newbern, 2018, para 7). Advocates for campus carry believe *any* individual, of legal age and documentation, should be able to exercise their constitutional right to self-defense while on campus, including the classroom (Bouffard, Nobles,

and Wells, 2012; concealedcampus.org, 2020; Harnish, 2008; Houser Oblinger, 2013; Langer, 2017; Lipka, 2008; Smith, 2012; Wiseman, 2012).

The purpose of this qualitative inquiry is to investigate community college faculty and their attitudes, feelings, and understandings of teaching in a conceal and carry environment. Furthermore, this investigation will analyze the implications of these perceptions on teaching and learning within a conceal and carry environment. A traditional higher educational classroom usually includes multiple people, or "teachers and students" *in* "class." Those specific "roles" and that specific "place" are at the center of this qualitative investigation. By employing qualitative methodological frameworks to this investigation, I hope to better understand how teachers experience their teaching space with and without thinking about concealed weapons.

Purpose of Study

Sheppard et al (2018) stated, "the downstream consequences, such as the effect of guns on the academic atmosphere, likely receive scant attention" (p. 32). Cradit (2017) reported in his dissertation that faculty "identified aspects of change in their faculty work-lives caused by the enactment of campus carry, including changes to teaching decisions...curricular content, pedagogy and student interaction" (p. 171-173). This examination intends to "swim downstream" to understand the potential impact of campus carry on teacher performance within an environment that legally allows guns. Campus carry is in its dawning stages, but it is an active policy affecting *thousands* of teachers and learners. The potential impact guns have on the classroom is woefully uninvestigated and this examination intends to fill this significant gap in the campus carry academic literature (Cradit, 2017).

Texas' campus carry law, Senate Bill 11 (SB 11) was at the center of a dismissed court case that claimed the newly enacted law negatively impacts the classroom environment, by

negatively impacting teachers' ability to teach controversial or sensitive subjects adequately (Barnes, 2017; Cradit, 2017). In *Glass v. Paxton*, the Plaintiffs argued that campus carry inherently threatens teachers' academic freedom due to fear of guns in the classroom. According to Barnes (2017),

Plaintiffs claim S.B. 11, and UT's Campus Carry Policies infringe on their right to academic freedom under the First Amendment. The professors claim that S.B. 11 instills fear and suspicion into their classrooms. This fear and suspicion causes them to limit their ardor when discussing controversial topics subconsciously and consciously. If they feel restrained when discussing controversial topics, their scholarship is being restricted. This restriction on their scholarly pursuits is an unconstitutional infringement of their academic freedom under the First Amendment. (p. 60)

Although *Glass v. Paxton* was ultimately dismissed based on lack of empirical proof that a concealed gun had an actual impact on the academic environment, the essence of their argument must be further examined (Barnes, 2017; Cradit, 2017; Somers & Valentine, 2022). According to the Plaintiffs complaint, "the possibility of lethal weapons being present in the classroom causes [the Plaintiff] to pause and potentially hold back during discussions of controversial topics in fear of...retribution" (Barnes, 2017, p. 79). Thus, begging another set of questions: Does campus carry stifle classroom conversation? Does campus carry threaten teachers and students from engaging in deliberative discussion? Is the presence of the gun, concealed or not, somehow transforming the *feelings* within the higher educative classroom? Plaintiffs in *Glass v. Paxton* argue that campus carry threatens the sanctity of the higher educative environment, but as of now, the 5th Circuit of Texas has ruled otherwise. This qualitative investigation would like to shed some light on this argument.

A difference of perspective regarding campus carry exists throughout the political, academic and classroom communities. This qualitative inquiry intends to better understand the dynamics of these interpretative tensions by focusing on teachers attitudes, feelings, and understandings of guns in the academic space and furthermore what potential impact a conceal and carry environment has on their understanding of performance while in the academic space. This qualitative examination will address this gap in the academic literature in hopes to improve communication between those who make decisions regarding the implementation of campus carry and those who must actively face these policies into their practice.

Significance of Study

This qualitative study is significant to the academic arena concerned with the topic of campus carry as it answers the call proposed by Arrigo & Acheson (2016) who directly identify a significant gap in the campus carry literature and it's perceptual influence on the "learning experience" (p. 134). Although both quantitative and qualitative research studies have explored the perceptions and understandings of community college faculty (Dahl, Bonham, & Reddington, 2016; Dibelka, 2019; Koester, 2019; Ortega-Feerick, 2017; Robinson, 2018; Sandersen, 2018; Ulfers, 2019; Wade, 2017), no documentation specifically addresses teacher performance, regional behavior and perceptions of social roles while engaged in teaching and learning. Additionally, this investigation was conducted during the time of COVID-19, thus the uniqueness of the data collection period could provide future qualitative strategies for researchers who are limited in their avenues to collect data. Accordingly, this investigation has the potential to significantly contribute to the academic topic of campus carry, qualitative research methodology, narrative inquiry, dramaturgy, and curriculum and instructional leadership.

Research Design

This qualitative study will employ narrative inquiry as its' primary methodology (Caine, Clandinin & Lessard, 2022; Clandinin, 2013; Clandinin & Connelly, 2000). First, narrative inquiry will be the primary methodology of this study because it allows my participants to share stories of lived experience. Traditional narrative inquiry is strongly influenced by the work of John Dewey and his theory of experience (Caine et al, 2022; Clandinin, 2013; Clandinin & Connelly, 2000; Dewey, 1910). Dewey's perception of experience includes two basic assumptions: interaction and continuity. Dewey contends that an individual learns through interactive experiences with one's social environment and that experiences grow out of other experiences which lead to future experiences (Caine et al, 2022; Clandinin, 2013; Clandinin & Connelly, 2000, Dewey, 1910).

Additionally, this study will use Siedman's (2016) three-interview technique to assist in creating lengthy conversations with participants to allow ample opportunity to share a variety of stories. These stories are intended to investigate past experiences about becoming a teacher, and how those past experiences influence current pedagogical practices. Furthermore, the lengthy conversations will ask participants to "remember" past teaching experiences and to "imagine" teaching in a conceal and carry classroom (Caine et al, 2022). This investigation took place during the COVID-19 global pandemic. As such, I was unable to observe teaching and learning, in actual practice, but rather, due to unforeseen global circumstances, I asked my participants to *remember* past experiences and *rehearse* future experiences. This investigation will gather stories from participants to share their experiences about becoming a teacher, how those experiences influence pedagogical practices and whether those practices might be impacted due to legally allowing individuals to conceal and carry while attending or teaching class.

Finally, this study intends to employ Goffman's (1959) dramaturgical perspective, and the "life as theater" metaphor tool play with shared experience (Benford & Hare, 2015; Brissett & Edgley, 1990; Romanska, 2014) to better understand teacher experience. Hunt & Benford (in Miller & Dingwall (Eds.), (1997) said, "dramaturgy is a perspective that uses the theatrical metaphor to understand social interaction" (p. 106). From a dramaturgical point of view social and temporal contexts influence human beings to act, to create meaning, and to demonstrate their purpose in a specific contextual situation (Benford and Hare, 2015; Hunt & Benford, 1997). I employ a "theater as life" metaphor to analyze how teachers view the classroom environment, their perceived social role in said environment, and how that role is impacted by thinking about conceal and carry.

Qualitative Research Justifications

To date, campus carry literature has primarily employed quantitative methodological techniques to understand the perceptions of individuals regarding campus carry (Cradit, 2017). Employing quantitative methodology, researchers have investigated the attitudes, feelings, and understandings of university and college presidents (Price et al, 2016; Price et al, 2014), university police officials (Bartula & Bowen, 2015; Thompson, 2009), four-year and two-year faculty (Bennett et al, 2011; Dahl et al, 2016; Patten et al, 2013; Thompson et al, 2013a;) and students (Bouffard et al, 2012a; Bouffard et al, 2012b; Cavanaugh et al, 2012; Lewis et al; 2016; Patten et al, 2013; Payne & Riedel, 2002; Schildkraut et al, 2018a; Schildkraut et al, 2018b; Thompson et al, 2013b; Verrecchia & Hendrix, 2018). Although most of the quantitative data demonstrates that individuals have negative attitudes towards campus carry, this is not true for the entire campus community.

In perhaps an ironic twist to the quantitative data that clearly reveals most students disagree with campus carry as a policy, the fact remains, campus carry, as a pragmatic solution, was *created* by the student community following the tragic events at Virginia Tech (Sandoval, 2016). Moreover, quantitative studies have consistently demonstrated that political affiliation (Bennett et al, 2011; Bouffard et al, 2012a; Cavanaugh et al, 2012; Patten et al, 2013; Price et al, 2014; Schildkraut et al, 2018a; Thompson, et al, 2013b; Verrecchia & Hendrix, 2018), gender (Lewis et al, 2016; Patten et al, 2013; Schildkraut et al 2018a; Spratt, 2015; Thompson et al, 2013; Verrecchia & Hendrix, 2018) and even intended college major (Bouffard et al, 2012a; Bouffard et al, 2012b; Payne & Riedel, 2002) are strong predictors for individuals who support campus carry. In a systematic review of the campus carry literature researchers Hassett, Kim & Seo (2020) argued,

Much past research has shown that certain demographic variables significantly influence gun-related attitudes. While this is useful for informational purposes, demographic variables do not have many implications because they are relatively stable. Rather than continuing to simply confirm the common demographic predictors (e.g., gender) or other established independent variables (e.g., political affiliation) of gun-related attitudes, discovering changeable environmental factors can yield important policy results.

Examples of potential environmental factors include perceptions of school safety, attitudes toward school services, and media exposure. (p. 57).

Despite numerous quantitative studies demonstrating negative attitudes of the campus community toward campus carry, more recent literature is starting to show a shift in attitudes (Beggan, 2019; Hassett et al, 2020; Tuck, 2022). Clearly, attitudes of campus carry vary amongst members of a campus community and the purpose of this qualitative investigation is to shed

some much-needed light on the attitudes, feelings, and understandings of individuals regarding the pragmatic and pedagogical implications of campus carry within the teaching and learning environment.

Erickson (1986) wrote, "the primary significance of interpretative [qualitative] approaches to research on teaching concerns issues of content rather than issues of procedure" (p. 120). I argue a qualitative investigation is appropriate for this study because campus carry is a reality in some states and as an educator and researcher, I am interested in how campus carry might influence teaching and learning in these environments. Per Cradit (2017), I am interested in understanding how concealed guns might influence "curricular content, pedagogy and student interaction" (p. 173). Bogdan and Biklen (2016) stated, "if you want to know about the process of change in a school and how the various school members experience change, qualitative methods will do a better job" (p. 43). As such, this project will follow qualitative methodological procedures herein.

Practical Justifications

Clandinin (2013) noted, "to justify a particular narrative inquiry, a researcher needs to attend to the importance of considering the possibility of shifting, or changing, practice" (p. 36). I am keenly aware of the social factors that influence my daily thinking. Placing events into their temporal place, at the time of this writing, I am aware the world is amid the COVID-19 pandemic and the mass demonstrations caused by the George Floyd death have started in major cities throughout the United States. It is Sunday, May 31st, 2021. I begin to teach three summer school courses starting tomorrow. I am uncomfortable thinking about talking to a group of students regarding the current events of today; however, I cannot comprehend how I might approach these topics in a classroom that legally allowed guns. It should be noted that I am not

sheltered in believing that in my two decades of full-time teaching, guns have not entered my room just because they are against school policy.

Miller, Hemenway, & Weschler (2002) in a nationwide study of 119 schools, to a random collected sample of more than 10,000 undergraduate students, reported that 4.3% of college students have a working firearm at college. Furthermore, Bouffard, Nobles, Wells, and Cavanaugh, (2012a) reported that simply passing campus carry policy significantly increases the likelihood of students wanting to obtain a concealed handgun license (CHL) and subsequently carrying a weapon to campus. Bouffard et al (2012) stated, "the number of concealed handgun licensees would increase by 500% to 1000% solely in response to a change in policy allowing concealed carry on campus" (p. 335). In a subsequent quantitative study of students from two different states, Bouffard, Nobles and Wells (2012b) reported that if conceal and carry were legal in Texas, 20% of students would carry on campus and in Washington, 9% of students said they would be willing to carry. I recognize that guns might have come into my classroom at some point during my past twenty years teaching, however, empirical data demonstrates that campus carry almost *guarantees* that a gun would be present in my classroom. At this time, I do not understand how I might approach my classroom, specifically leading and directing discussions on sensitive topics with an understanding that guns are legally allowed. An intention of this inquiry is to investigate the impact of campus carry on teachers' understanding of how to perform when engaging with students. As more teachers are asked to negotiate the tension from campus carry, an understanding of how they "dance" in those respective rooms is warranted.

Social Justifications

Clandinin (2013) noted, "social justifications of narrative inquiries can be thought of in two ways: theoretical [] and policy" (p. 37). This narrative inquiry will employ Seidman's (2016)

three-interview technique and intends to analyze shared experience through a dramaturgical lens. Furthermore, this dramaturgical narrative inquiry will include a section devoted to my personal observations regarding my thoughts regarding campus carry and the impact that the shared experiences have on my approach to classroom activity. For these reasons, I believe a narrative approach is appropriate for this investigation.

Furthermore, narrative inquiry is interested in studying events on a temporal continuum, not just analyzing an event at a specific place and time. By studying things temporally, we can better understand the meaning of the event at the time, but also what it means now and what we can predict it to mean in the future. Campus carry is a new solution to the new problem of mass school shootings. This inquiry intends to explore what campus carry used to look like, what it looks like now, and what we expect it to look like in the future from people who have experience in the room in the past, in the present, and look to be teaching in the future. As this inquiry is interested in studying the effects of campus carry on a temporal continuum, narrative inquiry is an appropriate methodology to guide this study.

Personal Justifications

Finally, I have been employed as a full-time professor at a community college for over two decades. I have taught thousands of students in hundreds of classrooms. I have advised student clubs and organizations and I have traveled with students for extracurricular competition. Because of my college experience, and thinking inwardly and backwardly, I can reflect and see how my experiences in the classroom have influenced the person I am today (Clandinin, 2013; Clandinin & Connelly, 2000). I am choosing to write about this topic, at this place and time, because although I am 49 years old, I still teach, full-time, at my community college. Moreover, I intend to continue teaching, for the next two decades. I have two children, both under the age of

16. If they plan to go to college, they may be asked to learn in rooms that legally allow guns. In short, this topic may personally impact me, and my family, my students, and my colleagues in the future. I am personally vested in this topic.

Research Questions

Accordingly, this dramaturgical narrative inquiry is guided by the following exploratory research questions:

RQ1: What are the attitudes, feelings, and understandings of community college faculty regarding teaching and learning within a conceal and carry environment?

RQ2: What do community college faculty feel are the implications for teaching and learning within a conceal and carry environment?

Conclusion

Campus carry literature routinely recognizes that most of all the various campus constituencies disagree with campus carry policy, yet policymakers insist this policy is the best option to protect the campus population as well as adhere to mandated Federal law. As cited, approximately a dozen states have some provision in place allowing an individual to carry a concealed weapon into a classroom. As no academic research has investigated whether teacher performance has been impacted by the idea of campus carry, this investigation intends to be the first to shed light on this valuable aspect of teaching and learning.

CHAPTER 2

REVIEW OF RELEVANT LITERATURE

The constitutional right of legally allowing licensed gun carriers to conceal and carry a weapon on a public institution of higher education, for purposes of self-defense, has been practiced as early as 2003 in the states of Utah and Colorado respectively (Houser Oblinger, 2013; Lewis, 2011; Wasserman, 2011). However, following the tragic shootings at Virginia Tech in 2007 and Northern Illinois University in 2008, and fueled by a Republican landslide victory in the midterm elections of 2010, dozens of states introduced new legislation or amendments to current state constitutions that would allow licensed individuals to exercise similar freedoms shared by citizens in Utah and Colorado (Harnish, 2008; Houser Oblinger, 2013; Lewis, 2011; Wasserman, 2011). Campus carry, or the freedom to bear arms, for purposes of self-defense, while attending a state-sponsored public institution of higher education is an almost two-decade old practice in the United States, yet as the list of states continue to introduce and pass legislation allowing concealed guns to be carried into academic environments, a clearer understanding of teaching in weaponized environments must be considered (Barnes, 2017; Boss, 2019; Dieterle & Koolage, 2014; Garcia, 2018; Houser Oblinger, 2013; Lewis, 2017; Lewis, 2011; Villalobos, 2018; Wasserman, 2011; Webster et al, 2016; Wolcott, 2017).

The purpose of this chapter is to explore relevant literature pertaining to campus carry and teacher performance. Specifically, this document focuses on the attitudes, feelings, and understandings of community college faculty as they consider teaching in an environment that

legally allows for conceal and carry. Furthermore, this qualitative inquiry will seek to understand the implications for teaching and learning as teachers consider performing on a conceal and carry academic stage (Bogdan & Biklen, 2016; Brissett & Edgley, 1990; Caine, Clandinin & Lessard, 2022; Clandinin, 2013; Connelly & Clandinin, 2006; Clandinin & Connelly, 2000; Clandinin & Connelly, 1995; Creswell & Poth, 2018; Edgley, 2013; Goffman, 1974; Goffman, 1959; Rose, 2021).

This chapter will first review literature documenting the background and reasons behind the campus carry movement. Second, this chapter will examine relevant literature that expounds on the various factors that contributed to the actual practice of campus carry. Third, this chapter will review current academic literature regarding the attitudes, feelings, and understandings of teachers regarding campus carry and teaching and learning. Finally, this chapter will conclude by reviewing relevant literature pertaining to this study's methodology.

The Beginnings: Campus Carry

Campus carry, simply put, is legally allowing conceal and carry on a public institution of higher learning (Arnold, 2019; Beggan, 2019; Drew, 2017; Garcia, 2018; Harnish, 2008, Houser Oblinger, 2013; Lewis, 2017; Lewis, 2011, McMahon-Howard, Scherer, and McCafferty, 2020; Somers and Valentine, 2020; Wasserman, 2011; Wolcott, 2017). According to Lewis (2017),

There are generally three categories of campus carry legislation: (1) prohibitory campus carry laws that completely forbid firearms on public college and university campuses; (2) discretionary campus carry laws that permit, but do not require, postsecondary schools to allow [concealed handgun licensees] CHLs to carry; and (3) compulsory campus carry laws---those forcing institutions to permit CHLs to carry on campus (including inside buildings and classrooms) whether they desire to do so or not. (Lewis, 2017, p. 2113)

Utah. Utah was the first state to allow the carrying of concealed handguns on campus starting back in 2004 and is the "only state in the nation with a statute specifically stating that public colleges and universities are not allowed to ban conceal and carry (Barnes, 2017; Boss, 2019; Dieterle and Koolage, 2014; Garcia, 2018, p. 98; Houser Oblinger, 2013; Lewis, 2017; Lewis, 2012; Miller, 2011; Villalobos, 2018; Wolcott, 2017). In 2004, and in the wake of Columbine, the state of Utah allowed individuals to conceal and carry on campus through the Preemption Act, which "specifically forbids local authorities or state institutions (including public colleges and universities) from enacting or enforcing firearm bans" (Dieterle and Koolage, 2014, p. 124). In Utah, public colleges and universities are identified as "public entities," thus forcing state-sponsored schools to adopt the laws dictated by the state constitution (Barnes, 2017; Dieterle and Koolage, 2014; Houser Oblinger, 2013; Lewis, 2017; Lewis, 2011; Villalobos, 2018; Wasserman, 2011; Wolcott, 2017).

Students For Concealed Carry. Following the deaths of 32 students and teachers at Virginia Tech, a student from North Texas University founded the organization Students for Concealed Carry (Couch, 2014; Garcia, 2018; Miller, 2011; Sandoval, 2016; Wolcott, 2017). According to the Students for Concealed Carry (SCC) 'FAQ' web page, this organization now has over 36,000 members and over 350 established groups on college and university campuses (Couch, 2014; www.concealedcampus.org). SCC was one of two parties in the legal case *Students for Concealed Campus Carry v. Regents of University of Colorado*. In 2012, SCC sued the University of Colorado's anti-gun policy citing individuals on college campuses have the same rights to protect themselves on campus as they do off campus (Couch, 2014; Garcia, 2018; Kaplin and Lee, 2013; Miller, 2011; Wasserman, 2011). In a 7-0 ruling, Colorado's Supreme Court ruled in favor of SCC and since that ruling, all public institutions of higher education in

the state of Colorado are concealed campus carry environments, in large part, due to the support of the SCC.

The Problem: Mass School Shooting Phenomenon Emerges (1966 - 1999)

Mass school shootings have occurred on institutions of learning since the turn of the 18th century, however, the incident that terrorized the University of Texas in 1966 is a watershed moment in the mass school shooting literature (Klarevas, 2016, Nedzel, 2014; Paradise, 2017). On August 1, 1966, a lone gunman killed eighteen people while perched atop a tower at the University of Texas at Austin (Drysdale, Modzeleski, and Simons, 2010; Nedzel, 2014; Paradise, 2017). The University of Texas at Austin tower shooting was, at the time, the deadliest mass school shooting in American history. More pointedly, it marked a *date* that has become significant in school shooting literature (Drysdale et al, 2010; Nedzel, 2014; Paradise, 2017). According to Paradise (2017) "85% of the mass murder shooting events have occurred since 1966....and 79% of the deaths related to shooting events at educational institutions...have occurred since that watershed event in 1966" (p. 141-142). Data collected by Klarevas (2016) & Drysdale et al (2010) agreed that the University of Texas tower is noteworthy because it specifically identifies the place and time that mass shooting violence targeted at educative spaces *began to increase*. Analysis of United States shooting data, specifically focusing on institutions of higher education, demonstrated that anywhere between 272 to 314 incidents occurred on a college or university campus from 1840-2015 (Drysdale et al, 2010; Nedzel, 2014; Paradise, 2017). Shootings and their resulting injuries and deaths, on educational institutions were relatively rare from 1840-1966, but since the 1966 University of Texas watershed moment, there has been a distinct increase in frequency, injury, and death resulting from mass school shootings.

Beginning with the 1966 incident to 2015, depending on the data set, anywhere between 200-300 people have been killed on American postsecondary campuses. To put another way, 85%-95% of all mass shootings affecting institutions of education have occurring since 1966 (Drysdale et al, 2010; Nedzel, 2014; Paradice, 2017). Drysdale et al (2010) explained,

The majority of incidents occurred during the 1990s and 2000s. It is unknown what may have caused the increase in incidents identified during the past 20 years. However, consideration should be given to the increased enrollment levels at IHEs as well as the increase in media coverage and digital reporting throughout the United States over the past few decades. (p. 11)

Clearly, the attack at the University of Texas in 1966 was a watershed moment in mass violence within institutions of education, however, not until 1999 did mass shootings, relative to schools, become a water-cooler conversation starter.

The Problem: Mass School Shootings Become a Grand Narrative (1999 – 2008)

The event that occurred at Columbine High School on April 20, 1999, in Littleton, Colorado has been argued by scholars as the single event that brought national attention to mass violence targeted at educational institutions (Arrigo & Acheson, 2016; Chyi & McCombs, 2004; DeFoster & Swalve, 2018; Elsass, Schildkraut, & Stafford, 2014; Muschert, 2009; Muschert & Carr, 2006; Schildkraut & Muschert, 2013). The unprecedented amount of media coverage surrounding the events at Columbine High School created a national narrative that framed mass violence and school environments (Chyi & McCombs, 2004; Muschert, 2009; Muschert & Carr, 2006; Schildkraut & Muschert, 2013). Framing is often referred to in media scholarship as the means in which a news media selects and interprets the received information for the viewers to consume (DeFoster & Swalve, 2018; Goffman, 1974; Schildkraut & Muschert, 2013).

Researchers noted, "the way mass media frame important issues for audiences does not simply *reflect* the lived realities of news consumers---it *shapes* the way audiences conceptualize and live out key assumptions about society" (DeFoster & Swalve, 2018, p. 1213).

The words "school shooting" and "Columbine" are forever tied together. The tragedy that struck Columbine High School on April 20, 1999, *changed* the national narrative regarding mass school shootings (Chyi & McCombs, 2004; Muschert & Carr, 2006; Schildkraut & Muschert, 2013). Since Columbine in 1999, Americans started to talk about mass school shootings on a regular basis and following the events at Virginia Tech and Northern Illinois University one year later, concealed campus carry became a talked about solution to the mass shooting problem.

The Solution: Conceal and Campus Carry (Post 2008)

Mass school shootings in the United States of America do happen and one proposed solution to stop school shootings or to deter mass shooting from happening on a public university or college campus is to allow individuals the right to conceal and carry a weapon for purpose of self-defense (Chyi & McCombs, 2004; Drysdale et al, 2010; Hassett & Kim, 2021; Muschert & Carr, 2006; Nedzel, 2014; Paradice, 2017; Schildkraut & Muschert, 2014). Accordingly, dozens of states have introduced legislation allowing for carrying concealed guns on public institutions of higher education and while attending class (Hemenway, Azrael, & Miller, 2001; Rowhani-Rahbar, Azrael, Lyons, Simonetti, & Miller, 2017; Wolfson, Teret, Azrael, & Miller, 2017). Supporters of campus carry, such as SCC, argue that concealing and carrying on campus is (a) one's constitutional right; and (b) is the only viable solution to deter and/or stop a mass shooting on an institution of learning. Furthermore, proponents of campus carry, have cited, "after a combined total of more than 2,000 semesters of campus carry, not one of these institutions has

reported a resulting act of violence” (Newbern, 2018, para 5). In short, the authors agree that carrying a gun into a classroom, is legal, and has documented proof to be safe.

Although some argue that guns are within one's rights and may make a school safer, the idea of a gun in a contemporary American educational classroom is still an odd mixture for others. In short, campus carry laws and the effects of these laws on the campus community are wide-reaching and the effects on all attitudes, feelings, and understandings is warranted. To begin to understand the attitudes, feelings, and understandings of people who practice teaching and learning in a space that legally allows guns, this section of the chapter will transition to a historical understanding of guns in the academic environment.

The Issue: Guns In Classrooms

A gun in, or around, a classroom environment is not completely new (Cramer, 2014; Garcia, 2018). A scarce amount of research exists that investigates weapons *in* classrooms, but a review of relevant literature demonstrates that prior to 1970, *in loco parentis*, was the approach practiced by most colleges and universities (Cramer, 2014; Houser Oblinger, 2013). Pragmatic norms, rather than concrete rules and regulations, coupled with very little legal interpretation pertaining to the Second Amendment, created little issue with guns on public college and university campuses (Cramer, 2014; Fischman, 2012; Garcia, 2018; Houser Oblinger, 2013; Johnson, 2017). Garcia (2018) quipped, "decades ago it was normal for students to bring guns to schools, have firearms in their lockers, or keep them in their cars" (p. 91). However, the *laissez-faire* attitude to guns in the academic environment was systematically transformed due to the student unrest and mass student demonstrations cycling through college campuses during the 1960s (Cramer, 2014; Hopkins & Myers, 1970; Valentine & Somers, 2022).

The turbulent events of the 1960s, including political unrest due to America's involvement in war, assassinations of popular political figures, and historic social movements, roused student demonstrations and elicited sometimes violent response to the growing unrest brewing on some postsecondary campuses (Cramer, 2014; Hopkins & Myers, 1970; Houser Oblinger, 2013; Nedzel, 2014). In part, due to the drama of the campus unrest, the federal government produced a lengthy report which, surprisingly, discovered that colleges and universities had firearms policies already in place (Hopkins & Meyers, 1970). Cramer (2014) states, "while many of the [weapons] policies presented in the 1970 report appear to have been longstanding, some campuses had either added new restrictions on firearms possession or made them more explicit because of the turmoil of the 1960s" (p. 421). Hence, the majority of postsecondary institutions today have weapons policies as a direct result of the turbulent 1960s (Barr, 2017; Cramer, 2014; Dahl, Bonham and Reddington, 2016; Nedzel, 2014; Price, Thompson, Khubchandani, Dake, Payton, & Teeple, 2014; Thompson, Price, Mrdjenovich, & Khubchandani, 2009).

Time and Place: 1824. Virginia. Clayton E. Cramer (2014) writes, "it has been hard to gather information on the recent history of college weapons regulation" (p. 420). However, one seemingly obscure example, from 1824, does mention guns in schools. This example is highlighted here due to its' time and place and the people involved.

At an 1824 Board of Visitors meeting, two former American Presidents Thomas Jefferson, James Madison, and four others unanimously approved the Student Code of Conduct for the newly established University of Virginia. This meeting capped off a seven-year process that culminated in the creation of the public institution of higher learning in the state of Virginia (Thomas Jefferson Heritage Society, 2022). Including voting on issues such as class schedule,

curriculum, and the employment of substitute teachers, the Visitors also approved the following language, "No Student shall, within the precincts of the University,... keep or use weapons or arms of any kind, or gunpowder...." (Deal, 2016; Langer, 2017; Li & Trace, 2016; University of Virginia, Minutes, 1824; Valentine & Somers, 2022). Situating this example in the time frame of 1824 is important for this inquiry because "any event, or thing, has a past, a present as it appears to us, and an implied future" (Clandinin and Connelly, 2000, p. 29). As I will demonstrate, the language employed in 1824, had meaning then, and yet continues to have meaning today.

Time and Place: 2016. Georgia. On May 3, 2016, Governor Nathan Deal, a pro-gun, Republican Governor from Georgia was expected to sign Georgia's campus carry bill, HB 859, into law. HB 859 would have, had the Governor signed it, legally allowed licensed individuals to carry guns onto public postsecondary campuses ostensibly to protect themselves from mass school shootings throughout public institutions of higher learning in Georgia. Surprisingly, Governor Deal did not sign the bill, but rather he vetoed the controversial legislation (Chappell, 2016; Hawkins, 2016; Koshak & Roger, 2017; Langer, 2017; Sayers & McLaughlin, 2014; Wolcott, 2017). Governor Nathan Deal (2016) wrote,

From the early days of our nation and state, colleges have been treated as sanctuaries of learning where firearms have not been allowed. To depart from such time-honored protections should require overwhelming justification. I do not find that such justification exists. Therefore, I VETO HB 859.

As his veto was sure to draw strict criticism from his supporters, Deal seemed to feel the burden of justifying his position by crafting a lengthy narrative explanation, grounding his stance by recalling the language approved by Jefferson and Madison in 1824. As Deal's (2016) veto read,

Perhaps the most enlightening evidence of the historical significance of prohibiting weapons on a college campus is found in the minutes of October 4, 1824, Board of Visitors of the newly created University of Virginia. Present for that meeting were Thomas Jefferson and James Madison...Under the rules relating to the conduct of students, it provided that “No student shall, within the precincts of the University...keep or use weapons or arms of any kind...”

The approval of these specific prohibitions relating to “campus carry” by the principal author of the Declaration of Independence, and the principal author of the United States Constitution should not only dispel any vestige of Constitutional privilege but should illustrate that having college campuses free of weapons has great historical precedent" (Deal, 2016, Veto Number 9).

A brief overview of Governor Deal's veto statements from his 2016 press release illustrate his personal-social tension regarding the complexity of campus carry legislation (Office of the Governor, 2016). First, out of the seventeen vetoes his office provided that day, the veto of HB 859 is substantially lengthier than any other (Office of the Governor, Georgia, 2016) Second, although the quantity of language is important, the evidence cited in his rationale for the HB 859 veto is most relevant for the purposes of this current investigation (Koshak & Roger, 2017; Wolcott, 2017). An examination of Governor's Deal's veto illustrates, he is thinking about the "guns on campus" through the lens of the framers of Constitution, not through his personal political agenda, and by doing so, he seemingly experiences personal/social tension. This tension is further observed as Governor Deal continued to argue through a contemporary legal interpretation to explain his decision to veto HB 859.

Time and Place: 2008 & 2010. The Supreme Court.

Returning to the Governor Deal veto, in his third paragraph, Governor Deal provided a glowing assessment of Justice Scalia's understanding of the framers' language used to craft the Second Amendment yet Deal subsequently highlights a passage in Justice Scalia's opinion that ultimately directs the Governor's decision to veto HB 859. The following passage was penned by Justice Scalia, writing for the majority opinion in *Heller v. District of Columbia* (2008),

Like most rights, the right secured by the Second Amendment is not unlimited....nothing in our opinion should be taken to cast doubt on longstanding prohibitions on the possession of firearms by felons and the mentally ill, or laws forbidding the carrying of firearms in sensitive places such as schools and government buildings....” (*Heller v. District of Columbia*, 2008, p. 54)

Numerous scholars who have written about campus carry have referenced the "sensitive places such as schools..." line from the 2008 *Heller* decision in their literature (Arrigo & Acheson; 2016; Barr, 2017; Birnbaum, 2013; Fischman, 2012; Lewis; 2017; Lewis, 2011; Miller, 2011; Wasserman, 2011). Specifically, the ambiguity of the word choice of “school” employed by Justice Scalia has caused a debate in legal practice and scholarship.

For example, a lower court ruled in favor of a guns ban in *DiGiacinto v. The Rector and Visitors of George Mason University* in 2011. Based on the language of “schools” and “sensitive places” embedded in the *Heller* decision, the lower court ruled that banning visitors from concealing and carrying a gun on to the campus of George Mason University was constitutional (Arrigo & Acheson; 2016; Barr, 2017; Wasserman, 2011).

On the other hand, Tuck (2022) concluded in his academic law article that Scalia's interpretation *does not* include public colleges and universities saying,

A close examination of *Heller*'s sensitive places dicta illustrates the Court did not intend for its dicta to encompass public universities. Even if it did, applying *Heller*'s historical approach to a total ban of firearms on campus demonstrates that such a ban is unconstitutional under the Second Amendment. (p. 1077)

I will leave law scholars to continue their debate over Scalia's language as such debate is outside the purview of this inquiry. However, the ambiguity of the language choice is relevant for this study because the fact remains because of the *Heller* decision, coupled with *McDonald v. The City of Chicago* decision (discussed in Chapter 2), policymakers have been provided a legal pathway to allow teachers and students, who are willing to conceal and carry a gun for purposes of self-defense, in public higher educational classrooms. As such, individuals are choosing to conceal and carry in a college classroom in response to the rise in public mass school shootings and have legal precedence to practice conceal and carry. However, the impact of this practice is unclear and academic research is needed to better understand what impact, if any, is happening to the nature of a college classroom space due to the integration of legal, hidden, weapons.

With every mass school shooting, America citizens are scraping for answers to best protect our teachers and students. Some believe the best solution to this problem is to arm the classroom with a weapon that is equal to the one that is trying to kill them. This dramaturgical narrative inquiry intends to shed light on the ambiguous understanding of the classroom space as well as faculty attitudes, feelings, and understandings regarding teaching and learning in a space that includes weapons.

Campus Carry Ambiguity

At the time of this writing, anywhere between eight to eleven states allow individuals to conceal and carry a weapon for purposes of self-defense while attending class on campus. Although the list somewhat varies, individuals may practice campus carry in Arkansas, Colorado, Georgia, Idaho, Kansas, Mississippi, Texas, and Utah (Barnes, 2017; Boss, 2019; Burnett, 2020, Lewis, 2017). The National Conference of State Legislatures (NCSL) and the online group, Students for Concealed Carry (SCC), both recognize Oregon, Tennessee, and Wisconsin as also including provisions allowing for the concealing and carrying of weapons on a public institution of higher education, however, these three latter states have "issues" with their legislation that interrupt the autonomous practice of campus carry (Barnes, 2017; Burnett, 2020; Villalobos, 2018).

Barnes (2017) stated "campus concealed carry policies differ greatly throughout the nation, and the determinations for how many states do or do not allow campus carry at any given time vary" (p. 53). For example, although Oregon, Tennessee, and Wisconsin all have provisions that allow for individuals to practice campus carry, all three states have certain restrictions on their campus carry policy that interrupt individuals from exercising their 2A right. Tennessee, for instance, in Senate Bill 2376 (SB 2376), only allows *employees* of the college to conceal and carry while on campus. According to Locker & Ebert (2016), "[SB 2376] does not allow students, including those with permits, to go armed on campus, as some states, such as Texas, have allowed" (para. 12).

Oregon and Wisconsin, on the other hand, have different issues regarding campus carry that make it more difficult to practice concealing and carrying while attending class. Currently, administrators of state-sponsored public colleges and universities in Oregon have banned guns from campus despite state legislation allowing for campus carry protections

(armedcampuses.org, 2016; Dieterle & Koolage, 2014; Houser Oblinger, 2013; Johnson, 2015; University of Oregon, 2019; Villalobos, 2017; Webster et al, 2016; Yablon & Li, 2015). An interpretative political "tug-and-war" game is in progress between Oregon university officials and Oregon lawmakers, and as such, concealing and carrying on Oregon colleges and universities has added tension that is not experienced in other states that practice "campus carry."

Wisconsin allows for individuals to exercise conceal and carry, but Wisconsin laws articulate that as long as the entrance is clearly marked, and can be seen from a reasonable distance, the institution can mark a building as "gun-free" (Dieterle & Koolage, 2014; Houser Oblinger, 2013; University of Wisconsin-Madison Alumni Association, 2019, Villalobos, 2018; Webster et al, 2016). According to Burnett (2020), writing for Students For Concealed Carry stated, "most if not all of Wisconsin colleges exercise their legal authority to ban concealed carry inside of buildings" (para. 7). As such, carrying a concealed weapon on a public college or university in the states of Oregon and Wisconsin, respectively, is not the same as concealing and carrying a gun in Colorado or Texas. Clearly, the ambiguity created from the various state-by-state campus carry laws makes it difficult to follow who, where, and when campus carry practice applies. However, one certainty about the law is *how* it should be carried. And that answer: concealed.

Concealed Campus Carry

The following section identifies a few campus carry laws and their state-sponsored schools dissemination of that law.

Arkansas. As of 2019, the state of Arkansas allows individuals, over the age of 21 (with few exceptions), with a minimum of eight hours of enhanced certified training, to carry a concealed handgun while on campus (Boss, 2019; Garcia, 2018; Houser Oblinger, 2013; Lewis,

2017; Villalobos, 2018; Wolcott, 2017; Webster et al, 2016). Thus, weapons are allowed throughout public campus buildings, in parking lots and garages, and in classrooms, however, the gun must be concealed. According to the Chancellor Steinmetz of the University of Arkansas (2015), "each individual who lawfully possesses a handgun and an enhanced carry permit is required to keep the handgun concealed from public view at all times and is responsible for carrying the handgun in a safe manner. (University of Arkansas, Campus Carry). Additionally, to reinforce their stance, the University of Arkansas warns "Open carry is not allowed on campus."

Georgia. In 2017, the state of Georgia passed House of Representatives Bill 280 (HB 280) (Garcia, 2018). According to Koshak and Roger (2017) "subsection (c)(20)(A)(vii) limits the exception [of carrying a gun] to concealed handguns only" (p. 50). Although HB 280 is the official piece of legislation to enact concealed campus carry throughout Georgia's public postsecondary institutions, its' predecessor, HB 859 also had language contained within the bill that would mandate campus carry as being strictly intended to be concealed. According to a news release issued through Chancellor Wrigley 's (2017) office, "House Bill 280...[will not] allow handguns to be carried openly." Public institutions of higher education throughout the state of Georgia are concealed carry campuses.

Idaho. The state of Idaho passed concealed campus carry in 2014 (Garcia, 2018; University of Idaho, 2019). Concealed campus carry in the state of Idaho, however, is not available to any persons who have obtained a conceal and carry license permit; rather, to carry a concealed firearm on campus, in Idaho, the individual must be a retired law enforcement agent or have secured an "enhanced" concealed carry license (Garcia, 2018). According to Idaho Firearms Training Classes website, (2019) the enhanced concealed carry license is an eight-hour training course that includes four hours dedicated to concealing and carrying law and regulations and four

hours of target shooting training. If an individual is willing to apply for the license and complete an additional eight hours of training, the individual is legal to conceal and carry a gun on Idaho's public postsecondary institutions through Senate Bill 1254 (SB 1254). Furthermore, the Public Safety and Security office at the University of Idaho's states, "[SB 1254] specifically allows the University to continue to prohibit open carry of firearms on university property"

(www.uidaho.edu, 2019). Clearly, as demonstrated, public institutions of higher education in the state of Idaho are in the campus carry conversation. However, as this is a document that is investigating existing literature, either a quantitative or a qualitative study that investigates anything about the Idaho population is significantly needed in the campus carry academic literature. A re-creation of an existing study, following any number of previously used methods, could provide some insight into this community.

Kansas. Kansas, also considered a compulsory campus carry community, is one of the latest states to start practicing campus carry. Officially an amendment to the Personal and Family Protection Act, HB 2052, allowed individuals, over the age of 21 to legally conceal and carry a gun for personal protection while on a public institution of postsecondary learning (Dieterle and Koolage, 2014; Garcia, 2018; Houser Oblinger, 2013; Kegler, 2017; Villalobos, 2018; Wolcott, 2017). Although the law was signed in 2013, it was granted a four-year grace period before actual enactment on July 1, 2017.

The University of Kansas, perhaps due to the four-year grace period to "prepare" for campus carry enactment includes an extensive, clear, and well-organized section on "Campus Carry" viewed through their campus website (concealedcarry.ku.edu). Accessing their menu for "Faculty" has a question pertaining to open campus carry, and it reads, "Is Open Carry Allowed? No. Open carry of handguns or other firearms is not permitted on either the Lawrence or

Edwards campuses. Anyone who sees an openly carried firearm on campus should call 911 immediately" (concealedcarry.ku.edu, n.d.).

I highlight the concealed portion of the Kansas policy because the nature of "conceal", and carry is the focus of an article penned by Drew in 2017. In her article, Shirley Drew, a faculty member at Pittsburg State University, located in Pittsburg, Kansas conducted a qualitative case study to assess the reactions of faculty regarding HB 2052. In her qualitative investigation, Drew (2017) conducted semi-structured interview with 12 faculty members in four departments to understand how she and her colleagues would deal with the "uncertainty about what might happen on July 1, 2017" (p. 82). For the purposes of this paper Drew described the interchangeability between the language of campus carry and concealed carry. Drew (2017) stated, "while I use "concealed carry" and "campus carry" interchangeably in this paper, the first refers to actual law, and the second to the application of that law on college campuses" (p. 87). In her paper, Drew (2017) demonstrated to the reader that when discussing the campus carry phenomenon, concealed campus carry is what is understood to be the practice in Kansas.

Mississippi. In 2011, the state of Mississippi passed House of Representatives Bill 506 (HB 506). HB 506, according to the legislation,

A person licensed [is allowed] to carry a concealed pistol, who has voluntarily completed an instructional course in the safe handling and use of firearms offered by an instructor certified by a nationally recognized organization that customarily offers firearms training, or by any other organization approved by the Department of Public Safety, shall also be authorized to carry weapons in courthouses except in courtrooms during a judicial proceeding, and any location except any place of nuisance, any police, sheriff or highway patrol station or any detention facility, prison or jail.

As the description has no mention of institutions of higher education, it is understood that campus carry is allowed in Mississippi. Armed Campuses.org, an online hub for information regarding armed campuses, cited that the state of Mississippi is no longer allowed to ban individuals from concealing and carrying weapons for personal protection as long as the individual has obtained an enhanced concealed carry license. Thus, any individual who completes the necessary training is eligible to carry a concealed weapon while on any public postsecondary campus in the state of Mississippi (Dieterle and Koolage, 2014; Garcia, 2018; Houser Oblinger, 2013; Lewis, 2017; Villalobos, 2018; Webster et al, 2016; Wolcott, 2017).

Texas. Arguably, the most notable of all the campus carry legislation is Texas' Senate Bill 11 (SB 11) (Barnes, 2017; Dart, 2016a; Dart, 2016b; Hannon, 2016; Slotkin, 2016; Watkins, 2017; Watkins, 2016). In 2016, the state of Texas passed Senate Bill 11, which legally allows individuals to conceal and carry a weapon on the public schools of higher education. The language of SB 11 (2016) read,

A license holder may carry a concealed handgun on or about the license holder's person while the license holder is on the campus of an institution of higher education or private or independent institution of higher education in [Texas]. (p. 1).

Texas' campus carry law is strictly bound to concealed weapons only (Barnes, 2017; opencarrytexas.org, 2014; Ortega-Feerick, 2017). This is made undoubtedly clear on the University of Texas at Austin web page regarding "Campus Carry: Facts." The current language listed by the University of Texas at Austin (2022) tells anyone who wishes to carry, "The law [SB 11] does NOT allow open carry on campus." The second rule reminds those interested in carrying the concealed weapon on campus must have a registered license to do so. Texas has been open carry state since 2016, but when the open carrying of firearms was enacted for

individuals in public places, it did not include public institutions of higher education (Tarrant and Méndez, 2019).

At the time of this writing, approximately a dozen states allow a properly licensed individual to conceal and carry a gun for personal protection on to a public postsecondary campus, and into a classroom, without discretion, as long as they are discrete (Barnes, 2017; Boss, 2019; Lewis, 2017; Villalobos, 2017). As lists of states continue to introduce and argue for legislation allowing concealed guns to be carried into academic environments a clearer understanding of the changes to these environments must be examined.

Open Campus Carry

To reiterate, no public college or university that currently allows guns on campus permits them to be carried openly and as almost no academic literature examines campus carry as an open policy, campus carry is legally and academically understood as *conceal and carry*. Thus, for the purposes of this document, "open carry" shall be defined as the carrying of a gun, in a public place, that is *openly* visible, or one in which where the individual is not making a reasonable attempt to conceal the weapon to those people within that public space. Currently, there exists a number of states allowing licensed individuals to openly carry a gun in public (Giffords Law Center, 2019). As no Federal law prohibits an individual from openly carrying a firearm in public, each state must use its own judgement and approach to the open carrying of firearms in said environments (Giffords Law Center, 2019). Rather than explore the variety of open carrying laws in the United States, this study solely focuses on the physical boundaries of the public college campus.

One study that specifically addresses the perceptions of university officials regarding open campus carry was conducted by Bartula and Bowen in 2015. The primary purpose of the

Bartula and Bowen (2015) investigation was to assess the perceptions of top college police officials' pertaining to open campus carry and furthermore to provide qualitative comments regarding the perceived advantages and disadvantages of open campus carry. As noted above, Texas does not allow for the open carrying of weapons on campus; however, Texas *does* allow for the open carrying of firearms in public.

For historical purposes, in 2015 the state of Texas passed Senate Bill 11 (SB 11) and Senate Bill 910 (SB 910) during the same legislative session (Bartula and Bowen, 2015; Cuaderes, Gatling, Phipps, and Potter-Padilla, 2015). SB 11, Texas' campus carry legislation, legally allows an individual to carry a concealed handgun anywhere on campus, whereas SB 910, Texas' open carry law in public places legislation, allows for licensed individuals to carry their registered firearm anywhere within public view as long as it is carried in a shoulder or belt holster (Bartula and Bowen, 2015; Cuaderes et al, 2015; NRAILA.org, 2015; Smith, 2015). Bartula and Bowen's (2015) study, was conducted at roughly the same time as the passage of the two respective gun bills in Texas. As a consequence, the authors had knowledge that both campus carry (SB 11) and open carry of weapons (SB 910) had been passed by the Texas legislature, but the specifics of campus carry were not yet known. Thus, at the publication of their study, the possibility of an open campus carry environment existed. As stated by the researchers, "taken in combination, these bills [SB 11 and SB 910] could allow licensed students, faculty and staff to carry handguns on Texas University and College campuses...in plain sight" (Bartula and Bowen, 2015, p. 2). Accordingly, the researchers examined the perceptions of top-level police officials' as they pertain to the open carrying of a firearm while on campus.

In their study, Bartula and Bowen (2015) collected quantitative data from a total of 47 top Texas university and college officials. The primary purpose of their quantitative scientific study

was to assess the support for and the opposition against open campus carry. In order to better examine the primary research question of the investigation, the authors asked 31 precisely worded questions directly intended to frame campus carry as an "open carry" policy and what might be the perceived advantages and disadvantages of an open carry campus. Furthermore, a thorough reading of the Bartula and Bowen (2015) brief literature review reveals the uniqueness of their study. All of the empirical studies they examine in the literature review are investigations concerning *concealed* carry handguns. Each of the articles reviewed by Bartula and Bowen (2015) were personally verified by me to confirm there existed no mention of open carry in the articles.

As stated by Bartula and Bowen (2015) "the main focus of this study was based on approval/disapproval of open carry on campus" (p. 8). Findings revealed an overwhelming majority (91.5%) of respondents were not in favor of open campus carry as a practicing policy on their campus (Bartula and Bowen, 2015). Furthermore, over eighty percent of top police officials believed fear and victimization would not decrease if open campus carry was the campus convention. However, in addition to the results that emerged through quantitative data analysis, the Bartula and Bowen (2015) study also included a brief section dedicated to qualitative comments. As noted by the authors, very few respondents perceived advantages to having an open campus carry policy, whereas the vast majority had opinions on the disadvantages of such a policy. Most glaringly, for purposes of this document, is one response that read, "I don't have a problem with concealed carry, but I think open carry is a distraction on campus we don't need" (Bartula and Bowen, 2015, p. 13).

The qualitative analysis in the Bartula and Bowen (2015) study is grossly inadequate. Understandably, the data collected for the Bartula and Bowen (2015) study was collected during

a confusing time. To be clear, the state of Texas had just recently passed Senate Bill 11 (campus carry) and campuses scrambled to ready themselves for the significant change to the campus culture (Dart, 2016a; Dart, 2016b; Oyeniyi, 2016). Researchers of this study revealed that they requested responses of 115 total surveys, four times, over three months, to complete a 31-question, 10-minute survey and received a 41% return rate ($N = 47$). Written comments were not meant to be captured with the same quality and care as a more robust qualitative study could potentially produce. Without question, a qualitative examination of this population, years after concealed campus carry enactment, could quite possibly contain very rich, interesting, and relevant data. As Bartula and Bowen stated (2015) "based on these collective sentiments, it appears the respondents strongly oppose open carry and believe this legislation has greater potential to negatively impact a campus than positively" (p. 13). To any future doctoral students, a good RQ might ask to see if what Bartula and Bowen said in 2015 is still the sentiment of top police officials today? I, for one, would read your study.

Campus carry literature is clear: if you wish to carry a gun, it must be concealed. Although only a small number of states have laws that allow individuals to conceal and carry a weapon on to public institutions of postsecondary education, other states continue to introduce legislation allowing for conceal and carry on their respective public campuses. Regardless of when or if that time comes, in the places that currently allow individuals to carry a weapon on campus it must be concealed. A warning offered by the University of Texas at Austin applies to *all students* in Texas, "Open carrying is not allowed."

This ends the first section of the literature review that explores what campus carry is, where it is practiced, and how an individual is expected to practice conceal and carry within a

college campus environment. The next major section of this chapter examine two landmark Supreme Court decisions paved a pathway for campus carry to find its' way.

The Supreme Court

Campus carry advocates frequently argue that with the ruling of two landmark Supreme Court cases, *Heller v. District of Columbia* (2008) and *McDonald v. City of Chicago* (2010), campus carry has ground in which to grow (Bennett, 2020; Fischman, 2012; Hardy, 2013; Johnson, 2017; Lervik, 2013; Moeller, 2014; Wasserman, 2011). The following section will discuss the two Supreme Court cases that acted as “fertilizer” for campus carry to grow.

Heller v. District of Columbia: 2008. The Second Amendment, adopted on December 15, 1791, reads, “a well-regulated militia, being necessary to the security of a free state, the right of the people to keep and bear arms, shall not be infringed.” Historically, and perhaps surprisingly, the Second Amendment of the Constitution has rested in the luxury of being free of legal or academic focus for the majority of its existence (Fischman, 2012; Johnson, 2017; Lepore, 2012; Lervik, 2013; Levinson, 1990; Wasserman, 2011). In fact, Johnson (2017) noted, “the right of the American public to keep and bear arms for traditionally lawful purposes---including self-defense---was not recognized by the Supreme Court until 2008” (p. 1587).

Heller v. District of Columbia (2008) is addressed in this document because it is the legal fuel for supporters of campus carry. *Heller* is a landmark decision in the campus carry movement because at the core of the ruling, the Supreme Court, articulated by Chief Justice Antonin Scalia, provided an interpretation of the Second Amendment that articulated that one’s right to self-protection is essential to form a well-regulated militia. Specifically, the Supreme Court, in a 5-4 decision, found that the Second Amendment first protects a citizen's fundamental right to bear arms for reasons of self-defense, as a person is only able to perform in militia services because

the individual is self-protected (Arrigo & Acheson, 2016; Barr, 2017; Birnbaum, 2013; Dieterle & Koolage, 2014; Fischman, 2012; Johnson, 2017; Lervik, 2013; Lewis, 2017; Miller, 2011; Wasserman, 2011). Briefly, Justice Antonin Scalia, writing for the majority opinion, and a noted textualist, wrote "the Second Amendment is naturally divided into two parts: its prefatory clause and its operative clause" (Fischman, 2012; *Heller v. District of Columbia*, 2008, p. 3; Johnson, 2017). The difference is that the operative clause, "to keep and bear arms" is not strictly limited to its prefatory clause of militia services, rather, all citizens have the fundamental right to "keep arms" in the home and to "bear arms" for purposes of self-defense despite their desire to participate in an active militia (*Heller v. District of Columbia*, 2008; Johnson, 2017; Lewis, 2017; Miller, 2011; Wasserman, 2011). The *Heller* decision is considered a landmark as it prompted myriad legal cases regarding federal restrictions on individuals carrying weapons, including on to a public institution of higher learning (Johnson, 2017). However, campus carry laws were finally able to sprout after the Supreme Court issued its' ruling in the 2010 *McDonald v. City of Chicago* decision.

McDonald vs. City of Chicago: 2010. Whereas *Heller* provided a concrete interpretation of the Second Amendment, it was only after the Supreme Court landmark decision in *McDonald vs. City of Chicago* in 2010 that the campus carry debate started its recent and dramatic upswing (Fischman, 2012; Hardy, 2013; Johnson, 2017; Lewis, 2017; Miller, 2011; Wasserman, 2011). The key interpretation of the Supreme Court's landmark decision in *McDonald v. City of Chicago* (2010) is that the Second Amendment is incorporated against the States under the Due Process Clause of the Fourteenth Amendment (Arrigo & Acheson, 2016; Barr, 2017; Dieterle & Koolage, 2014; Fischman, 2012; Hardy, 2013; Johnson, 2017; Miller, 2011). The language of the Fourteenth Amendment still reads,

All persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the State wherein they reside. No State shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any State deprive any person of life, liberty, or property, without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws. (Fourteenth Amendment, cited in Hardy, 2013, p. 16)

The interpretations of the Supreme Court have provided an avenue for campus carry in that a citizen's Second Amendment right to keep and bear arms for purposes of self-defense is inherently incorporated to *any citizen of any state* under the language articulated within the Fourteenth Amendment (Arrigo & Acheson, 2016; Fischman, 2012; Johnson, 2017; Hardy, 2013; Miller, 2011). Consequently, although neither the *Heller* nor the *McDonald* rulings specifically addressed gun policies on institutions of higher learning, they did "establish the legal framework within which both past and future gun laws by the states, or policies by campus trustees, would now be judged" (Birnbaum, 2013, p. 9).

Thus, with the pressure from the public and the rulings of the Supreme Court, campus carry had the proper ground to grow. However, not everyone was delighted to see this plant bear fruit. The following section of this chapter will explore the various attitudes, feelings, and understandings of various constituencies regarding campus carry.

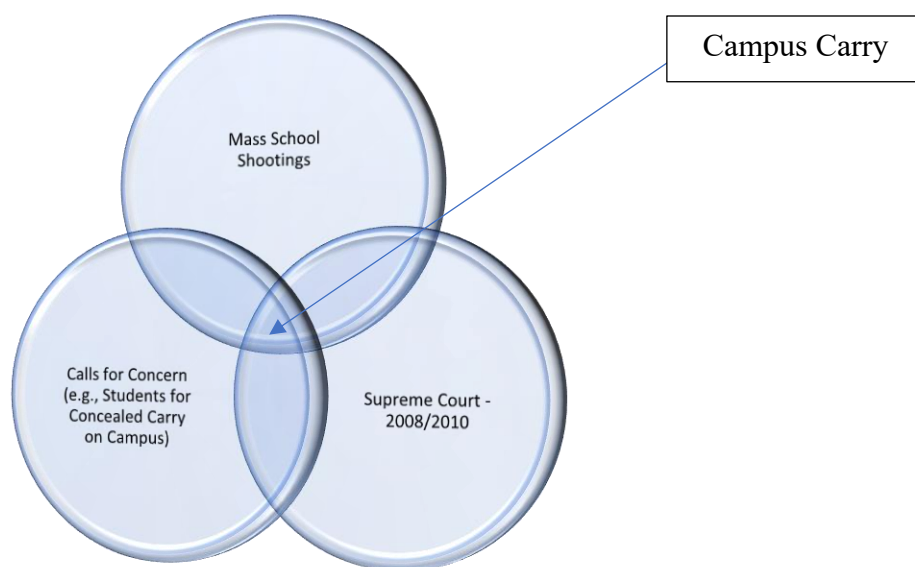


Figure 1: Campus Carry: Planted.

Faculty Attitudes, Feelings, and Understandings

As a whole, the majority of faculty members at both four-year and two-year institutions respectively, oppose the idea of allowing individuals to carry a firearm into active educational environments, although some discrepancy is emerging (Amar & Brownstein, 2017; Bennett, Kraft, & Grubb, 2011; Calhoun, 2019; Cradit, 2017; Dahl et al, 2016; Dibelka, 2019; Koester, 2019; Kyle, Schafer, & Burruss, 2017; McMahon-Howard, Scherer, & McCafferty, 2020; Nodeland & Saber, 2019; Patten, Thomas, & Wada, 2013; Patten, Thomas, & Viotti, 2013; Thompson et al, 2013a; Wolcott, 2017). The current body of research pertaining to faculty members is interesting because although it does demonstrate that the majority of faculty members currently feel safe on their campuses, and the majority do not support the idea of allowing an individual to conceal and carry a firearm to campus, the trend is shifting. (Bennett et al, 2011; Calhoun, 2019; Dahl, et al, 2016; Sandersen, 2018).

Support For Campus Carry. Currently, the academic literature focused on campus carry has demonstrated that the majority of faculty, staff, and students are attitudes, feelings, and understandings of the faculty, staff, and students is changing (McMahon-Howard, Scherer, & McCafferty, 2018; Nedzel, 2014; Sandersen, 2018; Tuck 2022). McMahon-Howard et al (2018) stated, "previous research examining support for campus carry indicates [] 5% to 24% of faculty, staff, and administration supported campus carry" (p. 139). As such, support for campus carry is often ignored or not heard in quantitative results. Qualitative studies focus primarily on demographic characteristics and previous gun exposure/ownership to differentiate those "in favor" or "opposed" to campus carry (Cavanaugh et al., 2012; DeAngelis et al., 2017; Kyle et al., 2017; Patten et al., 2013a, 2013b; Price et al., 2014; Schafer et al., 2018; Schildkraut et al., 2018; Thompson et al., 2013a, 2013b). Current academic literature has revealed demographic predictors pertaining to individuals who are more likely to support campus carry policy and practices on postsecondary institutions. Previous gun ownership and political affiliation are the two most prominent predictors pertaining to individuals most likely to support campus carry policy and practice (Bennett et al, 2011; Thompson et al, 2013a). Other demographic variables correlate with support for campus carry, but the variability amongst the research makes it difficult to not see the potential for error.

Feelings of Physical vs. Emotional Safety. The academic literature focused on faculty and safety often concentrates on how one feels *physically* due to the integration of conceal and carry. Yet, the emotional stability of the classroom environment or how classroom behaviors have or will change due to laws such as campus carry is inadequately researched. As an example, Price et al published two studies (2016; 2014) which demonstrated that college presidents believed their campuses feel *physically* safe and that the integration of campus carry will make

the campus feel *physically* less safe. Despite these reports, the same survey found that only a little more than half of the university presidents believed campus carry will make the campus feel less *emotionally* safe, or as they described, have a "chilling effect" in the classroom (Price et al, 2014). Feelings of emotional safety are at the center of the *Glass vs. Paxton* (2018) court case as well (Barnes, 2017; Watkins, 2016). Clearly, a gap in an understanding of the overall effect campus carry has on teaching and learning exists between college constituencies and this dramaturgical narrative inquiry seeks to address this gap in the literature.

It is not only faculty that report concern regarding guns on campus and teacher's *emotional* safety, but law enforcement officials report that emotional stability is an important factor on a college campus. Hosking's dissertation (2014) revealed that campus security directors are concerned about the "emotional" safety of the student body as much as they are about the physical safety of the campus community. Hosking's (2014) qualitatively phenomenological dissertation analysis of eight Wyoming community college security directors revealed that campus security directors have mixed feelings regarding individuals carrying guns on campus. Specifically, campus security directors believe allowing an individual to carry a gun within the campus environment may enhance the safety of the campus, but only if the faculty is emotionally invested in the policy. Although the state of Wyoming has continued to maintain a prohibitive campus carry environment, in 2020 a state senator reintroduced a campus carry bill that would allow individual to conceal and carry on the states' public postsecondary campuses (Bendtsen, 2020). The bill did fail in committee, but the introduction of the legislation demonstrates that lawmakers believe campus carry is a solution to the mass shooting problem affecting teachers and learners nationwide, including Wyoming.

A common theme revealed in the Hosking (2014) study was campus security directors concern regarding student willingness to share on certain subjects out of fear of deadly retaliation, which was a theme shared in a subsequent dissertation published by Cradit (2017). Again, university and college presidents, campus security directors, faculty members, and top police officials have reported that a gun in a classroom is a threat to the emotional safety of the individuals within the active educative environment. Unfortunately, a scant amount of research has been conducted in this area and more research is desperately needed to understand the implications of campus carry for teaching and learning, especially when engaged in the active educative arena (Ortega-Feerick, 2017).

Feelings of Fear. One important finding uncovered in relevant literature is the construct of fear on campus (Barnes, 2017; Franz, 2017; Price et al, 2016; Price et al, 2014; Somers et al, 2020; Somers et al, 2017; Watkins, 2016). On June 13, 2015, Texas Governor Greg Abbott signed Senate Bill 11 which first allowed guns to be carried by individuals on public institutions of higher education in the Lone Star state. Since the adoption of S.B. 11 in 2015, strong, emotional debate has divided those that are in-favor of these laws and those that are not. Some teachers left tenured positions, others have pursued legal recourse citing that campus carry interferes with academic freedom, and quality faculty are opting to decline tenured positions because of the threat of campus carry. (Jaschik, 2017; Pollock & Platoff, 2018; Watkins, 2016). According to Bogost (2016),

Texas's law has incited a spate of recent distress among educators. Fritz Steiner, UT Austin's dean of architecture, cited the law as a catalyst for seeking another position—he is leaving UT to become the dean of the University of Pennsylvania School of Design. The University of Virginia media studies professor Siva Vaidhyanathan, who is a UT

Austin alumnus, withdrew his candidacy as a finalist for dean of that school's Moody College of Communication due to his concerns about the new gun law. (para. 4)

Another example of faculty experiencing fear of campus carry laws were reported by Kansas faculty in 2014. In April of 2014, the state of Kansas passed HB 2578: Kansas' campus carry law (Drew, 2017; Wolcott, 2017). In her published 2017 paper, Shirley Drew, a Professor at Pittsburg State University, interviewed twelve individuals in hopes to understand how her colleagues were making sense of campus carry. Drew's (2017) findings suggested that three topics were most concerning to the respondents: academic freedom, university identity, and a safe learning environment (p. 89). Faculty expressed concerns about classroom debate, grade disputes, and "trigger" topics all of which could result in impulsive destructive behavior, especially when working with college students. Drew (2017) stated, "the previous assumptions that the educational environment is a safe place for disputes and heated debate can no longer be taken for granted" (p. 96). Faculty throughout the state, not only at Pittsburgh State University disagreed with the legislation with some faculty taking dramatic measures to demonstrate their disapproval (Adler, 2017; Jaschik, 2017; Zeff, 2016). Again, similar to Texas, public postsecondary faculty members in Kansas were faced with the dilemma of teaching in environments that legally allow concealed weapons.

Higher Educational Classrooms and Sensitivity

Copious scholarship has earmarked one specific phrase from the *Heller vs. District of Columbia* (2008) Supreme Court landmark decision, "nothing in our opinion should be taken to cast doubt on...laws forbidding the carrying of firearms in sensitive places such as schools and government buildings." One of the primary inquiries of this respective investigation is to understand faculty members' attitudes, feelings, and understandings of the academic space. As

has been previously described, three Professors at the University of Texas at Austin pursued a legal claim based on (a) their classroom and their subject matter is sensitive, (b) campus carry allows potential guns in classrooms, and (c) potential guns threaten the sharing of sensitive subject matter in a sensitive environment (Arnold, 2019; Barnes, 2017; Pollock & Platoff, 2018; Watkins, 2016). Arnold (2019) wrote,

According to the Fifth Circuit, because the professors independently "self-censored" their speech out of fear of potential violence at the hands of hypothetical armed and angry students, their First Amendment claims rested on the speculative conduct of independent third parties. (p. 809)

The Fifth Circuit court of appeals argued that an impending harm cannot be substantiated based on anecdotal evidence. A primary purpose of this investigation is to ask teachers how they understand teaching and learning in a weaponized classroom and to inquire what are the potential harms for teaching and learning. As Arnold (2019) continued,

Plaintiffs who raise First Amendment challenges to compulsory campus carry laws do not solely claim that their speech is chilled by a potential threat of future violence; they also claim that the "mere presence," or even potential presence, of firearms in the classroom presently creates an environment hostile to speech.

Subsequently, this qualitative investigation will collect stories from faculty and explore the attitudes, feelings, and understandings of teaching and learning in a conceal and carry academic space. This investigation will fill a significant gap in the academic literature that will inform future professionals who are faced with the integration of concealed weapons in to a classroom of higher learning (Arrigo & Acheson, 2016; Barnes, 2017; Bartula & Bowen, 2015; Lervik, 2013; Lewis, 2017; Lewis, 2011; Miller, 2011; Patten et al, 2013; Proffitt & White,

2017; Schildkraut et al, 2018a; Somers et al, 2017; Thompson et al, 2013; Wasserman, 2011; Wolcott; 2017).

Wolcott (2017) argued that classrooms within higher education are inherently oriented towards the construct of sensitivity as one the primary purposes of the environment is to challenge the status quo, to expose students to different perspectives, and to *be uncomfortable*.

Wolcott (2017) explained,

But in getting to [the point of uncomfortableness] are often hurdles that must be overcome, emotions that must be dealt with, and discomfort that must be worked through.

It is therefore arguable, and even likely, that introducing concealed carry firearms into this already volatile environment will make it feel less safe and result in the loss of the free exchange of ideas that universities have prided themselves on for centuries. (907-908)

Campus carry and classroom discussion must be difficult for faculty who teach within a democratic education paradigm. Belgrave et al (2012) published a study, which is highlighted later in this document, yet is worthy of a brief mention because of their reference to deliberative discussion. The Belgrave et al (2012) study does not address campus carry specifically, but their study did reveal that teachers face barriers *and* are threatened by the mere idea of discussing controversial topics. This study intends to ask teachers about the discussion of controversial topics in a conceal and carry classroom. Mikel (2000) noted, "deliberation is the hallmark of democratic life" (p. 200). Mikel (2000) and other democratic educators uniformly attest to the importance of discussion and democratic education. Hess (2009) argued that discussion is the key aspect of democratic education. According to Hess (2009) classroom discussion increases political knowledge, develops critical thinking skills, teaches content understanding, and

advocates tolerance, all with the intention of "fostering their participation in discussion in other public venues" (p. 29). Nash, Bradley, & Chickering (2008) stated, "in a democratic society, all opinions must be heard because some of them may be true; and those that aren't true must be vigorously contested" (p. 6). Democratic scholars frequently demonstrate the importance of discussion in democratic classrooms (Beane & Apple, 1995; Dewey, 1916; Gutman, 1987; Hess, 2009; Levinson, 2012; Westbrook, 2012). I intend to understand how teachers negotiate classroom democratic classrooms and discussion when the environment is weaponized.

This study has a primary intention of investigation faculty understanding of concealed weapons in the classroom and how those understandings impact teaching and learning, as such, I have decided to employ narrative inquiry, the dramaturgical perspective, and Seidman's (2016) three-interview technique to drive the data collection and analysis for this inquiry.

Theoretical Perspective

This examination will employ Clandinin's (2013) narrative inquiry methodologies rooted in Goffman's (1959) dramaturgical theoretical perspective (Bogdan & Biklen, 2016, Brissett & Edgley, 1990; Burke, 1968, Clandinin, 2016; Clandinin, 2006; Clandinin & Connelly, 2000; Creswell & Poth, 2016; Dewey, 1916; Dewey, 1938; Goffman, 1959; Merriam & Tisdale, 2013; Shulman, 2017). The following section will briefly discuss these theoretical components that make up the framework for this investigation, including data collection and subsequent analysis.

Narrative Inquiry. The following section will justify the reasoning behind a narrative inquiry approach to this project. For starters, narrative inquiry is strongly influenced by the philosophical influence of educator John Dewey and his theory of experience (Clandinin, 2016; Clandinin, 2006; Clandinin & Connelly, 2000; Dewey, 1938). In narrative inquiry, *experience* is a key term (Clandinin, 2016; Clandinin, 2006; Clandinin & Connelly, 2000; Dewey, 1938).

Dewey's theory of experience assumes that experience grows out of one's value associated with experience and that all experience influences subsequent experience. Dewey (1938) referred to the latter part of his perspective as the "continuity of experience" (p. 35). Placing the Dewey (1938) theory of experience as the "conceptual, imaginative backdrop" of narrative inquiry allows researchers who employ this methodology to study individuals in specific times and places while simultaneously being aware that the individual is "in the midst" of other experiences and different times and places. Dewey's (1938) theory of experience further allows the researcher, as an individual, to recognize that *we too* are "in the midst" of our lives *outside* of the inquiry at hand and our own experiences shape and influence the experience we will have as we "travel through the midst" with participants. Clandinin (2013) wrote, "what we [as narrative researchers] need to think about here is the sense that it is not only the participants' and researchers' lives in the midst but also the nested set of lives in which each of us live" (p. 44).

This academic project employs a narrative study design because of personal and practical reasons (Clandinin, 2013; Clandinin & Connelly, 2000). I have been a full-time faculty member at a large Midwestern, comprehensive community college for over two decades. My state does not have a campus carry law and my institution does not allow weapons in classrooms. However, I decided to investigate the phenomenon of guns in the academic space when I "reflected" on what it must be like to teach a class while students were legally allowed to carry concealed weapons (Clandinin, 2013; Merriam & Tisdell, 2016, p. 26). As a result, I became interested in others' perceptions of conceal and carry while engaged in active teaching and learning. Clandinin (2013) wrote,

In narrative inquiry we intentionally come into relation with participants, and we, as inquirers, think narratively about our experiences, about our participants' experiences,

and about those experiences that become visible as we live alongside, telling our own stories hearing an other's stories, moving in, and acting in the places---the contexts---in which our lives meet.

A narrative inquiry works within a three-dimensional working space: past, present, and future (temporality); personal and social (sociality); combined with construct of place (Clandinin & Connelly, 2000). Thinking narratively, Clandinin (2016) argued temporality, sociality, and place are the "three commonplaces" that are "central to the conceptual framework of narrative inquiry" (p. 38-42). The temporality commonplace, as articulated by Clandinin & Connelly (2000) "is a central feature" (p. 29). Temporality directs researchers towards the past, present, and future of the phenomenon under investigation. Attending to temporality is attending to a person's experience, not merely an abstract idea or concept.

The sociality commonplace is the direction of attention to the personal and social dimensions that are inherent throughout the investigation (Clandinin, 2016; Clandinin & Connelly, 2000). Personal conditions relate to the feelings, hopes, desires, motivations, and morality of both the participant and inquirer. Whereas attending to social conditions is a focus on the "milieu" or the physical, social, and cultural variables that influence immediate behavior, *at that moment in time* (Clandinin, 2016, p. 40). Narrative inquiries are aware of the personal and social conditions that direct behavior. Clandinin (2016) stated, "narrative inquirers situate themselves in more or less relational ways with participants...[and] relationships are a central way of making sense of the temporal and contextual aspect of narrative inquiry" (p. 34). Clearly, the sociality commonplace is important in the conceptual framework for individuals interested in using this methodological design.

The place commonplace is the physical, concrete, boundaries in which the inquiry is focused (Clandinin, 2016). I am interested in examining the perceptions of individual performance of faculty as they consider themselves engaged in physical teaching and learning, both with and without an understanding of the environment as "weaponized." Specifically, I will be asking participants to reflect on their past experiences and describe how they would approach a similar experience as they consider a weaponized environment. This study intends to focus on the physical boundaries of the classroom space, including front and back space, as described by Goffman (1959). The goal of this study is to understand how faculty currently teach or would imagine how they would teach if campus carry were practiced on their respective campuses. I argue this data is valuable to the topic of campus carry because these perceptions have never been reported, and as more states are grappling with the idea of allowing concealed guns into classrooms, the understandings of the individuals who are affected by these decisions, must be investigated.

Finally, the temporal, social, and place conditions articulated by Clandinin (2016) are also positioned in the collection and analysis of data. Clandinin (2016) pens, "narrative inquiry begins and ends with a respect for ordinary lived experiences" (p. 18). However, this particular inquiry will be conducted in an extraordinary time. On July 7, 2020, the COVID-19 global pandemic is still active and data collection methods must address the challenges created from this global health crisis. As students pursue education at institutions of higher education in the United States for the fall of 2020, they will encounter a distinctively different set of behavioral rules and norms. For example, the term "social-distancing," was not commonplace before the spring of 2020, but in the late summer of 2020, the term "social-distancing" demonstrates the temporal, social, and place conditions of our time. Simply put, this study is to be conducted "in

the midst" of on-going, personal lives (Clandinin, 2016, p. 43). I believe, due to the unique temporal, social, and place conditions surrounding this project, this dissertation will be one-of-a-kind. I believe that a narrative inquiry approach is most appropriate for this dissertation project and as such, this study will follow a narrative inquiry design herein.

Although this study will primarily be driven through the lens of narrative inquiry, this investigation will further weave dramaturgical principles throughout this investigation. The dramaturgical orientation allows the researcher to frame data coding and will aid in the understanding of performance within a weaponized environment (Charmaz, 2014). The following section will address the dramaturgical perspective and justify its employment regarding data analysis for this study under investigation (Brissett & Edgley, 1990; Charmaz, 2014; Goffman, 1974; Goffman, 1959; Shulman, 2017).

Dramaturgical Principles. This qualitative inquiry will advance dramaturgical principles as the foundational framework for the analysis (Brissett & Edgley, 1990; Goffman, 1959; Schwalbe, 2013). Oft associated with the work of Goffman (1959), the "most straightforward definition of dramaturgy is that it is the study of how human beings accomplish meaningful lives" (Brissett & Edgley, 1990, p. 2). The dramaturgical perspective will work as the primary model of analysis to scaffold, organize, and report the collected data (Schwalbe, 2013). Applying dramaturgy as a metaphor allows researchers to understand the large amount of data collected, and coherently report the information to the reader, which is a primary goal in academic qualitative research (Bogdan & Biklen, 2016; Creswell & Poth, 2018; Merriam & Tisdale, 2016; Schwalbe, 2013). Shulman (2017) argued that the dramaturgical perspective is an appropriate lens to apply in qualitative research when researchers want to understand how individuals become self-aware and when we want to "learn more about the many social

influences on how you and other people act" (p. 6). As this inquiry seeks to understand how faculty members perceive the various influences on their performances, including the legal presence of guns, I believe a dramaturgical framing device, is an appropriate lens analyze and report collected data.

Dramaturgy, as first prescribed by Goffman (1956) situates life into a "stage" metaphor. The "life is a stage" metaphor is at the cornerstone of the dramaturgical approach. Stebbins (2016) wrote,

One of the most important features of the dramaturgical perspective has always been its metaphoric aspect. Through its application, much useful knowledge has resulted in the form of new data, concepts, and propositions centered, in general, on the expressive nature of human interaction and its meaning for those participating in it. (p. 7)

Dramaturgy, according to Edgley (2016) "is about the ways in which human beings, in concert with similarly situated others, create meaning in their lives (p. 2). According to the dramaturgical approach, meaning is contingent and variable, people's meaning can be found in the ways in which they express themselves and it focuses on interactionism (Edgley, 2016). As Edgley (2016) stated, "dramaturgy concerns itself primarily with the questions of how meaning is constructed (p. 8,; Schwalbe, 2013).

Although usually associated with theatrical production, the dramaturgical perspective has been applied in various disciplines to shed understanding on the interactionism of everyday life and the implications of self (Goffman, 1959). One example published by Werner & Malterud, (2016) employed Goffman's dramaturgical metaphor to better understand how children of parents with alcohol-related problems were able to negotiate the drama of family and social life and the implications of that drama on the child that must live with a parent that abuses alcohol. In their

study, Werner & Malterud (2016) interviewed nine adults who grew up in the household of a parent that had problems with alcohol and asked questions related to everyday childhood experiences and the impact that living in a household with an alcoholic parent had on said experiences. Applying the dramaturgical metaphor to their analysis, the authors were able to identify and describe the “drama” in the household. Participants often spoke, in detail, about the tension and blame experienced while living in an unstable environment caused by the parent who is abusing alcohol, or the “improvisational” structure created by the co-parent who enables the drinking habits of the abuser.

Furthermore, Werner & Malterud (2016) were able to apply Goffman’s “frontstage” and “backstage” concepts to clearly identify different behaviors employed by the participants depending on where the interaction was taking place. For example, children who lived in households with a parent that abuses alcohol both struggled with an understanding of the performance at home (backstage) compared to the performance they had to portray when they were out-and-about, in everyday, social living situations (the “outside”). By situating the narratives into front- and backstage metaphors, the research authors were able to identify a salient need for those who are interested in offering children support who experience similar events. Children who live in alcoholic homes struggle to understand the social drama playing out in front of their eyes, and yet must leave their backstage areas and perform “normally” in everyday life situations. The authors stated, “the struggle for performance of normality” described in the findings should be a “cue” to recognize that a child is actually hurting (2016; p. 9).

The dramaturgical perspective is used when researchers intend to understand everyday life situations and the implications of those perceptions on reality. Terpstra & Salet (2020) used

the dramaturgical perspective to demonstrate how and why police officers are socially constructed into the social role of “hero” and why when police officers fall from grace, why that impact has such strong emotions from a large number of the audience. Branney & Witty (2019) employed the dramaturgical perspective to explore individuals’ understanding of self after penis reconstruction as a part of recovery from penile cancer. The researchers were able to use the dramaturgical concept of metaphor to help shape men’s understanding of the penis as an object and its’ perceptual role in the re-construction of self. Following reconstructive surgery, men report feelings of rejection both from self and from a desired other. The dramaturgical perspective was uniquely able to reconstruct the understandings of body image and images of “manhood” by analyzing how men described themselves and understood their new “character” (Branney & Witty, 2019). Applying the dramaturgical metaphor, as the primary tool for data analysis, has aided researchers understand difficult, traumatic, or dramatic everyday situations and furthermore has revealed the implications of those understandings for future study.

The intention of this investigation is to understand how actors view themselves in a routine situation (teaching and learning) and how these understandings of self are described from memory and imagination as they consider teaching in the presence of concealed weapons. Situating the qualitative data analysis, dramaturgically, I hope to better understand how teachers (actors) view teaching and learning (performance) in a room (on a stage) that legally allows concealed weapons (props). Simply put, metaphors are an excellent means of generating an understanding of how people make sense of their lives, and as such, this study will apply dramaturgical principles to the data analysis (Brissett & Edgley, 1990; Chemers, 2010; Edgley, 2016; Goffman, 1959).

Conclusion

The purpose of this qualitative narrative inquiry is to investigate the perceptions of faculty as they consider teaching in a weaponized environment. Additionally, this qualitative narrative inquiry will explore the implications for teaching and learning in classrooms that legally allow guns to be concealed and carried. In 2011, more than one-half of the states had prohibitory campus carry laws and only one state had a compulsory campus carry law in effect, yet in under a decade, prohibitory campus carry laws have decreased to less than half of states, whereas compulsory campus carry laws steadily increased, with Kansas officially allowing guns on campus starting July 1, 2017 (Lewis, 2017; Lewis, 2011; Villalobos, 2018; Wolcott, 2017). If one considers that Texas employs approximately 60,000 faculty, while Georgia and Kansas employ approximately 30,000 faculty respectively, it is not difficult to calculate the thousands of faculty members are currently teaching in environments that legally allow concealed weapons.

To date, there are two glaring gaps in the campus carry academic literature. First, is the focus on the experiences that campus carry is having on the actual classroom environment. Currently, the majority of research focuses on the feelings of physical safety throughout the entire campus environment, yet the research does not focus on feelings of academic safety while engaged in the actual active classroom environment. Second, is the lack of information regarding performance and an understanding of the role of the gun in the academic space. This examination will contribute to the growing body of academic scholarship dedicated to the topic of campus carry and the impact it may have on curriculum and instructional leadership. As a doctoral candidate in this field, I feel as it is my obligation to understand the impact campus carry has on

pedagogy at the postsecondary level. As a teacher, I feel it is my obligation to give back to my profession. As a husband and father, I just want my family to be able to go to school safely.

CHAPTER 3

METHODOLOGY

The purpose of this dramaturgical narrative inquiry is to investigate the nature of teaching in conceal and carry classrooms and to explore the implications of conceal and campus carry on teacher performance in the higher educational academic environment. For this dramaturgical narrative inquiry, I used Seidman's (2019) three-interview series technique engage in lengthy, deep, rich conversations with full-time community college faculty to hear stories of experience while teaching. These stories of teacher experience were centered around, past teaching experiences, a re-consideration of those same experience as they “remember” or “imagine” teaching in a conceal and carry space, and finally, an overall reflection of the first two discussions. These conversations are primarily focused on teachers’ attitudes, feelings, and understandings of teaching in a three-dimensional space that legally allows conceal and carry. Restricted by the COVID-19 pandemic, I used various narrative approaches, set in the context of dramaturgical principles, to listen to stories about teacher experience. Framing this study as a dramaturgical narrative inquiry provided a unique window into the classroom space as we (the participant and researcher) re-considered teaching in an academic environments that legally allow conceal and carry (Bogdan & Biklen, 2016; Caine, Clandinin & Lessard, 2022; Clandinin,

2013; Clandinin & Connelly, 2000, Creswell & Poth, 2018; Dewey, 1938, Goffman, 1959, Merriam & Tisdale, 2016; Seidman, 2016).

This chapter intends to more extensively describe the methodology used for this study as well as to explain the process employed for story collection and analysis. As such, this chapter is divided into seven subsections (Merriam and Tisdell, 2016): 1. research questions, 2. design of the study, 3. sample selection, 4. story collection, 5. story analysis, 6. validity and reliability, and 7. researcher bias and assumptions

Research Questions

This dramaturgical narrative inquiry sought to gather the experiences of full-time community college faculty who currently teach in classrooms that do not allow conceal and carry and from faculty who have experience in conceal and campus carry classrooms. Furthermore, this investigation analyzed stories from memory of faculty regarding the current attitudes, feelings, and perceptions of currently teaching in rooms that allow conceal and carry as well as stories from faculty that "can only imagine." In order to delve deeper into the stories shared, this qualitative inquiry was guided by the following exploratory research questions:

RQ1: What are the attitudes, feelings, and understandings of community college faculty regarding teaching and learning within a weaponized environment?

RQ2: What do community college faculty feel are the implications for teaching and learning within a weaponized environment?

As described in earlier chapters, academic research exploring teacher experience of performance in concealed campus carry classrooms is not clearly understood. As prior research that has demonstrated the current attitudes, feelings, and understandings of the current campus community are mixed and changing, this investigation took aim (pun intended) at filling the

significant gap in the campus carry literature by exploring how teachers understand their environment with and without a consideration of legalized weapons in the places that they work.

Qualitative Research Design

Birthered from anthropological and sociological ethics, and honed by the Chicago School tradition, qualitative research examinations asked questions about people's individual lives and experiences (Bogdan and Biklen, 2016; Merriam and Tisdell, 2016; Wolcott, 1994). Merriam and Tisdell (2016) wrote, "basically, qualitative researchers are interested in understanding the meaning people have constructed; that is, how people make sense of their world and the experiences they have in the world" (p. 15). Qualitative research assumes the researcher will employ interpretative frameworks to examine stated research questions and will apply qualitative methods to explain the researcher's findings (Creswell and Poth, 2018; Edgley, 2016; Glaser and Strauss, 1967; Merriam and Tisdell, 2016; Shulman, 2017; Wolcott, 1994). As explained in the literature review of this document, campus carry is a relatively new solution to curb mass school shootings and less than fifteen states currently practice conceal and campus carry. However, other *do* perform in conceal and carry classrooms. As I am interested in understanding how faculty understand their individual performance, particularly as they re-consider the classroom as a weaponized environment, a qualitative examination seemed appropriate for this investigation.

Barnes (2017) wondered whether the classroom has changed due to legally allowing individuals to carry firearms into the classroom. Barnes' (2017) question has been on my mind since I first started studying this topic, and I too want to explore the possible changes to the academic environment as a result of campus carry. As Bogdan and Biklen (2016) stated, "if you want to know about the process of change in a school and how the various school members

experience change, qualitative methods will do a better job" (p. 43). Accordingly, this study follows a qualitative research paradigm herein.

A qualitative research methodological strategy, furthermore, was selected for this particular project because campus carry needs understand and the people who practice with it need to know what it means (Merriam & Tisdale, 2016). Creswell and Poth (2018) wrote,

We also conduct qualitative research because we need a complex, detailed understanding of the issue. This detail can only be established by talking directly with people, going to their homes or places of work, and allowing them to tell the stories unencumbered by what we expect to find or what we have read in the literature. (p. 45)

This proposed academic inquiry is oriented toward a qualitative research design because the topic of campus carry is often times ambiguous in its' meaning and analyzing how certain individuals understand it, can help others in their negotiation of campus carry.

I am interested in understanding how conceal and carry, not only on campus, but in classrooms, impacts teachers' attitudes, feelings, and understandings of performance in the memory and in the imagination (Caine et al, 2022). My intention is to produce a document that will contribute to the understanding and implications of teaching and learning within a weaponized classroom for both current and future teachers, administrators, and persons who must negotiate the introduction of weapons into classroom.

This qualitative study will investigate the attitudes, feelings, and understandings of full-time community college faculty regarding teaching in a conceal and carry environment. I believe a qualitative research design will produce rich stories that will answer the research questions respectively. As such, this examination employed qualitative, interpretative frameworks to investigate this academic inquiry.

Research Design: Narrative Inquiry

Clandinin (2013) noted, "we live by stories" (p. 21). Narrative inquiry is a way of understanding human experience through the collection and sharing of stories between individuals (Caine, Clandinin & Lessard, 2022; Clandinin, 2013; Clandinin & Connelly, 2000). Narrative inquiry is inspired by John Dewey's understanding of experience (Caine et al, 2022; Clandinin, 2013; Clandinin & Connelly, 2000; Dewey, 1938). Dewey's (1938) idea of experience posited that the idea of experience grows out of other experiences and that the "quality of the experience" will inform one of future experiences (p. 27). Dewey's understanding of experience centers on the notion that experience is continuous and that experience is shared through interaction (Dewey, 1938). Situated within the Dewey-inspired theory of experience, narrative research meets the criterion of interaction of living by stories and furthermore meets the criterion of continuity by "living in the midst" of lives in temporal transition (Caine et al, 2022; Clandinin, 2013; Clandinin & Connelly, 2000; Dewey, 1938). Conducting narrative inquiry requires researchers to assume a narrative view of the phenomenon under study (Caine et al, 2022; Clandinin, 2013; Clandinin & Connelly, 2000). Clandinin (2013) wrote "narrative inquiry is a way of studying people's experiences, nothing more and nothing less" (p. 38).

Engaging in narrative inquiry, a researcher must think within the three "commonplaces" of narrative inquiry: temporality, sociality, and place. A "commonplace" is a place that needs to be explored while undertaking a narrative inquiry. It is the simultaneous exploration of the three commonplaces that sets narrative inquiry apart from other qualitative methodologies and is demonstrated throughout the document by thinking "forward, backward, inward, and outward" as

we attend to the respective commonplaces throughout the inquiry (Caine et al, 2022; Clandinin, 2013; Clandinin & Connelly, 2000).

Temporality. First, narrative inquiry attends to the commonplace of temporality. Narrative researchers assume that events under study are in temporal transition (Caine et al, 2022; Clandinin, 2013; Clandinin & Connelly, 2000). Thinking about experience as temporal is inspired by Dewey's understanding of the continuity of experience. Caine et al (2022) noted, "this view of lives as temporal, as situated in time, which is itself unfolding and enfolding of experience is central to narrative inquiry (p. 63). Narrative inquiry assumes that we are "in the midst" of several "lives" at any place and time in our lives. By "we," I mean, WE (the researchers, the participants, and even YOU, yes, you the reader) are "in the midst" of living our lives. Clandinin (2013) penned, "when our lives come together in an inquiry relationship, we are in the midst. Their lives and our are also shaped by attending to past, present, and future unfolding social, cultural, institutional, linguistic, and familial narratives" (p. 43). Thus, when I met my participants for this study, we were "in the midst" of ongoing experiences. As Clandinin (2013) noted, "understanding that we are meeting in the midst of participants' and researchers' lives has implications for imagining and living out a narrative inquiry" (p. 44). As narrative researchers engage with participants we assume that we are living in the midst of lives being lived and we are exploring the past, present, and future of people, places, and things under investigation (Caine et al, 2022; Clandinin, 2013; Clandinin & Connelly, 2000).

Sociality. Entering the midst and moving alongside participants in narrative inquiry also allows researchers to attend to the sociality commonplace (Caine et al, 2022; Clandinin, 2013; Clandinin & Connelly, 2000). By attending to the sociality commonplace means that researchers focus our thinking towards personal and social conditions that influence our thinking. The

sociality commonplace contends that narrative inquiries attend to the personal social conditions of the participants. Clandinin (2013) identified, "feelings, hopes, desires, aesthetic reactions, and moral dispositions" as a few of the personal conditions that narrative inquires attend to during the interaction process. Additionally, attending to the sociality aspect is recognizing the social conditions that influences people's experiences and events that are unfolding at the place and time. As researchers engage in narrative inquiry they "turn inward" and think about how "our emotions, our aesthetic reactions, our moral responses" to stories that are shared; whereas when researchers "turn outward, we attend to what is happening, to the events and the people in our experiences (Clandinin, 2013, p. 40-41). Again, engaging in a narrative inquiry requires researchers to continuously remind ourselves that we are thinking within the three-dimensional inquiry space with our participants. By simultaneously attending to the temporal aspects of a narrative coupled with an understanding of inward and outward reactions to the shared narrative, researchers can better understand how we interact with experience, as well as how we describe the quality of past experiences that shape current and future understanding of experience.

Place. In addition to attending to the commonplaces of temporality and sociality, narrative inquirers are also asked to attend to the "place" commonplace. The place commonplace simply refers to the physical, concrete, actual locations that the events under study took place (Caine et al, 2022; Clandinin, 2013; Clandinin & Connelly, 2000). Place is an important consideration for this particular study, because both the stories that were shared took "place" in places that could not be shared between me and the participants. Due to the COVID-19 pandemic, my conversations with my participants took place on a "digital stage." Furthermore, the events shared in our conversations took "place" at places that I had not visited and could not always "imagine" with confidence. Caine et al (2022) wrote, "place is in us, we are in places; we

are shaped by, and shaping, the places within which we live, [] and yet for many who are rooted in place, they live without a conscious awareness of place" (p. 112). While I had conversations with people, who were "in the midst" of their lives, specifically, living with a global pandemic, we talked on a digital stage. I contend that the digital stage influenced our conversations.

Narrative inquiry is more than just a methodology to collect and analyze stories, rather as Clandinin (2013) argued, "I speak often of narrative inquiry as a relational methodology" (p. 23). Researchers engaging in narrative inquiry do not simply "live by the stories" that are shared, but rather, we live "*in*" them as well (Clandinin, 2013). As narrative researchers listen to others share stories, we also must acknowledge "we intentionally put our lives alongside an other's life" (Clandinin, 2013, p. 23). This is better known in narrative literature as "living in the midst" (Clandinin, 2013; Clandinin & Connelly, 2000, 2000). Attending to our personal experiences, comparing, and contrasting with the shared stories of others, (re)examining primary, secondary, academic, (and sometimes less credible resources) orients narrative inquirers within the three-dimensional narrative space by looking forward and backward and turning inward while watching outward (Caine et al, 2022; Clandinin, 2013; Clandinin & Connelly, 2000). Allowing the self to alternate between the experiences of self and the experiences of others is a cornerstone of narrative research and provides qualitative researchers, in particular those interested in a narrative approach, countless opportunities for unbounded iterative play with the shared stories (Caine et al, 2022; Clandinin, 2013; Clandinin & Connelly, 2000).

Narrative research asks researchers to willingly live *alongside* participants by hearing stories, and then thinking narratively about how those stories run alongside our own experiences and understandings of our lives. Thus, narrative researchers neither simply live *by* stories, nor do we simply we live *in* them, but we *learn* from them too. Clandinin (2013) described four key

moves or turns toward narrative inquiry: *living, telling, retelling, and reliving*. Narrative researchers assume that people *live* out stories and consequently *tell* stories they are living. As I started to interview, I started to live alongside my participants, asking them to *retell* their stories to me about their experiences. Consequently, upon the conclusion of each interview, I would sit and think about their stories, compare and contrast how those shared experiences played with my own, resulting in a *reliving of my own* stories. Subsequent chapters will reveal my findings.

Further, narrative inquiry is a suitable research methodology for this study because a primary objective of this study was to understand how *I* might be able to teach in a classroom that legally allowed for guns to transfer that information to others who may face a campus carry situation in the future. By sharing my experiences, the experiences of talking with others about their experiences, my intention for this inquiry is for others to have *some experience thinking about* teaching in a conceal and carry space. Merriam and Tisdale (2016) wrote, "qualitative researchers are interested in understanding the meaning people have *constructed*; that is, how people make sense of their world and the experiences they have in the world" (p. 15). I believe narrative inquiry is an appropriate method to employ for this study because "stories offer us a moral compass. [] Attending to experience can change the stories we tell and live (Caine et al, 2022, p. 22-26). I am a twenty-year veteran teacher and I deserve to know what possible changes might impact my teaching environment. Moreover, as a doctoral candidate in Curriculum and Instructional Leadership, my responsibility, as an academic leader, is to impart my learned knowledge back to my community so we can effectively discuss these findings through a pedagogical and instructional lens.

Imagination and Memory. I have chosen narrative inquiry as the primary method to drive this study by asking for stories, listening to stories, and telling stories to share teacher

experiences of teaching in a conceal and carry environment. Recalling from the previous chapters, my beginnings into the midst of campus carry started when I first read a short policy brief from the AASCU in the summer of 2016. At that place and time, I tried to “imagine” what it must be like to teach in a room with conceal and carry. Imagination is a powerful concept in narrative inquiry (Caine et al, 2022). Caine et al (2022) wrote, “it highlights the possibility for change that awakens us to ‘alternative possibilities for living’ at the same time it draws our attention to what be possible rather than what is already known and what might be seen as predictable” (p. 139). Clandinin & Connelly (2000) introduced the idea of an embodied metaphor to “establish common ground” with their readers. Consequentially, embodied metaphors have become “central to narrative inquiry to developing understandings of knowledge” (Caine et al, 2022, p. 46).

Accordingly, I used Caine, Clandinin & Lessard’s (2022) “imagination as thinking metaphorically” concept to drive my understandings of teachers' stories about teaching in a conceal and carry academic place. To assist in my understanding of teacher experience and to gain deeper knowledge into their attitudes, feelings, and understandings of performing on a conceal and carry “place,” I decided to employ Goffman's (1959) “life as theater” dramaturgical orientation to “stimulate and release” my imagination of the academic “place” as a “stage” (Caine et al, 2022, p. 142). In their latest book, *Narrative Inquiry: Philosophical Roots*, authors Vera Caine, D. Jean Clandinin & Sean Lessard (2022) dedicate a short, but eloquently penned section entitled “Imagination as Thinking Metaphorically: Thinking ‘as if’” (p. 142-143). Caine et al (2022) wrote, “there is a need to stimulate and release the imagination — to engage in play with the notions of ‘as if’. There is a deep sense of awakening, awakening to new possibilities, to

new stories to live” (p. 142). As a result, this narrative analysis was "awakened" by thinking dramaturgically.

Research Design: Thinking "Dramaturgically"

In his play *As You Like It*, William Shakespeare wrote, "The whole world is a stage, and all the men and women merely actors. They have their exits and their entrances, and in his lifetime a man will play many parts." Brissett and Edgley's, *Life as Theater* (1990) text informs that dramaturgical perspectives have ontological connections to Mead's (1922) explanation of significant symbols, Burke's (1952) work with dramatism, and most notably the work of Ervin Goffman (1959). The following section of this chapter will describe the dramaturgical framework, and the "life as a theater" metaphor, employed as the backdrop for this study.

Edgley (2016) stated, "stripped to its essentials, dramaturgy is about the ways in which human beings, in concert with similarly situated others, create meaning in their lives (p. 2). "Meaning" is a what dramaturgy is most interested (Edgley, 2016). From a dramaturgical perspective, individual "meaning" is contingent and variable. One's "meaning" of an event, or one's understanding of a verbal comment or nonverbal behavior might, and probably will be, *differently interpreted* if the actors, the setting, the props, the lights, etc., are altered in any way. Meaning is not incidental to the situation, rather people create and share meaning as a *coincidence* to negotiate interaction with significant symbols within a specific situation (Brissett and Edgley, 1990; Edgley, 2016; Mead, 1922). By thinking dramaturgically, I was able to understand shared stories about teacher experience by imagining 'as if' I were watching a type of performance.

Thinking dramaturgically coupled with narrative inquiry's dedication to the three-dimensional inquiry "space," I was able to frame teachers as "actors," perceive everyday life performance by organizing experiences on "the outside" region and on "the inside" region respectively (Goffman, 1974, Msztal, 2001). Framing, as articulated by Msztal (2001) "presents a way of discussing the methods people employ to organize their experience into meaningful activities and to settle on a clear definition of reality" (p. 320). Framing this study in the context of dramaturgical principles, including *a priori* codes and as my version of "play" during data analysis, was an intended methodological strategy for this study. This study sought to understand how teachers' experiences inform and influence their perceived performance as they consider performance in "backstage" and "frontstage" regions respectively. This study sought to understand the attitudes, feelings, and understanding of individuals who teach in classrooms about their considerations of performance as they consider conceal and carry in that respective space. By framing the study dramaturgically, I was able to view performance as a "sign activity" and conceal and carry as an abstract construct, rather than a concrete policy (Goffman, 1959). For example, thinking dramaturgically had me ask questions such as, "Do you think of a gun as a "prop" or a "character" in the room?" Such orientation allowed for valuable insight into the implications of conceal and carry in the classroom environment. The use of dramaturgical principles were used to stimulate and release imagination throughout the investigation.

Situating the narrative inquiry by thinking metaphorically within a dramaturgical orientation, I was able to embody certain aspects of the shared narratives, and in turn, imaginatively "play" with them. I adhere to Lugones (1987) description of playfulness, as I think dramaturgically about teacher performance and campus carry. "Playfulness is, in part, an openness to being a fool, which is a combination of not worrying about competence, not being

self-important, not taking norms as sacred and finding ambiguity and double edges a source of wisdom and delight" (Lugones, 1987, p. 17). As I prepared to travel through this inquiry, I expected to "play" with the information that I learned. The stories that are shared are experiences of past teacher performance and, at times, I find it appropriate to both "play alongside" the information, and at other times, my thinking influenced me to watch the events unfold from "my seat in the audience." As I travel to these respective, metaphorical places, I often assume the role of an actor, or an audience member, and share my thoughts from that place respectively.

Benford & Hare (2015) argued, "concepts used in theater production can be turned back again for the analysis of the social behavior that they are designed to reflect" (p. 646). Therefore, the language and perspective employed Goffman (1959) will be used for this analysis. Goffman's (1959) perspective assumes when an individual comes into the presence of another a "performance" occurs. A "performance" is defined as "all the activity of a given participant on a given occasion which serves to influence in any way any of the other participants" (Goffman, 1959, p. 15). As will often be described in this inquiry, teachers, as actors, perform when they encounter students in class. Whether the performance is "sincere" or "cynical" which depends on the individual's belief in the act that s/he is playing, an audience will nonetheless be asked "to take seriously the impression that is fostered before them" (Goffman, 1959, p. 17).

Assuming the Goffman (1959) perspective of performance requires actors to perform on a "stage" or "region." Goffman (1959) wrote, "a region may be defined as any *place* that is bounded to some degree by barriers to perception" (p. 106). The first of these regions is labeled the "frontstage" or "front" region (Goffman, 1959). The frontstage region is the "part of the individual's performance which regularly functions in a general and fixed fashion to define the situation for those who observe the performance" (Goffman, 1959, p. 22). The frontstage region

includes a "setting," which tends to "stay put" so that actors cannot begin their performance until they "take the stage" and their performance ends when they "exit the stage."

The frontstage region also includes a "personal front" which is often appropriate to consider as both the performer and the audience understand certain performances expect certain behaviors and, as such, expect certain symbols and sign vehicles that support their mutual impression. For example, I have academic advisors for my dissertation. All of them are close to me in age, and time spent in teaching, however, all three of them have doctoral degrees and I am seeking one. Thus, on the street, it might be appropriate to identify them by their first name (e.g., Hey Chris!), however when crossing the boundary, into the classroom space, actors demonstrate "personal front" behaviors and employ professional titles such as "Doctor" as a means to convey the nature of this relationship while performing this particular interaction at this time and place (Caine et al, 2022; Clandinin, 2013; Clandinin & Connelly, 2000; Goffman, 1959).

Furthermore, the use of a dramaturgically based metaphor was applied as an scaffold between prohibitive campus carry classrooms to compulsory campus carry classroom theaters by comparing and contrasting how teachers view their role in the room, how they perceive their front- and backstage areas, how they employ scripts, how they negotiate their audiences, and finally what the implications of these perceptions are on teaching and learning (Barnes, 2017; Houser Oblinger, 2017; Lewis, 2017; Schwalbe, 2016; Wasserman, 2011).

As this inquiry seeks to understand how faculty members perceive the various influences on their performances, including the legal presence of guns, I argue thinking dramaturgically, allowed me to stimulate and release imagination to better understand teachers perception of performance in a conceal and carry space.

Research Design: "Thinking Dramaturgically" as a Narrative Approach

This dissertation set stories in Clandinin & Connelly's (2000) three-dimensional narrative inquiry space framed in Goffman's (1959) and "life as theater" metaphor to drive information collection and analysis. First, this study assumed that the stories participants revealed are "social performances" (Bochner and Riggs, 2014) and leaning into the Dewey-inspired conceptualization of experience, meaning was extracted from the narratives shared throughout collection and analysis. By thinking dramaturgically throughout the narrative inquiry, I was able to employ a "plurivocal narrative analysis" to better trace the different perspectives and the performative possibilities of the individuals interviewed (Boje, 1995; Cairns & Beech, 2003). By filtering stories through a dramaturgical lens, I was able to understand teacher attitudes, feelings, and understandings of teaching in a conceal and carry space (Caine et al, 2022; Cairns & Beech, 2003; Clandinin, 2013; Clandinin & Connelly, 2000; Goffman, 1959; Mills, Durepos, & Wiebe, 2010).

A Dramaturgical "Turn." One of the more difficult things to do in this analysis was to read and re-read stories about "The Event." For purposes of this document "The Event" is the actual time and place that a school shooting is in action. It was at these times and places in both the interview as well as in the analysis that my thinking about "The Event" became too much. As Seidman (2016) said, "there is no substitute for total immersion in the data" (p. 136). I *immersed* myself in this data. I swam in it. I have to share with you that part of that swim. As I have "totally immersed" myself in this data, I often "imagine" myself in the room. In these cases, I employ what I call "the dramaturgical turn." At these times and places in the analysis, I employ Lugones (1987) perspective of "play." Lugones (1987) penned,

For people who are interested in crossing racial and ethnic boundaries, an arrogant western man's construction of playfulness is deadly. One cannot cross the boundaries

with it. One needs to give up such an attitude if one wants to travel. [] *A playful attitude, the attitude that carries us through the activity, turns the activity into play.* [] The playfulness that gives meaning to our activity includes uncertainty, but in this case the uncertainty is an *openness to surprise*. (p. 16, emphasis in original).

I am a western man. I like to play, but my previous experiences with play, as criticized by Lugones (1987) argue that my version of that "play" is agonistically based. It is an attitude that has an end-goal of winning and losing. I am not interested in winning and losing in a mass shooting, I'm interested in following a strategy that I, and my students, can live. When I open my thinking to Lugones (1987) perspective of play, I enter with the notion that I am "there creatively."

At times during analysis, and which will be reported in the subsequent chapter, I will take "A Dramaturgical Turn." The "Dramaturgical Turn" is an analytical strategy that I employ to "play," with no rules, with the data that I am swimming in. I pretend. I let my mind wander and I pretend. Although I have immersed myself in the data, I will not allow myself to be "in the room" with an active mass shooter, over and over and over and over.....no paper is worth that.

Research Design: Theoretical Rationale

The three-dimensional narrative inquiry framed in dramaturgical conceptualizations are employed in this analysis as they have significant, inherent overlap in their underlying principles. First, both methodologies place emphasis on the temporal (Benford & Hare; 2015; Brissett & Edgley, 1990; Caine et al, 2022, Clandinin, 2013, Connelly & Clandinin, 2006; Clandinin & Connelly, 2000; Goffman, 1959). By employing traditional narrative methodologies coupled with the metaphor of the theater, I was able to view shared stories as past, present, and future performances that influence future practices while engaged on the teaching and learning stage.

Second, both traditional narrative inquiry and dramaturgical analyses focus on the contextual aspects of the human experience. This inquiry understands that interaction occurs on "the inside" region and on "the outside" region as described by Clandinin & Connelly (1995) and Goffman (1959) respectively. Moreover, this dramaturgical narrative inquiry accepts the philosophical perspectives offered by Clandinin & Connelly (1995) and Goffman (1959) by recognizing teacher experiences occur on "the outside" and on "the inside." Lived experiences on "the outside" have neither a back or frontstage region, yet they are significant because they indicate a "shift [in] our point of reference from one performance to another" (p. 135). By asking participants to share stories from the "the outside" region, and stories from "the inside," I was able to understand past, current, and future stories of performance as they shifted from "the outside" to "the inside" through analyzing the stories on a three-dimensional inquiry "stage" (Clandinin, 2013; Clandinin & Connelly, 2000, Clandinin & Connelly, 1995; Goffman, 1959). Clandinin & Connelly (1995) wrote,

We believe that teachers' professional lives take shape in and on a landscape of morally oriented professional knowledge. We also believe that this professional knowledge landscape is in intimate interaction with what one might call landscapes of the personal, outside the professional setting. These settings, each understood in terms of personal and social narratives of experience, weave a matrix of storied influence over one another (p. 27).

This study explores these two regions and analyzes the stories from my participants to understand their respective "approaches" to "taking the stage" when performing in front of students. To collect the stories used for data collection and analysis, I employed the Seidman (2016) three-interview technique to create lengthy, deep, and rich conversations with full-time

community college faculty about teaching on a conceal and carry stage. The next section will discuss the Seidman (2016) technique and describe how the method assisted in the development of this dramaturgical narrative investigation.

Research Design: Seidman's (2019) Three-Interview Series Technique

Seidman's (2019) perspective to interviewing as qualitative research will guide the in-depth interview process regarding this narrative inquiry. Seidman (2019) stated,

At the root of in-depth interviewing is an interest in understanding the lived experience of other people and the meaning they make of that experience...at the heart of interviewing research is an interest in other individuals' stories because they are of worth" (p. 9).

In-depth, semi-structured interviews were conducted on three separate occasions for each respective volunteer (Seidman, 2019). Seidman (2019) argued that the three-interview technique "allows both the interviewer and participant to explore the participant's experience, place it in context, and reflect on its meaning" (p. 21). For Seidman (2019) context is the key to a good interview and reflection of the "meaning of their experience" is essential to good data (p. 21). As such, this investigation will utilize the three-interview technique provided by Seidman (2019).

The first interview established the context of the participants experience by asking them about their life history. The second interview focused more acutely on the topic at hand: teaching and campus carry. And finally, the third interview asked the participant to reflect on the experiences that were shared in the second interview. This third-tiered approach was strictly adhered to for each of the voluntary participants (Appendix B).

Seidman's (2016) three-interview technique was essential to this project because it provided multiple opportunities for participants to establish context and primary frames; this

strategy allowed ample chances to clarify understandings while providing valuable time for personal reflection; and this strategy greatly enhanced the iterative logic associated with qualitative data collection (Charmaz, 2014; Goffman, 1974; Seidman, 2019). Moreover, as the COVID-19 pandemic was "in play" during data collection, I needed to be creative, yet maintain rigor in data collection and analysis. By following the Seidman (2019) three-interview technique to conduct in-depth interviews for conversation with multiple people at each respective institution, I was able to collect rich data that was able to be analyzed effectively to answer the research questions that drive this qualitative inquiry.

I developed a semi-structured interview guide to orient my questions to adequately answer my research questions, yet this qualitative investigation also expected participants to tell stories in the overall collection of data. Therefore, this investigation was informal with the interview, and in fact, often became conversations with no interview protocol. I wanted to have the liberty to allow stories to drive the data. Merriam and Tisdell argued, "one of the goals of the unstructured interview is, in fact, learning enough about a situation to formulate questions for subsequent interviews" (p. 111). I believe my ability to remain open in interviews allowed for subsequent interviews to shed unique light on the topic under investigation.

The three-interview series technique was selected for this investigation primarily because Seidman's (2019) approach to interviewing is *rooted* in "telling stories." As Seidman (2019) wrote, "I interview because I am interested in other people's stories. Most simply put, stories are a way of knowing" (p. 7). As documented, this qualitative inquiry uses a dramaturgical metaphor to explore the narratives of full-time faculty who are asked to think about performing on a conceal and carry stage. Furthermore, this study employs traditional narrative methods to

enhance my knowledge of this particular inquiry. Employing Seidman's (2019) technique was essentially for this project because of its' dedication to the sharing of stories.

Seidman (2019) further noted, "at the root of in-depth interviewing is an interest in understanding the lived experience of other people and the meaning they make of that experience (p. 9). At the center of the three-interview series technique is an interest in other individuals lived experience because simply, their stories are of worth (Seidman, 2019). To gather information from my participants from the months of April through December of 2021, I asked individuals if they would be willing to engage in a series of three interviews, scheduled for ninety minutes. Each of the respective interviews "provides a foundation of detail that helps to illuminate the next," yet each interview "serves a purpose by itself, within the series, and in connection to the four underlying phenomenological assumptions of qualitatively, in-depth interviewing" (Seidman, 2019, pp. 14-15).

Seidman's (2019) three-interview series first includes an interview that gathered information about the participant's life history. The purpose of the first interview is to understand the participants' life context and to establish rapport. After the first interview, researchers schedule and participate in a second interview that focuses on the concrete details of the participants' present lived experience in the specific area of the study (Seidman, 2019). In my interview series, the second interview is when I introduced the topic of campus carry and began to orient my participants to metaphorically rehearse performance in a conceal and carry environment. The third interview is oriented toward a "reflection on the meaning" of the two previous interviews (Seidman, 2019).

Again, each interview was scheduled for ninety minutes. Although a daunting task, the ninety-minute scheduled interview allowed the conversation to "breathe" a little. Although

Seidman (2019) says "there is, however, nothing magical or absolute about [the 90 minute] time frame, [] anything shorter than 90 minutes [] seems too short" (p. 26). Moreover, Seidman (2019) reassures when he stated, "the fact that interviewers come back to talk three times for 1.5 hours positively affects the development of the relationship between the participants and the interviewers (p. 27). As stated, narrative inquiry is relational inquiry (Clandinin, 2013). Additionally, this study is about guns, mass shootings, and protection. I believe that a positive relationship established and maintained with my participants was essential in gaining a sincere understanding about teaching in a conceal and carry environment (Goffman, 1959). As such, I employed the Seidman (2019) three-interview series technique to aid in the collection of data.

Sample Selection

Although I spent dozens of hours talking with eighteen different people, the findings of this dissertation will only highlight two women who I met along the way. I have decided to choose to spotlight these two women because of two reasons. First, data saturation. Early in the interview process it was crystal clear that individuals from Texas or Southern Illinois thought that campus carry was "no big deal." I expected I might discover this theme in my conversations as Cradit's (2017) chapter "Everything has changed/Nothing has changed" reported as much. Thus, this study shifted, just slightly, when I became aware of a huge gap in the literature that these two stories could fill. Both of the women that I spotlight in this chapter brought with them stories that significantly contributed the actual *size and scope* of this research project. Thus, for these two reasons, I have decided to share the stories of only two women. Although only two, the stories these two women shared with me helped me better understand the implications of teaching and learning within a conceal and carry environment.

Sampling Procedure. First, I employed a purposeful sampling method (Creswell and Poth, 2018; Merriam and Tisdell, 2016) to select schools and participants. Purposeful sampling, is "based on the assumption that the investigator wants to discover, understand, and gain insight and therefore must select a sample from which the most can be learned" Merriam & Tisdell, 2016, p. 96). Individuals were selected based on three criterion: 1. Full-time status; 2. Teach at a community college. 3. "Normally" teach face-to-face. I use the word "normally" here because teachers interviewed for this study were currently working in or just came out of the national lockdown due to the COVID-19 pandemic. Adhering to criterion, and receiving IRB approval from my research institution, I collected almost 4800 minutes or 80 hours of data from 18 full-time community college faculty who taught in a variety of disciplines. Nine faculty from three Texas community colleges, and nine faculty from three Illinois community colleges were interviewed from May of 2020 through December of 2020 during the COVID-19 pandemic. Figure 3 is an illustration of each school the participants, and duration of time spent in each interview. Please note: *Jane and Annie* who are highlighted later in the document.

Urban - NGC*	Yrs. Teaching	Interview 1	Interview 2	Interview 3
Hanna	13	1:34	1:01	:56
Jasmin	10	1:26	1:34	1:19
Yolanda	8	:54	1:02	1:09
Suburban - NGC				
Raymond	26	1:31	1:23	1:17
<i>Jane</i>	7	1:52	:49	1:16
Dan	9	1:09	:56	:38
Rural - NGC				
Mark	14	1:33	1:07	:55
Luke	10	1:28	1:06	:48
John	1	1:15	1:14	1:12

Urban - CCC**				
Kathy	12	1:11	:58	:50
Cindy	18	1:11	1:00	:35
Barbara	2	1:36	1:28	1:32
Suburban - CCC				
Sarah	41	1:14	:58	:31
Olivia	8	1:16	1:03	:51
Annie	7	1:25	1:07	1:44
Rural - CCC				
Heather	20	1:09	1:10	1:04
Ned	13	1:03	:57	:29
Nicholas	3	1:40	1:13	1:20

Table 1. List of participants

*NGC = No Guns College

**CCC = Campus Carry College

Collecting Stories Process

The following list demonstrates the order of collecting stories.

1. Contact individuals and ask if they would volunteer to participate in a study that explores performance in a weaponized classroom space.
2. Receive verbal and written approval from participants in accordance with IRB protocol.
3. Individual Interview #1 – Contextual questions about life and professional history. Ask for classroom material and documentation (e.g., syllabus).
4. Transcription of Interview #1. Share with student for accuracy. Thinking about a three-dimensional inquiry space read, note, memo and look for emergent codes. Accessing dramaturgical *a priori* codes.
5. Personal journal reflection for understanding.
6. Individual Interview #2 – Questions pertaining to previous conversation with an emphasis on performance and a consideration for campus carry.
7. Transcription of Interview # 2. Share with student for accuracy. Thinking about a three-dimensional inquiry space read, note, memo. Codes become prominent. Look for overlap or crossover with dramaturgical *a priori* codes.

8. Personal journal reflection for understanding.
9. Individual Interview #3 – Reflective interview. Questions pertain to overall experience regarding the previous two conversations with an open-ended opportunity for discussion.
10. Transcription of Interview #3. Share with student for accuracy. Thinking about a three-dimensional inquiry space, note, memo. Classification of themes becomes apparent. Compare with emergent codes. Compare with dramaturgical *a priori* codes.
11. Personal journal reflection.
12. Draft interim research text.
13. Send out interim research text for member-checking.
14. Draft research text.

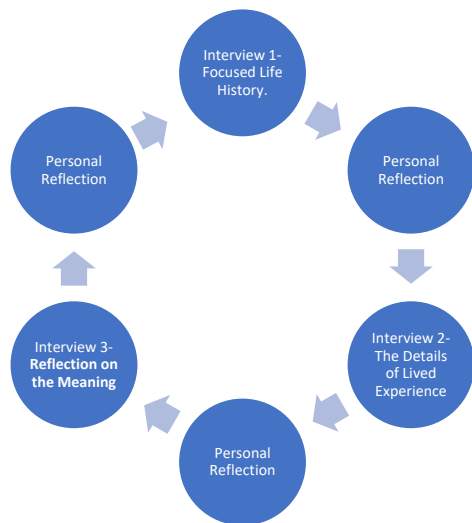


Figure 5. Seidman's (2019) Interview Series.

Collecting Stories

Despite the challenges to collecting stories due to the COVID-19 pandemic, I was still able to listen to a massive amount of teacher experience by being in the "digital field" with my eighteen participants (Clandinin, 2013; Markham, 2013). Interviews were semi-structured in

nature with the intention to “get into a conversation” with my participants. As the narrative approach informed, “the most frequent used starting point is telling stories, and the methods most commonly used are conversations, or interviews as conversations” (Clandinin, 2013, p. 45).

Following a semi-structured interview style, with the intention of listening to my participants tell me “stories,” was the primary means to collect data with faculty members regarding teaching and learning in a weaponized environment.

The Digital Frame. During my time in the field, I often thought about the movie, Ready Player One. Yes, I know that the book is better, but it was the movie that caught my attention. To move alongside my participants, while in the midst of a global pandemic, included a preparation to take the “digital stage” (Markham, 2013). Markham (2016) writes, “through convergence, mobility, and always-on patterns of use, ‘digital’ frames for experience grow more transparent and ever more powerful mediators of everyday life” (p. 280). An addition to the Markham list: “unforeseen global pandemics” as yet another reason why it is important to attend to the virtual experience of research. Attending to the digital experience is attending to the influence that the medium has on the message. Markham (2013) added, “we are tethered to technologies,” and during the months that I collected data from my participants, I was hyper-aware of being “tethered” to technology (Markham, 2013, p. 289). Often during my time in the field, I felt “tethered” to my computer much like that “horse who was tethered to the post.” Tied to my computer and feeling restricted to disengage eye contact (since it felt like the only connection to my participant), my field notes were scarce and limited. Consequently, after my interviews, to “talk out” my thoughts about what transpired in the interview, I went on walks and recorded my afterthoughts on my phone's voice recorder. The following chapter will often recount those afterthoughts that I had on my post-interview walks.

It was not just me though that was "tethered" to the computer over any of the three, ninety-minute scheduled interview, but my participants also felt this tension during that time. As these methods outline, my participants and I agreed to sit and talk, three times, for ninety minutes. However, a clearer understanding of this situation is this: each of us were required to find 90 minutes, then find a computer or phone, connect to the Wi-Fi, log into Zoom©, find the correct room number, hope that both the camera AND microphone work and then talk to me (and usually themselves) about a topic that includes bringing a gun into their classrooms. Some of which hadn't been in for over a year. The challenge posed to these teachers will be discussed in the further research section in the concluding chapter of this document.

Markham (2013) identified three key affordances of experiencing everyday life digitally. First, the digital experience blurs the boundaries of presence between the social and physical context. "Having a sense of presence without actually being there is a hallmark of Internet-mediated communication" (Markham, 2013, p. 282). I experienced this phenomenon throughout my time in the field. Often, I noted that as I looked around my basement, another person on a different screen living in a completely different city, state, time zone, or basic setting (home vs. office at school) sat across from me. Unfortunately, my experience supported the results offered by Archibald, Ambagtsheer, Mavourneen, & Lawless (2019) who cited "connectivity issues" as a primary disadvantage of conducting interviews in the digital frame. As much as I tried, these interviews did not manifest an atmosphere that felt supportive of the interview process. As several of my field notes point out my emotional discomfort during these interviews, I was able to calm those emotions by listening to Waskul (2005) who noted that presence is a more difficult concept to grasp on the digital stage. From Waskul's (2005) perspective, participation weighs more than proximity, but when my participants did not turn on their camera, I was hyper-aware

of the physical and participatory distance between me and my participant. As such, this document wants to note that both participants who were interviewed for this study had their camera on for all three interviews.

A second key affordance purported by Markham (2013) is the malleability of time as a variable on the communication activity. Since I allowed interviews to take place at virtually any time on any day, the variable of time did play a factor in the interaction between me and my participant. In particular, the time of day that some of the interviews took place. As previously mentioned, this document is my dissertation paper. Essentially, this is the first endeavor into a lengthy academic paper that, hopefully, will result in a doctorate degree. Markham (2013) noted, “the methods we tend to use were designed for and work best in face-to-face settings” (p. 290). I assume this includes appropriate times for interviewing. Because my interviews took place digitally, my participants could, and did, interview from anywhere, at virtually anytime. I conducted interviews as early as 8am on a Monday to 10pm on a Saturday evening. I conducted interview in living rooms, basements, kitchen, kids’ bedrooms, on car drives, and in faculty offices. Understandably, each of these various settings informed my participants differently regarding the answers to my questions. As such, the two interviews highlighted in this document took, place in the morning hours, in their faculty offices during working hours.

Finally, the third affordance offered by Markham (2013) is the presentation of self on the digital medium. In traditional, face-to-face settings, the interviewer might have access to the interviewee’s entire body, including the upper and lower halves of the body. However, the digital frame only highlighted by participants face, shoulders, and sometimes hands. Markham (2013) wrote “in the early stages of learning a new mode of interaction, oneself consciousness about this process is intensified” (p. 284). In complete transparency with my reader, I look at myself on a

Zoom© meeting significantly more than I look at the other person on the screen. I noticed that I constantly stroke my thick, gray beard. I frequently adjust my clothes and as I watch the progression of interviews, I am adamantly aware of how much “cleaner” the room looks behind me as the interviews progress and I become more and more aware of my “digital frame.” There were major and minor adjustments to the presentation of self that I noticed during this interview process.

On the other side of the screen, it should be noted that both women highlighted in this document only revealed their face, shoulders, and hands. I was not going to ask about body type, weight, clothing, etc., and due to my lack of understanding of my entire participants outward appearance, I was forced to rely on their manner and often felt tension in my lack of understanding regarding their respective feelings on a topic. Feeling personal tension, I often asked "follow-up, probing questions, some that were hard to ask, (i.e., “Could you kill a student?”). During these dramatic interactions, I was hyper aware of the tension that was able to exist, even though, we exchanged the story on a digital stage. These observations to theory and method will highlighted in the subsequent chapter.

Narrative Description of Data Collection. The first step in data collection was to identify schools in a campus carry state and schools in a prohibitory conceal and campus carry state that would allow for a wide range of geographical variability (e.g., urban, suburban, and rural). Second, an email was sent to individuals at respective institutions found from their school's homepage. After an individual elected to participate a second email was sent with the specific requirements for the interview process and according to IRB protocol, each individual agreed to the interview and was informed of their rights regarding confidentiality.

Next, a date and time was established with the participant to schedule a first interview.

As COVID-19 limited our ability to meet, all interviews were conducted via Zoom©. Agreeing to a date and time, me and my participant met on Zoom©, exchanged pleasantries, discussed the time requirements for the interviews, scheduled a second interview, and then received verbal agreement regarding the protocol and confidentiality of the information shared. Following the necessary IRB protocol, the interview ensued. Following the first, or sometimes second interview, and after a working relationship was established, I asked the individual if they knew of "anyone else" that would be willing to participate. Merriam and Tisdale (2016) called this process "convenience and snowball sampling" respectively. In the end, I was able to collect stories from nine schools, eighteen people, three interviews per individual, for a scheduled ninety-minute interview.

After each interview was completed, the video file was saved to my personal Yuja© account offered through my professional institution. All of these files are currently saved on my Yuja© account and will be deleted in December of 2023. Next, the audio file from the interview was selected and uploaded to Temi.com© for transcription. Temi.com© includes a service fee for its' product which was paid for by the researcher. Despite the cost of the transcripts, the data shared within is invaluable. Each file resulted in a transcript that resulted in approximately twenty pages in single spaced text.

Next, a thorough reading was conducting of each transcript by the researcher and then shared with one of two other individuals to verify accuracy of the audio file and transcript. These two individuals, former students, were paid \$10/transcript to verify audio and text accuracy. In the end, I collected over 60 hours of stories from my participants. After the transcript was verified for its' accuracy, and the massive amount of work stood before me, I read Seidman

(2016) who said, "come to the transcripts with an open attitude, seeking what is important and of interest to the text" (p. 126). As I read the first time, I read through quickly and made markings of what was of interesting. Locating the interesting information is the "first step in reducing text" according to the Seidman (2016) strategy. As the reading of the transcripts was in process and codes began to emerge, a "story" began to emerge in the field texts that was recognized for its' significance to campus carry literature. These two stories became the focus of this particular investigation. The analysis process of the transcripts will be discussed later in this chapter.

Justification For "Spotlighting" Jane and Annie. As stated, I collected a vast amount of field texts were collected for this project. After the interview was complete, the transcript saved and verified, I read through each transcript two times. The first time, I made notes and used the dramaturgical *a priori* codes to help guide my thinking. The second time, I cut the transcript and using the codes, created a memo to help "see" an emerging theme. The emergent themes were then merged and put into a larger manila folder to help organize the field texts in a more coherent manner. Having completed this painstaking work, I remember staring at my work and having *no idea what to do with it at all*. Seidman (2016) referred to this stage as the "dark side of the process: that time when, while working with the interview data, you lose confidence in your ability to sort out what is important, you wonder if you are making it all up" (p. 126). One thing that I *knew* I was *not* "making up" were the two stories that have become the focus of this dramaturgical narrative inquiry. As the days passed, I kept coming back to two stories that, in my judgment, were the two stories that most needed to be told. I realized that two women, from two schools, (one school from Illinois and one school from Texas) needed to "be in the spotlight."

I decided to pull their stories from the manilla folder and use the themes that emerged from their stories, coupled with other who may or may not have told the same story, in an attempt to make sense of two experiences that are unique to the story of conceal and campus carry. The two individuals selected for this inquiry were chosen because their stories significantly contributed to my research questions. Spending as much time as I did with the research, being in the field, and then painstakingly going through the field texts and feeling "tension and uncertainty" I have come to the decision that these two stories, at this place and time, were fundamental in helping me understand and answer my research questions.

Furthermore, the stories shared by the participants demonstrate, through narratives, the transformational changes that occur at specific places and times and will illustrate how transformational changes impact future understanding of experience in a classroom that is practicing conceal and campus carry.

Descriptions of times, places, and events are all actual words from the recorded transcripts and dialogue shared is actual conversation shared between me and the interviewee. This document is an attempt to "enter the midst" and live alongside my participants to better understanding their perspectives, understandings, and feelings of teaching with and without a consideration of guns in the environment (Clandinin, 2013).

During our hours spent together, my participants and I entered into the midst of a new relationship, a short relationship, but o' so significant. As I relive the first experiences, I think backwards and note that it was not only Jane and Annie that I met on my journey, but I also encountered people that had their own stories, their own paths to education, their own successes, and failures. As I think inwardly at my feelings towards those relationships, only to spin my thinking outwardly and feel embarrassment as I realize that sixteen other people sacrificed time,

energy, and emotions with me. I am left to wonder: Should I also tell their stories? Alas, I choose not to tell all of their stories because although eighteen people shared their life histories with me and provided context into their various experiences, I can think forwardly and know that Jane and Annie will be different, from the rest of the people I met on this journey. I know that Jane and Annie will reflect on their past experiences, will talk about their current attitudes, feelings, and understandings of guns in the classroom and I *know* that they decided to "protect the character that they love." I am sorry to those who did not make this final research text but Thank You for the relationship that we developed.

Emergence of Participant as Observer Researcher Role. Between the months of April through December of 2020, I engaged in fifty-four conversations with eighteen different people. Over the course of those months, I established relationships with the people that I met along the way. Furthermore, as the interviews progressed, I began to notice, as Tedlock (1991) told, "the lived-reality of field experience was [becoming] the center of [my] intellectual and emotional missions as human beings" (p. 71). As Elwin (1964) stated, "This meant that I did not merely depend on asking questions, but knowledge of the people gradually sank in until it was a part of me" (in Tedlock, 1991, p. 71). Today, as I write these words, I completely understand the feelings expressed by Elwin and I recognize that the stories told to me have changed me as a person.

Throughout field texts collection and into the subsequent field texts analysis, often I could not "connect" with the actual experience of "being in the room," thus, as a means to "travel" to their worlds, I would often "imagine" being in my respective participants shoes. As such, and admittedly, not initially planned in the proposal, but my role changed over the course of the interviews from an observer as participant to participant as observer (Bogdan & Biklen,

2016; Creswell & Poth, 2018; Merriam & Tisdale, 2016). Bogdan & Biklen (2016) wrote the following,

In sensitivity groups, encounter groups, recovery groups, co-operative groups, share groups and other similar situations the pressure is on for everyone to become a full-fledged participating member. There is pressure to act like they act. There is danger that if you hold back they will judge you as critical of what they are doing and saying. Fieldworkers feel guilty being on the margin, especially if they share the values of group members. (p. 88-89).

I believe it is important to note that being in the midst of other people's lives or allowing them into the midst of mine was not always a comfortable place for me. Specifically, being in the midst of another individual's life and interrupting it with a topic of this nature was, and is, tension filled. This study focuses on campus carry and teacher performance, but the general topic, guns on campus, was conceptualized as a solution to mass campus shootings. In short, campus carry, or the act of bringing a gun into the classroom environment, is a solution that addresses the problem of mass shootings in classrooms. At the time of this writing, my profession is teaching, and I have two young children, ages 14 and 9. Not only am I in the midst of this grand narrative, but this topic reminds me that my kids are in the midst of the grand narrative that is mass school shootings too. This topic has, and will continue, to have both professional and personal meaning to me (Caine, Connelly & Lessard, 2022; Clandinin, 2013; Clandinin & Connelly, 2000).

I also note that I experience tension with this topic because of my past experiences and my past relationships. I grew up in Northern Colorado in the late 1980's and early 1990's. I am still a Coloradoan at heart. When events happen to or in Colorado, I pay extra attention. Thus,

when the shooting in Littleton, Colorado transpired, I watched news coverage "non-stop," and that news coverage influenced my interest in mass school shootings (Birkland & Lawrence, 2009; Chyi & McCombs, 2004; Elsass, Muschert, 2009; Muschert & Carr, 2006; Schildkraut & Muschert, 2014; Schildkraut & Stafford, 2014). However, the shooting in Colorado was little compared to the shooting that was experienced in a state that I have considered home since 1995.

My first experiences, and the experiences that I continue to have until this day, are due to my decision to attend Northern Illinois University (NIU) in the fall of 1995. I attended in NIU from 1995-1999 and again from 2016-present. Between my two student experiences at NIU, this institution of higher education had a mass shooting occur in a large lecture hall located in the center of campus. I was in the midst of teaching at my first community college position, at the time of the Northern Illinois University shooting. As the details emerged later that day, the numbness sank in as I realized where the shooting took place: Cole Hall. A room that I am all too familiar with. An entrance that I had used dozens and dozens of times was used one final time by one student and he created terror in a room that I attended for my second class at NIU.

Chairs I sat on my first day at Northern Illinois are now symbolic tombstones erected in the memory for Gayle, Rynne, Daniel, Catalina, and Julianna who also "took a seat" in the audience and watched a performance unfold that they never expected and will never talk about again. Yes, I have learned in Cole Hall at Northern Illinois University. Yes, I have taught there too. Often I have wondered if any of those kids, or teachers, had a gun, could they have saved lives? As I imagine myself, in those seats, from the positions they were learning, opposed to the where the shooter was positioned, could an armed student or teacher "saved lives" that day (Van Lanen, 2017)? That's a question that I have oft asked myself over the past half decade of studying this topic. Additionally, this was a question that I asked a couple of my participants

after they revealed to me their intention to conceal and carry, just in case, of the terrifying situation of mass violence occurred on their campuses, in their respective classrooms.

This topic is about carrying guns in classrooms and thinking about teaching performance. However, as the heart of this issue is that people are coming into schools and shooting teachers and students in terrifying events that are talked about in major news cycles. As the interviews progressed, I realized that I was not just talking to teachers about teaching, rather, I was talking to Moms and Dads about their kids being killed in school during a mass shooting. I had fifty-four different conversations about killing teachers and students, thus there happened to be an emotional layer embedded in the stories that I did not anticipate. As such, I quickly discovered that my role, and my thinking, while in the field "radically transformed" (Tedlock, 1991). The subsequent chapter of this document will reveal my personal transformations alongside the stories of Jane and Annie.

Field Texts: Interviews

All interviews were completed via Zoom© and all recordings are stored on my personal Yuja© file for three years. These files will be permanently deleted in December of 2023. Pseudonyms have been employed for the chosen schools and the teachers interviewed as some of the information will undoubtedly reveal my interviewees. This dramaturgical narrative inquiry employed Seidman's (2019) three-interview technique that yielded in what Clandinin (2013) referred to as "field texts." I echo Clandinin (2013), "field texts...signal that the texts we compose in narrative inquiry are experiential, intersubjective texts rather than objective text" (p. 46). Field texts, according to Clandinin (2013) are "co-compositions" created by the interviewer and the participant. Although I did not ask the participants to "write" my text, the findings found herein

is the *actual* language and *real* experiences of faculty members that both live in and those who were asked to consider teaching in an environment that legally allows firearms.

Field text collection for this project included engaging in a series of three conversations with individuals from two different states in the United States of America: Illinois (which DOES NOT allow conceal and campus carry at community colleges under Firearm Concealed Carry Act, Section 65, Part 15), and Texas (who DOES allow conceal and campus carry at community colleges under Senate Bill 11, Section 8, Part D). The three-interview technique, outlined by Seidman (2019) allowed for each interview to build off the subsequent interviews accordingly, and as a result, in the roughly sixty hours of time spent in the field, I listened to dozens of stories shared, producing an extensive amount of field texts that will be shared in the following pages. The subsequent chapter will demonstrate how teachers, as actors, describe motivations to act; understand how they perceive their backstage regions as well as their performative space (frontstage); and most importantly, use props, including how to "play" with concealed weapons while performing on-stage.

Being In the Digital Field. Although all interviews did not use the full allotment of time, I heeded Seidman's (2019) reminder "that it is not a perfect world," and I was not collecting field texts during a perfect time. As previously noted, all interviews took place during the COVID-19 global pandemic and were recorded via Zoom© for transcription and coding purposes. A close examination of the graph listed earlier in this chapter demonstrates the first session, in almost all of the interviews, lasted longer than any other subsequent interview with the respective participants (see SCC for the sole exception and description). Despite my attempts to extend interviews to a full ninety minutes, I was not willing to threaten and/or harm the relationship that I was able to develop with my participants over the eight months of field texts collection.

Clandinin (2013) wrote, "I speak often of narrative inquiry as a relational inquiry" (p. 23). Living alongside my participants in this journey required us to often speak of school shootings and we often revealed our fears and concerns about both being in the classroom and our children being in the classroom. Often, I observed that I developed a real relationship with my participants, and I was not about to threaten that relationship simply to meet the ninety-minute recommendation.

Field Texts: Documents

Documents are a source of field text employed for this project, and often used in qualitative data collection (Clandinin, 2013; Creswell and Poth, 2018), albeit this data was only used as a supplement to the primary field text collected in the interviews. Participants were asked to share documents such as syllabus, relevant course assignments, and any supplementary materials used by the faculty in order to convey knowledge about the course and to transmit information to the receivers. It is a common practice in numerous qualitative academic studies to use documentation as a form of field text collection. Bogdan and Biklen (2016) stated, "while documents, as an auxiliary, is most common, increasingly, qualitative researchers are turning to documents as their primary source of data" (p. 59). The qualitative narrative inquiry too, collected data from documentation to understand the motives behind why faculty employ certain behaviors when engaged in active teaching and learning.

Field Texts: Online Sources

Perusal of online pictures provided me with some visual representations of building locations, landscape, and a general overall idea of the surrounding geographical area. I do not plan to share much of the information identified in online documents other than to provide a

clearer picture of the school, classroom, or relationship between teacher and student at each respective school as the individual told me stories.

Field Texts: Journaling

Finally, throughout this study, I often journaled my thoughts either before or after the interviews. My journaling did not include writing, but rather it included recording my thoughts on a voice recorder while on a walk after the interview. I was able to upload my journal thoughts to my personal computer and transcribed through my Temi.com© account. These transcripts will be stored on my personal computer until December of 2023. My journal entries had three purposes: 1. to talk about the interview that just transpired (interaction), 2. to find connections from one interview to another or between participants (continuity), and 3. to create subsequent interview protocol (Dewey, 1938). Additionally, during the course of this project, I traveled to New Mexico to visit family. That trip took me from my home state of Illinois through Texas, which I had never driven through before. It was there that my journal showed me a unique relationship that I established with the Texas landscape. I said the following on July 30, 2021, at 4:03pm,

Driving through Texas makes me think of one thing: Shooting a gun. Man, if I lived out here, I would totally go shooting....it just *feels* like shooting. I can't explain that. I think it's the vastness of this place. It's huge! And there is nothing here. Just open space. If I shot a gun here, what would I hit, air? No wonder they love shooting guns. (personal journal)

In sum, this project collected and analyzed field texts using a variety of narrative techniques. After field texts were collected, it became apparent that the massive amount of field

texts needed to be organized, coded, analyzed, and shared. The next section will illustrate that process.

Analysis

Coding. As stated, immediately following the interview, I saved the interview to my personal saved the interview to my personal Yuja© account, then I uploaded the audio file of the interview into Temi.com© for transcription. After verifying the accuracy of the transcript, I read the interview looking for "stories" to start "coding." Seidman (2019) made this novice research chuckle when he wrote “Don’t let the word *coding* intimidate you. It is really just a shorthand method for naming what a section of text might be about (p. 134). Merriam & Tisdale helped me relax when they said wrote, "*coding is nothing more than assigning some sort of shorthand designation to various aspects of your data so that you can easily retrieve specific pieces of data* (p. 199, emphasis in original). I also adhered to Seidman’s (2019) advice and recognized that coding is essentially about the identification of salient themes embedded in the stories, so the research would be able to be reported to readers.

A hybrid approach to coding was used for field text analysis (Rubin & Rubin, 2005). The hybrid approach to coding employed for this study combined (a) open coding with (b) a "lean" dramaturgical *a priori* coding list (Creswell & Poth, 2018; Rubin & Rubin, 2005) Open coding allows the researcher, in the initial stages, to create emergent categories, while reading the collected field texts. Open coding further allows researchers the opportunity to find several properties, or subcategories, regarding the possibilities embedded within said field texts (Creswell and Poth, 2018; Rubin & Rubin, 2005).

Using Dramaturgical *a priori* Codes. The second coding strategy, dramaturgical *a priori* coding, included creating a "lean" list of codes to orient my thinking as I read the transcripts (Creswell & Poth, 2018). Below is the initial list of *a priori* codes.

1. Character: Types, "Getting into"
2. Regions: Frontstage, backstage, "the outside"
3. Performance types: Script, improv, skit
4. Use of Props in the classroom
5. Rehearsal

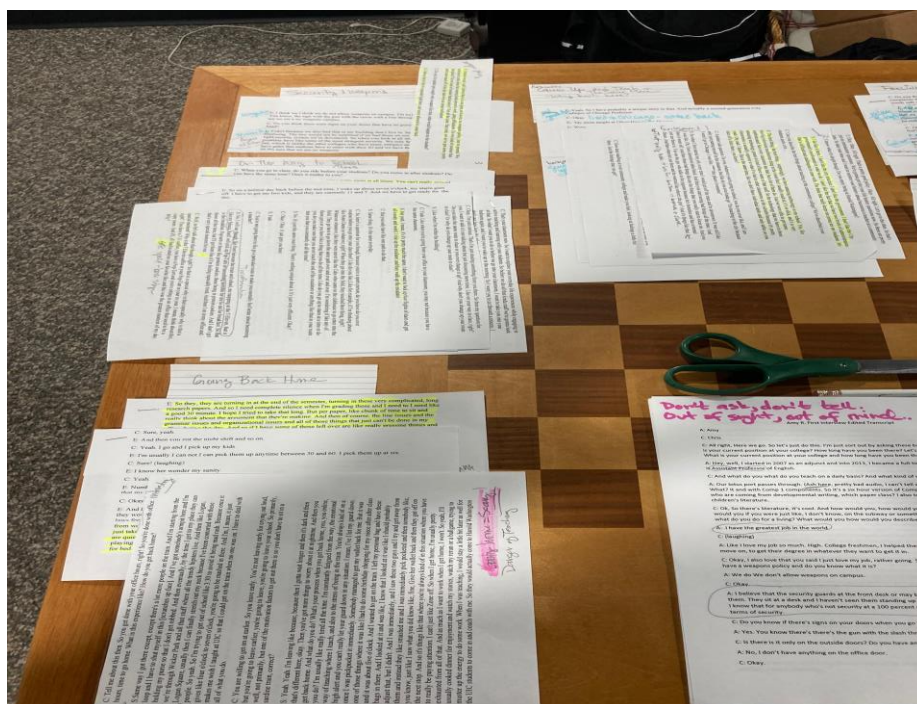
Thinking within a dramaturgical framework with the assistance of "*a priori*" codes first allowed me to "imagine" the shared story as it was a performance on a stage. I was able to identify specific times and places in the stories that allowed me to see my participant "travel" from one world to another (Lugones, 1987). My initial intention of using dramaturgical principles was to analyze the collected field texts and to understand what implications a concealed weapon might have on teaching and learning. In the end, thinking dramaturgically about teacher experience and coding with a dramaturgical lens was an ideal tool because experience with campus carry exists in both memory and imagination, and the understandings produced from the field texts and analysis should assist future professionals in their negotiation of campus carry.

The intention of this qualitative dramaturgical narrative inquiry was to investigate how community college faculty teach in a higher educational classroom with a consideration of the classroom space as weaponized. This qualitative inquiry sought to understand how faculty might alter performance if they understood that individuals in the space were legally allowed to conceal and carry weapons for purposes of self-defense. It is generally understood that the classroom

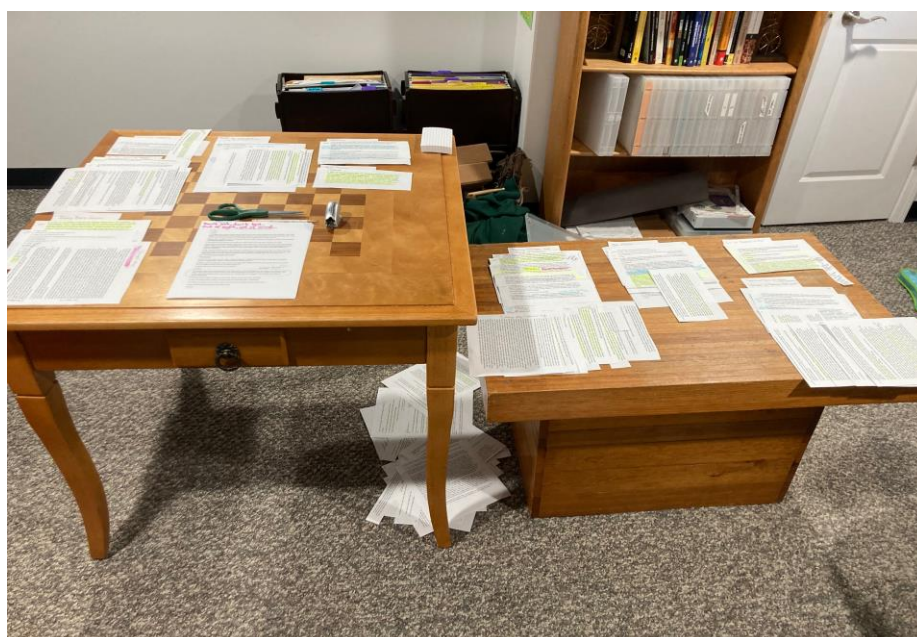
space is the physical location where teaching and learning take place and I would like to understand how teachers teach when the environment includes concealed weapons.

Reading and Memo Emergent Ideas. After transcription, I read. My approach to reading the documents was influenced by Bazeley's (2013) "read, reflect, play, and explore strategy" as I first read the transcripts. Reading through the interview, I wrote notes in the margins of my field notes to keep track of particular themes or when one of the dramaturgical *a priori* codes seemed appropriate. Next, I wrote a memo or a "short phrase, idea, or key concept that occur[ed] to [me]" (Creswell & Poth, 2018, p. 188).

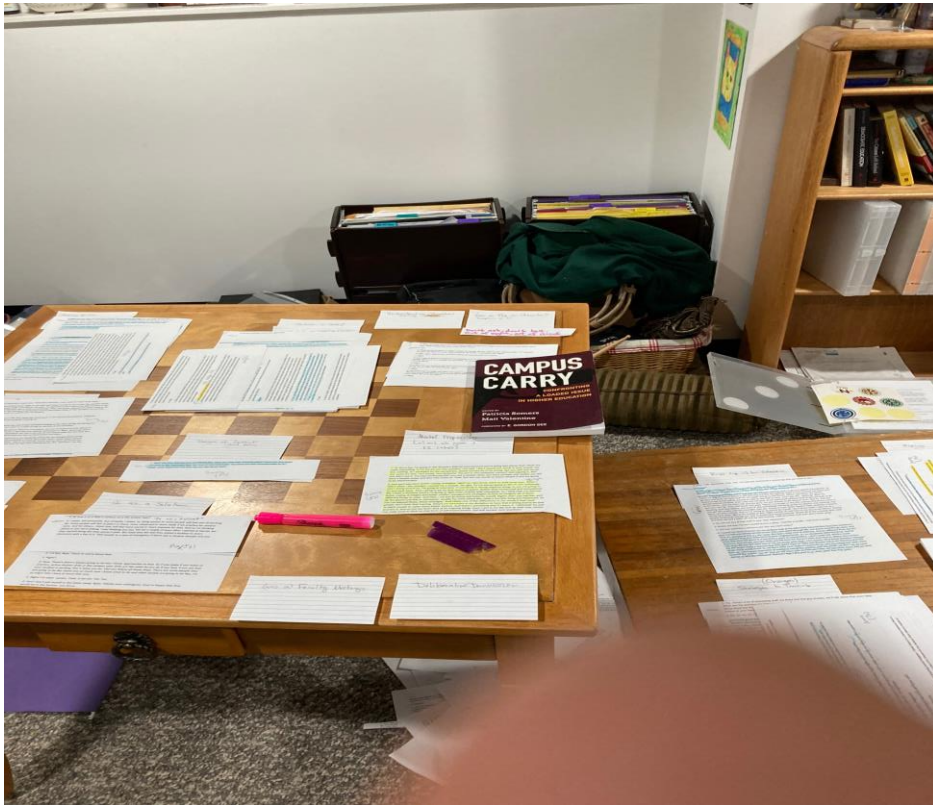
Organization of Field Texts. To organize the field texts, the memos were then stuck to the top of a desk and adhering to Seidman's (2016) advice "with a pair of scissors and colored manila envelopes" and a stack of 3 x 5 note cards, I physically cut the scripts up according to a particular code that the shared story was telling and put the section under a code. (See Pictures 1-3).



Picture 1: Notes and Memos

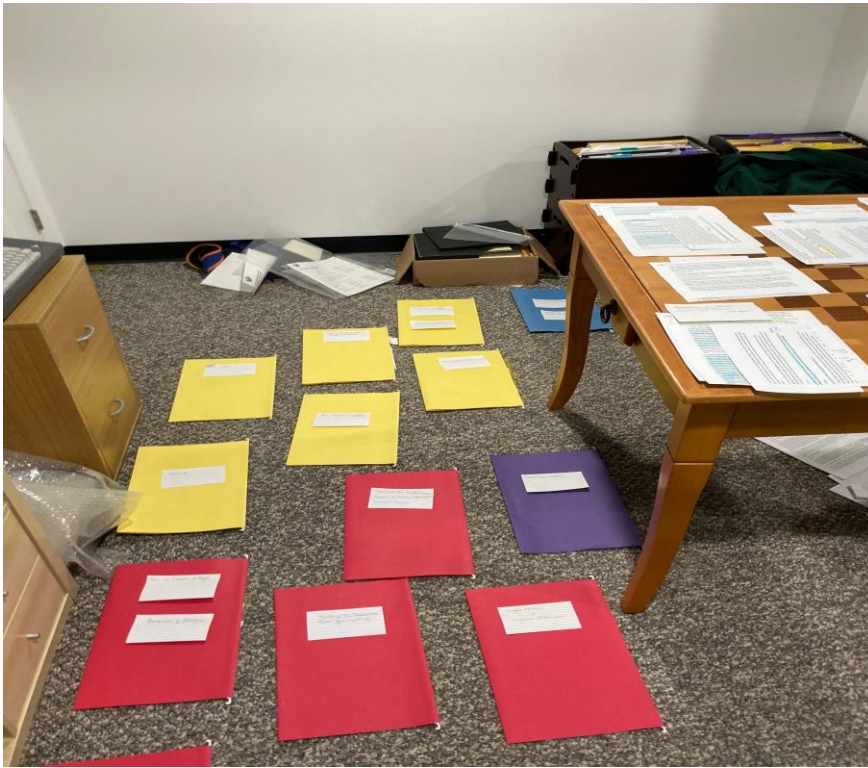


Picture 2: Notes and Memos



Picture 3: Notes and Memos

Next, after codes began to overlap and run alongside one another, I organized the sections into larger "themes" that emerged in the field texts collected and organized them into a variety of manila folders. See Pictures (3 and 4).



Picture 4: Classifying Codes Into Themes



Picture 5: Classifying Codes Into Themes



Picture 6: Notes, Memos, Themes

Losing Confidence. As the manila folders started to increase in volume, I started to "lose confidence" that I knew what to do or how to do it. However, as I continued to read, code, memo, and classify, I was continually "pulled back" to two stories because as far as conceal and campus carry and thinking is concerned, these stories *needed* to be told. Here, I am reminded by Clandinin & Connelly (2000), "things that are seen clearly from a distance and prior to fieldwork as understandable or research able or interpretable in theoretical terms lose their precision when the daily life of field experience is encountered" (p. 145). After leaving the midst of these respective women's lives, at least when we were no longer in the midst of each other's lives, and during coding and analysis, I was often pulled back to these two women and their perception of carrying while teaching and because of my "need to tell their stories," I have decided to share them. Furthermore, I am choosing to tell the stories of these two women because their stories

will significantly contribute to the academic campus carry literature and to those who are faced with related questions to this issue in the future.

While in the field, and again, in the midst of analyzing their shared stories, I was pulled back to these two women's stories because both admitted that they would be willing, at a particular time and place and in the social relationship of teacher-student, to carry a gun while engaged in active teaching and learning. This stories these two women shared study significantly contributes to the campus carry literature as few studies in the academic literature have investigated women's attitudes and campus carry (Accilien, 2020; Patten et al, 2013; Somers et al, 2021; Somers et al, 2020; Somers et al, 2017). Furthermore, no academic study has ever investigated the attitudes, feelings, and understandings of remembering and imagining teaching while also considering the environment to legally allow conceal and carry. As the literature review of this document demonstrated women are less likely to support individuals concealing and carrying on campus, are less likely to feel more safe with the introduction of campus carry and are less likely to feel the campus feels safer as a whole because of conceal and carry on campus (Bennett, Kraft, & Grubb, 2012; Bouffard, Nobles, & Wells 2012; DeAngelis et al., 2017; Hemenway et al, 2001; Kyle et al., 2017; Patten et al., 2013a; Patten et al, 2013b; 2013b; Price et al., 2014; Schildkraut et al., 2018; Thompson et al., 2013a, 2013b; Webster et al., 2016). However, and in contrast to previous academic investigations, more recent literature revealed that gender is not a variable predicting willingness to conceal and carry (McMahon-Howard et al, 2020) but rather, attitudes towards guns holds more value when predicting who is carrying. Somers et al (2017) argued that the "issues of changed relationships and power differentials...need to be addressed" (p. 48). The differences in perception of campus carry warrants further investigation and this inquiry intends to add clarity.

Once I decided to share the stories of Jane and Annie, I needed to re-examine my notes, re-examine my memos and re-classify the material to make sense of the experiences that these two women shared. The themes that emerged from the field texts will be reported in the subsequent chapter. I purposely use the word "re-examine" rather than "create new" notes, codes, and classifications because the stories shared by these two individuals could easily have been any two others. One difficulty with the sheer amount of field texts collected for this project was an understanding of what was important and what was not. What theme had both quantity and quality to share in a final research text? It was here, in the dialectical process that I, as Seidman (2016) put it, took a risk, and made a decision about my field texts, analysis, and final report.

Respondent Validation. After each and every interview, a copy of the video and audio file, including the transcript was forwarded to the participant. The primary purpose for this process was to rule out any possibility of misinterpreting the meaning of the responses and capturing a true picture of the experience (Merriam & Tisdale, 2016). Furthermore, after the interim research text was drafted, the entire draft was forwarded to both Jane and Annie respectively. Both individuals read their stories and their experiences, first-hand, and validated the stories therein. As it has been noted in Creswell & Poth (2018) that respondent validation is "the most critical technique for establishing credibility" in a qualitative investigation, and it was extremely important in my final analysis, all reports were shared with respondents and solicited for feedback.

Researcher Assumptions and Biases

As the primary aim of qualitative research is interpretation, individuals interested in this mode of research must also "position" themselves and be "reflexive" about who we are, how we see the world, and what we bring to the research (Creswell and Poth, 2018; Charmaz, 2014). In

addition to my role as a novice researcher, I am a twenty-year veteran community college speech faculty member, and as such my reasoning for this project is both theoretical and pragmatic in scope. Theoretically, I want to understand how community college teachers approach their respective spaces (frontstage and backstage); in what ways do they understand their role in the space; what actions guide their behaviors to play the "teacher" role (performance competency); how they construct language for appropriate scene dialogue (script); and finally, how these perceptions are understood regarding the impact guns may have on teaching and learning.

Finally, as previously stated, I am a twenty-year veteran of the community college classroom, yet admittedly, I have never worked in a campus carry environment. I started my professional career at a community college, I currently work at a community college, and I intend to retire at a community college. My hope, for this qualitative study, is to help make sense of campus carry for future teachers that may be impacted by campus carry in the future.

Conclusion

The purpose of this dramaturgical narrative inquiry is to understand the attitudes, feelings, and understandings of community college faculty concerning the presence of concealed weapons while actively engaged in teaching and learning. Furthermore, this study intends to explore how the teachers attitudes, feelings, and understandings inform their practice as they consider the environment with concealed weapons.

The following pages will tell the stories of two teachers who would be willing or are currently carrying a gun while teaching. This information will contribute to those who must face the challenges of teaching and learning with a gun in the immediate environment. The following information will illustrate my ability to think narratively on the three-dimensional inquiry stage. By thinking within the temporal commonplace, I was able to listen to the past, present, and

future experiences of two teachers to better understand how and why these two individuals might engage in teaching while carrying a gun. By thinking in the sociality commonplace, I was able to better understand the relationship these two teachers have with both the academic space (stage) as well as the relationship that the teachers have with others (social roles). Furthermore, thinking in the sociality commonplace allowed me to tap into my memory and relive my own past experiences and to imagine similar "scenes" in the future. And finally, by thinking about place, I was better able to understand character development and feelings of connectedness when engaged with others in various regions of everyday life.

Thus, this inquiry is not only thinking within the three-dimensional narrative space, but I am also simultaneously integrating dramaturgical principles to the information shared. Benford & Hale (2015) state, "dramaturgical analysis centers on two interrelated concepts: the stage or action region and on the social roles enacted or performed in each region" (p. 646). This study focuses on how teachers understand their performance and campus carry in various regions of the academic theater. Thus, this analysis offers insight into how teachers view their various regions and the impact of the gun on their perceived performance in these respective regions.

CHAPTER 4

TELLING THEIR STORIES

The purpose of this qualitative dramaturgical narrative inquiry was to investigate the nature of teaching in conceal and carry classrooms and to explore the implications on teacher performance due to the integration of legal, concealed weapons, in the higher educational academic environment. Chapter 1 of this document introduced the nature of the problem and provided two research questions that drive this document. Chapter 2 extensively reviewed relevant literature providing a context for the topic under investigation, as well as reviewed relevant material pertaining to the methodology that drives this current inquiry. Chapter 3 outlined the methodology employed to discover the attitudes, feelings, and understandings of full-time community college faculty as they consider performance on a conceal and carry classroom stage.

This section will reveal an overview of the eighteen participants that were interviewed, three times, for ninety minutes, between the months of April through December of 2020. As Chapter 3 of this document illustrated, I conducted interviews with full-time community college faculty members who teach in compulsory campus carry states and faculty members from prohibitory campus carry states (Lewis, 2017; Villalobos, 2017; Wolcott, 2017). Nine full-time faculty members from Texas and nine full-time faculty members from Illinois were interviewed and asked open-ended questions to "establish a territory to be explored while allowing participants to take any direction they want" as they consider teaching face-to-face with students

(Seidman, 2016, 91). The interviews followed the Seidman (2016) protocol and questions were directed at understanding performance in a space that legally allows conceal and carry.

This qualitative study is interested in studying teacher experience on a conceal and carry stage. The "portal" in which I chose to study teacher experience was through their stories (Connelly & Clandinin, 2006). To collect stories from participants, I interviewed participants three times. The first interview asked participants to "tell as much as possible about themselves" (Seidman, 2016, p. 21). The first interview asked "grand tour" questions that (a) established a context of the participant's life history and (b) helped to build a relationship centered on trust with a person who is giving me their time, energy, and stories, for this investigation (Clandinin, 2016; Seidman, 2016). In the second interview, which was usually only a few days later, I created questions that focused my participants on the topic at hand. Finally, in the third interview, I had a lengthy conversation about the previous two conversations. The three interviews produced thick, rich data, and after a tedious analytic process, I created three general categories that would answer my two research questions. This chapter will briefly overview the three general categories that emerged through a structured analysis of the field texts shared. Chapter 5 of this document will more thoroughly detail two individuals who shared past experiences and stories of performing the role of teacher while practicing conceal and carry.

Emergent Categories

As Chapter 3 of this document detailed, with each interview, I employed a system of analysis that allowed me to read a verified transcript of an experienced interview, and using preassigned dramaturgical codes and allowing new codes to emerge, I concentrated on stories that described teachers remembered and imagined performances while in different places and at different times. Using Seidman's (2016) three-series technique, I asked open-ended questions

with the intentions of having conversations with people that resulted in the "telling of stories" in order to understand teacher experience. Employing narrative methods and thinking within a dramaturgical framework I was able to identify three salient categories that drove the findings herein: Attitudes, Feelings, and Understandings of Place; Transformation of Character over Time; and Changes to Routine.

Category 1: Attitudes, Feelings, and Understandings of Place

The first research question offered in this dramaturgical narrative inquiry was directed at understanding how teachers remembered performing at specific times and places when they were in engaged in a "team" (Goffman, 1959). I was interested in listening to stories that were told (a) on both frontstage, backstage, and the "outside" regions, (b) at those times and places when the interviewee understood they were performing a "role" with a "team."

Similar experiences. Subsequent analysis of the field texts revealed teachers from both campus carry states and non-campus carry states seem to share similar experiences when playing the role of the teacher. Specifically, when I asked my participants how teaching at a community college made you feel, I had overwhelmingly positive attitudes from all of my participants. For example, Nicholas, a first-year, full-time teacher from Rural Campus Carry College stated,

It makes me feel great. I love going to work every day. I love getting to spend time in my office. I couldn't stand during the pandemic that we under. We had to close our campus down. I understood the reasons why we did it. Um, but I didn't want to, obviously, and whenever in July, when we had gained access back to our offices, I took pictures of myself inside the office because of how it made me feel. I love, I love going to work. It doesn't feel like work. It just feels like I'm going out to do something that I believe in.

Conversely, Raymond, a full-time community college teacher from Suburban No Guns College, with almost three decades in the classroom told me,

I'm very happy, very satisfied. I know that we are in the business of saving lives. [] [I have a friend who often says] 'You end up at a community college for one of two reasons: First, you're either smart or second, you're lucky. And I love the smart ones. [] But it's so satisfying when you get the lucky ones. Those who stumbled into your class and you held them to a standard. They didn't think anyone at the community college was going to hold them to that kind of standard and they, they make it.

Analysis of the interviews from an urban college in Illinois and an urban college in Texas demonstrated that teachers who teach in urban environments also share stories that describe experiences that sound similar to teachers from any other region. As teachers from both places perform the role of the teacher, they told stories about past experiences that demonstrated their positive attitudes and feelings towards teaching. Jasmine, a full-time community college teacher, with seven years of experience from Urban No Guns College passionately told me, "

It's really is joy, I mean, I really embrace the opportunity to teach. And the fact that I love all the different aspects. I love reading and writing. And yes, there are the grading aspects, those I don't love so much, but you know. But really, I love standing up in front of everyone because I have this performance background and I like, sort of, reading the room and recalibrating based on the relationship you have with like the whole class of people. I love that.

And Kathy, a full-time community college teacher, with a dozen years of experience from Urban Campus Carry College said,

I know this sounds very cliché and kind of corny, but I do feel like it makes a difference because you know, you're giving them somebody who necessarily wouldn't have that opportunity, the opportunity to have a higher education and to realize that they have the ability, which lot of people have been told they can't and now they, they do. They're getting that opportunity that they originally thought they never would have.

As I read the interviews, I fully understood that teachers, regardless of where they live, share stories that demonstrated positive attitudes, positive feelings, and clear understandings about how to perform when in the classroom. However, as I asked my participants to consider the room to allow conceal and carry, a clear "boundary" between the campus carry colleges and the non-campus carry colleges emerged.

Differences in experience and "place." As I listened to the stories from my participants and I asked them to consider conceal and carry it started to become apparent that not all teachers shared the same experiences. In particular, where the teacher "grew up" had significant influence on attitudes, feelings, and understandings of performance in a conceal and carry space. For example, all three of my teachers from Rural Campus Carry College seemed to lack any sense of tension as they imagined past experiences teaching with legal conceal and carry. Even though teaching on a conceal and carry stage has only been practiced for a few years in their state, as Sarah, a teacher with over four decades of face-to-face teaching at Suburban Campus Carry College stated,

I don't notice any differences. At the time that it was being debated I think I had a heightened awareness of it, you know, of the possibility and realized, 'Oh, wow, there are probably people carrying guns on this campus right now. And I never thought of it

before.' Um, but honestly, after all the, all the hoopla went down, I haven't given it a second thought.

And one of her colleagues, Olivia, with much less experience in the classroom, shared a similar response,

No, I I've really never had those thoughts cross into my mind unless there's been like some major, um, you know, uh, campus shooting or something then. Yeah, I think during that period, during that heavy news cycle of that, that does come into my mind, but on an everyday basis, not necessarily, I mean, I just don't think, okay, who's gonna probably shoot me today. Or if I say something wrong, like, someone is going to pull a gun.

The lack of tension of teaching with a gun in the room was also apparent in the responses from teachers at Suburban Campus Carry College and Urban Campus Carry College respectively. As one teacher from Rural Campus Carry College informed me,

And it just happens to be guns is not one of the things that, you know, is often and brought up in my head. I mean, even with the school shootings, it just isn't something that I worry about.

And his colleague, Heather put it simply,

I really think that people actually feel safer if they know that someone has the license. They've gone through the training and they know how to use and carry and take care of a gun. But just knowing that they have the gun there. Um, it's almost like a protection thing. And I'll tell you that I have not seen a change in who who's participating in the class.

As I continued to interview teachers from Texas, one teacher, who actually happens to be the child of an immigrant, summarized what I was kept finding about teachers in Texas, "I think I just view it as, you know, this is just part of Texas culture."

And that theme, "This is just part of the Texas culture" did separate the Campus Carry colleges from the No Guns colleges. I *was* surprised to listen to the responses from my participants who teach in Rural No Guns Schools. The Rural No Guns teachers often talked about the prevalence of the "gun culture" that exists on "the outside" places that they socialize, but since they don't practice campus carry, their imagined experiences included "tension." For example, Mark, a teacher from Rural No Guns College told me,

I want to talk a little bit more about the mindset around gun ownership down here.

And in particular with folks who do lean right. And especially those who are, you know, Second Amendment rights advocates. I know this for myself, from having family and some friends who, you know, fall on [conservative politics] side of things, definitely family, and they believe in their heart of hearts that liberals want to take their guns away. I'm a lifelong left leaning person. Most of my friends lean left and all my many years of social experience and you know, however many hundreds of thousands about hours of conversation with, with friends, never once if I had a left leaning friend go, we need do need to take those guns away. Ok, well now I think about it, a lot of us think assault rifles really should go. We really need to be dealing with that. And maybe just some more laws to regulate. That would be a good idea. Right. But look, that's a long way away from like, 'We're going to take your guns away!' But that paranoia, exists for those guys. Big time.

And one of his colleagues, John, who was starting his first year of full-time teaching observed, even after only two months on campus,

Yeah, it's that big of a deal down here. And people talk about guns regularly. On my first day on campus, I have a student with a Remington backpack in my high school that I teach. I teach dual credit. I have three students who wear Ruger or Glock face masks. Um, guns are normalized out here, but not in a sense of like, like handguns more in a sense of like long guns for, for actual hunting. Shotguns and rifles, things like that. It's very different from where I was growing up, where it was mostly handguns and gun crime.

Teachers from Rural No Guns College experienced tension in their stories as they considered their academic space to allow guns, even though they realize that on "the outside" region, guns are part of the everyday culture (Goffman, 1959). As I asked teachers from the No Guns colleges to consider performing on a conceal and carry stage, I noticed that the attitude, feelings, and understandings of the physical "setting" did not significantly change, but their understandings of how to interact in their role was a cause of tension that emerged in their stories. And this recognition of tension was apparent in many of the stories told by teachers from the No Guns colleges. For example, in my second interview with Raymond from Suburban No Guns College he told me, "I would be more definitely sensitive to the, the state of their, you know, their mental state. Right?" Likewise, his colleague, Dan said,

I think I would be more likely to show up a little later, let the room already be full. Not people walking in on me, you know? I think that would be a little bit more nerve wracking is having people kind of walking in and interrupting or crossing, past me and things while I'm talking to people. I probably would be a little bit paranoid about that.

And Yolanda, an eight-year veteran teacher from the Urban No Guns College said,

I would really seriously start doing the math for like, how early I could retire and maybe do something part-time for a while somewhere else. Because I think that I would inherently feel like something could happen much more than it could in a setting where there wasn't campus carry.

However, although the Campus Carry college teachers overwhelmingly lacked tension and the No Guns college teachers told stories that included tension, sixteen of the eighteen participants revealed to me that they would choose to *not* practice conceal and carry while performing the role of teacher even though the place legally allowed for it. Eight of the nine teachers from the Campus Carry colleges revealed that they would prefer to not conceal and carry while teaching and eight of the nine teachers from the No Guns colleges said the same thing. Place, it seemed, had something to do with teachers' overall attitude of campus carry, but it did not influence who would be willing to carry. The two individuals that did admit that they would actively practice conceal and conceal while performing the role of teacher are highlighted in the subsequent chapter of this document.

Category 2: Teachers with Guns and Teachers without Guns

Being interested in teaching experience on a conceal and carry frontstage region and how those remembered experienced or those that live in the imagined may influence pedagogical practices was the focus of this dramaturgical narrative inquiry. As I gathered stories from my participants, and having read through them, a second salient category of "Teachers with Guns/Teachers without Guns" crystalized. A first observation noticed in this category was that teachers could often identify a specific place and time when they had the thought "I will be a teacher." Regardless of where they were from, urban, suburban or rural areas, teachers could "remember" a story that included a time and place when they "imagined" themselves performing

the role of the "teacher." For example, Ned and Heather, teachers from Rural Campus Carry College told me stories when they thought, "I will be a teacher."

Ned: [My professor] was just sort of facilitating these discussions and we, you know, he had assigned books and stuff and, but anyway, it was just such a, such a cool time in my life of just personal growth and development. And, um, and I thought, 'Wow, that just would be a neat way to make a living, you know, to, to do that'.

Heather: So I transferred, went to school, went straight through school and then went straight into grad school to get my doctorate. I knew that with [my degree], there's not a whole plethora of things you can do with just your bachelor's. I was like, I know what I'm going to do. And I'm just kind of that personality that once I'm doing it, I might as well just finish everything. So I went ahead and got my doctorate. I was 26.

But during the process, I did get to be a teacher assistant, a graduate assistant. And I really got the opportunity to actually teach the classes. And I loved teaching [name of course]. It's just one of those topics that everybody has an interest in even though they might not know they do. And then, you know, just seeing people be able to relate it to their life. And I was like, 'This is awesome.'

One teacher, Barbara, a two-year community college teacher from Urban Campus Carry College, when asked, "How did you become a community college teacher?" summarized "It just "clicked" with me. There was a moment or a moments afterwards [helping another student], where I was like, oh!, you can do this! And that's what I did."

And yet, not all teachers shared stories of when they thought inward and had the realization that they should "become a teacher," but some teachers came to their understanding of

themselves as a "teacher" by thinking outwardly. As Yolanda, from Urban No Guns College told me,

I was in corporate America. I worked primarily in wireless as a sales rep. It was very dissatisfying. I made a lot of money, but it was very dissatisfying. Okay. And so I kind of re-evaluated my life. Probably around 2006, did a lot of soul searching, talking with family. And they fully supported and move to go to graduate school too. Pick up teaching. It seemed I'd like to talk. I think I'm smartest person in the room, even though I'm not. I really talked about it with my family and wanted to give back in a different way. Because I am a person who's like really always focused on other people and not necessarily myself, probably to my detriment. And so, after discussing with my family, we thought that teaching would be good.

But, once again, I was curious why sixteen of my eighteen teachers made the decision to "enter the stage without a gun." First, I turn to Hanna. In our second interview, Hanna, a thirteen-year veteran teacher from Urban No Guns College simply told me, "No. I would not carry a gun. I feel nervous around those things and I was not raised in a household with guns." Additionally, , as Hanna considered the frontstage region with conceal and carry she said,

So I don't feel as though I need guns in my classroom to approximate how students should react when they get out and the reward that people have guns on that. That is not my job to do it in that hands-on way. But we can theoretically talk through how do you deal with this issue in the world? I mean, I think our students do might feel the need to carry, and are carrying not because they feel unsafe at school, but because they may feel unsafe in their neighborhood or on their way to school. So the gun is not necessary in the class. So you want to carry when you are at home or you're in your neighborhood, you

going to the corner store or whatever, that's your business. And we can talk about in the classroom how, how it makes you feel to carry or how it makes you feel knowing that somebody else may carry and how might you deescalate a conversation? And if you know that someone is carrying or whatever, what we're going to set up these situations where we talk about theoretically, we haven't gotten the customer in order to make the real-world experience.

Chris: Do you feel more or less comfortable with a practice like campus carry while in the classroom?

Hanna: Less comfortable.

And as I continued to listen to stories about why teachers choose to not practice conceal and carry while teaching, I turned Luke at Rural No Guns College who stated,

No. I mean, I have my FOID card and I own guns, but I really don't think so. I don't feel that threatened by the idea of my students or any of faculty or any employee here really carrying a gun. I just don't want to. Have you ever concealed and carried? It's uncomfortable.

Perhaps one of the more commonly stated reasons why teachers choose to not conceal and carry was told by Sarah, the 41-year veteran of teaching. Sarah's story revealed that she does not conceal and carry while teaching because there are just too many unaccountable variables of using a gun in that "place." As Sarah said,

When all this started coming about [campus carry], I understood the controversy because of all of the horrible, horrible incidents of, of school shootings and that some people believed that guns, if, if you had concealed weapons that would prevent some disturbed person from coming on campus.

But in my heart and in my gut, I never had believed that. I thought that it would cause more problems. And I've seen that happen in the news. I have seen incidences where someone with a concealed weapon was shot by the police because they thought that they were the perpetrator instead of the person, the civilian holding a gun on someone who had been doing something wrong with a guy. Does that make sense? And so those are hard and that is exactly what I thought might happen.

My husband when this law first happened and it was legal for us to have guns, even in our offices, my husband wanted to give me one and he still wants me to carry one in my purse. And I'm like, absolutely not forget it. I'm not doing it.

And, and he was like, well, you know, you, you're such a good shot and you could help. And I said, "No, it doesn't matter if I'm a good shot or not. I said, I said, I don't need to be waving around a gun in a tense moment. If the campus police came around the corner and saw me with a gun, they're likely to shoot me. He said, 'Oh, everybody knows you.' And I'm like, 'No, the young recruits don't and they, they would be the ones, you know, with the itchy finger.

Surprisingly, the vast majority of teachers from the Campus Carry colleges openly chose to not practice conceal and carry because it was either uncomfortable, or not needed at those times and places. Teachers from Campus Carry colleges told stories that lacked tension as they considered students carrying and they did not. Some, in fact, as Heather and Ned revealed even told stories about feeling "safer" because of students practicing campus carry.

Conversely, the stories shared from teachers who are employed at No Guns colleges demonstrated both tension in their stories as well as a lack of understanding about how their role should perform when they considered teaching on the conceal and carry stage. Although, teachers from No Guns colleges experienced tension as they imagined teaching on a conceal and carry stage, eight out of the nine admitted that they would still not choose to conceal and carry. As compared to their Campus Carry college colleagues, who choose not to conceal and carry for reasons of comfort and "lack of want to," teachers from No Guns colleges choose not to conceal and carry because they lack an overall general "experience" with guns or they too experience a "lack of want to."

As the subsequent chapter of this dissertation will reveal, although majority of teachers in this study do not "want to" carry, some do have the "want to" desire. This "want to" finding, coupled with past experiences (or lack thereof), creates a different *feeling* when describing what it might be like to conceal and carry and teach. The stories of two people who wish to conceal and carry and teach, one with experience and one without, will help to inform future practitioners, administrators, and lawmakers concerned with the integration of campus carry on the higher educative learning stage

Category 3: Changes to the Routine

The second research question of this dramaturgical narrative inquiry asked what are the implications to teaching and learning when it is being exchanged on a conceal and carry stage? As I considered this research question, and while thinking within dramaturgical awareness, the category of "Knowing the Routine" materialized. Listening to the stories of past experiences from teachers, I listened as they described themselves transform from roles they play on the outside (e.g., Husband, Mother, Friend) to roles they play on backstage regions (e.g., colleague),

to the role of teacher performed on the frontstage region (Goffman, 1959). It is worthy to note here that as the interviews progressed, I was aware that my participants needed to have questions asked to them that oriented their thinking *differently*. In the second interview, participants from the No Guns colleges needed to "imagine" campus carry was in practice as they re-lived their day; whereas conversely, teachers from the Campus Carry colleges were asked to "remember" whether they had a different experience *before* guns were legally allowed into the room. This slight difference in their thinking, thinking backwardly into memory and thinking forwardly into imagination, shows the narrative coherence of teachers demonstrating effective stage management across time, places, and amongst a variety of relationships. Stories revealed from teachers informed me that teachers currently practice effective and appropriate "stage" management behaviors, but as they consider adding conceal and carry to the room, there is a potentiality for tension to arise, especially in those that lack prior gun experience. This change to expected "routine" of the room is an area for concern. As Foote (1990) noted,

As persons develop, they acquire access to a choice of routines, an enlarging repertoire accumulated through experience and loosely bundled in familiar roles. They may be adept or inept in utilizing these repertoires, Their competence in resolving episodes satisfactorily may itself be exhibited in handling problematic situations through individual distinctive routines. but the given conditions only set the scene and furnish the resources or agencies available to deal with a problem. The definition of the problem tends to determine the ensuing structure of the full episode, but even the defining of the situation is itself an act of construction---a not-given, and as Mead insists, visualization of later phases influences earlier. The episode of interaction, therefore, includes generically all behavior of personas in situations. (in Brissett & Edgley, 1990, p. 66)

Interviews were organized in such a way to collect stories from participants who would share their daily routine. This included asking the participants to wake up in the morning, prepare for school, arrive at school and then move into the classroom environment to teach. After teaching, I asked the participant to take me home, run through their night routine and go to bed. Teachers from both sets of colleges were able to take me from their closets to their classrooms, they told me stories about their colleagues and their kids and they told me what makes them happy and what makes them sad. Through their stories, I was able to understand how teachers approach the classroom differently than they do their homes and I understood some strategies employed to manage the classroom stage. For example, Raymond, from Suburban No Guns College described,

So about 6:15pm, I'll pop that door open, put the, the door stopper in it. And the kids from either honors or intercultural, which is the only two classes I've taught face to face in quite a long time. Um, they'll pop in and say hello, and they'll go sit in the classroom and I could hear them socializing and everything. And then, uh, that's kind of when I'm prepping the class, I don't have to do a lot of, I've been at this for 31 years. I can prep in my head or on the fly so I can grab whatever materials I need. Lock my door, go across the hall, teach my class. Usually there's a break in a night class, so I'll pop the door back, open my door, sit in my office, have a little snack or, you know, pull a drink out of my fridge. And kids will come in ask questions. They're usually in the hallway on their phones, you know, tapping away. Um, then I go back in, teach the second half, and then when it's done, it's late, it's past nine. My intercultural goes 6:30 to 9:30, because it's a 12-week class. So, it's a long period, but we do fun things. Sometimes we, we do field

trips in that class. We, we might go to a Mosque one night or out to a restaurant, but on those days when we're on campus, it's 9:30pm and the kids scatter.

And yet when I asked Raymond how his experiences may change if campus carry were practiced, he responded, "I think it might, it might just be on my brain. I don't think I would prepare differently though. I'd be curious what a new teacher would say to that?" To answer, Raymond's question, I pulled a story from John, a first-year student teaching a Rural No Guns College who responded to my question,

Yeah, things are going to change a little bit. Well, the routine looks pretty much the same. I still teach normally what, three or four classes a day. I'm going to wake up next to my wife , and now next to me on my nightstand is my revolver that I own, that is mine. On my wife's side of the bed, she has her own handguns in her closet. She has several handguns. And now, instead of those, just being something that never leave the house, something that is for home protection only, and has been, that was one of the first things we mentioned during our marriage. Well, now it might be something that I would even have to consider taking onto campus. Uh, I have my FOID card. I have a weapon I'm over 21 and now my entire mentality walking into campus is going to change, bro.

It's going to be completely different. Because students, 21 and over, can have guns and likely will have guns. Well, I don't want to feel like the odd man out. Right? So what do I do? I have a concealed carry license. I have all of these things. I've never thought once to bring a gun. I don't even have one in my car, but if the rules are going to change and if concealed carry is allowed, it's better to have it and not need it than need it and not have So my entire idea of having a gun is going to change and chances are, I might bring

it. [] As long as they don't see it, right? Hm, so I make it to campus, get in the parking lot and honestly probably take the gun and put it into some sort of concealable, you know, I'm a fat guy. So, I would probably have to think twice. And I think my gun is too big for a shoulder, so I don't know, man. I'd have to think about this a little bit more, but that being said, chances are, I would in fact be thinking about having a weapon on me.

As John's story revealed, and in a drastic difference from the attitude and feelings described by Raymond, when John was asked to consider conceal and carry, he imagined waking up and locating his gun. John told a story about adding a gun to his "routine," yet he does not fully understand how to integrate the gun into that daily routine as he considers his role as a "teacher." John does not grab the gun because he "feels unsafe in his home," rather he thinks forward about his future role and, in that time, place, and social relationships expected, he admits to "wanting to level the playing ground." Accordingly, a salient theme that emerged in the stories was that teachers think forward and "plan ahead. Although John never fully comes to realize whether or not he would decide to carry, the tension in his thinking stands out.

As I continued to read and analyze stories about teaching on a conceal and carry stage, I knew that Campus Carry college teachers were currently teaching on conceal and carry stages, yet they did not tell stories that included negative tension as they recalled their experiences. It seemed that teachers from the Campus Carry colleges told stories that demonstrated their understanding of teaching their subject with conceal and carry differently than the teachers from the No Guns colleges were imagining. For example, Ned from Urban Campus Carry College relayed to me,

I talk about a lot of very sensitive topics from, I mean, from racism to, you know, to sex and *Roe v. Wade* and abortion, and, you know, like all the things that people might be experiencing in their lives and, you know, those topics might accidentally trigger somebody or whatever. And you might not realize it, but those same things that make it, um, like emotionally difficult, like sometimes in the classroom, like those students, the same, the same thing also makes it like the greatest experience because, you know, beyond a shadow of doubt, you're talking about things that matter to people and that are important to people and that people wanna be engaged with and getting to hear the variety of different life experiences. It just helps make the experience better.

Likewise, Heather, his colleague also talks about thick, rich, controversial topics that might cause tension to arise amongst the variety of social relationships in the room. Furthermore, as Heather will describe, she understands that the classroom stage is meant to address the tension caused through discussion of certain topics, but in order to "control the temperature of the room," she employs a routine of pedagogical practice that establishes communicative expectations. For example, Olivia, from Suburban Campus Carry College stated,

So, I just talk about, you know, this is not a debate class, you know, it's not appropriate to attack each other, put each other down. If someone says something that you disagree with, you know, to be respectful to that. Because if, if people are afraid to talk, it's going to just kill the whole class. And then so what's the point, you know? So, and so I do say, you know, what we say in here needs to stay in this room is confidential, but I know that that's not, but that's not, you know, legally enforced. It's just common courtesy, you know? So, basically I want everybody to realize that what they say in this classroom may

not stay in this classroom, but I'm asking that it stay in this classroom and that for you to only disclose what you feel comfortable, there's no requirement to disclose.

Further, I noticed that the theme of "Knowing your routine," was practiced slightly differently in Campus Carry colleges as compared to the No Guns colleges. In particular with how much the teachers were willing to go "off-script." Teachers in the Campus Carry Colleges were much more likely to show the team the script, and stick to the script as compared to the teachers that I interviewed from the No Guns colleges.

As Heather described,

So I always do an outline. Okay. So this is what we're going to talk about. This is what we're going to talk about and how it relates to this and on and on. And then we jump into terms and things and information that we will discuss.

And Kathy, from Urban Campus Carry College told me,

Well, for me sensitive subjects and the discussion of them are first. You have to frame how you as a class are going to talk about them. I'm not comfortable just free opening it up. And so for me, it's setting ground rules for how we're going to do things in here. The world is weird right now. And it's full of tough topics, but those tough topics matter. Dare I say, they matter more because maybe if we can have meaningful discussion about it, it won't feel as tough. And so in this classroom, we're going to come from a place of understanding, even when I don't agree with you, because most of you, I won't agree with. I believe that I'm the political minority here. I don't see the world the same way you do and I'm stereotyping my students just a bit.

I have a range of students and ideologies, but I'm like talking about nonverbal professionalism. Like you will not roll your eyes when someone else speaks to you.

Why? Because you wouldn't do that in a workplace and right now your job is as being a student, so you will not behave that way in this space. And you're going to allow them a complete conversational turn. You will not interrupt and then I say all these things, I'm like, you won't do these things. And then I also tell them, I will struggle with this too.

But this is also embedded in my syllabus. I always tell them, you're welcome to participate. If your comments are grounded in respect, I would love to hear your voices.

Why? Because your voices matter. And so it's about creating a space where they know how a discussion is going to go. Because once I know the ground rules for tough talk, I feel a little bit better engaging in tough talk because my expectations have been managed.

Listening to stories from the Campus Carry colleges gave me an understanding that they lay out expectations for "stage" behavior, differently than the teachers from the No Guns colleges. As Raymond, from Suburban No Guns College told me about how he manages his class,

So I train my students, you know, you better come to class and without me asking you better take out a pen and a piece of paper. So I'll usually start by pointing out the people that don't have pen and paper. Hey, can someone give Joe a pen? And, uh, you give him a piece of paper.

But, more than not though, they want to be on their computers or a tablet. And I do have to tell them, I would prefer you not be on your computer. If you have a tablet and you want to take notes on that, put it face down. And I don't want, you could take notes. I

don't want you doing anything except taking notes. I'll be very angry with you. And they don't want you angry with them. Right?

Or as Mark from Urban No Guns College told me about how he handles deliberative discussion in the classroom

I don't typically invite trouble. I don't need it, but that's not to say we, we don't have conversations about or discussions about subjects that, that can go in that direction. Um, I'm not gonna let anything in my classroom, um, get outta hand anymore. And I do feel like I step into the fray quicker than I used to. I mean, I can remember 10 years ago, a couple different times, you know, like around a decade ago or, or more where I had students come close to blows in my classes, you know, over a classroom discussion, you know, because I think we were all just much more comfortable navigating, you know, some of these, these kind of hot button issues, um, than we see to be now. And so it was more likely at least in my classes that, that we would get to those moments. And, uh, I guess I hadn't really thought about this, but maybe I'd become kind of a little more conflict avoidant. And so I kind of kind of steer us out of troubled waters quicker than, than I used to and, I don't know that that's necessarily a good thing, but I guess just the question is just making me, you know, kind of think about it in, in that way.

And Yolanda, from the Urban No Guns College stated,

Like, if it's positive conflict, I try and validate everyone's like participation like, "That's a great example!" That's also good, you know, and trying to tie things together so that they can see how these things work and how ideas might piggyback off of each other, compliment each other. If it's negative, it's usually directed to me. Or it's like how I'm trying to handle something. But usually they don't have too much conflict between each

other. And the weird thing is, is like it's because the way that the campus works, like they really become friends with each other. And so like part of my philosophy is trying to build community, which is why they don't really fight with each other a lot.

Within the third major category that emerged from my coding and analysis, I started to better understand the differences in routine performance between the Campus Carry colleges and the No Guns colleges. The stories told from teachers throughout the No Guns community college system often reported a willingness to go "off-script" to address controversial topics, at that time and place more so than did the stories told from teachers in the Campus Carry community college system. In the subsequent chapter of this examination will more closely examine the variety of elements that build a routine and how "going off-script" might have disadvantages to teachers who are willing to practice campus carry.

Conclusion

This chapter provided an overview of the three salient themes that emerged from sitting alongside eighteen participants between the months of April through December of 2020. During those months, I interviewed participants three times, for a scheduled ninety-minute interview that would be conducted through the digital platform Zoom©. The stories shared produced a massive amount of field texts that needed to be read, coded, and analyzed to better understand teacher experience on a conceal and carry stage. Using a dramaturgical orientation and narrative methods, this analysis was directed at examining the attitudes, feelings, and understandings of teachers as they consider performance on a conceal and carry stage. Although teachers experience similar attitudes, feelings, and understandings of time, place and social relationships the nuances of individual stories better helped me in understanding how teachers develop their attitudes, their feelings, and their understandings of place. By telling the stories of two

individuals, I was better able to understand how and why characters transform over time. And finally, by examining, in greater detail two individual stories, I could better understand how one develops a routine. Thus, for these reasons, I would now like to turn the spotlight on two individual women. One from a Campus Carry College and one from a No Guns College. Both of these women share similarities to their colleagues, and they will also share stories that make them unique. However, the one characteristic that ties them together and separates them from the other sixteen, is that over the course of our interviews, both women disclosed that as part of their practice, they would *choose* to conceal and carry while teaching. As the stories of individuals who have this perspective has yet to be told in the campus carry literature, I believe that now is the right place and the right time.

CHAPTER 5

THE STORIES OF JANE AND ANNIE

The purpose of this qualitative dramaturgical narrative inquiry was to investigate the nature of teaching in conceal and carry classrooms and to explore the implications on teacher performance due to the integration of legal, concealed weapons, in the higher educational academic environment. Chapter 1 of this document introduced the nature of the problem and provided two research questions that drive the findings herein. Chapter 2 of this document extensively reviewed relevant literature providing a context for the topic under investigation, as well as reviewed relevant material pertaining to the methodology that drives this current inquiry. Chapter 3 outlined the methodology employed to discover the attitudes, feelings, and understandings of full-time community college faculty as they consider a conceal and campus classroom carry space. Chapter 4 revealed an overview of the three salient themes that emerged through coding and analysis.

This section will more thoroughly examine the individual experiences of two teachers who told stories that had them remember or imagine performing on a conceal and carry stage. The stories told by these two women are significant to this investigation because previous literature does not identify women as being a determining factor in who carries and also because the campus carry literature is scant with the experiences of those who carry or wish to carry while teaching. Therefore, this chapter will first introduce the reader to our teachers. Second, this section will ask the reader to "go on a journey" with lives being lived. This section will often travel between backstage and frontstage regions, as well as will "exit" the "stage" to explore

events that transpired on "the outside." Thus, an application of the metaphor "life as theater" to the narrative inquiry is intended to establish common ground with my readers.

This chapter will reveal shared narratives as I traveled, virtually, alongside two individuals who were in the midst of their ongoing lives. Furthermore, this chapter will reveal my own researcher reflections that will capture my understandings how the stories being told to me were, in fact, changing me. The relationships that I developed with my participants "transformed, sometimes quite radically" how I *think* about conceal and campus carry. This change occurred when my initial intention of taking an outside observer stance moved into a participant as observer role and my relationships with my participants deepened. *Additional note: While in the midst of moving from field texts to interim and final research texts three mass shootings occurred in the United States that made news headlines. I have noted those events, in real-time, while writing the respective sections of this document.* Clandinin (2013) noted, "moving from field texts to interim and final research texts is a complicated and iterative process, full of twists and turns" (p. 49). I am left to wonder if these are the "twists and turns" she referred.

Three times, I interviewed Jane and Annie primarily about two overarching questions:

RQ₁: What are the attitudes, feelings, and understandings of community college faculty regarding teaching and learning within a conceal and carry environment?

RQ₂: What do community college faculty feel are the implications for teaching and learning within a conceal and carry environment?

While in the midst of a personal and professional life, both which were significantly disrupted due to living in the midst of the COVID-19 global pandemic, I sat at my computer a part from two women, asked questions and listened to answers about how each one of them

became a teacher, how each of them view their respective regions while at school, and finally, how each one described her attitudes, feelings, and understandings of performance in higher educational classrooms that allow for conceal and campus carry.

Interview 1: Jane's Attitudes, Feelings, and Understandings of Place

The first character that will be in the spotlight of this analysis is Jane. Jane is a woman in her early to mid-30's and has been teaching at her community college for nearly a decade. Jane is an out-going, conversational, *frank* individual, and ironically, did not want to be a teacher growing up as a child. Humorously, Jane shared her childhood perceptions about being uncomfortable thinking forward about a time and place where she would practice the social role of "teacher."

It was funny when I was young. Like teachers in high school and everyone, the mentors that I had always told me, I feel like you're going to end up a teacher and I never wanted to hear it. I was like, no, no, no, I don't want to be a teacher. Right. Like I know who my friends are!!! I don't want to deal with that!!!

As I entered the midst of Jane's life and moved alongside her, I am first reminded by Clandinin (2013) that being in the midst is a place and time when "what we need to think about here is the sense that it is not only the participants' and researchers' lives in the midst but also the nested set of lives in which each of us live" (p. 44). As Jane and I sit alongside each other in a digital frame, I am aware of the "need to think imaginatively [and] in doing so, [I am] attentive to the imagined temporality, sociality, and places of participants' lives" (Clandinin, 2013, p. 43; Markham, 2013). Thus, as I sat alongside Jane in the midst of her life while looking into a computer, and attending to the three commonplaces, I was still able to become aware of tension

she experienced at different times and places in her life because her stories often revealed events that were, to use her own words, "highly complex."

Entering the Midst

My conversation with Jane, first began by receiving verbal consent in adherence to IRB regulations. After receiving consent, I started conversations by asking introductory questions to "break the ice" (see Appendix A-Interview Protocol). To understand her path to becoming a full-time teacher at a community college and to build relationship with my hers, I asked Jane to take me to "the outside" region and "bring me inside."

As the literature review of this document demonstrates, the American educative experience, does not usually include guns, although there is some documented evidence that guns in schools has been common at certain places and times. Today, guns are being re-introduced to the academic environment as a means to protect oneself from an "outside" shooter. To consider campus carry, as a practice, I asked Jane to "take me home" and allow me the opportunity to live alongside her from home-to-school-to-home again. Wilshire (1982) contends the following regarding offstage and identity,

No problem is more fundamental than that of identity. Implicit in the notion of theatre are the key ideas of imitative involvement, rebellion against involvement, and authorization. These throw light on the process in which individual identity is achieved offstage. (p. 288)

By asking my participants to take me to "the outside" and "bring me to the inside" I was provided with a unique opportunity to see how teachers transform from one "character" to another at different times and places in their lives. The findings herein were developed through the analytical and systemic strategy of reading, taking notes, creating codes while running

alongside dramaturgical *a priori* codes, crafting memos, and classifying the theme. The salient themes that emerged from the field texts: "Becoming a Student," and "Tensions on the Outside and Backstage" will next be shared. I will start with Jane.

Becoming a Student

One salient theme that emerged from the field texts that was common characteristic to many of Jane's experiences was her attitudes, feelings, and understandings of "becoming a student" were significant in her attitudes, feelings, and understandings of "self " and "place." While in the digital field with Jane, I often noticed that she very easily, and openly, answered my questions, and further would explain what events her character experienced and how her character felt as it traveled through the experience.

Janes's introduction to higher education was through the community college system. As Jane told me in our first conversation,

I was the first born. My dad didn't really know how to keep me pure; you know? "I don't how to do that. There's no manual.' And like, so he was like, 'I'm not letting you go off to college. I've heard about what happens.' And so. I went to [community college] and he was like, 'Well, if you were going to [elite university], or you were going to [elite university], he highly, highly values education. And those name brands, schools. So, the deal he made was, 'If you get into [elite university] after [community college], I'll let you move out of the house and do your thing.' And so my goal was: Two years until I get to experience partying and boys and that's it. I'm going to do whatever I have to do to get there. So I went to [community college] and that was my first experience with the community college.

Temporality. As I sat alongside Jane and talked about her first experience at the place of the community college, I listened to her tell a story about her "first experiences" moving on to higher education and "becoming a 'student.'"

I knew I had to be interesting. I had to be really marketable if I was going to get into [elite university]. So, I was very strategic about this. I'm like, 'OK. I need to get to [elite university]. I didn't do well on my SAT, my ACT, or whatever, because I didn't even try, I forgot it was happening. I showed up in the morning, I'm like 'Take a single practice test!' And I was dealing with a lot, because my parents kept saying, 'Should we get her married off? Will she marry off?' And it was like, 'Well, what hell do I need to take a test for anyway?

Caine et al (2022) wrote, "playing with [] memory recognizes the capacity of others and ourselves to imagine our future. It calls us to anticipate what is yet to come. Making memories requires us to be wakeful to a complex temporal structure" (p. 83). Thinking backwardly and describing her inward and outward attitudes and feelings of high school, I started to see how Jane made connections from her memories with experiences that occurred on a specific "place" or region at a specific time. (Caine et al, 2022; Clandinin, 2013; Clandinin & Connelly, 2000, Dewey, 1938). I consciously put emphasis on "place," because narrative inquiry assumes "place is in us, as we are in places; we are shaped by, and shaping, the places within which we live. Place, as Basso (1996) argued, "connects our identities to the landscapes that carry who we are and are becoming" (as cited in Caine et al, 2022, p. 112).

Place. Jane's understanding of "place" is important for this inquiry because as Caine et al (2022) wrote, "place and memory are deeply connected, and [] our relationships with place evoke and return us to other times and places, that are marked by intergenerational

reverberations" (p. 114). Having a conscious awareness of "place" as I talk to Jane should reveal her attitudes, feelings, and understandings of events in different times, and places, while performing different social roles.

As I sat alongside Jane in a digital frame, I listened to her continue her story regarding her first experiences on the "place" of the community college campus.

As Jane said,

I thought, 'This is my future.' You know? And um, so I went to [community college] as a default. I really did. But, I knew I had to be strategic. And so I was like, 'OK. I saw that the Muslim Student association was like dead. It was like, nobody was running it, it was in hiatus. So I went to the advisor. I'm like, 'Can I just like 'reawaken' this and make myself President?' Because it'll look good on paper. Right? And you to play the game. Yeah. So, that's what I did.

Sociality. Jane's story is a remembered experience, yet that experience was influential in helping her become the character that she has become today as she practices her various roles at a variety of places and times. As Jane continued with her story,

So I knew I had to be interesting. I had to be, um, really marketable if I was going to get into [the elite university]. So I was very strategic about this. I'm like, 'OK. I need to get to [the elite university]. I didn't do well on my SAT, my ACT, or whatever, because I didn't even try, I forgot it was happening. I showed up in the morning, I'm like 'Take a single practice test!' And it was just like, you know, cause, and I was dealing with a lot, cause my parents. 'Should we get her married off? Will she marry off?' And it was like, 'Well, what hell do I need to take a test for anyway?

Jane's narrative of her past experiences demonstrated tension in her understanding of performance in a certain sociality commonplace (Clandinin & Connelly, 2000). And, as Jane continued her story, she told about past experiences that described her attitudes, feelings, and understandings of tensions that are woven in the social threads of sociality *and* place.

Tensions on “the Outside” and Backstage

As will be described later in Jane's story, the social tensions of being raised in a strict Muslim home, coupled with Jane's out-going, speak-her-mind personality, have always created tension for Jane. Furthermore, the constant temporal tensions of growing up (a teenager moving into adulthood), the tension in her various places (home and school), compounded with changes to her sociality commonplace (relationship with family vs. relationship outside family) fueled Jane's need, at that place and time, to find her self-identity.

Sociality. Jane's described social tensions she experienced from her friends and family and how those tensions fueled her desire to develop a since character identity (Goffman, 1959). Jane's academic career started at the community college. Although "bummed" to be starting at a community college, "all my friends were going away to big universities," Jane demonstrated forward, outward, and inward thinking about how she could alter her narrative by attending to the temporality commonplace and move her thinking forward. Jane told me,

I grew up in a very conservative Pakistani family and being the first born. My dad didn't really know like how to keep me pure. He told me, 'I don't know how to do that. There's no manual.' And so he was like, 'I'm not letting you go off to college. I've heard about what happens.' And, and so, you know, off I went to the community college.

Through an analysis of Jane's understanding of the sociality commonplace and retelling how she was not overly satisfied with her current situation as prescribed by her Dad, Jane was able to turn her thinking forward to the possibilities of "place."

Place. Jane's narrative demonstrated that she understood the place of school could benefit her development of character, in particular in terms of attaining future personal goals. Jane's narrative demonstrates backward and forward thinking in regard to temporality, sociality, and the influence of place, Jane told me this story.

My Dad was like, 'If you were going to [prestigious university] or you were at [another prestigious university], he values [] those name brands, schools. So, the deal he made was like, 'if you get into [] after your community college [degree is completed], I'll let you move out of the house and do your thing.' And so my goal was two years until I get to experience partying and boys and that's it. So I'm going to do whatever I have to do to get there.

From early in Jane's arrival to her community college, and at that time in her life, Jane was able to negotiate the social relationship with her father as well as to understand the relationship she could have with place of school. Moreover, Jane thought forwardly and recognized that the place of school held transformative opportunities to develop new attributes of character that could be used for future experiences. Jane's father wanted her at a prestigious university. Jane wanted boys. Jane thought forwardly and saw that the place of school could provide both "wants."

(In the midst of writing this section of the dissertation news has broken that a mass shooting has occurred in Buffalo, New York. At approximately 2:30pm on May 14, 2022, according to the Associated Press, "a white gunman in body armor killed 10 Black shoppers and workers at a supermarket in Buffalo, New York. Another black person and two white people were wounded.)

As Jane described past experiences, she told me about how she would transform herself through the use of *place*. As Jane described,

I saw that the Muslim student association was like dead. It was like, nobody was running it, it was in hiatus. So I went to the advisor. I'm like, 'Can I just like reawaken this and make myself president?' Cause it'll look good on the paper. Right. And you to play the game.

Jane's experience as the President of the Muslim Student Association was a significant transformative event that put her directly on the path of full-time teaching. Jane's experience as the newly "elected" leader was not transformative because she "reawakened" the student-run club, rather her experience was transformative because the role she was cast in required her to "play the part" at a dramatic *time*.

Temporality. During that first year as President of the Muslim Student Association, the United States experienced the 9/11 terrorist attack. This terrorist attack, later understood to be planned, and executed by individuals from the Muslim faith, was the beginning of a two-decade conflict with members of this religious faith (Muedini, 2009; Peek, 2003). At that time, Jane was just a 19-year-old first year college student, who wanted to "reawaken" her two-year college's religious-based, student-run club and simultaneously change her personal path. At that time Jane found herself right in the center of answering questions that she had no business answering. As Jane recalled,

So, 9/11 happens and like Muslims are on the hook, right??? So now everybody's looking at the new MSA President and asking, 'What do you have to say about it?' Oh my God!, I'm eight-, 19 years old trying to dodge the "arranged marriage" bullet in the

name of purity. And here I am like, they're like, 'Tell us about your faith? Do you guys believe in Jihad and killing people?' And I'm like, 'Hmmm? Lemme get back to you on that one!'

Although her story is humorous, her remembered story of experience, of that time, and at that place, exemplified how Jane's young character responded to tension in social relationships.

As Jane continued,

I'm joking, but that's really how it happened. Like that is the, those are true words.

Probably never spoken before in all honesty. But the beautiful thing that was born of that is that I really did rediscover my faith a way I never had before. Oh, I worshiped, but I never understood like the teachings and whatever. And it forced me to go into the Quran and not read the Arabic, which is like, you know, like kind of how some will just recite. You don't even know what you're reciting, but I would go in now and start reading translations and context and understand the prophet. And the teaching said, and what this word you had meant and all of this. And I fell in love with my faith because I never really understood. And it also gave me the ammunition to tell my dad to back the fuck up. You can't do this to me because culture always reigns over religion. It changed me.

Approaching Jane's thinking with dramaturgical principles in mind, Jane openly, and perhaps unknowingly, dramatically realizes, perhaps in that story's real time, that the experience of 9/11 was a contributing factor in her character's attitude, feeling, and understanding of being a "Strong, Muslim, Woman" today.

Looking back, as Jane attested, "Muslims were "on the hook." According to Jane, that experience was a transformative moment in the development of her character into a "Strong, Muslim, Woman." As Jane recalls,

Anyway, so 9/11 happened right when I became president, but as a result of it, like it almost made me be accountable. I started speaking all over campus. Right? And really speaking and holding these panels and I was being quoted in the newspaper and I just emerged into this like fantastic leader. And I started having these round table discussions every week and we had 30 people showing up for them and, and, with interfaith discussions and like all of this, um, and we had this huge protest on campus where the Muslim students wanted to like pray to say, this is freedom of religion. And there were people who were going to like, well, if you do this, we're going to kick the shit out of you. Like it was bad.

And it was amazing. And so [my community college] became an incredibly transformative place for me, right? I grew into someone. I became a leader all of a sudden. It was like, I just made it happen. So then I said, 'Let me see if I can be a real leader.' And I did. I became this like poster child for [the school]. Like I was the student that they wished everybody was, right? And I got scholarships and all this stuff. And [that prestigious university that my Dad valued] you know, they took me with arms wide open.

In Jane's own words, the dramatic events of 9/11 were a substantial transformative experience for her. That performative experience was the fuel Jane needed to develop the character traits of "Strong, Muslim, and Woman" that Jane identifies with today. Brissett & Edgley (1990) wrote,

One of the ways in which the self is dramaturgically transformed is through what George Mead called the 'the retrospective act.' Looking back on who and what we were at a given

time in the past is often an illuminating experience. [] It is as if they were an audience to their own behavior. (p. 21)

Brissett & Edgley (1990) stated, "because we can both be aware of ourselves and aware of our awareness, constructing an inventory of the selves we have can be an exercise in experiencing ourselves as a series of transformations" (p. 20). Jane's retelling of the story of 9/11 and her part in rhetorically shaping the effects of that event demonstrated her series of transformative experiences that first began as she found herself "becoming a student," and "faced the "tensions on the inside and the outside." In the face of the terrorist attacks on 9/11, Jane had a transformation of character and by using the resources available in her role as the President of the Student Muslim Association, Jane developed the character that she described to me while talking through a digital frame. Thinking narratively and applying a dramaturgical lens to Jane's narrative focuses the spotlight on Jane's development of character at the place of school.

By asking my Jane to tell me stories about becoming a student, I also heard stories about the tensions she experienced that contributed to that development of character. Additionally, another theme that emerged through analysis was how Jane's experiences of becoming a student, and the tensions she experienced as she traveled through that transformation was her attitudes, feelings, and understandings of "becoming a teacher" and the tensions she experienced on that journey too. The salient themes of "Becoming a Teacher," and "Tensions on the Outside and Backstage" will next be shared.

Transformation of Character - Becoming a Teacher

Old Places. Ironically, the events of 9/11 and Jane's involvement as President of the Muslim Student Association were also the threads that "brought her back home." After Jane

graduated and pursued her four-year degree at the prestigious university, she was working in the "professional" world when her college called her back. As Jane remembered,

It was [the college's] 9/11 anniversary and they asked me to come back and speak. I was also working at [] back then. I had received some accolades for my speaking and writing in the past and so they asked me to come back and speak. But, I was going through all this other stuff when I went back to speak. Afterwards, the Dean said, 'Do you want to like teach a class for us in summer? I need to hire some adjuncts.' And you know, I was freelancing, and I was working on contracts. So I didn't know how long my current job would last. And I was like, you know, it's a good way to make some extra money. So why not? So I started teaching.

Dewey (1938) reminded "the quality of any experience has two aspects. There is an immediate aspect of agreeableness or disagreeableness, and there is its influence on later experiences" (p. 27). The "continuity of experience" principle is the cornerstone of Dewey's philosophy of education and it means that "every experience both takes up something from those which have gone before and modifies in some way the quality of those which come after" (p. 35). Recall, Jane's first experiences at the college campus "place," were coupled with an unprecedented terrorist attack. Further recall, that despite sharing the same religion, Jane had no connection to the events of that day, but because of the religious similarities, she was forced to answer for "them."

New Times. The events of 9/11 provided for Jane unique future opportunities to develop a new character that had attributes which contributed to the construction of a new "Jane" self-identity that she could "play" while performing her role at school. Just as Jane entered community college she quickly realized that her way to "play the game," was to reawaken the

Muslim Student Organization as her way to ease tensions she was experiencing in her personal-social boundaries. Unbeknownst to Jane, at that place and time, but because of her personal choice to become President, coupled with her learned Muslim faith, and an outside terrorist event, spun Jane into a tornado of organic experiences that directly led to her personal growth (Dewey, 1938).

As Jane maintained her attention toward the commonplace of "place," Jane told stories about how "place" could now "pay the bills" (Goffman, 1959). By placing Jane's story on the three-dimensional inquiry stage, I was able to think outwardly about Dewey's (1938) continuity of experience theoretical construct and understand how Jane's example of backwards thinking, at that place and time, and reliving her experiences at the college, Jane had a "growth" of character. "Growth," according to Dewey (1938) "or growing as developing, not only physically but intellectually and morally, is one exemplification of the principle of continuity" (p. 36). Jane's story is an illustration of her inward thinking and her dramatic realization that the college campus "place" has continuous transformative value. As Jane told,

I'm very spiritual and religious, and I believe in higher beings and that there's a divine hand for us. I was working for several years when the shit hit the fan. And then it's like, God wrote, like he hand-wrote a job description for me at [] when I was going through my roughest point. It was so perfect that it would allow me to say 'Yes, this I can do. [The college] developing their [] program. And this job description needed someone who can teach [these classes], advise [the student club], someone who has community college experience, who can teach a wide variety of classes, like maybe [even outside the field] who has field experience in the world. And they wanted other things too that weren't written down in the job description: woman of color, alumni, you know, I was a sweet

spot. I was everything that they were looking for and they offered me everything that I was looking for too.

As Jane's confidence, in particular in her intellectual capabilities grew, she graduated and entered into the work force where she had professional success. After a short time working professionally, Jane was "called back" to the college campus and, because of who she was, who she is, and potentially will become, they wanted her to share those experiences with students. Accordingly, Jane "went back to school."

Old/New Social Tensions. As I attend to the temporality commonplace while I sat alongside Jane in a digital medium, Jane gave the impression that the decision to "come back home" was not a difficult one, especially when I considered the attitudes and feelings Jane described about her character that was aided in its' development because of the role it played while at the place of school. Whether she is backstage or on the frontstage region, while on the college campus "place" Jane, the person on-campus, can express itself "sincerely."

In Goffman's (1959) seminal text, he identifies the terms "sincere" and "cynical" as ways to describe an individual's "inward belief" in the part they are playing. Goffman's dramaturgical perspective frames this construct when he leaned on Park (1950),

It is probably no mere historical accident that the word person, in its first meaning, is a mask. It is rather a recognition of the fact that everyone is always and everywhere, more or less consciously, playing a role...It is in these roles that we know each other; it is in these roles that we know ourselves.

In a sense, and in so far as this mask represents the conception we have formed of ourselves---the role we are striving to live up to---this mask is our truer self, the self we would like to be. In the end, our conception of our role becomes second nature and an

integral part of our personality. We come into the world as individuals, achieve character, and become persons. (in Goffman, 1959, p. 19-20).

Goffman (1959) contends that an individual's "own belief in the impression of reality" that s/he intends to convey lies somewhere on the "sincere-cynical" continuum. At one end of the continuum is a performer who fully believes in the act they are presenting to an audience is "real" and an audience who has no reason not to believe in the "realness" of the act allows the "show to go on" Conversely, when an individual is not "taken in at all" by the routine that s/he is presenting in front of others, but the audience still yet believes the performance put on before them is real, Goffman (1959) posits the performer, she or he or they respectively, are being "cynical." Jane came into the world as an individual. Through past agreeable experiences, Jane created character attributes of "Strong, Muslim, and Woman" at the place of school. Today, when Jane performs in the presence of *any* others, her "person" also maintains performance on the Goffman (1959) sincere-cynical continuum, but as our conversations continue, it's these attributes that Jane developed at school, and consequently, brings to the academic frontstage region, do not always work when she plays the character of "teacher" on her old "stomping grounds."

New Time. Old Place. New Character. Despite the comfort that Jane feels when remembering her character as a student, she also remembers by thinking outwardly, backwardly, and forwardly that this new role, on this old place, at this new time, has not alleviated old personal-social tensions and, frustratingly, are combining with new tensions as she lives the new role of full-time teacher. When I asked Jane about her feelings teaching where she grew up, she told me the following story.

I think like all real things in life, it's both a blessing and a curse, right? Like everything, it's a blessing cause it, I finally feel safe in my life. Um, [in the professional world] there's so much instability and you know, and there's no such thing as tenure, right? So I just think poetic life justice. Like it offers me security in a way that I need it with this whole like tenured position. Like yeah. It's not the most money in the world. Right? I'm in a little bit of a debt, so okay. I had to take a pay cut <laugh> but it was like, uh, but you know what, love what you do and in time you'll get paid. It's fine. And I'll work summers, and I've been teaching four classes in the summer, every summer, cause, you know I'll hustle. Um, but it's like, there's this nice feeling it's secure. And knowing that even during the pandemic, my job is essential you know, no one could really take that from me. But there is a curse.

Chris: What's the curse?

Jane: The curse, I think is, I'm a political person and I'm so straightforward, I'm honest to a flaw. I cannot fake it in any sense of the word. Luckily, I have colleagues that tell me, 'You can't die on every hill.' And so I'm learning, it's made a better person. Cause I've realized this is their battle and you just got to get through this moment. Right?

I have even become aware of my own privilege growing up at some point belonging to a wealthy family. Okay. And my parents were so strict and I resented them, but, they had dinner on the table, I never had to worry about money. Anytime. I didn't like a job I held, my dad was like, then quit. I will give you money. You know? So I never like had distress about anything financially ever. Yeah. That turned into a power dynamic that really over later. But ultimately I was so privileged as a college kid.

So when I hear these students and what they have to go through and the kind of responsibilities I had students come to my office and unload the stuff like, like, 'I can't be in class today. I have to be in court. Okay? Why? Cause my Dad raped me and I'm the key witness.' And I'm just like, 'Oh my God, shut your trap, Jane! There's nothing to complain about.' Like, and so it's incredibly humbling. It comes heavy because again, I'm one of those people that I just feel like I have to do something and I have to save everybody and I have to help. Um, and so it's heavy. It's really helpless at times. I feel really helpless times because I, I just have to accept this reality. It's very hard to swallow.

New Social Tensions. The personal-social dimension of this narrative inquiry stage propels me into series of thoughts, wonders, and connections. As I sat and listen to Jane tell me her inner thinking about the pros and cons of becoming a full-time community college teacher. In a fantastic illustration of inward thinking, Jane's narrative demonstrates the internal struggle of character that Jane faces when taking the academic stage in this new role.

To recall, Jane left her "dream job" and "took a pay cut" to pursue full-time teaching. Although grateful to have the job security, Jane described a "cynical" performance as when she walks on to the academic stage, she has had to learn to handle tension by sometimes "feigning" performance. Goffman (1959) wrote, "in those interactions where the individual presents a product to others, he [sic] will tend to show them only the end product, and they will be led into judging him [sic] on the base of something that has been finished, polished, and packaged" (p. 44). Throughout our entire time together as I sat alongside her, Jane never admitted to showing her own character's "weaknesses" in the classroom. Looking at Jane's story on the three-

dimensional inquiry stage illustrated that Jane is aware that at certain places and times, she must navigate a balance on the delicate ridge of social control and individual autonomy to share sincerely (Clandinin, 2013; Dewey, 1938; Goffman, 1959). Jane does not share with her class her "dark" secrets, rather, while attending to the frontstage region, and as a member of a "team," Jane establishes clear physical and perceptual boundaries that influence what character she will perform (Goffman, 1959). As such, Jane's narrative demonstrates that, at certain places and times, she is able to navigate the very narrow rocky intersection of tension that exists at the boundaries of this personal-social dimension (Clandinin, 2013).

Jane told me that upon graduating with her four-year degree, she entered the professional world and used the knowledge and skills acquired in school to establish a working career. Jane excitedly told me during our first interview about her personal successes in the real world. Despite the personal success she was achieving in her professional career, Jane was lured into the classroom after coming back to her community college to speak to young students. After her student-talk, Jane remembered being brought into the office of the Dean and...

...at that time [the Dean] walked me into her office. She goes, 'Listen, there's nobody else who can do this. There is no one else who can do this, except for you because you were our student. You understand what the kids are going through. You know what this culture is like, and we don't want people teaching theory. We want people, we want our students having vocational skills.' And that's why I left my dream job. But, teaching for me, in that sense, I still get to do what I love, but I also get to teach people how to tell the stories that matter. That's my combo platter.

As Jane said, she left her "dream job" to pursue the career of full-time community college teaching, in part due to outside recruitment from a respected member. As Jane retells her story of becoming a full-time faculty member and the impact that "title" had on her. As Jane told me,

When I became full time faculty, like it was awesome. And I was like, and I felt this like greater sense of myself. Now there are people who like, know you. You become full time faculty and now people want to know your name and want to know who you are and all this stuff...

And all of a sudden it was like, it became less about the teaching, right? It's like all of a sudden I'm not doing the thing that made me magical. I was like a fish out of water, actually. I'm like, I'm developing these courses. And I don't know what's working, you know, the sweet spot with the class really comes in like three years or three semesters. It takes three semesters. That's what I say But it was all of that. And I was getting bad reviews. Things like 'this class is disorganized.' I'm like, yes, it's disorganized because I've been [doing one job for] five years and now I'm teaching five new classes. It was a lot of growing.

Old Tension. *Prior* scholarship on community college faculty and job satisfaction has reported that two-year faculty are generally satisfied with their jobs, albeit women report less job satisfaction due to issues of pressures of the job and the ability to speak openly and freely while performing their various roles on campus (Akroyd, Bracken, & Chambers, 2011; Kim, Twombly, & Wolf-Wendal, 2008). As I often sat alongside Jane, I noticed that she self-described as a "Strong Muslim Woman," yet perhaps ironically, as we talked in a digital frame, and revealing a "dark" secret, Jane told me that her personal identifiers, that she embodies today, are also some of the reasons for several personal hardships. As Jane told,

The truth is, and I don't mean to use a whole general swooping thing here, but I have two failed marriages because of this, but in my experience Muslim men don't handle strong Muslim women well. It's a very chauvinistic culture. And they're doing a lot of evolving, yeah, um, I hope to train my son to be something different.

Jane described an experience, or rather a set of experiences that she has witnessed that simply by "being a woman" in the Muslim faith, she has felt undervalued. At times, the narrative approach provided me with set of tools to understand teacher experience, yet often, the stories became relational, intimate, deep. This was important in order to understand how people use times, places, and experiences through social relationships to find a sense of self yet opening up these stories also tends to reveal the "ugly truth." The following section will dig deeper into one theme: "Moving Places and Feeling Tension." This section is important for this study because it demonstrates a significant finding uncovered in analysis.

Knowing Routine

Listening to how teachers "take the stage" was a dominant theme uncovered in analysis. As I sat alongside Jane and talked to her about performing the role of teacher in front of others, our conversations gravitated toward an understanding of moving from "the outside," to the backstage region, to "taking the stage" or entering the frontstage region. At the crux of this line of questioning was the simple fact that I wanted to understand how teacher's approach normal, everyday life. Thus, one question directed at my participants asked, "Can you tell me about your daily experience? Start with waking up in the morning knowing that you are going to teach that day. Describe the daily experience. The entire day." The following is how Jane described her "typical" day.

So I'm going to go back now. A lot has changed since my custody battle ended and I moved closer to my family. So a lot's changed. But here's what my gig was like before the pandemic.

I woke up, um, I have to get my son up and ready dressed. So I'd get him ready for daycare. Um, and we'd, uh, get dressed and uh, I, I wouldn't really have time to eat breakfast or anything in the morning. Um, and we'd run out the door and he'd get in the daycare and then I would get to my office.

And when I got my office, it was really nice because I have the view of the lake and I really like being around water. So I thought that was a gift from the universe. And, I had a fridge, a microwave, a tea kettle and a, and um, like a pan full of like food and all this stuff. And people were like, "Why do you do all that?" And I'm like, "Because I live here!" Like, this is second apartment. And when we go back [from quarantine], I'm going to put food in the fridge because there were times where I thought about, you know when my son was with his dad, I'd be like, "You know, I should just spend the night here. You know? And I would know I'd get up in the morning, go to the gym, shower, all that stuff. And that morning commute, I could save and just get in all a little more work in the morning. I was just so inundated with work my first year and second year. Um, and you know, I'm a perfectionist. But I get into my office, I'll run my kettle and then [my colleagues arrive] and everybody has a key to my office and they just come in and help themselves, which is fine. I love it. We're like college roommates. We're like a dorm. But it's nice because I teach like right there in the lab, and I usually will walk in and I've already got students who are like waiting to talk to me. And so we'll start the day. Um, and so it's like, I can't come into my office in the morning and really do anything. Like I

know it's not going to be my time. So I made a cup of tea and start talking to somebody.

The hours just go by, because I'll teach, I'll scarf down lunch, I'll go teach my other class.

I'll come back. And then it's, I've got to get my student aid, get her working on the [student club]. And then on Tuesdays we're having [student club] meetings. And before you know, it it's like this, I got to get to day care!

I'm always run running late to daycare. I've had to shower those people's mouths with so many gifts and pizza and things like that because I'd be showing up at like 6:05pm, you know, cause I'm pushing it when I leave at 5:50pm or 5:55pm. <laugh> And then I get home and then I make my son and we'd have dinner and we'd eat and I'd do a little more grading. And actually it was easier like with pandemic is way more grading. It's way more. But now, you know, and so then I'd watch some TV. I watched The Office obsessively because it made me laugh.

And it was like it wasn't, it was less my job. It was more the divorce and everything that was going on and this piece of shit that I was dealing with. And so it just, but then I felt so much pressure for my job. Right. Cause I'm like, I've got to get this. Right. And then I'd wake up and recycle. Do that again and again. And then on Fridays, when my kid would go to his dad's on Friday nights at 11:00 PM, I'd have the police escort me to my car after working all night in my office.

Chris: Oh wow. Why

I think [the school] just makes me feel safe. Like I think there's that like, it was like, because, ok, it was, my ex was all about taking my money away and my parents cause they, well they didn't know, but he kicked me out of the house one day. My dad did not truly have a full understanding of what was happening, but he told me I couldn't come to

his house. And so for, um, no one knows this <laugh> but like for two nights, except my therapist, two nights, I was homeless. Like I didn't know where to go. My best friends were out of state. Like people who normally would be there.

So, it's like midnight and even though it's night and it's quiet, it's really creepy walking out. There's some ghost stories about that. And I didn't want to walk into that. And you know, even the cops, man, they take the long way. Say told me, "We don't walk through that corner. They're like, "No, no, no we walk down the hallway, go to your car, and you drive home in your car. I will make sure of that!" And, and so I got to know the security guards really well, you know, I mean, it's 11PM at night, and I'm like, 'I'm going to get all my work done!' because it's real more robotic during the week and I've got be hustling, I've got these hours in!. Mm-hmm <affirmative> I felt so much pressure to be perfect and amazing. And to prove that they didn't hire me. Cause I was a woman of color and they had to feel some quota.

Chris: Do you feel safe at your college, you feel safe in your office? At school?

I feel safe in my office because it locks and I can see out. And I, I, I, you know, I thought about where I would go and hide if something happened. I know the hiding spots. That makes sense. Yeah. Where would I take students? Right. We've all thought about it.

Yeah. Um, yeah, the only time I don't feel a hundred percent safe is in the classroom because there's so many things I can't control in it. There was this one time I was teaching in the media lab and they kept hounding us and saying, you have to keep the door closed and, and you have to, you know, but then I had all these students coming in late and so I'd have to keep walking over and badging them in. Right. And I was like, this. I just opened the door one day, put the garbage can there.

And I'm teaching one day. And we had this really weird incident where I'm in some middle day I'm teaching when the doors open and this kid walks in and I won't be able to fully translate how weird it was because it was, he had to be there, but he just walked in like a zombie. He had some headphones on and it's like, he wasn't a, he walks in. I'm like, hi, I'm teaching. Can I help you? And he just kind of does a, like a round of the room, like he's spotting and like measuring, he looks at the people and looks at me and he looks at me, this ice cold stare. It says shutters down everyone's spine. Right. Cause you live in the day and age of school shootings. And it's like, he came in in the middle, like interrupting me. Doesn't say a word looks at people looks over here, looks at me, looks at the doors. And I'm like, of course my mind is like, oh my God, what is he doing? And as soon as he left, I like locked the door and it was bad enough. It was creepy enough that I called campus security. And it was like, this thing just happened. Mm-hmm <affirmative>. But I didn't know who he was. He was a white kid, you know, so it's not like we could do anything. I was like, all y'all live on your phones and not one of you could take your picture at this day!

He like frightened everybody. Like legit we were like, what is going on here?

I've had a student throw a drink at me.

I've had students come to class really high, uh, who called me a "brown bitch" in front of everybody.

I had a student who wiled up the class against me, he just really wanted to challenge my authority. And there were all these males, it was all males. And I had two females in there and one was a Navy retired Navy seal. And she came up to me one day after she's like, "Do you want me to kick his ass for you? The woman! She was ex-Navy, and she was in

my class and she felt, she's like, "They're so disrespectful. They're so out line, you want me to take, she was like, you want me to kick his ass too. I'm like, "No, no, no, it's cool. I got it." <laugh>

In an uninterrupted, lengthy exchange between me and Jane, when simply asked, "Tell me about your day, Jane explores a vast variety of subjects worthy of critical analysis regarding the research puzzle I continue to try and piece together.

My field notes from that day are a collection of thoughts. Jane is a single woman; mother of one; who works a full-time job as a community college teacher. However, as Jane's narrative described, she wears more than one hat throughout her daily experience as a "woman of color." From wearing the hat of a mother, to a teacher, to an office "roommate," and still interacting with students, cops, and "willing" bodyguards, Jane is asked to negotiate myriad roles throughout the day while maintaining a clear understanding of the social aspects each respective role must adhere to when moving between the various physical locations. Living alongside Jane's narrative on the three-dimensional narrative stage, we can bear witness to Jane's multi-directional thinking while remaining in one singular place. Backwardly and outwardly, Jane told stories about her experience of feeling nonplussed when a "strange" student entered the classroom. "He frightened everybody." Going back in time, Jane remembered the feelings she experienced during and after the student entered and subsequently left the classroom. More telling however, is that Jane continued her narrative reliving other "horrible experiences" while in the classroom.

Sociality. Continuing to remain within the three-dimensional inquiry stage revealed the tension Jane experienced in the sociality commonplace that she shares in the classroom with her students. Jane has clearly established strong relationships with other students, in that they are willing to "stand up" for Jane and her classroom values. In Jane's exchange with the former

Navy S.E.A.L. team member, she demonstrates a confident persona while backing down a "willing" bodyguard. In one memory, Jane shows her ability to think outwardly, backwardly, and forwardly with the student, "No, no, no, I got this," and reaffirming the student telling "Thank you, but I can defend myself" while simultaneously informing the student that uncomfortable behaviors "don't bother me" and if conflict comes up in the future, "I can defend myself." Jane's retelling of past experiences illustrates her ability to maintain the sociality commonplaces with students and colleagues and maintain her personal commonplace as she plays her character in the place of school (e.g., "I got this." (while at school)).

Different Time. Different Place. Imagine if Jane's exchange with the former Navy S.E.A.L. resulted in Jane saying, "Yeah, kick his ass for me, but keep it cool, ok?" Experience tells this author that male or female, a person with Navy S.E.A.L. training probably could have killed that student. Far-fetched? Research the names Diane Borchard, Pamela Smart, Angela Nolan, and Cornelius Green and read about real-life school employees who have hired former or current students to kill another individual. A single, homeless, mother-of-one, who has no family or any friends to turn to, at another place and time might and sometimes has, resulted differently. As I play with the story that Jane told me, I can "draw from" my imagination a completely different scenario (Bandejl, 2003). And if I look closer, I may find that my imagination, is not too far from reality.

Moving Places. When Jane is in the region of "school," her character attributes (e.g., "Strong," "Muslim," and "Woman") have a different meaning and are performed differently as compared to when she is on "the outside." As Jane performs on the front and backstage regions of the school "place" respectively, she is able to practice being a "Strong," "Muslim," "Woman" at the same time and, more impressively, is able to manage those attributes with eloquence. Yet,

when Jane leaves the academic stage, she often finds that her character attributes are ill-suited for the time, place, or person. "Outside" the academic region place, Jane admits to losing two marriages and continues to inform that her family lacks understanding of these failed marriages. This is a harsh reminder that the character attributes that give her a sense of self, at the place of school, must be re-negotiated when she moves to "the outside."

Old Tensions on "the Outside" and "the Inside." By living alongside Jane within the three-dimensional inquiry stage, and I listened to her tell me stories about her life, I played with the feeling of not being "in character." At times, she is not strong. At times, she questions the various interpretations of her faith. And, at times she is reminded of being a woman and the lack of "strength" she feels when simultaneously or playing the singular roles of "Muslim" and/or "Woman."

Thinking outwardly, in the midst of our conversation, I asked, "So, what have you done since then?"

Well, I'm learning and I'm learning that, you know, what's happening in the classroom....It's not always about you for sure. Your, your framework plays a part. It does play a part. What I get challenged by mostly are middle Eastern and south Asian men who will challenge me because of my upbringing for sure.

Chris: How?

Just the lack of respect. I used to give out my cell phone. I don't do that anymore, but once at like two in the morning. [A former student] was texting me at three in the morning and I didn't respond until like 10 o'clock in the morning or whatever. And he was like, I've been texting you all night and literally he said to me, "It's your job to turn me on to [your subject]. And you're turning me off. I'm like, no, it's not my job to turn

you on to [this subject]. It's my job to introduce you to how difficult [this major and career] is and what responsibility you will have if you so choose to do it.. Um, and he was just like, oh, you're a horrible teacher. I'm like, well, explain to me where, because I decided that I wasn't going to keep pandering to your on-demand requests.

Chris: It is always men?

Yeah, well, the reward of that is that I get a lot of women who come into me and say, I love your level of confidence.

Chris: How so?

I resonate, I think with, for sure, a certain group of women. Yeah. And I see a lot of women. I have good relationships with women in my classroom. It's weird and there's no, there's just no sweeping [generalization], right?

I get a lot of students that celebrate Ramadan and they because it's Ramadan they haven't done three weeks of work and they blame it on Ramadan. And they expect me to just be like, oh, it's Ramadan! I'll be like, well, look I'm too celebrating Ramadan, but I'm doing the work too, right? So I'll hold them accountable. And then they're like deeply offended. And so I can't win. Like, I, I don't, I'm not playing victim here, but it's like, I can't make everybody happy. And I just learned to accept that.

But you know, it's damned if you do, if you don't, because if I don't, if I accommodate the Muslim student and I don't accommodate the student who isn't Muslim, well, they're going to say I'm favoring my Muslim students, right. If I hold my Muslim students to it, it's like, well, then they get mad at me. Even if you understand what's going on internally. Right? There's just no way to win.

Living alongside this story within the three-dimensional inquiry stage, Jane described a series of events that distanced her from her expected role behavior (Bandelj, 2003; Goffman, 1959; Stebbins, 2013; Turner, 1968, in Brissett & Edgley, 1990). Stebbins (2013) wrote,

Role-distance develops in line with a particular status or identity and, more specifically, in line with all or part of its associated role expectations. Role-distance, which is part of a person's interpretation of these expectations, reflects a desire to disassociate himself [sic] from them, the reason for this being traceable to their threat to his [sic] self-conception. The inclination to engage in role-distance behavior is stimulated by the presence of a certain "audience," or special other person in the ongoing situation who will denigrate the role player for enacting the expectations. Such behavior should not be conceived as, however, as a refusal to play out those expectations. Rather, it is best seen as an adaptive strategy, whereby the performer can more or less fulfill the role obligations while maintaining self-respect before the audience (p. 124).

Jane's narrative told her attempt to practice distancing behaviors to maintain face as she recounted her experiences dealing with students. Jane's interactions with "a certain group of women," in response to a "certain group of men" distances Jane's ability to perform the expected role while on the classroom frontstage. Rather than having students assume she can "take care of herself," Jane admitted to having to verbally reassure students that she is "Strong" when challenged by a "certain group of students." Furthermore, Jane sometimes feels distanced from her "Muslim" character attribute when challenged by students of the Muslim faith. Students of the similar faith assume that Jane "has their back," and when she instead, "holds them accountable," Jane is not "Muslim," she is seen as "the other." Thinking within the metaphor of the theater and applying said thinking to Jane's narrative reveals the tension her character

experiences when thinking about performing, in front of different audiences, in the frontstage region.

Bandelj (2003) wrote, “drawing on typification to establish the identity of a character seems also to suggest that institutionalized, widely shared cultural images are more accessible than the non-institutionalized, more idiosyncratic ones” (p. 397). In Jane’s attempt to establish role-distance, she engages in behaviors that communicate a “need for protection,” “lack of respect,” and “otherness” in response what her character feels while in the frontstage region.

Goffman (1959) wrote,

The expressiveness of the individual (and therefore his [sic] capacity to give impressions) appears to involve to radically different kinds of sign activity: the expression he [sic] gives, and the expression that he [sic] gives off. The first involves verbal symbols or their substitutes which he [sic] uses admittedly and solely to convey the information that he [sic] and the others are known to attach to these symbols. This is communication in the traditional and narrow sense. The second involves a wide range of action that others can treat as symptomatic of the actor, the expectations being that the action was performed for reasons other than the information convey in this way. As we shall have to see, this distinction has an only initial validity. The individual does of course intentionally convey misinformation by means of both of these types of communication, the first involving deceit, the second feigning. (p. 2, emphasis in original)

Jane’s narrative illustrates her attempts to communicate an expected role and message to her students, yet, the responses she shared in our conversation informs me that her impression was somehow “mismanaged” while performing on the classroom stage. This “mismanagement”

is not question of ethics, as Goffman noted, it is an individual acting strategy to manage the expected impression the character wishes or needs to possess.

When Jane takes the academic stage, she feels like she plays a part that "implicitly requests [her] observers to take seriously the impression that is fostered before them" (Goffman, p. 17). The teacher that Jane presents on the frontstage region is not the same character that one would meet backstage. Clandinin (2013) noted that narrative inquiry attends to both the personal conditions of the individual and his/her/their experience, yet simultaneously narrative inquires attend to the social milieu, or the conditions in which people experience life events. Attending to Jane's life events, both on "the outside" and on "the inside," sheds light into the teacher that performs in front of students today.

After living alongside Jane on that first encounter, I reflected on our conversations in an audio recording of myself later that afternoon. As I was walking my two dogs, on a nature trail, I said the following, "What would Jane do if her school practiced campus carry?" I will reveal those findings, later in this document.

Interview 1: Annie's Attitudes, Feelings, and Understandings of Place

On three separate occasions I entered into the midst of an ongoing life of a teacher from Texas who, for purposes of anonymity I will call Annie. Annie is a woman in her early to mid 40s and in an audio recording from October 4, 2021, I outwardly described my inward thoughts and identified her as "warm, caring, and professional." Annie holds a doctorate degree, and absolutely loves teaching. As Annie told me,

Once I started doing it, I fell in love with it. And teaching at the higher education level is a lot of fun. You don't have to deal with parents. The students are adults. You can talk about anything. I like academic freedom. Um, I like the idea of exposing students to my

field of study. It's really exciting. I like teaching the freshman level classes where they get an introduction to things that are applicable in their daily lives and in their professional lives. And, you know, even if you, you know, I get a PhD and you do all these other things and I could teach higher level classes. I prefer these freshman level classes because I think they have a big impact. Yeah, I just love this job.

Simply, Annie stated that she loves to teach. However, and similar to Jane, as a child, Annie was turned off by the idea of teaching. Annie's following story illustrates her outward and inward thinking about going into the teaching profession. As Annie said,

I think that people assumed that I would go into teaching because, my Mom, she was a teacher. And, so, I didn't like that. I didn't like other people assuming what I would do. Uh, I'm a very easygoing person, but I want to define myself. And so I kind of resisted that idea, but at the same time, I didn't have any other ideas for a career.

Living alongside Annie on the three-dimensional inquiry stage I listened to her tell her journey to full-time teaching. Because I continue to place these conversations on the three-dimensional inquiry stage, I frequently turn the inquiry towards the commonplaces of temporality, sociality, and place. As I started to talk with Annie in the digital frame, I began to understand more about this individual that I had just met and as the conversation continued, I started to glean “hints” that tension was stirring in my own personal boundaries.

Entering the Midst

The analysis used for this investigation employed the strategy of reading the transcripts, making notes, developing codes, creating memos, and classifying information. One of my biggest hurdles was articulated and answered by Seidman (2016) who wrote,

the participants have spoken, and now the interviewer is responding to their words, concentrating his or her intuition and intellect on the process. What emerges is a synthesis of what the participant has said and how the researcher has responded." (p. 134)

Annie's story was selected for this investigation because her perspective "stood out" (Seidman, 2016). Some stories have to be told because they contradict the "opinion" a researcher brings with them to a research study. Annie's stories run alongside all of the other stories that I heard as I was in the field, with one small exception. To begin to tell Annie's story, I will first start with a discussion of the themes that emerged through the analytical process. Similar to Jane, I will start with the theme: "Becoming a Student," but I will also reveal the theme "Finding Character on the 'Inside'" as it foreshadows future events and analysis.

Becoming a Student

For all three of our interviews, Annie sat in her school office, she sat upright in her chair, smiled often, never used profanity, demonstrated intense organization in her thoughts, and as I often found out, is deeply passionate about her job. Annie's character of teacher was acquired by performing at the place of school. Much like Jane's earliest memories, her character was not impacted at the "place" of school because of academic performance, rather she initially connected to higher education through performances required in her extracurricular activities.

Place. In a story that Annie shared, and in an excellent example of backward, forward, inward and outward thinking, coupled with her perceptions of the importance of place on her relationship with school, Annie described her first experiences that led to an agreeable relationship between her character and place.

As Annie told me,

When I was a child, I was extremely shy and my mother thought it would be good for me [] to get involved in an [extracurricular] organization. [] It's not affiliated with the school, but it's [an extracurricular activity]. [] And so my mother entered me into this, um, [competition]. [] I'm nine years old, you know? And so I go over to junior college and [compete] and it's horrible and I'm so nervous and I feel sick to my stomach, but I get through it and I'm so relieved and glad that it's over. And then I realize she's going to keep making me do this every year <laugh>. And so slowly I start changing my mindset and I figuring out ways to control the nerves and to get better at it. And by the time I was a senior in high school, I was competing at the state level and, and, and winning and doing pretty well. And I earned pretty good amount of scholarship money doing that kind of thing.

And so then when I got to college, I took my first [] class and it's like, oh, I I've been doing some of these things. And, but then here's some other things that I didn't consider. And so it is really a lot of fun. So I just started taking [] classes as electives because I was comfortable with them. I knew I would be successful in them and I liked it. And so, [] I ended up majoring in [that discipline] as my bachelors, [] and then I went into [a] graduate program [because it] felt that was the new next step. And I really kind of fell in love with the idea of the field of study. And so that's kind of how I got into [teaching].

Annie's own words illustrated inward, outward, backward and forward thinking as she shared her inward thinking and wove her understandings of attitudes and feelings surrounding extracurricular activities, performance of that activity, and the academic stage that it took place on. In Annie's early memories, she travels to community college campuses throughout to

compete in extracurricular activities. Annie did not actively seek out these experiences, rather her mother encouraged her participation. By thinking within the three-dimensional inquiry space,

Temporality. Annie's language choices point me toward the commonplace of temporality by talking about her own understanding of school and how her perceptions of performance at school aided in her development of character (e.g., moving from a shy kid to an outgoing, talkative, confident adult). Furthermore, attending to the sociality commonplace Annie described (and gave off a feeling) of her positive relationship with her mother (e.g., "I realize she's going to keep making me do this every year" <laugh>). Annie was not angry with her mother for entering her into these competitions, but instead as she relived the experience, Annie was able to understand why her performance in these extracurricular activities was important and expressed gratitude for that past experience.

Before leaving for college, Annie realized that this place at certain times in her life provided for her a set of behaviors and skills that she could use to flourish in the academic environment. Goffman (1959) referred to this development, rehearsal, and subsequent on-going practice of pattern of action as a "routine" (p. 16). Little did Annie know, at that place and time, that she was building a routine that she could alter for a variety of audiences within a variety of special occasions, and for her, this routine was developed for, and on, an academic stage.

Annie's confidence in her skills, talents, and abilities eventually grew, "by the time I was a senior in high school, I was competing at the state level and, and, and winning and doing pretty well. And I earned pretty good amount of scholarship money doing that kind of thing." Over time, Annie recognized that at the place of school, she could "play" a character that felt comfortable and could be used for "something" in the future. For some, as demonstrated by the stories of Jane and Annie and their understandings of the place of school, at specific times and

places, can change an individual's perception of character and motivation. As Brissett & Edgley (1990) wrote,

Inextricably connected with the dramaturgical understanding of individuality is a concern with the problem of human motivation. Taking as its point of departure John Dewey's dictum that human beings are characteristically active, dramaturgical analysis does not involve any speculation as to why this activity originates. Rather, it is an attempt to identify the directions that on-going action takes. Consequently, the question of human motivation is recast. Motives are not viewed as forces that stir people to act. Instead, motives are seen as expressive communications, both verbal and nonverbal, that are utilized in certain encounters to justify or rationalize the conduct of person in those situations. In this sense, motives, do not compel human action---they enable it. The right motive may keep an intention going; its absence may contribute to the collapse of the situation. Motives are best understood in the same way that every other dramaturgical concept is---as element in social interaction not as phenomena that reside in individuals societies, or cultures. (p. 22)

The dramaturgical perspective sheds light, not on the process of personal transformation, but the agreeable impression that Annie “gave off” about her past experience. As Annie retold me the story about her extracurricular experiences that helped to shape her future perceptions of character, I “got the impression” that Annie had an agreeable past experience (Goffman, 1959). For purpose of validity, I member-checked this document with my participants, and Annie personally approved and made a personal note that she was, in fact, grateful to her mother for making her attend these competitions. Thus, my initial impression was actually confirmed by the participants at a later date. Attending to Jane’s story, I was able to get the impression that Jane

was being sincere in her performance as she shared her inward thinking about her past experiences. Furthermore, I highlight this section of Annie's field text because she described perspective that resonates with the theory of experience as articulated by Dewey (1938).

Recall Dewey's (1938) theory of experience is based on two criterion: interaction and continuity. An application of these two perspectives is important to understand for the purposes of this document because this inquiry looks to investigate teacher's perceptions of performance while the environment legally allows for conceal and carry. Both Jane and Annie described their backwards thinking by sharing stories with me regarding the early importance of feeling "connected" to college and the role extracurricular activities contributed to the feelings of school connectedness. These stories support previous research which indicated student participation in extracurricular activities may be a substantial contributing factor to fostering school connectedness (Akos, 2006; Center of Disease Control and Prevention, 2009; Lang, 2021; Martinez, Coker, McMahon, Cohen, & Thapa, 2016, McNeely, 2016). Furthermore, the connectedness to college allowed for each of these two teachers to recognize the importance of place and how "performing" in "place" could influence perception of experience in the future. For both Jane and Annie, they became "connected" to school through agreeable experiences, and perhaps because of these positive experiences they could "imagine" having similar experiences when they came "back home" to perform.

Tensions on "the Outside"

Most of the individuals that I met along the way did share a commonality in that they "love" their job. Annie, who has always worked at several schools told me, "I love my full-time place of employment so much that it's easy to stay. Even when universities have tried to recruit me away in the area. I just say, yeah, let me work part-time for you." Annie's admiration for

teaching is apparent throughout our conversation, even with the limitations of talking in a digital space. Thinking outwardly, I ask why she insists on teaching for multiple schools when she has a full-time job at a community college. Annie tells me,

You know, and I, this is a different, um, kind of a rabbit trail, but in this age of cancel culture. Yeah. I don't know if we'll talk about it, but yeah I think about that. Uh, I am not always going, I don't always go along with the cultural norms. Yeah. And so it's always in the back of my mind, but what, what happens if I get, I'm not going to do things to get fired, but what happens if, you know, someone complains loud enough about me that I'm pressured out of a job. And so, you know, that's the other reason, uh, for the, the part-time work. And then finally, it's, it's, there's per personal reason too. I can't just let you think that I'm all about <laugh> job security thing, even though that's a big factor. <laugh> but, uh, my, my husband and I, we got married seven years ago and before, um, he married me, he was in construction and, his dream was always to kind of go back to his family farm.

Well, we started our marriage in Oklahoma. That's where he's from. And so I moved up there our first year of marriage and was teaching part-time and doing the adjunct thing. Sure. And, and then the full-time job opened up back here and I'm originally from [here] and I inherited a family farm. And so, um, we decided to move back and he would run the farm and I would be the primary bread winner, even though the farm makes profit, you know, it's not a big money maker. And so if we want to live comfortably, you know, it just makes sense. I want the money.

And that was a strategy. I, uh, have been talking about, you know, jobs and, and positioning yourself with a friend of mine for, for several years. And we, we always

agreed, you know, let's get to the point to where you have a great full-time job that you really love. And then let's get a couple of side jobs. And um, I think that was always kind of in the back of my mind that that's, that's my comfortable place. Yeah. And part of its money, part of its job security. And then I think the third component is just the engagement. Yeah. You know, it's, it's fun teaching for a graduate program. It really is fun for me because I get that scholarly interaction. I don't get that so much teaching freshman and sophomores at my college. And so I love that I can have that type of range in my teaching career.

Over the course of this interaction with Annie in Zoom®, I became more aware of her character and the manner that she presents when she is in the presence of others (Goffman, 1959). As Annie mentioned to me, "we're very conservative, traditional people." Looking outwardly, I can understand the concern that Annie shares regarding "cancel culture." Copious research has investigated the liberal bias in higher education and the fear of conservative thinkers in the academic environment (Johnson, 2019; Kolowich, 2018; Surber, 2010). In a display of outward thinking, Annie admitted that her conservative values may be targeted within the higher education environment resulting in the loss of her job. Furthermore, this concern is compounded when I realized that Texas does not offer tenure for community college teachers. In an exchange with another Texas faculty member not highlighted in this document I was told,

Sarah: We do not have tenure.

Chris: You don't have tenure?

Sarah: Right. We don't have tenure. We do get extended contracts though!

Frank Dimaria (2012) penned an article that cited between the years of 1997-2007 community college tenured track positions dipped from 21% to 18% of all college appointments.

Before entering into the midst of ongoing lives and started to ask questions, I worked under the ignorant assumption that tenure and higher education were synonymous with one another.

Unfortunately, for the vast majority of persons that work "full-time" in the community college system, tenure, and the protections that it provides, is not available. Looking outwardly, I can better understand the tension that my colleague feels when performing on the Texas academic stage. In addition to learning about the absence of tenure available to my Texas community college colleague, I also listened to Annie as she described tension in the sociality commonplace when she thinks about her conservative values. As Annie shared with me,

Conservative values are not communicated clearly into today's culture. So I think they're often misrepresented. Yes. Um, you know, conservative values do not mean that the woman is chained to the kitchen stove, if they want to do that, that's fine. Sure. But you know, I, I think that in my view, those values are, um, do what you decide what's best for your family. Yeah. And you do that and this is what's best for us.

The tension that I am beginning to notice is identified by Goffman (1959) as an inconsistency in manner and appearance. This is the not the first time over the course of our journey together in the digital space that I observed Goffman's idea of manner and appearance consistency (1959). In one exchange, Annie shared a story about her backstage life and observing her husband's manner when he appears before her "Ph.D. friends." Annie said,

My husband has a high school education. And so, um, we have a lot of great conversations. He's extremely smart. I have my PhD friends over and we're sitting around the dining room table and he's there with us talking theory. I mean, he, he's pretty amazing, but, um, you know, he, he really is interested in, in what I'm doing.

In the story that Annie told me, I was reminded that any person, in any situations, can and will find ways to adapt to others when in their immediate presence. Goffman (1956) wrote,

When an individual becomes involved in the maintenance of a rule, he [sic] tends also to become committed to a particular image of self. In the case of his [sic] obligations, he [sic] becomes to himself [sic] and others the sort of person who follows this particular rule, the sort of person who would naturally be expected to do so. (p. 474)

Annie's story employed inward and backward thinking to discuss her husband sitting down with some of Annie's "degreed" friends. Looking at this story within the three-dimensional inquiry stage, and thinking about the metaphor of the theater, allows me to bear witness to the intersectionality of Clandinin's (2013) commonplace of place and the influence of place on the symmetrical rules of conversational conduct (Goffman, 1956; Goffman, 1959). For Goffman (1956) a symmetrical rule "is one which leads an individual to have obligations or expectations regarding others that these others have in regard to him [sic]" (p. 476). Further, Goffman (1956) noted, "in considering the individual's participation in social action, we must understand that in a sense he [sic] does not participate as a total person, but rather in terms of a special capacity or status; in terms of a special self" (p. 475). By living alongside Annie's story about her husband on this three-dimensional inquiry stage I am able to understand the "narrow rocky ridge" some people attempt to in front of others.

Sociality and Absence of Tension. Goffman (1956) refers to this rule of conduct in communicative action as confirming the self---"both the self for which the rule is an obligation and the self for which it is an expectation" (p. 475). Furthermore, Goffman (1956) notes "thus rules of conduct transform both action and inaction into expression, and whether the individual abides by the rules or breaks them, something significant is likely to be communicated" (p. 475).

Annie softens her manner after she finished telling her story about her husband sitting down with her "Ph.D. friends. Annie

When I get at home from work, depending on the weather, we'll walk the farm and he'll tell me about his day and I'll tell him about mine. And, uh, usually we'll, you know, I'll talk about a student or here's this crazy thing that happened in the online video that I got from a student. <laugh>

Living alongside Annie's story about her husband on the three-dimensional inquiry stage enables me to first focus attention the sociality commonplace and its' influence on social tension (Clandinin, 2013). I am reminded that "events under study are in temporal transition" (Clandinin, 2013, p 39). Annie's story left me with an image of a husband and his wife, arms wrapped around each other, standing on a front porch of a single family farmhouse. I imagine a large orange summer sun setting and smiling and waving goodbye as a random car drives away on a long dirt road, stands a farmer and his wife, arms wrapped around each other, on a random farm in the middle of Texas. I imagined maybe some local neighbors just came over for some cool, sweet tea after a long weekend, and in the midst of their ongoing lives, they had the idea that stopping by the neighbor's house to sit and chat for a while was the "perfect ending to a perfect day." Annie told me,

My husband and I, we got married seven years ago and before, um, he married me, he was in construction and, Anyway, his dream was always to kind of go back to his family farm. Well, we started our marriage in Oklahoma. That's where he's from. And so I moved up there our first year of marriage and was teaching part-time that was in between there was doing the adjunct years. Sure. And, and then the full-time job opened back here and I'm originally from [here] and I inherited a family farm. And so, um, we

decided to move back and he would run the farm and I would be the primary bread runner, even though the farm makes profit, you know, it's not a big money maker. And so if we want to live comfortably, you know, it makes sense. I make the money.

Chris: Do you feel comfortable?

Yes. I love it. I think, you know, um, and sometimes there's some, there's some conversations between he and I, where we, you know, we talk about, he talks, well, maybe I should go get a job and, and maybe that's more of a masculine, you know? Yeah. Maybe I'm not fulfilling my duty, you know? Look, we're very traditional. We're very conservative, traditional people. Yeah. And so it's kind of odd that at we, uh, you know, are a bit backwards, I guess, but it doesn't bother me.

It doesn't, it doesn't bother him as much, I think as it maybe did initially. Yeah. Because now the farm is up and running and we're able to sustain that. And that was always the goal. And so the first couple of years, you know, we were relying solely on my income, but now, you know, he's able to, and he still does side carpentry jobs. And, but I always wanted for him, first of all, the farm needs a full-time person running it. He's done so many things to improve it. I know this is off topic, but no. Uh, and then second he, um, he just gets so much fulfillment out of it. Yeah. And he works so hard those 20, 25 years before we got married, um, that I, it is, it is my pleasure to give him this experience and I just love that for him. And we're just happy with that.

It's awesome. It's a lot. And it's just amazing to me to see him grow in those things, because a lot of this was new for him. He had an experience where he lived with his grandparents on their farm when he was younger and he, he knew something things going in, but just the, just seeing him learn those things and manage it and then managing

the business end of it, of keeping the spreadsheet of all the cattle and when they're born and who they're born to and when we've got to wean them and wow. Uh, and then just calculate the cost of, okay, we got to cut hay in mid-September, are we going to have enough funds to do that? Do we need to sell some cows? And so it it's, it's a really interesting, um, intricate process that, um, is much like what you might define as a stay at home mom.

By living alongside Annie's story in the middle of the three-dimensional inquiry stage I am immediately drawn to the importance of Annie's outside relationship with her husband and the significance of performance in that relationship. Annie has been married for seven years. Since it was never brought up in our conversations, I assume that she does not have any children. Whereas many of my conversations revolved around a mutual sharing of "our children" topics, Annie and I never talked about "her kids." To me, Annie's family, is her husband and her family farm. Far from spitefulness or resentment, Annie enthusiastically works multiple jobs to sustain the outward obligations to both her husband and her home, and equally finds inward fulfillment by working at multiple institutions.

Temporality. Focusing on the temporality of Annie's story is to attend to her experience (Clandinin, 2013). Annie has been teaching for almost two decades. For the first half of this experience, Annie told me,

I was single until I was 35. I was traveling in the world. Uh, I had extra income. I could take student groups to Europe or, you know, Mexico or wherever. Uh, and that was fun. It was a fun life. I was able to buy a house. I was very independent. Um, but at the same time I wanted to get married.

Thus, in the second half of her teaching career Annie tells a different story. Today, when Annie takes the stage at her current place of employment, she walks in as Dr./Mrs. Someone. Today, at this place and time, Annie takes the stage at her current school and knows she is the primary bread winner for her family. Annie knows that her husband worked construction for "20-25 years" and although, in the past, he has talked about going back to work, not for money, but to oblige a social construct, she also knows that going back into construction after 20-25 years of such manual labor would be the wrong "experience" for both of them. Like Annie said,

And so I did [get married] and, uh, have a wonderful husband and I didn't think I could be any happier. I thought 'I'll be just as happy.' Um, but that's not true. I'm so much happier to share my life with someone who has the same values as me. Um, he treats me extremely well. It's <laugh> yeah. I mean, it's very precious.

Today, when Annie takes the stage to perform in front of a class of students, she enters with two goals: (1) to teach her favorite subject to her favorite audience; and (b) to make money for her "precious" family. As will be demonstrated later in this document, both Annie and Jane enter on to the classroom stage as teachers, yet these are not just actors saying memorized rehearsed lines, rather these are specific, real people with specific, significant issues that are playing a real role on a specific, real stage for a specific amount of real time in the real world. The next section will reveal Annie's stories that contributed to the theme: "Becoming a Teacher" as well as a tension only experienced by Annie, yet significant for this research project "Tension on "the Inside."

Transformation of Character - Becoming a Teacher

In our first conversation, I noticed that Annie spoke of her former full-time position at a small private college in Texas. In 2012, in the midst of "financial problems, and some things

done that perpetuated those problems," Annie's "first full-time job closed, expired, [] went bankrupt." And Annie was out of a job. As Annie remembered about that experience,

And, so, uh, but yeah, it was, it was a, it was a really eye opening experience. And um, there was a, a lot of guilt, uh, put on the teachers to keep working, even though they weren't getting paid. Sure. And to finish off the semester. And uh, I think that was, uh, I think that was one of the first times that I really stood up against, you know, that the, um, majority. Sure. And so, um, it was a growing experience for me and it was good for me.

Living alongside Annie's story within the three-dimensional inquiry stage, and by attending to the temporality of Jane's experience opened the curtain on Jane's transformation and consequent deep connection to being a "teacher." Describing her backward and inward thinking about this experience, Annie tells about how she felt about that experience back in 2012. Moreover, Annie tells about a specific place and time when she had to make the difficult decision to "stand up for herself." Unlike Jane, who was forced to stand up for herself and her religion in the midst of the most significant terrorist attack in American history, Annie was standing up for herself and her job against people that were supposed to be "on her team." Annie remembered,

They were missing payroll. Uh, there was a lot of contention, as you can imagine between faculty administration and among faculty about what was happening and how to fix it. And so it was a very difficult and toxic environment. And I think since that point, um, job security has always been, um, probably a, a psychological issue, maybe more so than other people, just because I don't ever want to be in that situation again. Yeah. And so even though I've landed a full-time job finally, and I feel secure in that I'm still working part-time jobs on the side.

You know, I talk about that a lot with a friend of mine. Uh, we worked together there. We still keep in touch and um, in some, I think I would still be there. [] I was comfortable. [] I probably could have stayed there a while. Um, I do know about myself that when I get comfortable or when I'm content, I'm not looking for change.

I've learned that, you know, when you're in a good situation, there's no need to rock the boat. And um, so for many years that was a good situation for me. It was a great starter job. I had a lot of good friends there. And so it was, it was very sad. It was almost like going through the grieving process, us when the school closed. We experienced the seven stages of grief and, um, a lot of anger. Um, but I, you know, it was, um, I was young and single and I was involved with student organizations. I would have student groups over to my house and I just loved that. I haven't been able replicate that since. Yeah. I might still be there if it had stayed open.

Sociality and Experiencing Tension on "the Inside." Looking at Annie's experience on the three-dimensional inquiry stage, and thinking simultaneously in the four directions, Annie described the outward existential threats to her ability to develop her character as teacher. Not being able to pay salary, forcing faculty to finish out the semester and not feeling support from faculty leadership backed Annie into a corner leaving her with no other options other than to experience inwardly, and dramatically "toxicity," "psychological distress," "uncomfortableness," "sadness," "anger," "grief," and finally "ineffective teaching at that place and time." Looking backwardly, Annie fondly remembered her friends, her students, but she also remembered experiencing feelings of negativity at that same place and time.

Sociality, Tension and Character "Change." Both Annie and Jane were placed into positions where they had to perform, while at school, to audiences, in which they were

"uncomfortable" performing in front of. Recalling Jane's story, she was forced, as a student to perform in front of individuals who had emotional charged feelings regarding a terrorist attack. Brissett & Edgley (1990) penned, "as a person acquires a self in the process of acting out the various dramas of life with others who are doing the same things, that "self" changes over time" (p. 18). Due to the terrorist attack coupled with Jane's emergence as the President of the Muslim Student Association, Jane's "self" changed over a shorter period of time. Similarly, Annie, in the face of losing her job and experiencing outside pressure from administration, faculty administration, and the local community, Jane looked inwardly and became aware of the injustice caused by the dramatic event of the school closing. Thinking forwardly, and seeing "the writing on the wall," she had nothing else to lose. Over time, much like Jane, Annie's character changed.

The teacher, who used to have students over to her house and quickly emerged as a leader on her campus, while in the field together with me, began to become emotional as she dramatically became aware of her personal transformation (Brissett & Edgley, 1990). As Annie thought forwardly and outwardly we emotionally exchanged the following:

I'm sure there's negative things about our college. I, I tend to stay within our department, and we have a phenomenal department. There's, there's no drama, we all get along. It's all very wonderful and supportive. And so, um, that, that kind of outweighs any, you know, you may be outside of the department, things that aren't as great, but, um, it's, it's a wonderful place to work.

And I noticed, I just went through convocation last week. We started yesterday too, and last week was our convocation. Yeah. You know, welcome back week for faculty. And I, I think for the first time I'm starting my seventh year, I think for the first time here, I kind

of let myself feel a part of this institution. <laugh> And I think it goes back to that first job for sure. Where I was embedded and, um, invested and then just it stopped. And so I think I've been holding back really. I'm sorry. I'm getting emotional.

Chris: It's ok. I'm getting emotional too.

I think I've been holding back and I feel like I could give myself permission to really be a part of this community. And that's exciting to me. So I've been asked to lead a student organization starting this fall. And so I'm excited about that and I'm going to try to get more outside of our department besides just work. It's a big campus that I, I just don't know as many people as I, as I should, I need to make more of an effort to connect.

And so, um, so I think any, you know, negatives about the, the college that I may have had in the past, it was probably, uh, probably do maybe to my own isolation or to my own insecurities or fears. Um, but I'm, I'm just extremely grateful to be here. And, uh, you know, when you, you have a job and then you lose it, um, and you're not getting your owed back pay, you know, it's, it becomes something that's really, um, I know I've already said this, it's a deeply psychological process that you, you have to heal from. And I think that I'm finally healing from that.

Temporality, Tension, and Character "Change." Living alongside Annie she often shared her inward thinking and reasoning behind her current lack of personal connection to the college. Attending to the temporality and sociality commonplaces respectively, Annie recognizes that her past experiences have influenced her current attitude. Annie expressed regret "I don't know as many people as I should" at her outward thinking, yet she turned her thinking inward, recognized her lack of connection, and has since attempted to rectify that inward feeling (e.g., advising a student club in the Fall of 2022). Additionally, Annie offered personal testimony to

"change" the manner of the character that currently performs on frontstage and backstage regions while on-campus (Goffman, 1959). Thinking backwardly, Annie can recognize that she has not been able to replicate her previous experience in her current job, but as Annie does, she often turns her thinking outward and is actively looking for unique opportunities for her character to establish appearance and manner consistency while performing her role on campus (Goffman, 1959).

Sustaining my thinking within the three-dimensional inquiry stage, and being aware that Annie has "a full-time job" I was a little taken aback when she revealed to me,

I work part-time jobs on the side. I work at two other institutions part time. I teach at a Master's program at a university. And I love that I teach online for them, and then I teach, um, online dual credit for another university in central Texas. And so it's, um, I love to work. I love teaching and that, uh, job security thing is just a big deal with me.

It should have not been much of a surprise to me that after Annie's first job closed, she would have "no problem," finding another position. Annie's journey to full-time faculty was a similar one to others that I encountered in my conversations with full-time faculty members. Community college faculty come to their jobs in myriad ways. Similar to Jane, a common path is the throughout the adjunct side door. Annie told me,

I started my career as an adjunct. And I found a full-time job at a small private two year of college in east Texas and was there for eight years. And then that school went bankrupt. And so all of a sudden we were all out of jobs. So I started picking up part-time work before the, our school closed, at other institutions. And one of those adjunct places was [the place I am today]. And so, um, I, for me, my pathway in higher education has always been to work part-time before you get the full-time job, <laugh> I, I rarely have

gotten a full-time job without having some kind of teaching experience for the institution.

Okay. And so that's just been my job hunting strategy. It's just get your foot in the door.

After my first full-time job closed, expired, I was hired as a one year visiting professor at [a] university. It's another private faith based institution in east Texas. Uh, they did not want to keep me on because I did not have a PhD at that time. So I was only hired for one year. And that experience really taught me that if I'm going to stay in higher education, I needed a PhD. And so, um, that sort of my journey down that route, uh, in the meantime, after that year, I taught it multiple institution's part-time. So two or three schools a semester, I'd just be the part-time person, uh, until I eventually landed my current job.

The part-time career pathway is a common one for many full-time faculty at various institutions throughout the community college landscape (Elfman, 2021; Glenn, 2016) and both Annie and Jane found their respective ways to the academic stage through that side entrance.

Knowing Routine

Living alongside Annie's stories on the three-dimensional inquiry stage, once again, draws attention to living life at the boundaries of narrative inquiry (Caine et al, 2022; Clandinin, 2013; Clandinin & Connelly, 2000). Living alongside Annie and her stories brought my attention to the temporality of events that have happened to her over the course of her life and how those events may influence future actions and/or behaviors.

Over Annie's life, and retelling significant stories from her past, being a shy child into an outgoing public performer, leading to a doctorate degree and subsequent teaching, directs the spotlight on her inward thinking today and the conflict that emerges at her intersectional social commonplaces when transitioning from her offstage and backstage roles to her front stage

impression. First, Annie is aware of her conservative thinking and the potential threat to character she could experience while on the higher education stage.

Pinsker (2019) wrote,

At the beginning of the 2010s, 58 percent of Republicans believed that colleges and universities had a positive impact on the course of the country, according to the Pew Research Center. As the decade nears its close, that number has fallen precipitously: It now sits at 33 percent, with the majority of the drop occurring from 2015 to 2017.

Journell (2017) wrote, "a common perception within politically conservative circles is that American colleges and universities are bastions of liberal thought led by left-leaning faculty who seek to indoctrinate their students into adopting progressive views of the world" (p. 105). As current attitudes, in particular within conservative thinking circles, toward higher education remain negative, it would seem that when individuals such as Annie take the classroom stage, tension at her boundaries exist (Abrams & Khalid, 2020; Journell, 2017; Parker, 2019; Pinsker, 2019). Thus, when Annie wakes up on a regular school day and she travels to her full-time position, she leaves a "traditional, conservative home" and bring with her "conservative values" to a "liberal arts campus." Annie's transformation of character from Mrs. to Dr. is typical of many teachers that I talked to in my travels through the digital field. However, Annie was the only teacher that openly admitted that she has conservative values in her backstage life.

Character Tensions. I do think that is fair to my friend though that I discuss the "professional" title that I gave Annie at the beginning of this section. When Annie arrives on campus, she transforms from Mrs. Annie, the wife, to Dr. Annie, the professional. As she said,

I do introduce myself as Dr. [Annie]. The reason is not because I need that affirmation.

The reason is because I'm teaching students to go out into the world and interact with

people and they need to learn professional titles. They need to learn that they, there may be other professors that do get offended if they don't address them as Dr. So-and-so, uh, and, and they just need to know the proper way of communicating with other people. And one of those ways is to investigate who the other person is and address them appropriately. And that's what I want for them. And sometimes they'll slip and call me Miss [Annie], and I'll tell them, you know, I, I have a professional title. My favorite title, my favorite role is Mrs. [Annie] <laugh> but you will call me Dr. [Annie] because we're in a professional setting. And so I do that to prepare them because I don't want them to get in a situation where they feel belittled.

Getu (2002) argues that transformation is a process that acknowledges external factors in the process, but the key to transformation is the assumption that it is an "inside-out phenomenon" (p. 93). Johnson (1987) argued that an individual must involve their whole being if we hope to live and understand the world. Annie's story illustrated that her students refer to her as "Doctor" to inform them of the time, place, and social relationship that is currently in practice. A person acts and behaves differently when they play the role of "Professor" as compared to when that same person plays the role of "Mom" or "Dad." This is especially important when the person finds him/herself at a particular time, at a particular place, and when the social relationship has a purpose to interact. These defining characteristics are also known as "performing roles."

Turner (1990) wrote,

The unity of a role cannot consist simply in the bracketing of a set of specific behaviors, since the same behavior can be indicative of different roles under different circumstances. The unifying element [of a role] is to be found in some assignment of purpose or sentiment to the actor. (p. 91)

Sociality. Living alongside Annie, I listened to her recognize her identification of "performing roles." "My favorite title, favorite role is Mrs. [Annie] <laugh>." First, in the original interview, Annie used the last name of her husband, but for purposes of anonymity, I employ only her pseudo name. Second, I indicated a <laugh> at the end of Annie's sentence, but to understand Annie's emotional impression, I noticed that her laugh was not one of sarcasm, but rather, I would interpret Annie's <laugh> more of a coquettish <tee-hee>. It was clear, that when Annie allowed me to enter into the midst of the relationships that she participates in on "the outside," she is "in love" with her husband. Her laugh was cute, not curt, as she retold stories about her husband during that first interview.

Temporality and Place. I noticed that she is aware of the variety of hats that she wears throughout the day and that not all "hats" feel the same depending on the time and place she wears a "hat." As Annie explained,

I teach students that don't understand why I'm a "Doctor." They think I must have some sort of medical degree. And a lot of our students are first generation. Maybe they come from a poor background and they don't have any exposure to academics at the college level. And, they ask, 'Why do I have to call my teacher, Doctor?' And so it's, it's interesting, but that's my path. I guess you could say I put on a hat. I don't think it's that big of a difference between my normal everyday behavior, because when I walk into the bank, I'm the same way when I go into the post office I try to chat with people. I just try to say hello to the people in line.

Annie is aware that her role of "teacher" has been a transformative process, influenced by external forces, but ultimately, an occurred through an "inside-out" phenomenon (Getu, 2002). Annie tells a little bit about her personal and professional life transformations.

I try to make eye contact. The thing is as an introvert I've learned that even though I'm hesitant to start a conversation, usually I find that people like to be acknowledged and, you know, they like being interactive and they like talking about themselves. And so as an introvert, it's a sidebar. My conversational strategy is just to ask questions <laugh> so they can do most of the talking <laugh>. And then I end up rarely not having to talk about myself. I don't have to be in that situation or be in that spotlight. I would say that maybe it is a subtle shift over the years that that sense of professionalism or extrovert, is something that has grown in my personal life too, because of my professional life.

Thinking inwardly, Annie described a unique aspect of her character on "the outside" as a naturally shy, introverted person. Yet, Annie subsequently described a different set of behaviors while engaged in the frontstage region and was assigned a purpose to play a role on that stage. Annie said that the classroom stage provides her with an opportunity to practice a different pattern of action, including language choice as well as a maintenance of expressive action expected of the role, which could be employed at a future place and time. In time, with performed practice, and the reassurance of significant others, Annie's social role, and her understandings of expected behaviors of those roles emerged.

Researcher Reflection: Unpacking Jane and Annie

After spending multiple hours sitting alongside Jane and Annie in a digital space, I find myself sitting alone on an empty inquiry stage. As I sat, I recall the primary reasons why I am here:

RQ₁: What are the attitudes, feelings, and understandings of community college faculty regarding teaching and learning within a conceal and carry environment?

RQ2: What do community college faculty feel are the implications for teaching and learning within a conceal and carry environment?

In my first journey living alongside multiple characters in a digital space, I did not reflect on weapons in the classroom; rather, I engaged in conversations about experiences that occurred on "the outside," to understand how teachers cross the boundaries to their teaching space.

Clandinin & Connelly (1995) wrote,

As teachers cross the boundary between a safe place for living the secret stories of teaching to a place of moral persuasion and of abstract knowledge, they move across a boundary separating markedly different epistemological and moral parts of the landscape. (p. 34).

My reasoning for this was twofold. First, I wanted to establish trust in the relationship. Narrative inquiry is a relational methodology (Caine et al, 2022; Clandinin, 2013; Clandinin & Connelly, 2000). As I sat on the three-dimension inquiry stage, I think forwardly and know that establishing a "good" relationship is paramount to this inquiry. Clandinin (2013) noted, "although our intent is to enter the relationships with participants as researchers, participants come to know and see us as people in relation with them" (p. 51). Furthermore, the nature of narrative inquiry frequently draws us back to our personal and social justifications of why we are willing to take on and complete such monumental tasks (Clandinin, 2013).

Turning my attention toward the temporality commonplace, I think about the recent mass school shooting in Uvalde, Texas. Following the recent events, the topic of "guns on campus" started to re-surface (Donaldson, 2022; McCullough & McGee, 2022; Ramos, 2022). In an interview with the online news station Newsmax.com (2022) Texas Attorney General Ken Paxton said,

...having potentially teachers and other administrators who have gone through training and are armed because first responders typically can't get there in time to prevent a shooting, uh, it's just not possible, []I think you are going to have to more at the school because it typically involves very short periods of time and you have to have people trained, on campus, to react.

Thinking outwardly, I turn my attention to the Garcia family who lost both parents in the Uvalde school shooting, albeit not at the same place and time, and not by the same means. Irma Garcia, 48, was a teacher at the elementary school at the time of her death in the Uvalde mass shooting (Anderson, Lang, Elwood, Stein, Moyer, Balingit, Kornfield, Paúl, Bailey, Slater, Craig, & Reinhard (2022). I think of Ms. Garcia and her class...

...watching 'Lilo and Stitch' when the shooter appeared Tuesday at Robb Elementary in Uvalde. An eleven year old girl who smeared blood on herself of pretend she was dead said the gunman looked at one of her teachers in the eye and said, "Good night" before shooting her. (Lenthang, 2022; Salam, 2022)

I think outwardly and backwardly and wonder, "Could Ms. Garcia, the teacher, prevented this tragedy if she had a gun? And if she had a gun, in that room, at that place and time, could that teacher pull the trigger?" And if she had pulled the trigger would that person, her students, and her husband be alive today. While grieving his wife, two days later, Ms. Garcia's husband of 23 years died suddenly of a heart attack in what their family describes as "death from a broken heart" (Donovan, 2022; Sutton & Maxouris, 2022). Asking these extremely difficult questions to myself, I look downward at my research questions and realize that I am only holding two pieces of a MUCH LARGER research puzzle. Clandinin (2013) noted, "the shift from questions to puzzle is one that allows narrative inquirers to make explicit that narrative inquiry is markedly

different from other methodologies" (p. 43). I relax. Up until this point, I have been searching for "answers," for "themes," or "something concrete" to grasp a hold of to feel confident in this academic research quest. Clandinin (2013) reminded me,

Some forms of qualitative research focus on a search for common themes across participants' stories or use participant's stories to develop or confirm existing taxonomies or conceptual systems. This is not how we see our work as narrative inquirers. Because narrative inquirers attend to individual's lives as they are composed over time in relation with people and situation in a particular place or places, the focus remains on lives as lived and told throughout the inquiry. The knowledge developed from narratives inquire is textured buy particularity and incompleteness---knowledge that leads less to generalizations and certainties and more toward wondering about imagining alternative possibilities. (p. 52).

Thinking forwardly, I am going to ask questions about teaching in a room with guns. I can think inwardly and realize that this topic makes me uncomfortable and I've been thinking, in all four directions of this topic since 2016. In previous conversations with family members, friends, colleagues, teachers, I have learned that the topic of "guns" "triggers" (pun intended) some people. Thinking forwardly, I wanted to build a trusting relationship in my first lap on the digital stage. Second, I was concerned about the issue of reciprocity. I agree with Seidman (2019) who said, "I am sympathetic to the argument that the researcher gets more out of the process than the participant" (p. 116). Further, Seidman (2019) noted "researchers are emphasizing the utilitarian aspect of their relationship" when interviewing digitally (p. 118). Thinking in all four directions, I can look forwardly and know that I am primarily meeting with these people because I want to finish my dissertation. I can outwardly and see real people, giving

me their real time and energy, and sharing with me some personal and professional experiences.

When I look backwardly and inwardly, I am starting to feel confident that my research puzzle has significant meaning, can contribute to the academic topic of campus carry and furthermore may be of benefit to future researchers wishing to explore this topic of inquiry.

I entered into a research project in the midst of a very busy life and I asked, and received permission, to enter into the midst of two other lives to primarily discuss two exploratory research questions. I soon realized that I have two teachers, two women teachers, that have revealed to me that they are willing to, or currently practice, conceal and carry while performing on the frontstage region with fellow actors. Looking at my two research questions once again:

RQ1: What are the attitudes, feelings, and understandings of community college faculty regarding teaching and learning within a conceal and carry environment?

Answer: Business as usual, so it seems.

RQ2: What do community college faculty feel are the implications for teaching and learning within a conceal and carry environment?

Answer: TBD.

The research puzzle continues.

This concludes the first interviews that took place with both Jane and Annie. In this chapter, I examined the three salient themes: Attitudes, Feelings, and Understandings of Place; Transformation of Character over Time; and Changes to Routine in more thorough detail to better understand the small, subtle details of individual experience to better understand why people make the choices they do. The next chapter of this dramaturgical narrative inquiry will further examine the three salient themes as the interviews, more pointedly examined teaching in on a conceal and carry stage.

CHAPTER 6

TENSIONS AT THE BOUNDARIES

This dramaturgical narrative inquiry examines the remembered and imagined experiences of teachers who are asked to think about performing the role of teacher on a conceal and carry stage. Individuals were interviewed three times to collect stories about individual experience while teaching. After completing the first interview with my participants, I quickly scheduled a second interview. Adhering to Seidman's (2016) advice, I spaced interviews out from "three days to a week apart" between sessions. Thus, on my second interview with Jane, within minutes I was reminded of the humor that Jane brings to the encounter. Soon after we started our second conversation, I was laughing hysterically at the stories Jane told me about her two failed arranged marriages. The following field text is a moment of that conversation.

Chris: So what was your religious upbringing? Can I ask you that again?

Muslim. I grew up as a Muslim.

Chris: And what was that like?

Okay. So yeah, it was hard. And like, um, in college I was the first born, so my parents, I feel like they didn't know what they were doing either. And sometimes they impose these restrictions cause they thought they had to, cause they're watching their other friends, and there's no manual, and they're in America. They don't know. Yeah. Um, and so I have a very strict upbringing [], very strict and yeah. And I was told, you know, 'You're going to have a, an arranged marriage when you're 22,' and, and that's what happened. And I just kind of went along because I didn't know how to resist.

Transformation of Character

Sociality. Placing Jane's story in the middle of the three-dimensional inquiry stage and attending to the three commonplaces, I heard stories regarding personal tension she experienced in the intersections of her social boundaries growing up, in a Muslim household, in America. Jane describes the intersectional tension in her personal-social commonplaces by thinking backwardly and outwardly by retelling her expected role behaviors as a first-born daughter of strict Muslim parents, whose values are reinforced by outside influences and living in America as a first-born Muslim female. Jane's tension arises when she dramatically realized that "it just happened" and she would "just kind of [go] along [with the arranged marriage idea] because I didn't know how to resist" (Goffman, 1959).

Temporality. As I did not have much knowledge of an arranged marriage, my questioning in the second interview focused on the temporal aspects of the arranged marriage.

Chris: How does that process work?

So, um, my, they, they introduced you to someone. Uh, our families were both prominent families in the community and we were young and we were introduced and you court for a little bit, you know, you talk, and you date, but it's really with the intent of like, okay, can we get married at the end of this?

And it was very quick, you know, [] like there's no timeline. You want to be introduced to him. You're going to give him a year, two years to date actually. He's going to sleep with her too. And you're going to be OK with that. But, I was not ok with that so we divorced and then I tried again.

But people in the Muslim culture, it's very like, you know, you're not just two people marrying, it's two families marrying, you know, and not just marriage, but the kids. How

are you going to raise the kids? And then my second marriage, the one I had the father of my child with, um, was also arranged. You'd think I would've learned my lesson, but the problem is I dated a whole bunch of people in between and dating comes with this baggage. I got my heart broken really bad. And I was like, well, love-dating sucks too. And there's no such thing as "love." And like, you know, and I was like, well, if there's no such thing, I still need a baby daddy. So, all right.

You know, he makes money and blah, blah, blah and whatever. And, um, and then, you know, he couldn't handle me. He just couldn't handle me. He was like a very insecure, threatened human being. And, and I was an outgoing, strong woman. And I had to go out and [relate with men in my job]. And he was just like, oh my God, my wife is fucking everybody! And I was like, 'Uh, no dude.' You know, and it became a huge issue. And, but it finally, it just took all of this, you know, every, every piece of patience, there's a poem by Rumi that says a verse like....



Figure 13. Jane's Mantra.

Credit to www.karmicstones.com

....the wounds are where the light enters, you know, like it's until you get those wounds, it doesn't hit you.' It was like my default line. But that was it. And, uh, it's true though. And now I've gotten so many wounds. I'm like, you know, a generator over here already. And I had a talk with my parents and actually I get a lot of young south Asian women who take me on as a mentor because they can feel it, they can feel it. And some of them are dealing with that kind of stuff. It's just become this kind of calling to help, um, cope with that. And I've had to talk to some parents and like, well just slow down, you know? Okay. Um, so anyway, but with that said, my second marriage was abusive emotionally, financially, um, at times physically, but the physical abuse was like the least of my concerns.

I took kickboxing classes, and I could handle my own. You know, he, he probably doesn't want to talk about the fact that he got his whooped by his wife when he came back either <laugh>, but like the point being, <laugh> I laugh because that's my coping mechanism. But, it's funny, you see, I got to a point where half of my life is over and my parents finally realized that they were forcing me to be maybe someone that I'm not. I was playing this character, or theirs, because they've done so much for me. And in Muslim culture, you know, your parents are like, you just, there's so much respect and their approval matters. And they do a lot of for you. They're better parents than a lot of parents, you know, they will go the hell and back for you. And my Dad did, I don't have any college debt left because he like worked his off to pay it off for me. So I wouldn't have to pay, know things like that. So he always had control in the sense that then when

he says, this is what I want you to do, I can't just be like, no, you got to consider my perspective. <laugh> So, you know, so it's fine. So that's how it works.

As I sat across from Jane, using a computer to talk to her, I listened to her retell stories and I allow myself an opportunity to place her narrative on to the three-dimensional inquiry stage and attend to the temporality commonplace in analysis (Clandinin & Connelly, 2000). My notes written about Jane on her second transcript ask, "Who was Jane?," "Who is Jane?," and "Who will Jane be?" The following graph illustrates my thinking regarding Jane in different "times" in her life.

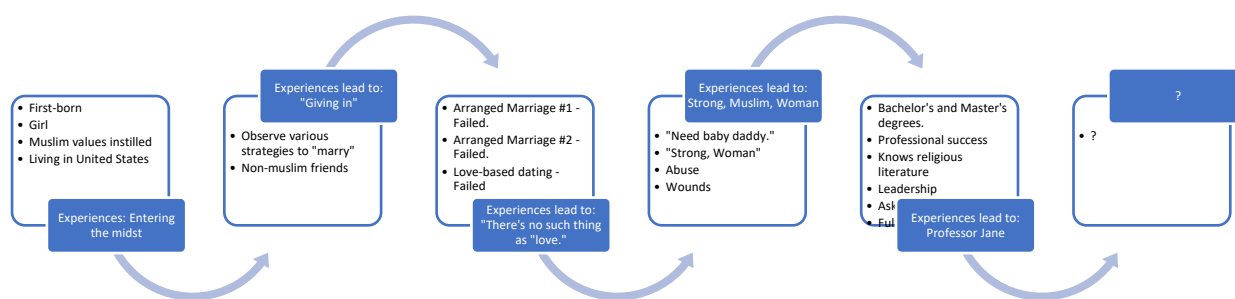


Figure. Attending to Jane's temporality commonplace.

Place. Jane is a character that "at any point in time, [is] in a process of personal change and that from an educational point of view, it is important to be able to narrate the person in terms of the process" (Clandinin & Connelly, 2000, p. 30). Living alongside Jane and as I listened to her stories about life experiences, in various places and contrasting times, I often noticed that she described her inward thinking regarding the on-going tensions of becoming a "Strong, Muslim, Woman" in contemporary America. At certain places and times in Janes' life significant experiences influenced her perception of self as a "Strong, Muslim, Woman," yet Jane

also describes emergent, and unexpected, tension in the intersections of perception as she moves that character from place to place.

Jane experienced tension in her personal-social commonplace while raised in both a Muslim household and living amongst contemporary American cultural understandings of romantic relationships. Recall, Jane has experienced two arranged marriages, and both failed. Since that time, Jane has also experienced multiple love-based relationships and those have not worked out either. Today, Jane is a single woman, mother of one, and although while I was in the field, she disclosed that she was, in fact, in the midst of another relationship. As Jane said, "for the first time, I feel like, wow, I can be with anybody who just makes me happy. I've never known this feeling before." Thinking backwardly, forwardly, and outwardly, I imagine Jane approaching a very "narrow rocky ridge" as she introduces her white fiancée to her traditional Muslim parents. Attending to the commonplaces of Jane's narrative is central to understanding how Jane has moved from who she was, to who she is, and to understand who she might become (Caine et al, 2022; Clandinin, 2013; Clandinin & Connelly, 2000).

Attitudes, Feelings and Understanding of Place - Tensions in the Boundaries

After feeling that I had established a strong, safe relationship with Jane, I asked her if we could move our stories from "the outside" and bring them to "the inside" regions. In particular, I was referring to her thinking while performing in the backstage and frontstage regions respectively. Asking Jane to cross the boundaries from "the outside" to the "backstage region," I asked, "So how do those experiences [on "the outside"] manifest at school (Goffman, 1959)?" Jane tells me,
As Jane told me,

I just think I'm going bring this out right now. I'm done. I'm done accommodating, uh, you know, every student's gotten COVID. We're coming back into real life. I've had arguments with colleagues where I say, "Look, I do not allow them to be in the class without their cameras on. I'm like, no, I need to see them.' And why? Because you know what? This is teaching us what the world could be in five years, in five years, maybe people start handing out a lot of remote jobs. You've got to learn how to handle yourself remotely. How do we communicate? This is a job skill. And so I'm asking them to learn that, you know, and all of it. So I think I'm finally, um, yeah, that's it, I'm coming in and I'm bringing it in that, like we're going to talk about issues and I, I think I know now how to present it to anyone who resists in a way that justifies it. Does that make sense? Like, I'm not afraid. I'm less afraid now.

But, uh, that's tough. It's really tough because there's a part of me, you know, I think when I go back to the classroom this fall, I'm going to be non-apologetic about my expectations. I'm tenured now. I am applying for early promotion. I have found a comfortable place with my style. []

But now, I feel like if I'm talking about compassion, just for myself, and I have what, 80 to 90 students, I'm teaching six classes and they start at different times, ending different times. They're different modes, they're online, they're hybrid, they're face-to-face. I need to be able to keep my sanity. I need to draw hard lines.

Place. Jane's story informed me that at the place and time of our second conversation, when she enters into the midst of her students' lives and she invites them into the midst of hers, she's leading with "Strong," "Muslim," "Woman." Jane knows that she is "on campus as a woman of color." It's impossible to not look at Jane and see that she is (a) a woman, and (b) a

Muslim. Other symbols assist in a clear picture of (b) by becoming aware of her "actual name" and simply because she tells them. As Jane previously shared,

I get a lot of students that celebrate Ramadan and they because it's Ramadan they haven't done three weeks of work and they blame it on Ramadan. And they expect me to just be like, oh, it's Ramadan! I'll be like, well, look I'm too celebrating Ramadan, but I'm doing the work too, right?

Since her students view Jane, physically, she "gives off the impression" of who this person *should or is expected to be* (Goffman, 1959). However, Jane is aware of the physical impression that she has "gave off" in her past experiences, and now, as her narrative clearly demonstrated, they are going to know that she is "Strong" too. Moreover, when she enters on to the campus of which she performs, she leans into these role-created attributes of character (Bandelj, 2003). Consequently, as Jane performs, the "Strong, Muslim, Woman, Teacher" character in a variety of situations, to a variety of audiences, she creates a character that performs a "routine" (Goffman, 1959; Turner, 1967 (in Brissett & Edgley, 1990)).

Sociality. Jane tells about the teacher she is going to be when she gets back to the classroom in the fall semester. Unapologetic, unaccommodating, and unafraid is the "teacher character" that Jane is starting to "play around with" while performing in the frontstage region. Placing Jane's story on the three-dimensional inquiry stage illustrates the subtle, yet certain evolutionary changes to Jane's character of "teacher." On "the outside" region, Jane has journeyed through myriad negative experiences. While "at school," in either the backstage region or the frontstage region, while in the presence of others, Jane has "dramatically realized" the advantages of verbally projecting a "Strong" character. Pin & Turndof (1990) say, "human beings' language is determined by their experience within the many sectors which constitute the

social universe. Each of our role identities connects us with a subworld of activities, people, instruments, techniques, standards, and values" (p 167). While at school, Jane plays a character, that is slightly different than the character is plays on "the outside." Furthermore, when Jane is at the place of school, she performs routines that reinforce the character she is comfortable playing.

For starters, Jane is newly tenured, and she entered into the teaching profession with very little teaching experience and/or strategies and/or a mentor to help manage the challenges of full-time teaching. As Jane said (in the midst of our first conversation),

This is the complex relationship: becoming full time faculty. Like it was awesome. And I was like, I sensed this "thing." Like, now there people who, ok, well, there's this elitist, like when you're an adjunct faculty or like whatever you can feel it. And when you become full time faculty, now people want to know your name and want to know who you are and all this stuff.

But there's all this other stuff that they rattle you with. I was in love with teaching and I felt like I was good, but then suddenly like, I, I got pulled away from that. And so coming into [this new job] thing I had to develop four new courses in my first semester, like brand new courses that I had to develop. And then it's like, well, you, in order make it to the next year, you have to have all these like activities done and all this professional development, and all this stuff.

As Jane continues to tell her story about becoming a full-time faculty member, I noticed that she blurs the lines of her boundaries while describing events on "the outside" and how they influenced her thinking on "the inside. As Jane told me,

And then it was like so much like a means of distraction. I mean, I was going through a divorce and like, it was an, an ugly divorce and it was, I thought he was going to take my

kid away from me and it was just so much. And so I fell a little less in love with the way the system is. Like I was like, Oh! and, I had a couple incidences too. And, and, and we can get into that because I'm sure this is one of your questions, but it's just like about how safe I felt also like being on campus as a woman of color.

Um, and I'm an assertive woman and, and that often translates to, "She's a bitch" right? Like that's just the accepted term. Um, and I've learned to be open with that now. Like it took me a while, because I was so loved as a speech teacher in the summer, we had such fun and now I'm like, you know, [the 'bitch'] I'm okay with it. I don't need to be liked anymore because what I'm doing is so much more important. I'm, I'm like I said, learning every day, how to be more and it's become such an important part is me living my most authentic self unapologetically. Like, yeah, this is who I am. I'm comfortable.

Jane's narrative story about the glory and the gore of becoming a "full-time teacher" and the different "places" that Jane moves. Craig (1995) wrote, "as a teacher, I live in two different professional places. One is the relational world inside the classroom where I co-construct meaning with my students. The other is the abstract world where I live with everyone outside my classroom" (p. 16). Clandinin & Connelly (1995) wrote, "classrooms are a special place within the professional knowledge landscape (p. 12). Jane's stories demonstrated an understanding of her attitudes and feelings about the boundaries she is required to know and how to manage. Interestingly, Jane is also aware that at certain *times* while at the place of school, and in her established social boundaries, she has developed "character."

Temporality. Goffman (1959) wrote,

When two teams establish an official working consensus as a guarantee for safe social interaction we may usually detect an unofficial line of communication which each team

directs at each other. This unofficial communication may be carried on by innuendo, mimicked accents, well-placed jokes, significant pauses, veiled hints, purposeful kidding, expressive overtones, and many other sign practices. (p. 190).

Jane's narrative illustrates a working consensus that guarantees safe social interaction when engaged in the immediate classroom space. If Jane's students overtly, or subtly refer to her as a "bitch," then one could expect Jane to "create a scene" (Goffman, 1959, p 210). When an individual acts in such a way to destroy or seriously threaten the appearance of conversational consensus, an individual may "create a scene" to change the trajectory of the conversation.

There are many reasons why an individual might "create a scene," but Jane's story reveals that she is no longer willing to "play the game." When an individual makes the decision to "screw up his [sic] social courage and decides to 'have it out' with another" tension at the social commonplace no longer just "exists" it's executed.

Knowing Routine

As Jane told me during our second conversation,

I have no problem talking about race and issues. And when, and when, when a black man dies at the hand of a police officer, we're going to talk about it in my class, whether or not it has to do with the subject matter. And I got, I get pushback for that. I really do. Um, I've been told I'm too comfortable with my issues. I'm too comfortable talking about issues of race. It's interesting things like that. You know? Um, so I'm learning a lot about academia as a profession.

As I sat alongside Jane for second time, I was reminded that, in Jane's class, at this place and time, she does not just allow the tension to exist in the boundaries, but she engages with the tension by "talking" about it.

In my analysis, I was reminded of my second research question: RQ2: What do community college faculty feel are the implications for teaching and learning within a conceal and carry environment? Placing Jane's story on the three-dimension inquiry stage, I turn my attention to Jane's pedagogical practice of deliberative discussion. Previous research on campus carry and deliberative discussion has wondered how concealed guns might influence the content of the classroom, including rules and procedures that govern behavior, directing attitudes of the community, and its' overall impact on an environment known for deliberative discussion and intellectual curiosity (Barnes, 2017; Hess, 2009; Houser Oblinger, 2017; Nash et al, 2008). In my analysis, I was "grabbed" by the note from Jane when she revealed that she had "no problem talking about race and issues." Continuing to keep Jane and her attention on the temporality commonplace at the front of my thinking, I turned my focus on the influence of place.

Place. According to Clandinin (2013), there are "interconnections between place and experience" and "stories are nested within place and relationships" (p. 41-42). A simple "change in scenery" has an influential ability to change individual perception as well as individual understanding of experience. As Jane has told, the commonplace of place, at different times in her life, has created a space for Jane to feel free to engage in "hot topics" (Nash et al, 2008) both as a student and in the role of teacher. Recall, it was at this school where Jane had one of her early significant transformations of character. As a student, during 9/11, Jane was the new President for the student-run Muslim Student Association. As Jane told, those events provided her with unique experiences to allow that character, at that place and time, to emerge with a perceived attribute of "Strong" to go along with "Woman" and "Muslim." Twenty years later, with an abundance of experiences, Jane finds herself on this same campus, but this time in a position with designated, not emergent power (Sellnow et al, 2018). Performing this new role, at

this place and time, coupled with her "outside" experiences has allowed Jane to "give out" verbal cues and "give off" an impression that when Jane is teaching, she is "Strong." As Jane told me,

I shouldn't have to find 300 ways to make the material interesting. You, you signed up for this class. You've got to learn. It's not a negotiation, you know? And that's it. That's the line. I'm done negotiating. Yes. I work really hard to create a creative lesson plan and to get you to do group work and find dynamic ways to teach it to you. I've done that part. I've struggled, pushed, fought, you know, and done this and I'm reaching that sweet spot and I'm laying down the law. It's like, all right, you can do it. And if you don't want to do it, you better have a really good reason. And I, and I'm just like less afraid now.

As we sat and talked in a digital frame, I became aware that Jane's statement of being "less afraid now" is not observation of the temporal commonplace, but rather the place commonplace provides Jane with an added character attribute of "strength."

Attending to Jane's narrative and considering place, on the three-dimension inquiry stage I get the impression from Jane that she is retelling scripts of teaching experience. Although I am aware that her story takes place while we are in the digital space, her stories are accounts of real experiences at a different places and times. A narrative analysis of Jane's story reveals her backwards thinking by remembering scripts from her past when she deliberately discussed race and issues. Furthermore, she remembers "getting pushback for that" and then demonstrates outward thinking by revealing that she has been told she is "too comfortable" talking about hot topics. Hunt & Benford (1997) wrote,

Of the things heard and seen, researchers must decide what is important, what is not, what is worth recording and what is background noise. Frequently, field interpreting occurs in a post hoc fashion. Long after some event or encounter has taken place,

sometimes, even after the researcher has left the field, data are reinterpreted, sometimes placing new emphasis on material previously designated as superfluous and other times 'realizing' the 'undue' attention paid to 'trivial' information. (p. 116)

As I sat alongside Jane's field text during analysis, I became aware that Jane's experiences, within the physical, concrete boundaries of school, have provided her with a unique set of opportunities that have aided in the development of a character that plays a "Strong, Muslim, Woman" in the backstage and frontstage regions. Yet, I simultaneously recognize that Jane's scripted role of experience does not seamlessly apply on "the outside" region and, at certain places and times, is ill-received on "the inside." Jane's narrative informed that although she projects a "Strong" personality by admitting that she "attacks" hot topic issues, an interesting spin in the sociality commonplace, Jane recalls that her strategy in the classroom is "too aggressive" and that she needs to "back-off" a little bit when it comes to said issues. Thus, as the story ends, Jane revealed that, while at the place of school, and even while performing the role of teacher, "I'm learning a lot about academia as a profession," she remains a student. This subtle, yet significant choice of language, reminds me that this "place" is the same "place" that Jane feels a deep connection. Although Jane is willing to cross the boundaries from "student" to "teacher," she continues to realize the impact of this "place" on her future (Caine, et al, 2022; Clandinin, 2013; Clandinin & Connelly, 2000; Dewey, 1938).

Performing with Conceal and Campus Carry

At a point during our second interview, I turned the conversation to the uncomfortable topic of conceal and campus carry. Thinking inwardly and knowing that the focus of this current investigations is to understand the perceptions of teaching in a conceal and carry environment, I

turned the conversation in that direction when I asked Jane, "Would you carry a gun while teaching your classes?"

Yep.

Over the course of my seven months sitting alongside eighteen people in a digital space, I only encountered two individuals who openly admitted that they would practice, or they currently do practice conceal and carry while in the presence of others and while performing in the frontstage region of the classroom theater. Jane was the only person, from a prohibitory campus carry state, who informed me that if campus carry were enacted at her school, she would conceal and carry. Jane's story is unique for the purposes of this inquiry, because up to this point, no academic inquiry has investigated the attitudes, feelings, and understandings of women who conceal and carry. The following information will shed light on the issues of campus carry, women, fear, and collective security.

Issues with Conceal and Campus Carry. Sitting alongside Jane, we exchanged the following about guns in the academic environment. As our dialogue continues, my line of questioning frequently turns within the three-dimensional inquiry space in an attempt to answer what are the attitudes, feelings, and understandings of teaching in a conceal and carry classroom and what are the implications for future teaching and learning. As we exchanged though the digital frame,

Chris: You are? You're going to...(carry a gun?)

(cutting him off): I think that's the only way to...I thought about this a lot because there's the risk, as a woman, as an assertive woman, like, I get challenged all the time. And if I'm not wearing a gun and someone in my class is...they're already, like, the power dynamic is already in their mind, shifted. Right? They're holding the gun. I mean, the assumption

is that everybody is carrying that gun for extreme scenarios, only for protection, because a crazy shooter comes in the building, but no one's actually trying to use it. Right. That would be the playing field. I think that would be the regular default where we're coming at it.

In this first admission, Jane's storied revealed a narrative answer when she subconsciously attended to the temporality and sociality commonplace and explained her reasoning to carry a gun. Subsequently, Jane turned her thinking outwardly by focusing on the "perceived change in class power dynamics" and imagined "future scenes." After Jane thought outwardly and forwardly about the change to the classroom stage, she shifted her thinking inwardly, outwardly, and forwardly, and told me,

But do I really know that every person carrying that gun is rational? And if I'm challenging them and if I'm talking about these controversial issues and I'm saying, "Look, I lean liberally left, how do I know my student is not one of those people that rushed the capital? I mean, I thought about those things. The default is that the power dynamic shifts. And then I have to pull back and like be scared all the time.

Chris: Do you think that, that power, do you think that the power dynamic changes with campus carry?

Oh yeah. I think so. I think campus carry is going to push power dynamics in the worst way possible. Right? Because now, I mean that's what a gun is. It's power. So either we all are wearing one or nobody's wearing one. I mean, that's how it has to be. So you can't have three or four people in the, wearing the gun and then laughing when they disagree with you. And you're like, 'Why you laughing?'

In this most recent exchange, as I analyze Jane's story on the three-dimensional inquiry stage, I am beginning to be filled with tension regarding the "certain shift of power" that Jane describes in her narrative. Clandinin & Connelly (2000) stated, "in narrative thinking, interpretations of events can always be otherwise. There is a sense of tentativeness, usually expressed as a kind of uncertainty, about an event's meaning" (p. 31). I am certain that Jane would be willing to conceal and carry a gun. I am certain that Jane's reason to conceal and carry a gun is to balance the power dynamic in the classroom. What I am not certain about, however, at this place and time, is the interpretation that the "gun is power" statement offered by Jane and I'm not certain that I would feel the same as Jane. Thinking forwardly, I know that the majority of the individuals that I sat alongside did not share this same feeling as Jane

Women. In the previous exchange with Jane, she often articulates her tension regarding the "uncertainty" of who is going to carry and the rationale behind why they would want to carry. According to Jane, people are going to carry because of people from "the outside" might come to the inside region to kill them, but the action of carrying itself transforms the environment from one of safety to one of uncertainty. Placing the character of Jane on the three-dimensional inquiry stage and attending to her story informs me that her "Strong," "Muslim," "Woman" character is threatened by the mere idea of campus carry and in a dramatic act of protecting her character, Jane shares that she would "create a scene" (Goffman, 1959, p. 210). As Jane told me,

If I'm going to protect myself, then, then I'm going to have my holster right here. And it's like, okay, we're going to talk about this, but we are on the same playing field. Right?

And on the first day of class, when I talk about my 'leaning left,' I'd also talk about what a fantastic shot I am. And I've been to the shooting range. I have pictures to prove where

my bullets have hit. So, I'm going to have that in the backdrop. While I talk about campus carry while walking to my classroom.

Here I turn to Goffman (1959) for a lengthy description on "creating a scene." Goffman (1959) wrote,

There are situations, often called 'scenes,' in which an individual acts in such a way as to destroy or seriously threaten the polite appearance of consensus, and while he [sic] may not act simply in order to create such dissonance, he [sic] acts with the knowledge that this kind of dissonance is likely to result. The common-sense phrase, "creating a scene," is apt because, in effect, a new scene is created by such disruptions. The previous and expected interplay between the teams is suddenly forced aside and a new drama forcibly takes its place. Significantly, this new scene often involves a sudden reshuffling and reapportioning of the previous team members into two new teams. (p. 210)

Placing Jane's story on the three-dimensional inquiry stage and applying Goffman's (1959) understanding of "creating" a scene to her narrative, I think forwardly and can only imagine the "feeling" in the room as Jane stands in front of her class, holster on her hip, pointing out her favorite "shots" on a practice range target. Thinking along the temporality commonplace, I cannot recall once Jane talking about "guns" or "being a good shot." Moreover, thinking along the temporality commonplace, I can think of a few episodes on "the outside" when Jane could have used a gun to protect herself, but she instead chose the "path of least resistance." Jane did not use a gun to intimidate her parents when she was "dodging the arranged marriage bullet." Jane did not use a gun to intimidate fellow students who asked her, point blank, if "Her religion condoned killing people?" If the reader is able to recall, Jane responded to these questions with humor rather than intimidation. And Jane did not use a gun to protect herself from her second

marriage that she admits, was often abusive. At this place and time, I wonder, "Why now?"

"Why here?" And Jane told me,

Because there's tension and it it's an exchange of tension. Like I said, I think guns are all about power. Okay. It's all about power dynamics. People say, 'I should be allowed to protect myself. It's my Second Amendment right. Okay. The idea is that you walk into a scenario, where, nobody's going to take your power away from you. Because you have power too. Right?

I recall that Dewey (1938) wrote,

The commonest mistake make about freedom is [] to identify it with freedom of movement, or with the external or physical side of activity. Now, this external and physical side of activity cannot be separated from the internal side of activity; from freedom of thought, desire, and purpose.

Placing Jane's story on the three-dimensional inquiry stage revealed the tension Jane experiences on the personal-social commonplace boundary when thinking about the power of guns in the academic environment. Jane acknowledges the "right" of the individual to conceal and carry under the current structure of the Amendments to the Constitution, however, the logic is ill-suited when turning her attention to the considerations of "place" and "time." Jane continues,

We [America] are a gun culture. And it means "protection." So I give you that affiliation. But like, I personally don't want to engage in that dualistic thinking because that means it's a dance and it's like, there's tension. And one point, it's that moment we things are going to change because one of us decides to use it, you know, and it changes everything. You could get into a really heated argument and yell and I've had

students who've gotten really angry with me, throw things at me, stuff like that. And I'm just thinking, 'Well, if they have a gun, it could be over in two seconds.' So does that mean, I just change everything about who I am?

Fear (of Losing Character). As I analyzed Jane on the three-dimensional inquiry stage, I started to get the strong sense that Jane was dramatically realizing, in real-time, that with the introduction of campus carry, she would be asked, and perhaps need to, transform. Jane's narrative demonstrates a tension in her understanding of how to perform her at different places and times, at the place of school, and how her character is going to have to "dance" with campus carry. Initially thinking backwardly on previous experiences, (e.g., "students have gotten really angry with me, thrown things at me," Jane's thinking moves forwardly, as she imagined a student "creating a scene" and pulling out a gun in a heated argument (Goffman, 1959). In a dramatic turn to her inward thinking, Jane communicated, perhaps out of character, "So does that mean, I just change everything about who I am" (Goffman, 1959)?

The question that Jane asks of herself is central to answering my research questions:

RQ1: What are the attitudes, feelings, and understandings of community college faculty regarding teaching and learning within a conceal and carry environment?

RQ2: What do community college faculty feel are the implications for teaching and learning within a conceal and carry environment?

Jane's narrative demonstrated the dramatic change that one teacher may experience due to the integration of campus carry. "Just change everything," is the inner thought that Jane tells me when sitting alongside her while talking through a digital frame (Cradit, 2017). In a dramatic realization of her inward thinking Jane admitted that the character that she has developed, rehearsed and performed with, might have to be completely transformed due to the integration of

a conceal and carry law. Subsequently, Jane tells me, this change will not happen willingly. As Jane told me,

I'm a fighter. That's what I've learned. I'm a survivor, like a fighter. I just keep going and I struggle through it and I adapt. That's amazing. But if you're going to put me into a situation where I've got guns in my classroom and I have to adapt, that's our new "thing," am I going to let it destroy me and be constantly having anxiety that I'm going to get shot at? Or am I going to level the playing field?

Jane's narrative informed me that she is not about to lose the character that she is when she performs on the academic stage. The character that Jane has developed was "born" at the place of school. After learning who she is at that place Jane went out to the "real-world" to practice the role she created. After some time in the field, Jane was "called back" to the "place" she was born and raised and asked to perform a "new role." Living alongside Jane over the course of two lengthy conversations I understood that Jane is still "learning" the role of teacher, yet still feels emotionally connected to her previous personal transformations that made her the "Strong," "Muslim," "Woman" that talks to me through Zoom© today.

Collective Security. Furthermore, discussing campus carry has a tendency for Jane to blur the physical lines of "place" between thinking about events on "the outside" as opposed to events occurring on "the inside." As Jane told me towards the end of our second conversation,

The classroom, you know, it's not like a corporate nine to five where you turn it off your personal life, you do your thing and then you move out. I think who we are is what we bring to the classroom. Isn't that why we're like making this entire movement to hire teachers of color? Because we want students to feel like there's a part of that in that power thing, you know?

Like I always get students who identify the fact that I'm a south Asian woman professor and they may have never had one before. And they're like, 'That's really cool!' You know, they, you did this and they identify with that. That's why I like higher education because you can have a teacher who wears nail polish. Like a male teacher who wears nail polish. We had a teacher come in for a class teaching demo and I had my students come and say, 'It was cool to see someone like me up there.' That's the power dynamic that I'm talking about and we're in community college and we're in education. And we're saying, we're trying to break the systemic issues and we're doing all that. Okay. Then, then who I am is going to be in this part of the deal. Right? And, and that's why when I started this and I'm not apologetic anymore, if someone's going to challenge me on why I talk about it, I'm going to say something back.

As I sat alongside Jane, I finally realize why Jane blurs the lines between being Jane on "the outside" versus the Jane we meet on "the inside." As Jane told me, "I think who we are is what we bring to the classroom." If I had to summarize Jane's experience, as a student, she might have said, "I think who I am is what I learned from being in the classroom." If Jane believes, and using her own language and experiences as support, that her character development was fueled by experiences she lived through, while at school, then her narrative is coherent in that she is willing to fight to protect this character when at the place of school (Caine, et al 2022). Caine et al (2022) noted "place, both in where the experiences happened and in the place where experiences re-collected, shapes the ways experience continues to be lived, told, relived, and retold" (p. 25). Jane has told me stories about "not fighting" when her character is challenged on "the outside," but at this place and time, Jane openly admitted that this hill is worth dying on.

Although, thinking inwardly, Jane revealed she does not want a fight, she is willing to do whatever it takes. As Jane told me at the end of our second conversation,

I absolutely would pick being alive. Right? I'm not going to pick a fight with the person who's holding the gun, but I think that it's unfair, like even challenge them because I don't know what kind of mental history they're bringing to the table. And I will tell you, students are crazy. They are crazy. And they have a way of making things so much bigger in their mind. Because they're not mentally mature. And uh, so then I think my entire paradigm would have to shift and I maybe just have to stop caring so much. I mean, that's like the only way to say it, I guess. I don't know.

As we ended our second conversation together and re-entered into the midst of our "real lives," I wrote "I am left with uncertainty" (Field Notes, 08.11.22). In narrative inquiry, uncertainty is something we have to "live with." Caine et al (2022) wrote, "the starting in puzzling about concrete situations with an intention that this puzzling will lead to change in the understanding of a situation (p. 163). Although I am uncertain about how I feel about the notion that this character that I have encountered is willing to perform while concealing and carrying, I am more uncertain about how reasons why she would be willing to carry. I am uncertain about how this "Strong," Muslim," "Woman" character is going to be perceived if she is ever given the opportunity to conceal and carry and most importantly, I'm uncertain if whether she will act the same in the presence of others.

As a student, sans conceal and carry, Jane entered into college without the identifier of "Strong," but in part, due to experiences encountered while on campus, Jane created a "Strong" person to go along with her "Muslim" and "Woman" character identifiers. Today, as a teacher, I get the feeling that Jane is not willing to "let go" of her "Strong" attribute of character, and as

such, she is willing to conceal and carry and communicate that intention to her students. As I leave Jane, after our second conversation, I am uncertain about the "scenes" in Jane's future.

Annie's Attitudes, Feelings, and Understandings of Teaching with Campus Carry

As I sat alongside Jane for the second time, our conversation almost immediately turned the conversation towards the topic at hand: conceal and campus carry. As noted in my analysis, talking to Annie about conceal and campus carry was "easier" than expected. As Clandinin & Connelly (2000) argue, "in narrative thinking, temporality is a central figure" (p. 29). For my purposes with Annie, having a better understanding of where guns were, where they are, and where they are going to be paramount to my transformation of feeling regarding teaching in a conceal and carry classroom. As Annie told me in our second conversation speaking through a digital frame,

I don't think about if someone is coming into my classroom, whether they have the license to carry and are following the rules. What I am concerned about is an active shooter situation. And we get a lot of training on that. Especially during professional development week before school starts. And so we've watched all the "Run, Hide, Fight" videos. And I've thought about if I'm in this classroom, what are the three closest exits. I've discussed it with my students. In fact, I haven't discussed it yet this semester, so that's on the agenda. We need to talk about it. And it's just a five-minute conversation. I am not concerned with people who are carrying legally. I'm not concerned with that because I am one of those people.

Sitting alongside Annie during our second conversation, she revealed to me, that at this place and time, when she is in the presence of others, she conceals and carries and teaches.

Annie's story is highly significant to the campus carry literature because, to date, no research has

ever been conducted on a specific individual who openly admitted to concealing and carrying while teaching. For purposes of anonymity, and to protect the identity of my participant, I must traverse "a narrow rocky ridge" as I craft this research text. According to the University of Texas-Tyler Health Science Center website (2022) in an answer to the question, "Can faculty members ask students if they have concealed carry permits?" the response is as follows:

Faculty or employee managers may ask, but students, faculty, or staff are not required to provide that information, and faculty members or employee managers may not take any action against a student or employee who chooses not to answer. Any voluntary reporting by a student, staff, or faculty member about his/her concealed carry permit status should be done privately. Faculty members or employee managers should not, under any circumstances, coerce students or staff into revealing their concealed carry status or pressure them to answer concealed carry queries.

Thinking outwardly, and looking at the literature review of this document, I realized that I do not know if the conversation that Annie and I had over Zoom© is "breaking the law" in Texas, but I am reassured because Annie offered this information without me asking. Moreover, none of my participants were directly asked if they carry a gun while teaching. Please view the interview protocol for this inquiry (Appendix C).

As expressed, as I moved into this section of the inquiry, I experienced personal tension throughout the second interview with Annie. As described, as an actor working with another actor, I feel tension in my personal-social commonplace as I consider guns. Yet, as an actor, performing on a "digital stage" with Annie, I do not experience the same tension as I might had the interview process been conducted on a traditional face-to-face interview stage. Allow me to explain.

Place and Identity. Much of this will be repeated from a previous exchange, but for the purposes of this inquiry, I must share a story told by Annie. As this document has described as I sat alongside Annie during our first visit, she told me experiences and perspectives about her "transformation" into "a teacher" when she arrives daily on-campus, but she also provided these two simple sentences when I asked her if she was concerned about campus carry? "I am not concerned with people who are carrying legally. I'm not concerned with that because I am one of those people.".

Thus, here I sit with a woman that I have identified as warm, caring, and professional, who has a smile that lights up the screen, who "gives off an impression" that she wants to engage in a sincere conversation, and a woman that at this place and time I would call a "friend," is, to use an idiomatic expression, "packing heat."

Transformation of Character - **The Gun as a Transformative Tool**

As I enter into a conversation with Annie, through a digital frame for a second time, I seek to understand the experiences of teaching and learning in a concealed carry classroom and what are the implications to teaching and learning in a classroom that legally allows guns. A scant amount of research exists today on the perceptions, understandings, and feelings of female teachers and campus carry (Patten et al., 2013; Somers, Gao & Taylor, 2021; Somers et al., 2017). Research conducted by Patten et al (2013) advanced "gun ownership [] has powerful psychological effects, not only for those possessing the gun, but especially for the individuals without guns" (p. 273). Additionally, a study conducted by Blair and Hyatt (1995) found that women are more likely to fear guns and to not shoot an attacker if necessary. As I sat alongside Annie in the midst of our separate lives, I realized I am talking with a unique individual at a unique place and time.

Placing my second conversation with Annie in the middle of the three-dimensional inquiry stage I first turn my attention to my tension that currently exists in the personal-sociality commonplace as it concerns conceal and carry. In my second conversation, I wanted to know "Do you feel comfortable with conceal and carry while in the classroom?" before I delved into anything else. Previous research shows that a common characteristic shared by individuals who identify as "more likely to carry" is having previous experience with firearms (Cavanaugh et al., 2012; DeAngelis et al., 2017; Kyle et al., 2017; Patten et al., 2013a, 2013b; Price et al., 2014; Schafer et al., 2018; Schildkraut et al., 2018; Thompson et al., 2013a, 2013b). After exchanging some pleasantries, Annie and I got right down to business and shared the followed exchange.

The purpose of conceal carry is to keep it concealed. And the moment the firearm owner steps over that line, they're no longer acting legally. [] And so what happens in my classroom, and I can't actually talk as to what happens in other classrooms, but what happens in my experience is that nobody thinks about it. That law was passed in 2015. It was a big deal in 2015. And since then nobody thinks about it. At least I don't think my students don't. It's not on the forefront of our minds. People who are carrying, I don't know about it. I've never had any trouble with it.

And they don't whether I'm carrying or not. It's just not something that should be revealed. That's the whole point. And the concealment part of it is the deterrent or that it was meant to be the deterrent. Because the idea behind the campus carry was active shooters. Look for places where they can go and shoot up as many people as they can without being stopped quickly. And the places to do that is where there's no guns allowed. And so the idea behind the campus carry law was to make it, so there might be

guns and you just don't know it because it's all concealed. And so that was supposed to be the deterrent.

I don't know if anyone's done a study to see if that has deterred shooter incidents on campus. That would be really interesting. I think that every law that is put into place needs to have some sort of follow up to see if it's working or not. But, I haven't heard of whether we have had a major or active shooter on a Texas college campus since 2015. I don't recall one. There might have been some in high schools. I know we've had a couple of churches in Texas that has had some active shooter situations. But, that's my understanding as why the law is in place and then my experience with it.

And so I don't give it a lot of thought. I don't go into the classroom on the first day and start analyzing who my students are. We are in a class. So that in my view means we can talk about anything.

Placing Annie's narrative on the three-dimensional narrative stage revealed her reasoning as to both why she, and others, choose to practice conceal and carry. For starters, Annie has elected to conceal and carry while within the environment of the higher educational space because of purposes of self-defense and because conceal and carry deters people from targeting a 'gun-free' zone. These reasons support previous research posited by Patten et al (2013) that stated that women more likely to carry mirrors the reasoning often associated with males and pro-gun attitudes: hunting and self-defense. Additionally, Annie cites her reason for carrying is to deter potential shooters from targeting a building because it's identified as "gun-free." Researchers Lott & Mauser (2016) claimed in their conclusion, "the vast majority of researchers [] think that gun ownership makes people safer [] and that concealed handgun permits are more likely to decrease murders than to increase them" (p. 30). Annie's narrative supports the research

advocated by Lott & Mauser (2016) who found concealing and carrying a weapon makes a setting, and in turn the person *feel* safer. As such, Annie practices campus carry.

Knowing the Routine = Absence of Tension

In addition to Annie's language that demonstrated her reasoning behind a willingness to conceal and carry while engaged in front stage and backstage performances, I got the impression that campus carry was "not a big deal" to Annie, or to anyone else that I interviewed in the state of Texas (Goffman, 1959). For the purposes of campus carry research, every single person from Texas, and from Southern Illinois, where I conducted my interviews, thought that campus carry was "not a big deal." Finding that campus carry was "not a big deal" quickly became a point of saturation in the analytical process as I continued to interview participants from this state (Creswell & Poth, 2018; Merriam & Tisdale, 2016). In the grand narrative of Texas, guns play a lead part. On more than a few occasions, individuals from Texas shared some version of "It's Texas. We have guns." As Annie told me,

We joke a lot about the state of Texas. There's a lot of stereotypes, you know, people think when they come to Texas, they're going see people riding horses and everybody has an oil well in their backyard, but that's just not true. One thing that may be more true as a stereotype is that we are a culture that likes guns. We like firearms. It probably has to do with our history. It's just been embraced. There's a lot of hunting that goes along. I mean, there's just a big gun culture here. Not everybody has a gun, a lot of people don't. But I think that because it's part of the culture, we don't think about it as much, or at least I don't, in terms of being afraid if someone else has one. I'm licensed to carry. I carry my firearm. I understand what it takes to get to that point. And so, that does not bother me.

It does not affect how I view my students. And how we go about completing assignments or discussing issues.

Place. As I place Annie's narrative and the impression that she gave off during the interview, coupled with the dozens of hours I spent with eight other people from Texas during my journey in the digital field, I exited with the impression that if you live in Texas, you know guns. As I continued on the journey with individuals from Texas I started to get the impression that the idea of placing a gun in a school environment, might be, dare I say, normal? Carter (2020) certainly thinks so as she wrote, "Texas is where the legislative expansion of gun rights begins, and it is the harbinger of the normalization of the militarized public sphere" (p. 73).

In another interview with a participant from Texas, who has been teaching in higher education for over forty years and who teaches at the same school as Annie, we exchanged the following.

Chris: That's why I want to talk to you because you have gone through, I mean, you've lived in Texas, your whole life and maybe guns are all part of the Texas culture. I get that, but I don't think it's always been part of the school classroom culture. No?

Sarah: Well, I don't know if that's true. I will tell you, you should know this about my background. I grew up in a very small town, a rural town in Texas. And when I was in high school. out in the parking lot, you would see a lot of pickups with shotguns and rifles in the back window. I mean that was common. That was the standard. My dad had two guns in the back of his truck and it's because I grew up on a ranch. When you were driving around the ranch, if you saw a coyote, a coyote, you know, you shot the coyote, there was a reason to have those guns with you.

Chris: I mean, because the coyote kills cattle, correct? That's the thing about it. And that's

money. That's a direct money loss to a farmer.

Sarah: Absolutely, yes. The cow, the cows, cattle can be worth, \$1200 to \$1,500 even back then. And a cow could be \$2,500. And that's a lot of money that you lose to a coyote. That's a lot of money. You don't want that coyote, infringing on those profits because ranchers aren't rich. I mean, they're barely going, you know, table to mouth and so that's what I grew up with. And I've always been very comfortable with guns. I knew how to shoot. I mean I grew up hunting deer and and shooting armadillos and stuff because they would root our gardens and destroy our crops and stuff. And so, that was a common, common thing with how I grew up.

As I place Annie's story alongside other stories, I become fully aware of the three narrative dimensions. I noted in my read-through of various scripts that had I been "raised" in Texas, I might have a different attitudes, feeling, and understanding of guns and the role of guns can play in the classroom environment. I am getting the impression that had I been born and raised in Texas, I might feel safe thinking about guns rather than scared. My impression continues to cure when I read an article by Frankenberg (1993) who wrote an article and discussed physical geography and individual attitudinal formation. According to Frankenberg (1993),

Ultimately, the concept of social geography came to represent for me a complex mix of material and conceptual ingredients for I saw increasingly that, as much as white women are located in racially marked physical environments, we also inhabit 'conceptual environments' or environments of ideas, which frame and limit what we see, what we remember and how we interpret the physical world. (p. 54)

Frankenberg's (1993) narrative inquiry focused on white women's experiences and perceptions of feminism and racism while growing up in a privileged neighborhood.

Frankenberg's (1993) article found that social geography had some influence on experience and subsequent attitudinal perspective on cultural practices and moral obligations. As Frankenberg (1993) stated, "rarely and only recently have white feminists begun to examine the intersection of their gender and class positions with race privilege" (p. 79). Thinking outwardly about the conversations that I had with people from Texas, and re-looking through my red manila folder that reads, "Guns=Not a Big Deal," I realize that guns are a major part of the Texas culture and regardless of who you are, or where you have come from or where you are going, if you live in Texas you know about guns.

Learning Routine in Conceal and Campus Carry

Unfortunately, at the place and time of my conversation with Annie, I did not have a clear understanding of what someone's attitudes, feelings, and understandings of what a conceal and carry classroom might be like, accordingly, I transitioned the conversation with Annie to trying to understand a conceal and carry classroom "setting." I asked Annie as I sat alongside her for the second time, "How are we as teachers setting the stage to allow students to learn with and without guns in the room?" Annie told me,

Yeah, that's a lot, but I think it's really interesting. [] I think it goes back to that attitude or that mindset of the legal gun owner. They tend to know the law because they had to go through those courses in that training. But, the idea of the classroom stage and the management of controversial topics....

....well, first I let my students know early on that I don't grade them, whether or not they agree with me. They don't even know my position a lot of times because it's not my job to

tell them my political or religious beliefs. Now they may figure it out through how I treat them and how I talk about certain things, but I don't overtly say if I'm a Republican or a Democrat or who I voted for or anything like that. That's really important to me.

[...] but going back to setting the tone in the classroom, you know, we, we talk about it as a group that we're going to hear topics that we may disagree with and that's okay.

It's tough hearing something that we disagree with, but it does not hurt us. We have gotten into this dangerous territory where we think that words are violence or silence is violence when that is not true. And so now words can hurt our feelings. Sure. And they can make us feel bad and that is valid. But at the same time, if someone calls me a name or talks about a topic that totally disagree with, I can still get up and I can walk out of the room and I can function as a human being and I can still live a productive life. And I think just having that conversation with students is really important because social media tells them that you can't listen to opposing views. And if you do that, it's harmful to you and, and you become a victim. And I just don't think that that is healthy. I don't think it's right and it diminishes critical thinking skills. And so I often give them a quote it's attributed to Aristotle, but I don't think you really said it, but it goes something like,

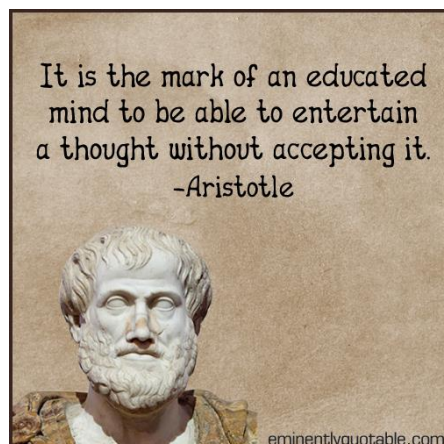


Figure 16. Annie's Mantra.

Credit to EminentlyQuotable.com

the mark of an educated mind is the ability to listen to other ideas without accepting them. And so that's our goal. Our goal is to see opposing views. We don't have to accept them, but at least we are listening and, and thinking about out why we believe what we believe. The goal is to get students to think about their own belief systems, not for us to change them, not for the student speaker talking about abortion or gun laws or whatever to change, but for the student to come to their own realization.

And so that's the approach that I take. We talk about it in class. I don't spend a lot of time on it because I think just like you should acknowledge it. I think if you acknowledge it too much, then they start looking for it. You know, if you acknowledge too much that you could be offended, then they're going to look to be offended. And so it's a brief conversation it's reinforced in several ways. And a lot of it has to do with how I react to controversy.

When the student audience is looking at me and we're hearing something crazy from the student, I'll always offer some verbal feedback if we're in class, and then I'll give them more written feedback in detail. I'll say, 'Oh, that's really interesting. You know, have you

thought about looking at a different variety of sources?' or 'I appreciate your perspective or, you know, something that is neutral. But at the same time that student can't just get away with spouting lies, I mean, you've got to have some standard of what actual facts say, right? And so if a student does that, they're docked on the content and the credibility of the source, you know, they're docked in that category of the rubric. And then if they're highly emotional bordering on anger or something like that, that affects their delivery. And so we talk about, you know, nervousness is going to amplify any emotion that you're feeling at the time. So if you're a little sad, when you talk about this topic at home, you may be crying in front of your audience because that adrenaline is amplifying that emotion. Same thing, if you're a little angry we need to learn to control that. What are some things we can do? And so when we're building up to controversial topics, we have these conversations that seem separate, but they all kind of go into this one thing of how not to be a crazy deranged person. And so that's how I approach it. And I haven't had any problems. I don't know if that's proof that it works, but it's how I do it and it seems to work for me.

As I sat alongside Annie for the second time, I asked her to “set the stage” for campus carry and teacher performance. My understandings of the campus carry "stage" is dramaturgically based. According to Pin & Turndorf (1990) new social gatherings are places for individuals to test out new social roles. As mentioned, as a person, I have not been trained with the proper ways to handle or use guns. At this place and time, I turn my thinking outward to a book by Boughn (2006) who wrote the following about the importance of training actors with weapons.

There was a memorable story posted on the bulletin board in the University of Denver theatre department that ran approximately like this: At a college in Texas, a production of *Dracula* called for a scene in which Dracula was killed by driving a knife through his heart. The director came up with this brilliant solution: A stiff panel was rigged underneath the vampire's shirt. The actor stabbing him then used a real bowie knife, stabbing the sharp, unretractable blade into the guard panel, thereby allowing for a realistic stabbing without hurting the actor being stabbed. Of course, theatre being the unpredictable art that it is, one night the panel had shifted, and the actor playing Dracula was stabbed in the chest. He recovered in the hospital from a punctured lung and proceeded to sue the university soon thereafter.

What's the point of bringing up this anecdote? Simple: there is no reason for an actor to be in that kind of danger onstage. There is no justification for real violence onstage.

Hiring a trained fight coordinator may seem like an unnecessary expense, especially in a small theatre with a minuscule budget, but without stage combat choreography, serious problems can occur." (pp. 2-3).

I have not been trained in classroom stage combat and as such, I use Annie's narrative as a lesson to be learned. Annie's narrative "sets the campus carry stage" by first, asking me to assume that the "attitude or that mindset of the legal gun owner tends to know the law because they had to go through those courses in that training." First, let me examine the extent of said training.

According to the Texas Department of Public Safety (2021), Sec. 411.188 or Handgun Proficiency Requirement, Parts (b) and (c) identify that classroom instruction course, whether face-to-face or online, are to be no less than four hours and to not exceed six hours. Part d-1 of

this section respectively identifies a physical demonstration course to last no less than one hour to not exceed more than two hours. Assuming that gun course instructors take their job very seriously and maximize the educative time spent with students, Annie assumes that the vast majority of gun owners “know the law” after eight hours of course material. As an educator, herself, and thinking forwardly, Annie is aware that this is not enough time. As Annie told me about her inward thinking in our third journey in the digital field,

I'm going to start training and full disclosure, Chris, I could use more training. Everybody who carries should always have that attitude. And so, um, that is why I started, I started carrying on campus because we've, um, been online just this semester. So I have very little experience. Just a few weeks. And so, um, I keep it, my bag it's concealed because I don't like carrying on my person and we can discuss why if that's relevant. Sure. But, um, it is very strategic as to where that bag is placed and who, and the only person who has access to it is me. And, you know, there's, there's a lot of rules I have to abide by. Sure. And so reviewing those rules was important to me. And maybe that's why I knew a little bit more about the Texas law than perhaps your other participants.

As Annie's inward thinking illustrates in our third conversation but had yet to be told to me in our second conversation was that Annie is aware that eight hours of training is simply not adequate time to be “fully trained.” In this section of Annie's narrative, I become aware of Dewey's (1938) "continuity of experience" theoretical perspective. Perhaps Annie does believe that an individual could be trained in eight hours, but her inward thinking reveals that a real educated gun-carrying person should practice the Deweyan attitude of "continuity." Annie dramatically realizes, as she almost stage whispers to me, "full disclosure, Chris, I could use more training. Everybody who carries should always have that attitude" that her training is

inadequate, yet perhaps, she might be more trained (e.g., particularly in the “law”) than other participants. Annie continues to tell me in the midst of our second conversation,

I'm probably going to be very different from maybe some of your other participants. I did my own research with campus carry. I actually did a little study in 2015 when that was in the works. A little quantitative survey to the faculty to see what they think. My sample size was small. It wasn't publishable work.

I found a mixture, which I expected I would think at a typical institution of higher education across the nation, most faculty would be against campus carry or conceal and carry. We're in east Texas though. And so we have a little bit of a mixture in our faculty. And so there were, I would say it was almost half and half, maybe 60, 40, 60 in favor of it, maybe 40 against it. And the responses were pretty much along those lines that you would expect. And so those who were for it were most likely also carrying on their person or understood that people who were legally allowed to carry had go through training at that point. You know, they had to have the background check to even purchase the, the firearm.

And people who were against it were most likely people who don't work with firearms or, or don't have any experience. And of course the emotional element was part of it on both sides where people were evaluating the risk based on how they could interact with that risk. And so if you were confident that you knew what to do in an active shooter situation and having a concealed firearm on your person was part of that confidence, then you weren't bothered by the law. You were relieved by the law. The law made you feel good. If you were a person that did not carry a firearm or was scared of them then you don't think people should carry firearms.

Then obviously if you're faced with a difficult situation, active shooter situation there's a higher level of anxiety. Obviously there's a high level of anxiety anyway, with that particular scenario, but a higher level one, just because, you would be relying on someone else at that instance, to potentially come in and stop the situation. But I think that, you know, in that particular study that it was just idea. I just wanted to see where people, what people were thinking, because I was curious about it and like most of my research, I start something and then I don't finish <laugh> So, I got the results, I wrote it up, I presented it at a conference and then nothing happened. And so there it go. But, um, yeah, that's kind of my findings.

As I sat alongside Annie and I listened to tell me about a small, independent study that she conducted regarding campus carry, geographical preference and previous experience with guns. Previous research, akin to what Annie conducted found similar results to what she described in the narrative exchange. First, Annie found a mixture of attitudes in her small, independent study for two reasons: where they live and experience with guns. Previous research has identified the pervasiveness of firearms in Texas and experiencing attitudes, feelings, and understandings that guns are "just part of living in Texas" (Beggan, 2019; Calhoun, 2019; Carter, 2020; Sandersen, 2018). Furthermore, Annie did find individuals, who live in Texas, and must be aware of the Texas "gun culture" admitted to not being supportive of campus carry due to "lack of experience" with guns. This finding also supported previous research that found individuals who do not support campus carry are those who lack prior experience with firearms, in particular while growing up (Bennet et al, 2012; Hassett, Kim, & Seo, 2020; McMahon-Howard et al, 2020; Scherer, McMahon-Howard, McCafferty, 2021; Schildkraut et al, 2018). However, it was not the study that Annie conducted that was of interest. Instead, I attended to the three

dimensions of narrative inquiry and listened as she thought backwardly, forwardly, inwardly, and outwardly about campus carry and higher education. Annie's outward, backward and forward thinking was demonstrated by conducting a small, unpublishable, yet important study about her campus communities attitudes, feelings, and understandings about conceal and carry. In her experience, at that place and time, Annie recognized that although she has her own personal attitudes about the topic, her colleagues may feel differently when she disclosed,

I would think at a typical institution of higher education across the nation, most faculty would be against campus carry or conceal and carry. We're in east Texas though. And so we have a little bit of a mixture in our faculty.

Thinking outwardly about campus carry, Annie recognized the general narrative attitude surrounding campus carry in the state of Texas. However, as she continued to think outwardly, and thinking backwardly regarding her experiences "growing up" in Texas, Annie hypothesized that there would be "a little bit of mixture in our faculty." Goffman (1956) wrote, "what is one man's [sic] obligation will often be another's expectation" (p. 474). Annie's testimony, in particular through a demonstration of her thinking in two different temporal landscapes shows the influence of Annie's thinking on future thinking experiences.

Additionally, placing Annie's narrative on the three-dimensional narrative stage revealed to me how she continued to "set the campus carry stage" by "arranging the lights and music." Goffman (1959) wrote,

In our Anglo-American society---a relatively indoor one---when a performance is given it is usually given in a highly bounded region, to which boundaries with respect to time are often added. The impression and understanding fostered by the performance will tend to saturate the region and time span so that any individual located in this space-time

manifold will be in a position to observe the performance and be guided by the definition of the situation which the performance fosters. (p. 106)

As Annie leaves her office and walks down the hallway, all of which are considered the "backstage region," and enters into the "frontstage region," with her class, she works under the "impression" that, at the place and time of "class" they (both Annie and her students) "understand" how to act in a conceal and carry space. However, as Annie has previously demonstrated in her inward thinking, Dewey's (1938) continuity of experience is at the forefront of her thinking and she shares her inward thinking by projecting to her fellow actors about the expectations of behavior when engaged in the commonplace of a campus carry place. Furthermore, Annie practice in the classroom is driven by the Deweyan continuity of experience perspective when she told me, "...full disclosure, Chris, I could use more training. Everybody who carries should always have that attitude."

Sociality. As I sat alongside Annie and talked to her through a digital frame, I started to realize something unique about Annie's perspective. I noticed that in her outward thinking, as she performs her expected behaviors while engaging with others, Annie did not include an approach of how to act with guns while in the presence of others who shared dissimilar attitudes, feelings, and understandings. In the lengthy exchange between Annie and myself, and closely examining her language, Annie never mentioned how to behave differently because guns are legally allowed in the room. In fact, Annie seems to consciously avoid the topic all together. Instead, Annie told me about how she teaches her students, and arguably herself, how to negotiate tension as they think inwardly, outwardly, backwardly, and forwardly in regard to topics that might be "hot" (Nash et al, 2008). Annie told me that her pedagogical approach aims at asking students to engage in a culture of conversation, not a culture of contestation or, as Nash et al (2008) refer as

a culture of moral conversation. Nash et al (2008) argued, "moral conversation, therefore, start with the premise that each of the college constituencies must learn how to talk respectfully and openly with one another if they are to avoid going to war with one another" (p. 8). As Annie shared with me, I noticed that she does not address the fact that some students, even her, are concealing and carrying a gun and how they should handle hot conversations, but rather she assumes that these individuals know their responsibilities, as ethical gun-owners, and instead concentrates her attention on what is more relevant to all the students in the room and that is how to engage in moral conversations.

Annie's narrative is an illustration of what Nash et al (2008) described as a "moral conversation." As an actor, onstage, with other fellow actors, Annie tells her students that emotions are real and that real actions can and do happen because of a lack of emotional control. Although Annie never verbally acknowledges the presence of the gun in the room, it is not a difficult to interpret her character's backward and forward thinking in relation campus carry and deliberative discussion. Bandelj (2003) argued that method actors frequently identify imagination and improvisation as two aspects in the character-development process. "Creating situational details and improvising for a moment before you enter onto the stage" help method actors put on "lifelike" performances (p. 403). Observing Annie on the three-dimensional narrative stage, and thinking outwardly about how Annie approaches the classroom region, coupled with an intimate perspective of her feelings and understanding backstage as well as on "the outside," helped me to better understand why she makes the decision to conceal and carry while in the presence of others and it also helped my understanding as to why how some people might be able to "give off the impression" of their feelings regarding campus carry, without actually having to verbalize their attitudes about said policy.

Talking About Guns, Without Talking About Guns. Furthermore, this pedagogical approach is a "safe" and "appropriate" strategy to "address the gorilla in the room" without breaking state law. Looking forward, while in the midst of our third conversation, Annie shared, "According to the state law, I cannot reveal that I carry and I cannot ask if they carry." To substantiate Annie's claim, the University of Texas-Austin, Texas' flagship school, says on their home webpage, located under University of Texas FAQ page (2022), "even if a faculty member were to ask, the LTC [license to carry] holder is not required to respond. Under Texas law, only law enforcement can verify whether a person is carrying and has a LTC [license to carry]." Subsequently, as I sat alongside Annie and listened to her tell me stories about being in a conceal and carry classroom, and hearing her logic, her perspective, and her comfortability talking about guns begins to make me think inwardly about people and their guns.

In a study published by Dahl, Bonham, & Reddington (2016) they asked a specific question in their quantitative study. Dahl et al (2016) asked "How likely is it that you would carry a concealed handgun when on your campus, if it was legal?" and found that 337 community college teachers would be "likely to very likely" to conceal and carry and teach. Additionally, and more appropriate for the narrative that Annie shared, Dahl et al (2016) also posed a statement that did not receive much analysis in their paper. The authors posed a statement that reads, "I would feel safer carrying a concealed handgun on campus. Their results indicate that 410 individuals openly admitted that they either "Agree" or "Strongly Agree" with the statement (p. 714). Over 300 community college faculty claim that they would both feel safer and, consequently carry, if such practice were allowed at their campus back in 2016. Thinking backwardly, A LOT has happened in the world since 2016 and I am left to wonder how accurate that number is at this place and time. Despite the tensions that exist thinking about the sheer

number of guns that are potentially circulating in back and frontstage regions respectively, I feel personal tension in that I understand that some people are "more comfortable," dare I say, "more complete" when they practice conceal and carry. Although Annie never expresses this too me, I am left to wonder, if she is more sincere in her performance when she carries as opposed to when she does not? And even if Annie does fully realize this attitude, I do not think it's too far off the path in thinking outwardly that some people do.

As Annie continued with her narrative story, she told me that while she encourages her students to engage in controversial topics, and to be real with their feelings, this is not the place and time for intimidation tactics or for anyone to "create a scene" (Goffman, 1959). As Annie described for me in our second conversation,

I tell them, "We are going to talk about it in a respectful way.' You know, we are engaging in some hot topics. And as a teacher, I also understand that I play a role in how the class goes. I play a role in managing conflict in the class and I set the standard of how high emotions get in the class. And that's a big part of this as well.

You know, if I were a teacher coming in and saying, I believe in this and everyone else who thinks this is wrong, you're a just an awful, horrible, horrible person.

And even if I'm alienating my audience that's no excuse for someone to whip out a gun and shoot me. I have a responsibility to talk about things you know, teach my students how to think and how to process and how to make their own decisions rather than feeling 'put out', you know? Especially in a controversial debate. I never take a side. I tell my students, "You take a side and then you defend it. You tell me why you defend it this way. And then we'll talk about that process." I know I'm different, but that's my experience.

Placing Annie's narrative on the three-dimensional inquiry stage revealed her strong desire balance on the narrow rocky ridge of "politeness" and "decorum" that exists in her classroom (Goffman, 1959). Goffman (1959) defined "decorum" as a group of standards that has to do with the way in which performers give off the impression to others without having to talk to them, whereas politeness is talk or "gestural interchanges" that substitute for talk. Requirements of decorum may be divided into two subgroups: moral and instrumental. According to Goffman (1959) moral requirements of decorum refer to rules regarding appropriate versus inappropriate topics or rules regarding how to treat sacred places. Conversely, instrumental requirements "refer to duties such as an employer might demand of their employees" or, for the purposes of this document, referring "to duties such as a teacher might demand of their students." Annie's narrative illustrated that she traverses the narrow rocky ridge, in her classroom, by "giving off an impression" that the environment does, in fact, allow guns, even though she never verbally discusses the "gorilla in the room."

Time. Place. Heightened Awareness of Sociality. In my analysis, I often searched for information about how teachers in campus carry states address the "gorilla in the room," legally. Sitting alongside Annie for a second time, I asked her how she addressed campus carry without actually "talking" about campus carry. Annie told me,

I think I've been answering your questions the way you've been framing them and you've been framing them as, you are looking for a threat. So as someone who's licensed carry, I don't look for a threat from my students. But what is very important is to be situationally aware. And that is many times at the forefront of my mind. So as a woman, as someone who's gotten a lot of training on campus safety and things like that, it's in important for me to be aware of my surroundings. And so I do notice bulges. I notice

when I go into the grocery store and there's someone open carrying, It doesn't bother me, but I notice it. And that is a very important part of this conversation.

Flaherty (2011) penned an article employing Endsley's (1995) situational awareness model. According to Flaherty (2011) the Endsley situational awareness model includes three levels: perception, comprehension, and projection. The first level of Endsley's model informs actors to attend to "signs" and "symbols" in the environment that lead you to the information that you seek. The second level tells actors "to make sense of" their perceptions and the final level provides strategies to "communicate effectively" with the overt or subtle message exchanged. As I place Annie's narrative on the three-dimensional inquiry stage and I pair it with the Endsley (1995) situational awareness model, I can better recognize the cause of her tension. Annie recognized that (a) she is a woman and (b) she has a lot of training in and around guns. Flaherty's (2011) articles identified specific tactics used to enhance situational awareness in by security force training. By implemented information overload, interposing tactics, and specific cueing as three possible strategies, security forces patrolling large crowds in the UK are able to make accurate assessments of potential threats and to provide available cover for people marked as "friendly." Living alongside Annie, I was able to understand that she implements similar strategies to assess potential threat and to protect her "friendly" students.

Annie's narrative demonstrated that she first, attends to signs and symbols that might "give off the impression" of an uncomfortable message as its' performed. Goffman (1959) wrote, "underneath [] typical gentlemen's agreement there are more usual but less apparent currents of communication" (p. 169). Goffman (1959) continued saying, "if these conceptions were officially communicated instead of communicated in a surreptitious way, they would contradict and discredit the definition of the situation officially projected by the participants" (p. 169).

Annie told me that she first attends to signs and symbols when/if these messages are communicated. As Annie described, when she is "situationally aware" of conceal and carry she first perceives the incongruent sign or symbols "I do notice bulges." Second, she comprehends and projects her attitude regarding the perceived sign or symbol saying "it" (contextually comprehended as "the gun,") "doesn't bother me" (description of attitude). As I sat alongside Annie, I delved deeper into my concerns about differences in interpretation and subsequent projections. As Annie explained to me,

What I've been answering up to this point may have given the impression that I just don't pay attention to it. I do. I think as I'm clarifying my thoughts going through this interview, I notice behavior early and you do too. I believe that no one is just going to explode without a warning or very few people are. And so if there is a, I'll take it back to the classroom, if there is a student who is displaying some behavior, maybe erratic or, you know, a bit antagonistic or aggressive behavior, there's a process that I can follow to report that. And my school is very quick about following up and investigating it.

Being aware of your surroundings is very important. And that's part of the training, you know, the license security training. But on the flip side I don't go around looking over my shoulder at my students as a potential enemy, as a potential active shooter. I think about active shooters as coming in from the outside. Right? Now if I go into a classroom, it's a new room, a new class, and I'm getting to know them, and I get a weird vibe or there's some weird nonverbals or they're dressed a little odd, you know, in the big coat, and it's summertime. Well, that's a chance for me to report the behavior, before it potentially escalates.

As Annie's narrative sits on the three-dimensional inquiry stage, I turn my analysis over to Goffman (1959) and his understanding of co-operative performances and staging routines. Goffman (1959) wrote "it is apparent that individuals who are members of the same team will find themselves by virtue of this fact, in an important relationship" (p. 82). Up until now, this inquiry has focused on the dramaturgical understandings of the actor as a single player who is about to "make an entrance." However, when a person "makes an entrance" on to a classroom stage, the dramaturgical perspective would argue that the individual *transforms* into a teacher and the individuals present *become* students. At that place and time, for the duration of that activity, a "performance team" performing the routine of class is in action. Goffman (1959) wrote, "a teammate is someone whose dramaturgical co-operation one is dependent upon in fostering a given definition of the situation" (p. 83). When teammates come together to meet in the presence of one other,

There is then, perforce, a bond of reciprocal dependence linking teammates to one another. When member of a team has different formal statuses and rank in a social establishment, as is often the case, then we can see the mutual dependence created by membership in the team is likely to cut across structural or social cleavages in the establishment and thus provide a source of cohesion for the establishment. (p. 82)

Thinking along the place commonplace regarding Annie's experience, reminds me that she lives in Texas, which is, in short, a gun culture. Previous research has identified the pervasive gun culture that is evident throughout the state of Texas (Beggan, 2019, Carter, 2020; Calhoun, 2019) and positive or neutral attitudes towards guns. Furthermore, Annie tells me that her previous experiences, at various *times* in her life, she has learned that guns are not something to even "think about," let alone to be fearful of. Annie also tells me that her class is similar to

mine in that she engages in deliberative discussion and does not avoid topics of sensitivity because the classroom is the place and time for such conversations and a guns is not appropriate for this time and place. As Annie told me towards the end of our second journey together,

The thought of whether or not my students have a firearm hidden on them, does not enter into my thought process. What I do to ensure, or to hopefully ensure, is that my students are thinking on their own and learning what are the aspects that I want to teach or the curriculum has provided. I frame my class as a professional environment. And so under that realm of this is a professional environment, we now have shifted the context and the context as you know, influences communication.

In narrative thinking context is unavoidable when making sense of a person, event, place, or thing (Clandinin, 2013; Clandinin & Connelly, 2000). Placing Annie's narrative on the three-dimensional inquiry stage tells me that when she is present, in the classroom, with her fellow student actors, the environment communicates one of "class" there is a mutual understanding that the context of the classroom edicts behavior by situationally heightening individual responsibility when practicing campus carry. Annie continued,

And so that's the framework that I use. [] There is this idea that teaching is a performance. I am, I think we talked about this last time, I am the more outgoing version of myself when I'm in front of my classroom. But it's done in a way not to deceive. My idea is not to put on a facade or be a fake person, but really, I put myself out there so they feel comfortable with putting themselves out there. I'm very upfront with them that I'm a shy introvert. And my job sometimes requires me, I don't want to say "forces," but I tend to be more outgoing. And so it's within that framework of professionalism, sharing my story and my journey, acknowledging them as, instead of as an audience, they like in a

performance, they are instead, human beings that are valued that have dignity, not based on any other characteristic, except for the fact that they are a human being, right? That is enough. And when they hear that, then that is something that resonates in most instances. And it makes them want to participate. It makes them want to, hopefully it makes them want to, improve. And you can see a transformation from when they enter the class on the first day to the last day, you can see it in their body language because they have a perception of what this class is going to be and I totally destroy it and replace it with the more positive view. And, you know, since you talked about much framework, now, I can't get it out of my mind. It's a performance, and it's purposeful, and it's strategic.

Researcher Reflection - Understanding Annie

Placing Annie's narrative on the three-dimensional inquiry stage forces, once more, a turn to the dramaturgical perspective as articulated by Goffman (1959). Goffman (1959) discussed the differences between a "sincere" versus a "cynical" performance when engaging in the presence of others. According to Goffman (1959), "there is the popular view that the individual offers his [sic] performance and puts on his [sic] show for the benefit of other people" (p. 17). Annie's narrative demonstrates that she "puts on a 'sincere' performance" when engaging in the frontstage region of the campus carry stage *and while she practices conceal and campus carry*. Annie told me,

I am the more outgoing version of myself when I'm in front of my classroom. But it's done in a way not to deceive. My idea is not to put on a facade or be fake person, but really, I put myself out there so they feel comfortable with putting themselves out there.

As I place Annie's narrative on the three-dimensional inquiry stage and filter the language through a narrative-based theoretical approaches and think metaphorically about a theater space,

I am able to be situationally aware of Annie's conscious understanding of playing a "sincere" part when in the presence of others. In short, I believe that the person that sits alongside me on this digital stage IS the person that she describes all throughout time sitting together. And I get the impression that Annie is accurately describing her inward thinking as we continued,

And so they learn a little bit more about me as, as a person. I never want to get too performative of to the point where they think that, who I am, or who I've become is unattainable for them. Because I'm just a girl from east Texas, <laugh> just like they are. And there's nothing that I have done that they can't do. Sure. And so I think that's really important. I'm still me. I still project my vulnerabilities to a certain extent. <laugh> I don't want them to know everything because then some of that control of setting the context leaves my hands. And so I think that's important to find that between, who I am, who I was, and what I feel comfortable with and what's expected as a professional. And to me, those two have emerged really closely and it's become very difficult to really say it, you know? I'm one person at home and another person in my office or in the classroom. I'm the same person, except I talk more at work. I'm more polished and professional. But the things that matter to me are the same as my students. Get a good education and they succeed. And I'm a part of that journey. And I don't take that lightly. That's a big responsibility.

Annie's narrative continued to attend to the three narrative dimensions as she thinks about her performance in front of others. Annie described her strategy to dissemble tension in the social-personal commonplace by talking about her awareness that some students may think of her journey as being "unattainable." Pin & Turndorf (1985) wrote, "human beings' language is determined by their experience within the many sectors which constitute the social universe" (p.

167). "I'm just a girl from east Texas" is an illustration of Annie sharing her experience with her younger audience who are at the beginning of the same journey that Annie traveled years prior. I continue to get the impression that Annie addresses tension while engaging in the frontstage region of the academic space by consciously choosing to present a character that is expected in front of other and she communicates to them that she too has expectations.

Absence of Fear. Annie told me in our final exchange in our second journey, campus carry is not to be feared, rather campus carry is an added protection on "the inside" regions from people coming in from "the outside." Up until this place and time, I can attest that I had not thought about the idea that some people are inclined to carry while in the theatre space because they consider it a part of what "their character would do" while performing in this particular space at this particular time. The gun is not "coming in" from "the outside," rather Annie's "conceptual environment" has already included the "gun" and as such, the physical introduction of conceal and carry is not a difficult one to accept (Frankenberg, 1993). Furthermore, Annie's narrative informed me that to some individuals campus carry makes them feel safer as they perform their everyday character regardless of region, and conversely, not having an opportunity to not practice conceal and carry may open the door for "cynical" performances.

Annie's stories were similar to other colleagues that I interviewed from the Campus Carry colleges that also felt that conceal and carry made the classroom feel safer because they are aware that a legal, sane, responsible person is carrying a weapon that is "equal to" the device used to perform mass shootings. I was not ever willing to open up the debate to the myriad holes in thinking that all gun owners are legal, sane, or responsible, but that discussion should be had.

This concludes the second round of interviews with both Jane and Annie. This chapter further examined the salient themes that emerged through analysis, but exploring the individual remembered and imagined experiences of two women who are willing to conceal and carry while teaching. The next chapter of this analysis will unpack the stories of Jane and Annie respectively. Foreshadowing the final chapter, the third interviews were the most difficult to unpack as the stories were asked to be reflections of the previous two conversations. As such, the three salient themes are not highlighted, but rather, overall reflections of what was learned will be the focus of the chapter. I now turn dissertation to the final chapter of analysis before moving on to conclusions, implications, and recommendations.

CHAPTER 7

UNPACKING JANE AND ANNIE

Researcher Reflection - Unpacking Jane and Annie

At the time of this writing, I realize that I entered the digital field almost one year ago. Thinking backwardly, I was in the midst of a global pandemic and my interaction with other people was limited. I was in the midst of teaching summer school, trying to coach a full-time travel baseball team, and every now and then sitting down at my computer talking to another individual for over an hour about guns in the academic environment. One year ago, I looked at my two research questions:

RQ1: What are the attitudes, feelings, and understandings of community college faculty regarding teaching and learning within a conceal and carry environment?

RQ2: What do community college faculty feel are the implications for teaching and learning within a conceal and carry environment?

At this place and time, after sitting down with Annie and Jane for two conversations about teaching in a conceal and carry classroom, reading their transcripts, taking notes, making codes, crafting memos, and running them alongside the "themes" I have developed, I have come to realize that attitudes, feelings, and understandings of conceal and campus carry can range anywhere from "I'm totally freaking out!" to "Ho-hum, whatever." I have come to realize that individual experience and geographical upbringings are as predictive as "previous experience with guns," or "political affiliation," or even "gender" as to why an individual might be "more likely to conceal and carry while on campus." I have come to realize that the copious amount of

research that exists on campus carry is focused on the general narrative of campus carry as it applies to the campus as a whole, rather than on individual, one-to-one classroom situations. This is not to say that individual teachers who sincerely believe the gun is a threat to their ability to put on a sincere performance but sitting alongside Annie and Jane and sixteen other people during my time collecting stories, provided me with experiences that have allowed me to perceive, interpret, and project differently than I did before I first started this journey.

And as for the implications of campus carry to teaching and learning, I am left to think that in geographical regions or cultures that, for whatever reason, have included "guns" as a part of their ethos, there appears to be no change in the way teachers approach the classroom, their students, or topics of a controversial nature. Not once during my time talking through a digital frame, did I ever get the impression that campus carry significantly altered or changed or hindered pedagogical practices that were in place prior to the implementation of campus carry in Texas. The impressions that I received from my Texas colleagues, and perhaps because of the digital stage that we talked, never gleaned any hint of negative implications to teaching and learning due to the integration of campus carry. Rather, in Annie's experience, the introduction of campus carry is allowing her an opportunity to be more sincere as she performs her professional role of "teacher" while in the presence of others.

As I sat alongside Annie and listened to her tell her stories about being in the presence of others, I began to acknowledge that I am feeling less tension as she describes her experiences in the classroom setting. As I am thinking backwardly at my time spent with Annie, completely through a digital frame, I recall that we talked about her backstage experiences as well as experiences that she has had on "the outside." I think inward and realize that I never experienced "tension" until it was revealed to me that she, was, in fact, "packing heat, yet as we have

continued to talk, the tension has lessened. I think inward and look backwards and realize that I have always considered Annie a "sincere" performer, whether talking about her unpleasant experiences in her previous place of employment or as she so artistically painted a visual picture of walking the farm with her husband. As Goffman (1959) noted, "let it be said that there are many individuals who sincerely believe that the definition of the situations they habitually project is the real reality (p. 70). Not once during those stories sitting together did I experience tension in the inquiry until Annie "told me" she carries while teaching. At this place and time, I believe it is necessary to turn attention toward Goffman (1959) and the dramaturgical perspective of "dramaturgical loyalty" (p. 212; Hunt & Benford, 2017).

Dramaturgical Loyalty. As I sat in the midst of this analysis, I asked a question to myself that Hunt & Benford (2017) asked of fellow academic dramaturgs: "To whom are researchers to be loyal" (p 113)? When I entered the midst of the campus carry topic, I had a personal understanding about guns in the classroom. Thinking backwardly to 2016, I found my first "piece of the research puzzle" in the AASCU Top 10 Policy news brief, and at that place and time, I tried to "imagine" what it must be like to teach in a conceal and carry classroom. As I imagined that terrifying "scene," little did I realize that my negative feelings were laden with inexperience. And now, today, at this place and time, as I write these words, I feel tension because I have to admit that I am transformed. I know that at this place and time, I do not want to teach in a room that legally allows students to conceal and carry in my immediate presence. However, As I sat with Annie, I have come to realize that if I was face-to-face with her, her sincere character performance would lead me to experience feelings of "ease," "comfort," and "confidence to share a sincere form of self" even knowing that the environment, and this person allow conceal and carry to be practiced. My inwardly thinking allows me to project this

transformed attitude as I continue think about the stories that Annie shared with me and her reassurances to "not be afraid."

Unpacking Jane. As I sat alongside Jane "on the little screen" for a third time, I revealed to her that I was concerned about her attitudes, feelings, and understandings of campus carry as she disclosed to me that she would be willing to conceal and carry is given the chance. Thinking backwardly on my two past journeys with Jane, I have learned that she has had many challenges and hardships while on "the outside." I have also learned that she has had many successes and, for as some people are able, gives off the impression that she has remained positive in her overall demeanor, personality, and attitude.

In our third interview, Jane started the conversation by apologizing to me for her outward appearance because she just came back from a gym workout. As narrative inquiry tends to do, I was able to hear how her experience at the gym, only a few hours earlier, influenced her thinking about my questions. I started our third conversation by recapping our first two journeys together and began the conversation asking her to reflect on her experiences as she attended to the temporality commonplace. Specifically, I asked Jane what being a teacher used to feel like, what it's like now and how it might feel with campus carry. As we exchanged,

Well, I used to be worried about my job, like all the time, until I got tenure.

Chris: What does tenure mean to you?

To me, uh, tenure, well it's muscle. It's like gaining muscle. You can be strong now.

People can't just push you around.

Thinking outwardly about her metaphor of "muscle" in regard to tenure, I could immediately sense that her most recent experience "being at the gym" influenced how she sees

tenure. As I frequently attend the gym myself, I "ran" with this metaphor in our third conversation. I asked Jane, "In what ways do you feel stronger because of tenure?" Jane replied,

So when you're not tenured, they're evaluating you in all fronts. And if you give them a reason, they can be like, bye, you're gone. You know? But, if your tenured and you come off assertive in the classroom, the Dean has less leverage. Cause they're not going to go against the union just because I've got a little sass in the classroom.

But, even with my freedom to "sass" a little, I also have the freedom to talk about topics that are important to me and to them. As students of [my discipline] there's a lot of topics we hit on things that are triggering when you talk about race, quality of information, things like that. But not being tenured did force me, in a good way, to evaluate whether I'm being careless in that sense. Right. It might be too one-sided. It forced me to think about the student who did complain, instead of, 'She's all liberal!' and, blah, blah. And it's like, "Okay, okay, fine."

Placing Jane's narrative on the three-dimensional inquiry stage I started to get the impression that the process of moving from an adjunct teacher to a full-time, "tenured" teacher has provided for Jane an opportunity to play her "sincere" self. As I think backwardly on my previous two conversations with Jane, I realize that in many different times and places in her life, she has had to "fight" for her right to be the person that she has become, and as a result, she experiences tension in her social commonplaces as she struggles to get others to appreciate her battle. As I think forwardly and outwardly about Jane in the classroom, I am aware that, if I were to be able to attend to her in that place, on that stage, I think I would see a "Strong," "Muslim," "Woman," and "Teacher." Jane is determined to establish her role, maintain that role, and is unapologetic in her role identity and behaviors. As Jane told me,

At the end of the day, my objective is to be heard and to have help them understand. [] I would say out of a hundred percent, I would hope that at least 85 to 90% of students love me. And they're like, I cannot get enough of her. I have repeat students. They come back, they write me letters and cards at the end of the semester. And then I have the 5% that are indifferent. They're like, whatever, and then I have like 2%, a very small percentage that say, I hate this. She's condescending. And I'm like, I'm not condescending, you are just misunderstanding!

Jane's narrative illustrated that she perceives herself as being able to establish and maintain the appearance and manner of a professional, full-time, community college teacher to a vast majority of her students. Thinking back over my experiences, I can think of any number of teachers who have shared stories with me about the inner "joy" they feel when engaged with students on the frontstage region. Not in the backstage regions or on "the outside," but specifically when on the frontstage region, with students. I think backwardly and remember that Annie told me stories about her "love for teaching" and her "love for engaging with students" in our previous conversations too. As I relive my experiences with both Annie and Jane, I can recall stories shared that make me believe that all of us want and are able to maintain appearances and behave in particular manners that allow our audiences to believe in the parts that we are playing.

Changes to Routine

As I relive my previous conversation with Jane, I remember that she is aware that the strategies her character performs, does not appeal to everyone. Thinking backwardly, this too is a theme for Annie. As Jane plays her character, she perceives that some "others" don't "like her act." Jane's experience is like any number of professional performers in popular media, or politics, or professional sports, or entertainment, etc. As I think backwardly, over Annie's

conversations with me, I can relive stories that she has shared about "being bold" and it leading to a change in role identity as well (see Chapter 4.). Often, As I sat alongside both Jane and Annie we shared stories of experience of performing on the frontstage region, regarding strategies we have "played with" to "set the stage" for our fellow actors. For example, Jane described to me how she uses the Method acting strategy of "physicalization" to help students, in her immediate presence, to believe in the part they are playing (Bandelj, 2003; Goffman, 1959). As Jane told me,

And I'm very sassy, robust, blah, blah, blah. And I've been told by my students that I can be intimidating because I make things very, very clear. And I do have very clear expectations. It's not a negotiation. I do the tough talk. And then at the end, I'm like cracking jokes with them. I bring food to the classroom. I directly try to be a little more soft and maternal because I've learned that they expect that from the female teachers. So then I'm like, 'Here's food! Hungry? Here's bananas, here's donuts, here's whatever.' And I always ask 'How's everybody doing today? Anyone need a moment? You want to close your eyes and take a breath?' So in other ways, I try to counter my very strong personality with moments of softness.

And I'll say, if anyone's having issues, come to my office, you know. If anyone comes in, I make them a cup of tea. I have a kettle and I give them a cup of tea. So I try. And then, students say, "She's a big Teddy bear. She really is. She comes off all hard. But, she's really a big Teddy bear."

Placing Jane's narrative on the three-dimensional inquiry stage illustrated Goffman's (1959) concept of "realigning action" as she integrated physical resources to develop appropriate character behaviors while engaged on the classroom frontstage region. By "bringing food to the

classroom" Jane is demonstrating to the audience not only a "soft and maternal" side, but she is also placing physical objects in front of (if not directly into) the experience of individuals in an environment where such "treats" would be acceptable, if not expected. Pin & Turndorf (1985) wrote,

guests are seldom "at peace" during a party, but rather they hover in a state of limbo, wondering if they possess the role identities necessary for conversing with the other guests. Not only must the guests choose from among their role identities one will which will be of interest to their audience, but they must also adapt their play to the audience's perception of the roles they have chosen to perform. (p. 165).

Jane tries to "counter [her] very strong personality with moments of softness," and in turn, "softens" the tension in the social commonplace. Goffman (1959) wrote, "putting out feelers" like guarded disclosures and hinted demands are to examples of how an individual addresses tension in the personal-sociality commonplace. Jane told me that she offers her class food and tea in both the front and backstage regions respectively to "unofficially communicate" that Jane does, in fact, wish to have a working relationship with them and she does, in fact, care about them, as opposed to the character she has previously portrayed while in their presence.

Despite the occasional gesture to her fellow actors when on the frontstage region, Jane prefers to play the role that she created, that is comfortable, and most, seems to be expected. As Jane told me,

A lot gets thrown out at me. I'm called a bitch a lot. But, I'm okay. I'm okay with being thought of as a bitch. It does not bother me. Cause you know, bitches get shit done!

Right?!? And so, yeah, I'm okay with that. [] It's like those Olympic coaches, you know, you hear about all the controversy with the Olympic coaches and they're like, "Look, it's

going take some hurt feelings to get there.' I don't have time to be polite. Do you want me to sugar coat it for you or do you want me to make you better? You know? And the answer to that question, I realized for a lot of people is "No, please don't sugar coat it for me. Ever.' So, that's my experience and what's I'm going to do moving forward.

Sitting alongside Jane for the third time, I got the impression that Jane is beginning to understand her "strong" attitude that her character projects while teaching has successfully and unsuccessfully been used to her advantage. However, in the place of school, and at the time of onstage performance, I get the impression that, in Jane's imaginative future experiences she will lean into these character attributes. As these character behaviors are expected in the academic performance space, Jane can practice a rigorous pedagogy giving her superiors the impression that she is continues to be a valued member of the campus community and maintain her impression in front of others (Goffman, 1959). Furthermore, in the case of Jane, her motivations to play these attributes of character might be felt more significantly due to her past experiences of becoming a "Strong," "Muslim," "Woman" on this same campus, as a student. If Jane feels that "this place" made her, she might very well feel a great sense of responsibility to "give back."

As Jane's feelings about her role in the place of school evolve and as she continues to feel less tension in her commonplaces regarding what is expected of her role on the classroom stage, Jane begins to address the construct of "power" in the classroom dynamic. As we discuss the construct of "power" in the sociality commonplace when performing in the commonplace of school, Jane shares with me her experiences of "power" in the sociality commonplaces when performing the roles of teacher-student while on the classroom stage. As Jane told me,

Have you met the students of today? They're not scared. They're not scared of anybody.

They are aware of their rights. They're aware of their power. And I, of all people, have

taught them how they can be empowered through the source of writing and putting it out there! They're not scared. They're not scared of me at all.

Expecting Conceal and Campus Carry. Sitting alongside Jane on the three-dimensional inquiry stage I started to become aware of tension in Jane. I realize that Jane is newly tenured and is still "finding her legs" in the classroom environment. Furthermore, I realized that I have been sitting with Jane for a number of hours. In the midst of our time together, she has revealed to me various stories that would "put her on edge" as she negotiates her day everyday life in a variety of regional spaces. At this place and time, I decided, in the midst of our third interview, to ask Jane to "bring the gun" to school with her and ask Jane to reflect on her daily experiences. I ask Jane to imagine that conceal and carry was a legal practice on her school grounds. The turn to imagination is a "powerful one in narrative inquiry. It highlights the possibility for change that awakens us to 'alternative possibilities for living' at the same time as it draws attention to what might be possible rather than to what is already known" (Caine et al, 2022, p. 139). As Jane revealed,

Well, it would change my dynamic in the classroom for sure. And that's the classroom, but what about my office? Like when someone comes into my office, you know, for office hours and it's just me, them, and a gun, you know? It's going to force me to be more psychological, right. And deliberate. And like I said, if I have to choose between being dead or alive, I'm going to pick alive. My ego is not bigger than someone else. So I'll do that and I'll play a game.

But the risk we take with that is if we're doing this year after year after year, we're also going to have our moments where I don't demonstrate patience.

And then that one moment can change everything. Because, look, I have 300 pounds that

I'm carrying. I've got all this stuff to do. I've got a promotion coming. And then in that one moment where I'm like, no, it's got to be in by tomorrow because I need to grade it so that I can, you know, and there's a whole bunch of reasons why I need this person to turn this paper in. And it's like, oh, or I'm not changing the grade until you make those edits or whatever, all of those things. And you just, you're just being you. And it's not to harm anybody, but let's say this mental health person is a student, and a lot of them are, you know, and they come in and they're like, fuck that! And they start shooting up the place.

At this place and time, in the interview, I noted that Jane dramatically realized the potential threat of campus carry that she had not outwardly expressed in previous conversations. As often seems to occur with talking to others about campus carry, when an individual is first introduced to the topic of guns on campus, they recognize the turn in the conversation, and the "narrow rocky ridge" that we are about to traverse (Clandinin, 2013). Examining Jane's narrative, it appears that when Jane approaches the narrow rocky ridge, she goes. Jane addressed tension in the temporality and sociality commonplaces by attacking it, aggressively, and unapologetically.

Again, I return to Endsley's (1995) situational awareness model. As previously mentioned, Flaherty (2011) employed the Endsley situational awareness model and identified perception, comprehension, and projection as the three stages of situational awareness. As I sat alongside Jane, in the midst of our conversation, I introduced campus carry to her thinking. As Jane considered campus carry, she "created a scene" where she recounts a simple story about a student arguing a grade that results in a mass school shooting. Unfortunately, events that Jane "imagined" have occurred in real-life situations and teachers have been killed over such "trivial" matter such as grade disputes before (Overbye, 2007; Rajan, 2016). Despite these rare occurrences, Jane's fear is heightened as she imagines herself, a student, and a gun.

As Jane's narrative sits on the three-dimensional inquiry stage and she outwardly thinks about situations where she is alone with a student and a gun, Jane reveals her inward and forward thinking about how she would "balance the power." As Jane told me,

It never surprises me that students can completely be unpredictable and do something that is, I mean, people in general, right? So I'm going to, if I have to play that game, and I'm going to play, and that's what I said yesterday, I need the gun too. Cause we got to even the playing field.

As I sat alongside Jane and listened to her talk about being a person who carries a gun while in the presence of others. Jane told me,

Obviously if I could choose, no, I don't want anyone to have a gun because I want all of us to be able to deal with things without the idea of having to take life. Right? But, let's just say we all have guns. And in the case a student pulls it out to threaten another student, and it's like unfolding, and I am there. What would my instinct be? Stop! Drop it! Boom! Because I'm going to protect my students too. And in the case that it goes off...is it going to be "That one fucking Muslim woman went crazy on campus and shot up her fucking students? You can't win! Because it's NOT going to be "Award-Winning Professor Protects Students!" It's going to be "Crazy Muslim Bitch Goes Nuts!!!!

Sitting alongside Jane in a digital space, and uncomfortably laughing at Jane's casual style version regarding a situation in which she is asked to protect her students, I pull the analysis to a metaphorical theatrical space.

As Jane tells me her inward thinking about performing in a conceal and carry space, I get the impression that she is experiencing tension in the temporality as well as personal-social commonplaces respectively. In an interesting display of outward and backward thinking, Jane

believes that she is in a lose-lose situation when it comes to her using a gun for purposes of self-defense. Goffman (1959) wrote the following,

When the individual does move into a new position in society and obtains a new part to perform, he [sic] is not likely to be told in full detail how to conduct himself [sic], nor will the facts of his [sic] new situation press sufficiently on him [sic] from the start to determine his [sic] conduct with his [sic] further give thought to it. Ordinarily he [sic] will be given only a few cues, hints, and stage directions, and it will be assumed that he [sic] already has in his [sic] repertoire a large number of bits and pieces of performances that will be required in the new setting. (pp. 72-73).

Attending to Jane's temporality commonplace, and noting her approach negotiating a "scene," using a gun to "stop said threat," I wonder if Jane's is communicating "out of character" by "realigning her actions." Goffman (1959) wrote,

"[individuals] often attempt to speak out of character in a way that will be heard by the audience but will not openly threaten either the integrity of the two [] or the social distance between them. These temporary unofficial, or controlled, realignments, often aggressive in character, provide an interesting area for study.

As Jane and I sat on the three-dimensional inquiry stage, I noted that Jane moved her thinking from a situation in which she heroically saved her students to dark humor within the span of two consecutive thoughts and sentences. As I consider Jane's past conversations, her quick movement from hero to villain is narratively coherent, yet also demonstrates a wide behavioral continuum for her to work with (Caine et al, 2022). The stories that Jane has shared on this journey, have frequently reminded me that Jane's experiences have helped to shape her into the person she is today. Although far from a "villain," Jane has been perceived as one in her

past experiences. Whether she was an unwilling representative 9/11, or she was vilified by her family for not respecting the cultural perspective of "arranged marriage," Jane gives off the impression that she has felt the role of the "villain" in her past experiences. Perhaps Jane's perception of this "villain" role is a reason why she consciously brings in "treats" for her students. If Jane "realigns her actions," and brings in "snacks," she might hope to portray a role of a "safe" character rather than a "villainous" one (Goffman, 1959).

The Event. Sitting alongside Jane and imagining experiences, I allowed the conversation to flow to the actual moment of terror: a mass school shooting. Accordingly, I asked "What is your current plan if that [a mass shooting] did happen on your campus?" Jane and I exchanged the following,

I think I would get my students to quickly barricade. I would make it dark. Turn off the lights. Get in that corner where they can't reach you. Get under the tables. I'd also open the door though, to make sure there's some kids in the hallway. Anybody go get anybody in right now, you know?

Chris: You'd go to the door? You would go to the door and put yourself into the hallway to get other students to come in your room.

Yeah. Because what are those students in the hallway going to do? There's a lot of space out there, so yeah, I would want to get them in my room.

At this place and time, I am aware of Jane's thinking toward the commonplace of place and her familiarity with her college campus. As Jane describes "the events unfolding," Jane is able to think backwardly, forwardly, inwardly, and outwardly about how she would "handle the situation." Jane's backward and outward thinking is demonstrated in her "plan" to make the room dark and knowing exactly where to place her students if the situation arose. Jane told me, "get in

that corner" with a choice of language that assumes I know "that corner" she refers. Thinking backwardly and outwardly about my campus I can think of dozens of "that corners" in which I would direct my students to hide, but as Jane tells me about her campus, I realize that I don't know what "corner" she is referencing.

A Dramaturgical Turn. I feel tension in Jane's decision to "keep the door open" to allow other students to come in the room. As I re-read Jane's narrative, I noticed her backwards thinking conjures up images of chaos in action as a "shooter" moves throughout the building. A quick YouTube search of "Columbine Tapes" will show you an example of what it looks like when a school shooter is "roaming" throughout campus. Pretending for a moment, that I am sitting in a theater or at a movie, I "imagine" that from my seat in the audience, as loud noises are heard (offstage), I observe Jane moving upstage right to a light switch on the wall. After she "flicks" the switch, the room goes dark. Jane, the teacher, then moves to her left, (upstage center) where she looks into the hallway, first to the left and then to the right screaming at students to "Get in here!" A few students enter before Jane calls one last time only to reveal, "the shooter."

In the interview I asked Jane, "So if you can see the school shooter down the hallway, what do you do? Do you go in your classroom and barricade yourself or do you step out there and try to talk that person down? Jane told me,

No, I wouldn't try to talk him down. I don't, you know, if it was someone I knew. Maybe.

The thought if it was someone I knew, someone I had rapport with, someone I knew respected me, liked me, had a moment with me, then I might say, you know, like open the door on my knees, like call them, but maybe, I wouldn't willingly do that. Because, you don't, I mean, if the person has gotten to that point, I don't know if you can be if they can be reasoned with. You know?

And then THE EVENT,

Chris: Pretend you have a gun now. What are you doing? Are you going to be "the good guy with the gun?" Are you going to step out into the hallway? Are you going to Wyatt Earp this?

(pause)

I would think about this strategically. If he's walking and I could just avoid any confrontation. Because I'm not going to put people at risk. I don't know. I don't know what this is going to turn out to be right. A shoot off. We don't know. I'm not going to take the risk. I'm going let him walk past me.

Chris: Are you going to shoot him in the back of the head?

Maybe the legs. I'd go with the legs.

Chris: The legs. Why the legs? Why not...

I don't want to kill him.

Chris: Why not? He wants to kill you A gun's supposed to make things equal. It's supposed to equalize things. The equal thing is he's here to kill people. Why not kill him? He's mentally deranged. Why not kill him?

Jane: I don't think I could take a life.

As I sat alongside Jane for the third time, I fully realized the tension that exists as I think upwards about campus carry. As Jane tells me, "I don't think I could take a life," I have to consider this "possibility" as it relates to teachers carrying guns in the classroom.

As Jane and I continued to discuss THE EVENT, I asked her, as she is imagining the horrific feeling of being involved in a school shooting and what her feelings of "a gun" are in the place of school at that place and time, Jane told me,

The gun makes you feel better. And in that situation having the gun would make me feel better because now I have some chance to diffuse and I mean, I hate to say, but again, I think that person, you cannot reason with that person at that point. And trying to reason with them is a huge risk. That's why I think my first instinct was I shoot him in the legs, bring him down. Cause I'm not trying to kill him as they drop the weapon. When they drop the weapon, I would then let people do what they need to do. And if it's someone I know I might kick his weapon out and I might, I mean, I know myself, I might get right in his face and be like, "Why did you this?"

As Jane revealed to me her inward, outward, and forward thinking about what she might do and how she might "be" in the case of a school shooting, I get the impression that Jane really has no idea what she is going to do that situation. As Jane said, "I would shoot him in the legs" and assumes that action would cause the individual to "drop their weapon." In a very dramatic imagination of the "scene" Jane imagined herself, gun smoking, terrified students behind her, one student down, shot in the legs, as Jane gives an "account" of her interpretation of events.

In their chapter on "Accounts," authors Scott & Lyman (1968) asked the question, "How is society possible" (p. 219, in Brissett & Edgley, 1990). "Talk," according to Scott & Lyman (1968), "is the fundamental material of human relations" (p. 219). The authors continued by explaining,

Our concern [] is with one feature of talk: Its ability to shore up the timbers of fractured sociation, its ability to throw bridges between the promised and the performed, its ability to repair the broken and restore the estranged. This feature of talk involves the giving and receiving of what we shall call accounts. An account is a linguistic device employed whenever an action is subjected to valiative inquiry. (p. 219)

As Jane told me about her "role" in a school shooting scene she described her account of the situation, or her explanations regarding her unanticipated behaviors (Scott & Lyman, 1968). Sitting alongside Jane, I was able to understand that Jane is justifying her actions in a situation that she is forced to shoot another student. A justification, according to Scott & Lyman (1968) "are accounts in which one accepts responsibility for the act in question, but denies the pejorative quality associated with it" (p. 220). In Jane's narrative, after shooting the student, "in the legs," she then approaches the student like a teacher who is scolding a student for coloring on the wall, not one who just murdered fellow habitants of the school. Jane's narrative gives me the impression that she is justifying her actions by continuing the play the role of a "hero teacher" in that situation, rather than justifying the "crazy Muslim bitch" that she projects might happen following her actions.

Protecting Her(Self). Sitting with Jane, I noted that when Jane was first asked about campus carry in our conversation, she told me that her approach would be, "Stop! Drop it! Boom!" immediately followed by an excuse that would be assumed by "others" (e.g., "That crazy Muslim bitch went nuts!"). Jane told me that "the others" would use her as a scapegoat. Scott & Lyman (1968) described scapegoating as a form of talk that people use to allege questioned behavior is in response to their attitudes they feel towards others.

Placing Jane's story on the three-dimensional inquiry stage, I can think backwardly at her turbulent experiences as the President of the student Muslim association as they ran alongside the events of 9/11. Those experiences help Jane to identify herself as a "Strong," "Muslim," "Woman," and Jane has employed those attributes of character to her advantage, especially when performing on the backstage and frontstage regions of this community college campus. Jane's experiences did include questions like, "Does your religion condone the killing of others?" And

although Jane was able to respond with humor (e.g., "Uh, let me get back to you on that!"), I am aware that she was joking. Joking, as Becker (1972) noted seems to be "established at points of tension in the social system" (p. 126, in Brissett & Edgley, 1990). Joking behaviors also relieve the strain of usual encounters by demonstrating a creative way of handling them (Becker, 1972). Consequently, earlier in our conversation, I laughed at Jane's joking, but at this place at time, as we sit alongside each other and discuss a scene that involves, her, her students, and a deranged shooter, Jane does not joke when tells me that she would shoot him in the legs and then get in his face and ask "why?" As I continued to listen to Jane, I started think abstractly about Jane's desire to carry a gun. Perhaps carrying a gun is not for purposes of self-defense, but for purposes of "identity"-defense.

The term "identity" differs from the term "self." According to Stone (1981), an individual's "identity" is "situated" in a "place" and others who also participate in the interaction acknowledge the "self" is present, but the "identity" (pp. 142-143, in Brissett & Edgley, 1990). As Stone (1981) more clearly explained, "identity establishes what and where the person is in social terms (pp. 142-143, in Brissett & Edgley, 1990, emphasis in original). As I have sat with Jane for a number of hours, over the midst of our conversations, I have come to fully realize that Jane's identity of a "Strong," "Muslim," "Woman" is situated in the place of school. For example, Jane described how her character would change her appearance and her manner within a conceal and carry classroom (Goffman, 1959). Jane told me,

I think, if everyone was allowed to have a gun, I think I would take my holster into the classroom. Um, not just for like equilibrium and power, but maybe to even connect with those students who feel the need to bring a gun.

Chris: That's interesting. Can you expand on that a little bit?

I just, sort of, want to connect to them and relate to them and see what they're feeling. Maybe use it as a starting point to a conversation. Maybe halfway through semester, I stop bringing my gun. You know, it becomes persuasion in its psychology. Sure. I would think about doing that, but I definitely think I would hang it up in my office. I would never bring it home or anywhere else, but in the dynamic where I need to maintain some power and authority. And I know that there are people who get upset about that. It gets their panties in a bunch. But, I would bring my gun to the classroom to make a point, to set equilibrium and to connect to those who are carrying. Yeah, I would.

Chris: But with that gun in an active school shooting situation, you would not actively go out there to stop a school shooter.

No, I wouldn't go hunting for the guy. [] It's not smart. It's not intelligent by doing that. I could actually get more people killed.

Chris: Do you expect that other conceal and carry people would go after the shooter?

Yeah, I mean, if you are going to carry that around now, step up, right? Isn't that the whole argument? You're carrying a gun to protect yourself. It's your Second Amendment right, blah, blah, blah. All right. Put it to use. Step up and put that Second Amendment to use, right? You want to be a big gun carrying person? Now there's a shooter coming at you. Use it.

My guess is [] and I know a lot of gun carriers. I think they would. I think they would.

I think my brother absolutely would pull it out and to use it, to save somebody. And I would hold them accountable for that. And maybe it would be a happy ending that they did kill the shooter. And if I had my gun and he was coming at me, I absolutely would go down using it to try to protect anybody.

As I continued to analyze Jane's stories on the three-dimensional inquiry stage, I am more certain in my thinking that Jane's choice to carry a gun, while at the place of school, is for purpose of defending her "identity," more than self-defense. I noticed that Jane's inward thinking first attends towards the personal-social commonplace and the construct of "power" in the teacher-student dyadic relationship. Goffman (1959) and myriad others have described when a person is in the presence of others they implicitly request that their observers take seriously the impression that is expected of them. In the teacher-student dyad, while in the frontstage region, a teacher is expected to have designated power in the relationship. Multiple reasons could be cited to demonstrate why a teacher "needs" designated power, but grade distribution and basic classroom management are sufficient to warrant an imbalance in power. As Jane told me, conceal and carry explicitly changes the power dynamic, and in order to "set equilibrium," she intends to "carry her holster" as she performs in the frontstage region.

Jane's narrative revealed her inexperience with the practice of campus carry, because if Jane were to execute the approach that she describes, ultimately, she would be breaking the law. Again, a quick search of the University of Texas-Austin FAQ webpage on conceal and carry reveals "if you choose to carry a concealed handgun on campus, you must: Not allow the handgun to be partially or wholly visible on campus premises, including streets, driveways, sidewalks, walkways, parking lots, garages or other parking area (University of Texas-Austin, FAQ, Campus Carry Basic Slides). If Jane were to make her gun visible, authorities would be called, and Jane would be disciplined.

Despite her lack of knowledge regarding how to carry, for the purposes of this document and what is, arguably, one of the more significant slices of Jane's stories is her attitude about bringing a gun "to connect with those students who feel the need to bring a gun" and "to connect

to them [] and see what they're feeling." Jane's strategy, once again, demonstrates an acting technique in Method acting known as "physicalization." Bandelj (2003) noted, "execution of the physicalization strategy is possible because actors are able to infer something about the social location and identity of their characters from a mere physical manifestation" (p. 402). Jane told me that she would physically carry a gun, not for purposes of self-defense, but to defend her identity and to connect with others that are feeling that particular experience.

Jane's thinking returns my orientation back to Dewey's (1938) theory of experience. Dewey's (1938) theory posited that interaction and continuity are "fundamental in the constitution of experience" (p. 51). Jane's story revealed both her lack of experience and her willingness to interact with the wave of potential new feelings associated with carrying a gun on to an educational stage.

Additionally, Jane's narrative directed me toward Dewey's (1938) principle of continuity, and her attention toward temporality as she tells me that she would "hang it [the gun] up in my office. I would never bring it home or anywhere else, but in the dynamic where I need to maintain some power and authority [I would carry a gun]." Jane understood that "the gun" is not necessary to take to her "the outside" environment or relationships as she feels no threat on "the outside" although, arguably, when she was homeless, o' those years ago, perhaps a handgun would have made her feel "safer," at least on one of those days. Jane understood that she lacks experience with a gun in all of the various regions and only is willing to carry to (a) re-establish power (or, at the very minimum, get the power back to "zero") and (b) to connect with gun carrier experience.

As I continued to sit alongside Jane, I consider Goffman's (1959) "cycle of belief to disbelief" between sincere performances and cynical ones as Jane considers performing in the

frontstage region with conceal and carry. Jane's told me in our earlier conversations, that she did "enter the frontstage region" and could perform comfortably on that stage. Next, Jane considered the stage to "allow for concealed guns." As Jane considered this thought, she decides that she too will conceal and carry. Jane first decided to carry to "equalize the power dynamic in the room." However, secondarily, Jane decides to carry to "have an experience." Following her decision to carry, Jane thinks forward and imagines previous experiences when she established strong, productive, educational relationships in class, and can imagine, in the future, when she stops carrying to "psychologically persuade" them that there is no need to carry, not here, not now. Finally, Jane returns to teaching comfortably.

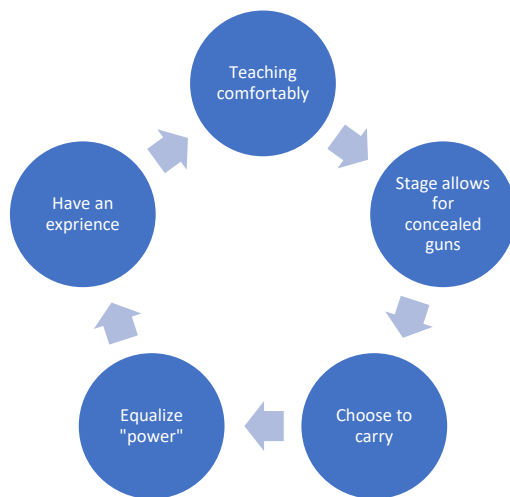


Figure 18. The cycle of belief to disbelief to belief.

Goffman (1959) contends that we can expect to see this "back-and-forth" between a sincere performance and cynical one through "self-illusion" (p. 21). Goffman (1959) wrote,

We find that the individual may attempt to induce the audience to judge him [sic] and the situation in a particular way, and he [sic] may seek this judgment as an ultimate end in itself, and yet he [sic] may not completely believe that he [sic] deserves the valuation of

self which he [sic] ask for that impression of reality which he [sic] fosters is reality.

(p.21)

As I sat with Jane on the three-dimensional stage I got the impression she believed she would carry a gun in the presence of others, yet if she would in fact carry, Jane's "Strong," "Muslim," "Woman" character would experience substantial tension until she could imagine teaching comfortably again.

Researcher Reflection - Exiting Jane

Jane and I talked through Zoom© for a few more minutes. As we sat there, we talked about private thoughts that will only be shared between the two of us. Thinking backwardly, Jane and I spent almost four hours sitting together and talking through a digital device that I only discovered because I was forced to by a global pandemic. Over the course of those 237 minutes we sat together, I listened and watched Jane think backwardly, forwardly, inwardly, and outwardly about tension she could experience as she thought about herself in different places and times throughout her life. On our journey, Jane and I met on a digital stage, but through her stories, she was able to transport me to her life regions and provided a glimpse of her experiences that have helped in the creation, shaping, and stabilizing of her character.

Further, Jane transported me to her community college campus, multiple times, where she was able to get me to understand her attitudes, feelings, and perceptions of her performance in both back- and frontstage regions respectively. Finally, Jane was able to get me to understand her inward thinking about her attitudes, feelings, and understands of what her performance used to be like, what it is like now, and how it might look be as she considered the commonplace of place to include conceal and carry. Jane was selected to star in this document because she revealed her intentions to conceal and carry if such legislation were passed in her state and was

integrated into her work environment. As our journey clearly demonstrated, Jane gave off the impression that she is sincere in her performance as a teacher when in the presence of others, but when she considers the environment to include conceal and carry, her performance starts show signs of cynicism. Ultimately, this lack of belief in the part that Jane is playing could impact, not only her pedagogical approach to the classroom, but could lead myriad other outcomes.

Finally, I argue Jane is willing to practice campus carry for purposes of identity-defense, not self-defense. If Jane were to realize that her character's identity felt "safe," she would admittedly, and as a persuasive tool, stop carrying the weapon.

Unpacking Annie

My longest conversation over the course of being the field took place when I sat for a third time talking through a digital frame with Annie. On this last conversation, Annie and I sat for an extended period of time and talked about her attitudes, feelings, and understandings of actually teaching in a conceal and carry classroom. As I have previously documented, I have very little experience with guns and I have no experience teaching in a conceal and carry classroom, so when I encountered Annie on that third conversation, it was apparent that the both of us "had a lot to talk about."

Before I unveil my third interview with Annie, I return to my two research questions,

RQ1: What are the attitudes, feelings, and understandings of community college faculty regarding teaching and learning within a conceal and carry environment?

RQ2: What do community college faculty feel are the implications for teaching and learning within a conceal and carry environment?

As this study has previously documented, Annie's story to the academic topic of campus carry is highly significant as individuals who conceal and carry have never been so intimately

interviewed. The primary reason for the lack of information regarding the attitudes, feelings and understandings of individuals who conceal and carry is because sharing such information is not normally allowed. Annie did not disclose this information to me while in the presence of another person, besides me, and I have taken careful consideration to protect her identity throughout this document. Furthermore, Annie herself, has personally member-checked this document, in both the interim and research texts stages, and has given me her approval for this text. Together, through our three-series of ninety minutes interviews, Annie and I have co-composed her perceptions of teaching in a campus carry classroom (Clandinin, 2013). Annie has never shared this information with anyone else. For purposes of anonymity, and protect Annie's identity, I have omitted certain details from our third conversation together.

Throughout our time spent together, Annie told me a sincere impression of what it was like for a female teacher to conceal and carry and teach. Annie's stories changed me. I have no other way to put it. I believe that Annie carries or purposes of self-protection which is her 2nd Amendment right. I believe that Annie is adequately trained and, with proper resources and provided time, she has the willingness to continue to grow in experiences that would make even more effective in her various roles as she practices conceal and carry while performing in the academic theater. As she has previously stated, and looking forward to our third conversation will reinforce, that her only purpose for practicing conceal and carry is in the highly unlikely event that an "outside" shooter comes in to kill others. In that highly unlikely event, Annie will draw her weapon to stop the threat.

If Annie wishes to practice her second amendment right, I support her, and I am willing to provide my share of resources to insure (a) she is trained and (b) if she does, in fact, have to kill another, I want a plan in place to provide for her mental treatment for her changed character.

I am no longer going to be scared of others who wish to conceal and carry in my immediate presence. However, I will insist that they tell me about it. More on that later.

Rehearsing Routine - Conceal and Campus Carrying

To understand the attitudes, feelings, and understandings of a conceal and carry space I asked Annie, "Why did you make the decision to carry a weapon in the classroom, while you're teaching, and how does that make you feel? Annie calmly told me,

I don't feel any different. I don't feel more powerful. I don't feel more in charge because I already approached the classroom with a sense of 'I'm in control. This is my space.' I'm here to help students.' And that was it. I come in with an attitude of wanting a good learning environment for the students, not an attitude of I'm in control. And I have, you know, this power to wield over people. I don't think that's appropriate. And so I don't feel necessarily any different except perhaps a small degree of difference in how I am situationally aware. I think we talked about that at one point. So, I always know where my firearm is located. It's always right near me. We've already talked about how I locate exits and you know, review these things with my students. I don't make a big deal out of it. I guess you could say it helps me just think a little about if something happens, I have another option in the run, hide, fight training book. I'm still going to take those first two options. This just a last resort that nobody really wants to use.

As I listened to Annie talk to me about her attitudes, feelings, and understandings of teaching while concealing and carrying, I recalled a previous conversation with Annie.

Throughout this analysis, I have often gone back to the "tapes" to listen to the answers and to watch the reactions that the both of us expressed. As Annie told me this short perspective about concealing and carrying while performing in the frontstage region, I got the impression that she

has considered the question and answer before. I got the impression that Annie has "rehearsed" her behaviors and actions, in the rare case, that a shooter entered her immediate presence. I get this impression as her answers are straightforward and deliberate. Often times, in previous answers, participants tended to interject vocal interferences and long vocal pauses that caused me to believe that they were "searching for an answer." However, when I broached Annie about the subject of "feeling campus carry," she did not hesitate, she rarely stuttered, and she knew her feelings. It was obvious to me that Annie has "played" with these attitudes, feelings, and perceptions before we entered the midst of this conversation.

As I have previously documented, Annie makes me feel comfortable while in her immediate presence, even though we are talking through a digital frame and even though we are discussing carrying a concealed weapon while in the educational space. Even as I become more comfortable talking about the subject of performance in a conceal and carry classroom, Annie's answers begin to teach me why I had experienced tension as I considered performing in a conceal and carry space.

Annie illustrated backward thinking by recalling, "how I [Annie] am situationally aware. I think we talked about that at one point," in an excerpt from our third conversation. Recalling our second conversation, Annie described how she is "already situationally aware" when she goes to places by "noticing bulges" on people that would alert her to the fact that they might be concealing and carrying. When Annie interacts in any number of various regions and performs with fellow actors, she heightens her situational awareness by a "small degree." In my analysis, I thought about Annie's perspective as I imagine a conceal and carry space.

Accilien (2020) authored a "perspective" about becoming "more" situationally aware because of the implementation of campus carry. Accilien (2020) wrote, "The possibility that there are guns present in my classroom has changed and influenced by teaching style. I find myself questioning how bold I should be in the classroom both at a conscious and very unconscious level" (pp. 142-143). Placing Accilien's story alongside Annie's story, as well as alongside the other stories that I listened to while in the field, and I cannot recall, nor can I find one example, from all the hours that I sat alongside her, or them, not one example, that they supports the perspective proffered by Accilien (2020). In fact, one word that comes to mind that best summarizes the attitudes, feelings, and understandings of my Texas participants regarding campus carry is "yes." As Annie answered to my question, "Do you know what your schools weapons policy is?" She answered,

My school follows the state law, which allows for campus carry. And I don't believe that we have any further restrictions past that. People are in informed of it. The campus safety office or the, the campus police always have information available, if you have questions. They encourage, "Run, Hide, Fight training for active shooter instances.

And they don't mention a lot about campus carry. I don't know if that's because they don't want to actively promote it or they just want it to sit there. And if people know about it, they know about it. And if people don't, they don't. That's my perspective.

But we follow the state law, which allows for campus carry. And of course you probably know that means that you have to be licensed to carry. To carry on campus, it has to be concealed, so that's different from outside of campus. Now, the state of Texas has open carry and you don't have to have a license. You have to be able to legally buy a firearm. So you're still getting that background check when you purchase a firearm. But, that's the

new law in the state and that does not apply to campus.

Chris: That's the best description I've ever heard.

So, initially, when campus carry started, everyone in the state of Texas who wanted to carry, had to have a license to carry, it used to be conceal carry. Then the state of Texas moved to open carry with a license. But, and I think around that same time, was when the campus carry also started, yes. Or was put into law. But, [on campus] it must be concealed. Now the state has moved for the general public, you know, or in in most unrestricted areas to open carry without a license, but obviously you can still get a license to carry and you would need one for campus carry. And maybe for other instances that I don't know about, maybe there's other restricted areas of businesses, I'm not sure. But, right now, that's what I know.

As I analyze my past conversations with Annie, I recall that she conducted a small, unpublished study when campus carry was first introduced. As Annie said, "I just wanted to know more" about the attitudes, feelings, and perceptions of her colleagues and so she conducted a small, independent research inquiry. Looking back, when Annie told me her thorough description of campus carry, I should have been aware that her extensive knowledge was a "clue" that she "better know the law, if she is going to practice." This might be something to "look for" in the future to "get the impression" of legal, gun-owners, who wish to conceal and carry.

Transformation of Character - **Gun as Self-Identity**

For Annie, carrying a gun in the academic environment, is appropriate. Annie knows guns. It's not a secret to her. Furthermore, I know why she is carrying. And I know who is carrying. I'm not scared of Annie. I hope that I don't scare her. We have a relationship. A genuine relationship. And, after my experience talking to Annie and building a relationship was crucial in

my transformation of inward feelings of a person and their gun. Annie's got her gun and I'm cool with that. It completes her identity.

Sitting alongside Annie, through a digital frame, for a third time gave me the impression of her attitudes, feelings, and understandings about a conceal and carry classroom, how topics of sensitivity are managed in the frontstage region, and finally, a perception of campus carry that I had not considered before.

Moving alongside Annie, I addressed my first research question by asking her about her perceptions of a conceal and carry classroom. Annie told me,

One of the things [] is my perception of this whole experience. One of the things that I've thought about a lot is that we haven't talked about whether I carry a gun in the classroom. Yes. And according to the state law, I cannot reveal that, which is why I don't want to ask, which is, I don't ask, but in this particular situation, I know my identity's going to be protected. I feel comfortable telling you that I do. And I don't know if that changes things or if that's an area that you would like to explore but there, that brings my perspective to be a little different.

Chris: Well, you know, the last time we talked, I got the impression, I was like, I think she does carry. I think she carries because you had said something, there was one little line. I was like, I'm not going to ask more, like if she carry, she carries.

Thinking back on our past journeys, I did notice, (as documented in Act II. Scene II.), the "one line" that "gave me the impression" Annie concealed and carried. Thinking back, Annie said,

I don't think about if someone is coming into my classroom, whether they have the license to carry and are following the rules. [] I am not concerned with, uh, people who are carrying legally. Um, I'm not concerned with that because I am one of those people.

In our second conversation through Zoom© Annie she revealed to me that "she was one of those people" who conceals and carries while performing in the frontstage region and while in the presence of others. At this place and time, in our third journey together, and looking back at the story told by Jane, I focus my attention to the commonplace of sociality and took note of the possibility for tension in her perception of being labeled "those people." Looking outwardly at the interview and analyzing my line of questioning, at the place and time, it was clear that I violated a major "rule of basic interviewing" by "leading" the participant to "feel" like "one of those people" (Brinkmann & Kvale, 2014; Seidman, 2016). Novice researcher or not, asking these leading questions is unethical. I do not feel that my line of questioning invalidates my current study, but I am aware of my qualitative, in-depth interview rule violation. I will attest that as my interviews progressed, I was more aware of my line of questions, my turn toward listening more, talking less, and asking real questions (Seidman, 2016). Perhaps most importantly, for a trained actor, I started to become conscious of my tone and my facial expressions when asking questions as to not "give off an impression" of my attitudes, feelings, or beliefs, at least I tried (Goffman, 1959; Seidman, 2016).

Despite my obvious error in our conversation, the line of questioning did demonstrate my dramaturgical thinking when I responded, "Well, I did get the impression...." At that place and time, and without an analysis of the transcript, I "got the impression" from Annie that she did practice conceal and carry. My recorded field notes from early October 13, 2021, days after my

second journey with Annie, revealed that I *knew* Annie was carrying. I said the following to myself,

Oh, Annie carries. She didn't tell me that, but she told me that. I think she said something like, I'm one of those people. Like, she is one of those people that conceals and carries. That is so weird to me. I thought I would find a guy that was carrying, but not a female participant. I have to ask her how she understands the gun in the environment. And how do you "play" when you consider a gun is in the environment? I just can't imagine. (Field Notes, 10.13.21)

The idea of imagination is relevant to narrative inquiry because we are in relation to our imagination and our imagination allows us to relate with others' imagination (Caine et al, 2022). Imagination allows narrative researchers to "create new grounds of becoming" (Caine et al, 2022, p, 147). As I entered the midst of Annie's life for a third time, knowing that we would reflect on our two previous experiences, I thought forward and imagined that we would be talking on a conceal and carry "stage." We would share experiences, and I would "play" with information that has, in the past, made me feel uncomfortable.

As I sat alongside Annie at the beginning of our third journey together I expected that Annie and I would experience tension in the personal-sociality commonplace while on the three-dimensional inquiry stage as we imagined a mass shooting event.

Understanding Campus Carry - Campus Carry is a Secret

One theme that stood out in my analysis of Annie's second and third interview was that she wanted to tell me the narrative that campus carry is a tool to be used "only in case of an emergency." Annie told me, "I have another option in the "Run, Hide, Fight" training book. Yeah. I'm still going to take those first two options. This [the gun] is just a last resort that nobody

really wants to use." At this place and time, I turned the third interview so we could approach "The Event." I asked Annie, "Have you noticed that you've performed differently or that you've had to deliver material differently because of the new policy? Not because of the way you feel, but because the rules are making you do that. Annie responded,

No, I don't think so. I think my confidence level is the same. My interaction is the same. I think over the years, just growing as a teacher, I've gotten more comfortable in front of students and I've learned how to interject some humor with a critique, you know, to soften the blow. But I haven't noticed any difference in my attitude, or my confidence based on the fact that I'm carry, other in terms of where I'm physically located in the class. But, honestly, that has not changed much either. Because I'm always between my students. I know where my bag is. And it's not, look, they have no clue. Chris, let me ask you this: if you walked into my classroom, not knowing me. Would you think I was carrying? Honestly?

As I sat alongside Jane and listened to her tell me her perceptions of teaching on a conceal and carry stage, I get the impression that she has not experienced a huge transformation of character through the practice of concealing and carrying while teaching. The information that I receive from Annie's narrative is expressed in her last sentence of the narrative when she essentially says, "Do I look like I carry to you? Do I look like a threat?" Annie admitted that she lacks tension because she has a "secret."

A secret, according to Goffman (1959), should not be considered unethical or inappropriate, yet "one over-all objective of any team is to sustain the definition of the situation that its performance fosters" (p. 141). This will often include the over sharing of some facts while under sharing others. Goffman (1959) continued, "a basic problem for many performances,

then, is that of information control; the audience must not acquire destructive information about the situation that is being defined before them" (p. 141). As Goffman (1959) finally contended, "a team must be able to keep its secrets and have its secrets kept" (p. 141). The "secret" that Annie keeps in class is a "strategic" one (Goffman, 1959). Strategic secrets are employed when the disclosure of the "secret" might disrupt the everyday functions of the team from accomplishing their primary goal. In Annie's case, she employs a strategic secret of practicing campus carry so her and her students can teach and learn. Strategic secrets, according to Goffman (1959) "tend to be ones which the team eventually discloses, perforce, when action based upon secret preparations is consummated," in other words, when she has no other option than to "pull her weapon."

Annie continued to address her "strategic secret" when she performs in front of other while practicing conceal and carry,

I don't carry to silence students. They have no clue if I carry. I don't carry to intimidate people, even if I open carried in society, which I'm legally allowed to do. I don't. I like the idea of living behind this disguise. But, the point for me is personal safety. I can't physically overtake a man. I can't punch him out. I can't wrestle away the weapon. I can't tackle them. Maybe some of my students could sure. That'd be a difficult and very quick conversation to have. <laugh>

So what provides me equality is the ability to protect myself with firearm that I'm trained to use. And so, getting back to the professor at UT-Austin or the professors across the state who are concerned about "feeling scared." I do not dismiss their concerns because I think that they probably feel that way legitimately. But I also encourage people to think beyond feelings, especially fearful ones and to look at who is actually carrying. Who are

the people. Get to know some of these people. Not necessarily your students. Get to know people in your community who conceal and carry and talk with them. Don't keep this on a news media level debate, because that is not a good representation of either side. Any of us. Instead, let's talk with each other, let's build relationships. Let's not isolate ourselves based on our ideology or our religion or whatever, but let's engage in an exchange of ideas that's reasonable and calm.

And yes, you can do that with a gun owner while they're carrying a gun and you won't get shot. And so, because we are reasonable people, we're peaceful people. We want law enforcement to be the first responders in every situation. We don't look for trouble. We want to live quiet, peaceable lives, and be good neighbors, and good citizens. And if we're in a situation where we have to use our firearm, it's going to be, um, our last option. And it's going to be, hopefully, very carefully done in terms of thinking about who is behind the shot. Who else is or could be harmed if I pull my weapon. And so there there's so many considerations that we are trained as licensed gun owners.

This is not a redneck saying, "I'm going to show all these liberals whose boss by coming in and, and debating my teacher and then pulling my firearm if she doesn't agree!" It's not that way. Maybe there's an outlier. But if I think of all the school shooters that have taken that action, I do not believe they were licensed to carry. You know about this more than I do, but it seems like a lot of them are young men who took guns from their family or just recently purchased a gun. They are not trained gun owners that want to carry a gun for self-defense. Even if they were "legally allowed to carry," they weren't responsible, trained gun owners. The threat is not from the people who are trained to be legally carrying. We are your friends, the threat are people. The threat is people who choose not

to follow the law. And I don't know how else to say it. I don't know how to convince people of that. Other than to live my life and try to be a good example and try to be engaging with people from different backgrounds and with different ideas and just show people that I love them based on their humanity. And that's enough.

(As I write this section of the dissertation news has broken about a mass shooting in Highland Park, Illinois. At approximately 10:15am on July 4th, 2022, according to the Associated Press, "roughly 15 minutes after the parade had started. Seven people were fatally shot, and 30 others were wounded by gunfire).

It is at this place and time that I turn my analysis over to the dramaturgical orientation to better understand how to "play" with this information in the future. For starters, Annie asks me to observe her "personal front." A "personal front" refers to any obvious sign vehicle that would convey meaning to an audience (Brissett & Edgley, 1990; Goffman, 1959). A personal front consists of an individual's "appearance" and "manner" (Brissett & Edgley, 1990; Goffman, 1959). As I sat alongside Annie, she asks me to attend to her personal front and to wonder, "If I was in her immediate presence, would I think she was concealing and carrying?" My simple answer is: No. Annie does not give off the impression that she is concealing and carrying a loaded firearm. She does not give off the impression that she is "packing heat." As I consider her outward appearance and manner of delivery, I am aware that her personal front influenced my lack of tension. I attend to the sociality commonplace and become aware of my lack of tension as I consider Annie's delivery. She is non-confrontational, soothing, calm, and, as stated, is since she admitted to actively practicing situational awareness, I presume, she is conscious of her performed behaviors and the behaviors of those around her. I can imagine being in a room with Annie, knowing she is concealing and carrying and not experiencing an increase in tension just because "Annie's got her gun." Metaphorically, I am not afraid to "dance" with Annie as she

carries her gun. My turn to "play" on this stage with Annie's thinking is a conscious one. As

Lugones (1987) wrote,

There are "worlds" we enter at our own risk, "worlds" that have agon, conquest, and arrogance as the main ingredients in their ethos. These are "worlds" that we enter out of necessity and which would be foolish to enter playfully in either the agonistic sense or in my sense. In such "worlds" we are not playful.

But there are "worlds" that we travel to lovingly and travelling to them is part of loving at least some of their inhabitants. the reason why I think that travelling to someone's "world" is a way of identifying. with them is because by travelling to their "world" we can understand what it is to be them and what it is to be ourselves in their eyes. Only when we have travelled to each other's "worlds" are we fully subjects to each other (I agree with Hegel that self-recognition requires other subjects, but I disagree with his claim that it requires tension or hostility). (p. 17, emphasis in original).

To better learn from Annie's experiences in the conceal and carry classroom environment and to try to comprehend implications to teaching and learning because of campus carry, I lead the conversation in the direction of actual lived experiences in the frontstage region. As discussed, campus carry, at the community college level, has only been in effect since 2019 in Texas. At roughly the same time campus carry was being introduced to the community colleges throughout the state of Texas, COVID-19 was being introduced to the world. Thus, the actual experience of "being in a room with a loaded gun" was still new, raw, and full of wonder. I asked Annie, "So, how has the experience been so far? Annie told me,

Okay. So I would say I have not carried on campus very long. Now I have carried my firearm for several years. No, let me take that back. It seems like several years. I really

been a licensed to carry holder for 10 to 12 years. I can't remember how long. But, for quite a long time, but I haven't always carried. In the summer of, gosh, it seems like it's longer, but I think it was just the summer of 2020. There were riots across the country and you're watching it on the news. And there were protestors standing in the middle of the street in [major cities]. [I live in the suburbs, which is not too far from [a city]]. I don't go looking for trouble. I am peaceful person. I love my fellow human being. But, that concerned me. And so I decided I'm just going to buy a conceal carry purse and I'm going to start carrying and practicing. Practicing how to get the weapon out of the purse, practicing how to shoot. And I'm going to continue training and full disclosure, Chris, I could use more training. Everybody who carries should always have that attitude. And so, that is why I started. We've been online this semester. So I have very little experience. Just a few weeks. And so, I keep it in my bag. It's concealed because I don't like carrying on my person, and we can discuss why, if that's relevant. But, it's very strategic as to where that bag is placed and the only person who has access to it is me. And, you know, there's a lot of rules I have to abide by. And so reviewing those rules was important to me. And maybe that's why I knew a little bit more about the Texas law than perhaps your other participants.

Sitting alongside Annie, once again, I continued to notice Annie's understanding of experience through the Deweyan principle of continuity (1938). Jane is aware that she has past experience with a conceal and carry license, but less experience actually carrying. Moreover, as COVID-19 impacted the global community, Jane's lack of experience was "forced" upon her. As time in Jane's life moved forward, she tells me that she has intended, or is at least willing, to consider additional training to provide her with more, and necessary, experience.

Sitting alongside Annie, I get the impression that she feels "more comfortable" concealing and carrying in an educational environment because it makes her "feel" that she can offer a "sincere" performance while carrying (Goffman, 1959). As Annie told me,

One of the things that really annoys me as a woman who carries. When you see people conceal and carry on their body, you know, and the devices, the holsters that are used is, is not comfortable. It's not comfortable for women. And so I'm very interested in conceal carry purses and bags. And this is totally outside the range of your research. I think it would be a great business idea for someone to design cute fashionable conceal and carry purse, because all of them look like Western style, brown leather, "We're going to the saloon type, or they look very, you know, just kind of "Plain Jane." There's no cute patent leather bag that also is designed for conceal and carry. Anyway, I thought that that'd be a great business idea. There's a market for it. I don't have the tools or the time to do it, but someone should do that. Anyway....

Annie never gave off the impression that she sees herself performing with cynicism, rather she outwardly sincerely imagines herself, in a future time and place, concealing and carrying with a "cute purse" that physicalizes her character (Bandelj, 2003; Goffman, 1959). This perception of her future performance illustrated, in my analysis, Annie's thinking on the temporality landscape, by drawing my attention to her experiences of performance with conceal and carry on "the outside." As Annie's past experiences with guns on "the outside" were agreeable with her and, the character she performs today feels comfortable performing the same behavior in a different place.

Being Uncomfortable. Annie told me stories about being on "the inside" and listening to stories about experience from these stages continues to inform me of the perceptions of teaching

on a conceal and carry stage and what implications are observed to teaching and learning by allowing guns. As my thinking moves to "the inside," I "turn" Annie to her experiences on that respective region of the performance space by asking her, to "set the stage" of a conceal and carry classroom. As Annie told me,

Let's start with emotional intelligence. We talk about maturity and how one of the defining aspects of maturity is the ability to control one's actions. We're not toddlers throwing a fit in the middle of the grocery store. And so that's something that I think helps a lot. It's a teaching strategy. And part of my responsibility is that teacher has to control the temperature, not the topics, but the temperature in the classroom. And when, I mean 'temperature,' I think, you know what it means, but when it's written in your dissertation, I feel like I need to define it.

Temperature is the overall attitude that people are feeling in that room. And, it is in my view, the professor's responsibility to have great influence over that, to allow discussion and debate and to teach people how to interact with difficult topics in a rational manner. I think the classroom is where we need to be to cover topics of sensitivity. I think the classroom is where we cover sensitive information because it's where we teach students how to engage in sensitive information. They're not going to learn healthy communication strategies on social media. It's up to parents, first of all, and educators to help young people understand how not to melt down when there is a discussion about abortion, no matter what side you are on, and that's probably one of the hottest topics. It's scholarly. It helps us grow. It helps us understand our own positions. I mean all of the arguments, Let's grow intellectually. Those are activities that belong in the classroom. But like you said, we are not, I'm not, you're not, and I don't think in the majority of

faculty are, not engaging in a combative way with students. You know, we talked last time about the control we have over the temperature of the room, meaning the way things are perceived or handled or how we can calm things down with our own nonverbal behavior. With how we choose to approach certain things. And so, you know, I fully embrace that. There's room for robust discussion in the classroom about controversial topics. With or without campus carry.

As I continued to sit alongside Annie's story in my analysis, I turned my attention to the three-dimensional inquiry stage and focus on the social-personal dimension simultaneously with the commonplace of the classroom frontstage region. As Annie narrative informed, she establishes an environment that is rich for debate, by "setting the temperature" of the room or what I dramaturgically refer to as "setting the lights" to "set the mood."

Annie describes her pedagogical strategy to "set the lights" by laying out what emotional expectations are appropriate and allowed to practice in the commonplace of place. "We are not crying toddlers in a grocery store," we are adults having adult conversations about adult issues. Annie has "set the lights" to give off the impression of this "feeling" of the room. It's a safe space. Even with your guns. As Annie told me,

I don't foresee a scenario in my classroom where we're talking about hot button issues and I let my emotions get so carried away that the students emotions also get carried away. And then chaos and potential harm could ensue. For me, a shouting a match in my classroom is unacceptable. That's not what I teach. It is reinforced daily that we respect each other. This is a marketplace of ideas. We're here to exchange. And that's okay. That's good for us. And so if I'm constantly framing it that way, then I don't foresee problems with people getting upset with different opinions. Because in a sense, the way I

frame the class, and I don't mean it to sound this way, but in a sense, the way I frame the class "shames" people who can't control their emotions.

If we can't do that, though, if we can't interact with difficult topics in a rational manner, we need to step back and examine ourselves. We need to step back and examine the role of the academy. And we need to step back and really think about whether we are pushing an agenda. Am I just pushing my agenda? My students don't know my political beliefs. They're not liberal. I don't support the Republican party. But, I am conservative. They don't know that nor should they, I take neutral positions on the things that we discuss. This is not about me and my I'm not here to push them down a path of conservative thinking. I'm here to teach them how to do research and how to look at primary sources and how to compare different news stories about the same event. And then how to go through the thinking pro and evaluate for yourselves and how it's okay that you don't agree with the popular opinion.

I'm here to give students the freedom of critical thought. And that is such a cliché now, but it really is a difficult thing to teach. Yeah. It's difficult to restrain my own opinion because I feel passionately about things. And I hear students give speeches about topics of which I imminently disagree. I don't count off. And I tell them, I don't count off if I disagree with your position, but you need to follow this rubric. You need to have credible sources. You need to cite those sources. You need to be organized. Everything needs to be in order. If you don't do these things, you will lose points. And so, that's my goal and I hope that I achieve that goal. I'm sure maybe some facial expression slip every now and then, and they do get an idea of what I'm thinking.

But overall, the goal for me is to create a welcoming environment where people can exchange ideas and I don't purposefully look for controversial issues to talk about. They come up sometimes. And really, a lot of the issues aren't controversial. It's just that we've made them controversial because we've decided to take sides. And so, you know, in that regard, I don't know if I'm different. I don't know if I'm average. That's my job is to have students speak for themselves and do their own research. And if I can produce strong researchers, I feel good about that.

Annie has "set the lights" and the "mood" by reinforcing the expected behaviors of her audience and she is informing them what they can expect from her. This strategy is "setting the stage" for a performance (Goffman, 1959). Annie demonstrated her expectations for performance on a conceal and carry stage, when she told me,

You know, I really don't view my students as a threat, even if they are getting passionate about a topic. My rhetorical strategy is to lower the temperature of the room. And hopefully would be at a point where we don't get angry and shouting at each other. And so if I see that passions are starting to increase, you know, there are things that you can say, not to close off the student, but to remind people that this is a discussion. We don't have to solve things right now. We can agree to disagree. These are very difficult topics. And so I think that managing it before it gets to the point of someone getting so upset that they're going to burst out with, you know, a verbal tirade or something. I think that is doable.

Of course it depends on all the players involved. And, if a student got very upset, I would gently encourage them. "Let's take some time, let's go ahead and let you step out and catch your breath and maybe go, uh, get a drink of water. And, and if you would like to

return after your calm, that's fine. Will I welcome you back.' I am not thinking that this person is getting agitated and I think I may have to pull my weapon. I don't think <laugh> no.

As I sat alongside Annie on the three-dimensional inquiry stage, I continued to consider Annie's strategy of setting expectations for a performance. Goffman (1959) wrote, "if an individual is to give expression to ideal standards during his [sic] performance, then he [sic] will have to forgo or conceal action which is inconsistent with these standards" (p. 41). It is through the Goffman perspective that I become aware of the specific "source of relief" that Annie has access to that enables her to lessen tension as she considers conceal and carry in an academic environment. She sets explicit expectations for behavior at a place and time.

Becoming Comfortable. Even Annie admitted, although she is allowed to open carry in public "she likes the disguise" that concealed and carry provides. As the literature review of this document examined, open carry and conceal carry are not the same thing. Ironically, and perhaps to her conscious advantage, campus carry forces Annie to conceal action which is inconsistent with the standards, or expectations, of a higher educational environment. Fortunately, and admitted by her in as much, Annie has a *great* disguise. Annie recognizes that both her appearance and manner are inconsistent with concealed and campus carry. Nonetheless, Annie told me,

Having someone who says, 'Oh, she's such a good, calm, rational person who has a sweet demeanor, who enjoys being in front of the classroom and teaching students, but also is carrying a weapon. That's difficult to digest because it goes against narratives and it doesn't compute with a lot of people's worldview. And ironically, it doesn't compute with a lot of people's worldview of women and guns that I just heard just this morning.

Sitting alongside Annie and listening to her describe for me her disguise, I noted in my analysis that Annie although Annie admitted to liking the disguise, she would prefer to not have to wear it. Annie revealed the following to me toward the end of our third interview,

People who seem to be against carrying guns are also people who seem to be very concerned about women's equality and women being victims. And in my mind that does not make sense. And so where are, where are the feminists?

Where are the people who say that they want women to, to be safe? Do they believe that, or are there levels of safeness or versions of safeness that they feel comfortable with? I know a lot of women who don't feel comfortable carrying a firearm and that's their choice. But, I do. And that gives me some sort of equality in a fight. Then why would you not want me to have that?

Knowing Others are Uncomfortable. In a very rare moment, Annie showed a side of herself that had been hidden in the previous two interviews. As noted in my analysis of Annie's third interview, at a place and time, *something* in the sociality commonplace, "triggered" a hostile reaction. A reaction that was not typical of Annie's "normal" character behavior. Without prompt, Annie went "political." She "lit the fuse" of a hot issue (Nash et al, 2008). Although Annie did not "trigger" a reaction in me, she could have done so in "any other" person. At the same time, Annie's perspective is unique and thought-provoking, persuasive, and logical. The point is not the "topic," but the "manner" in which it was delivered.

I have often noted that Annie gives off the impression that she feels more comfortable, in a way, when she has the opportunity to conceal and carry. Annie does not wake up in the morning and "strap on her weapon," to feel complete, but to have the opportunity to carry, if she wishes, provides her with a feeling of freedom to choose. Annie has also admitted that she

actively and consciously practices "heightened situational awareness" about her behaviors and the behaviors around her. She is so conscious of this thinking that she "sets the temperature" in her classroom because she is aware that sensitive or hot topics can come from anywhere. Yet, having all of this knowledge, and clearly practicing these behaviors through a digital screen, a particular time and place, without prompt, made the room "hot." The subsequent chapter of this paper will highlight the theme: "Getting Hot."

The Event. As Annie and I continued to sit alongside each other we discussed The Event. Again, The Event is the actual moment, when in a classroom, gun fire is in exchange.

Chris: Can I ask you a very difficult question? I'm kind of trying to hedge it. If a school shooting happened in class or it was happening on the outside, and you were in that horrible situation. Could you end that threat by shooting a student?

If that student was intent on harming others? Yes I would. And I was the only way that could be stopped. I would, I would kill that shooter. If I know police are outside the door negotiating, if there's a way to escape, if there's a way to protect my other students, if there's a way to send my students out. So it's just me and the shooter. There are other options that I would prefer obviously. But to save lives. Absolutely. And that is scary. I know it's not my nature.

When you decide to carry you take that responsibility. It's important that you know that's an option and you need to know your rights and you need to know what you're not allowed to do. Because even if you're defending yourself or others there's still a chance that you could be prosecuted, if, something goes wrong or if you're not doing things the right way. And so that is something that you really have to understand before you make

that decision. It would be difficult, but if I'm the only thing standing between me and my students, then I've got to pull that trigger.

Chris: How do you protect yourself from police that may mistake you from the school shooter?

Okay. So if that happens and I am not involved. Let me take two scenarios.

Scenario one: I and my students are allowed to get away. We get away safely. I still have my firearm on me in a bag. Um, they teach us to leave your bags behind and exit the building. I would need to think through a little bit more if, if that's something I should do. Once again, people are not looking in my bag thinking they're going to find a firearm. I have a pretty good disguise. I think. But at the other end of the spectrum, if I'm taking my bag with me, the way you exit a building, when you're in this situation is with your hands up. I have a shoulder bag. I prefer a cross body bag actually to carry, but I carry kind of a briefcase type purse to class that can go on my shoulder. So I would carry that bag on my shoulder with my hands up to exit the building.

Scenario two: I'm the one that shot the shooter. As soon as I've shot the shooter or maybe I am, um, preventing them from doing harm by pointing my weapon at them, but as soon as law enforcement enters, I become part of the equation. And so as soon as they show up, I have to put down my weapon, probably get on the floor and be treated like a suspect until they work things out. And so it's very important to understand that as soon as the, the authorities get there, um, my role changes and I need to submit to that authority. I am no longer the person in charge, nor should I be. And, that is something I don't want to say, or even think about it a lot, but it crosses my mind when we go through these yearly training. If I'm able to, to get out, or get their hands raised, let's follow directions.

If I'm in the situation, immediately, I need to comply with whatever. Otherwise my life could be put in danger.

And so ideally, if there is an ideal situation, in scenario two. If the shooter is incapacitated and I don't have to be holding my weapon on them, that weapon needs to be put on the ground and I need to be ready for law enforcement to come in with my hands, in the air. And so, because I don't want to cause them to have to potentially discharge their weapon on me, you know, I want them to have a good, clear assessment and they're trained to make a good quick assessment. And so I want to participate in that in a way that makes their job as easy as possible. So, that's how I would do it.

Chris: Do you know what are the procedures for those cops when they come into those rooms? And are we aware of that?

Yes. At our school at least, they're very very, open. They have told us that they assume everyone is a suspect until they figure it out. And so that's why you are to exit the building with your hands raised. That's why anybody who doesn't comply, that's an issue. This is an emergency; we can't consider people's feelings. This is not a time to have hurt feelings because somebody shouts at you. But, in terms of, if they enter the room and I'm involved, there's a shooter there. I am one of those suspects. They don't at least as, as far as what they tell us, and I have to trust them, they're not going to judge me based on my gender, my skin color, my weight, you know, my physical ability. They're going to notice I'm in a situation here and I'm part of this situation and that the level of interest in me and whoever else is in that room suddenly rises. And so, yeah, I'm aware of that. They're pretty open with it. And so I think that they, our particular campus safety officers, do a really good job communicating that. It's a matter of fact, it's not meant to scare people. I,

and most people, would understand that situation. I may be shouted at. I may be forced to get down on the ground and put my hands behind my back or something. I don't know if I could physically do that. I'm not the most in shape person, but it would, hopefully, work out. And, of course, there's witnesses and so things would work out. So it's not the time to panic. I think that's the most important thing and probably the most difficult thing. I can't imagine what the stress level would be. The adrenaline level would need to be calmed in an emergency situation. I've never been in that one. You just never know, but that's why you train, that's why you mentally take yourself through situations. The body cannot go where the mind has not been. And so it's important to think about, you know, what would I do if this happened? And like I said, it's not something I dwell on. It's not a major point in my life, or contention, or stress or, you know, fear or anything.

It's just every now and then, and most likely, those thoughts are prompted by a news story. Or training that I receive. Or just conversations that I have. Then I'll start thinking to myself, okay, let's go through this again. What happens if this happens? Where would I go? What, how would I direct my students? It's just a constant refresher, whether it's a formal course, you choose to take or training, or just going through in your mind what you would do. And so that, that mental aspect of preparation is just as important, if not more important than the physical training of familiarizing yourself with firearm and being able to use it effectively.

In a lengthy story that I simply allowed to be told, I noted that Annie seemed to be "very comfortable" talking about "The Event." I got the impression that "The Event" was a routine for Annie. Simply, it felt at the time, and it felt in analysis, like she had "rehearsed" this before. It did not feel like she delivered a "script," rather her answer felt and read like a story she had told

before at a different time and place. Annie's story about how to "handle The Event" was significantly different than the feelings I felt when talking to Jane. Again, this observation will be addressed in the subsequent chapter.

Conclusion - Exiting the Stories

At the top of our third conversation, Annie told me the reasons she carries: (a) events on the outside unfolding; (b) the law allows it; (c) she can hide it; (d) it makes her feel safer. However, in the midst of our conversation, Annie, an openly admitted conservative, attacks a rhetorical ideal of feminism. As Annie said,

People who seem to be against carrying guns are also people who seem to be very concerned about women's equality and women being victims. And in my mind that does not make sense. And so where are the feminists? Where are the feminists?

Conversely, Jane, a liberal, told me the reasons she would choose to carry are: (a) to level the playing field and (b) to have to a gun carrying experience. When Jane started to think about an active school shooter, her thoughts went outwardly and she attacked supporters of the Second Amendment. Looking back, in the midst of our conversation, Jane said,

Isn't that the whole argument? You're carrying a gun to protect yourself and your second amendment, blah, blah, blah. Alright! Put it to use. Put that second amendment to use.

You want to be a big gun carrying person. Now there's a shooter coming at. Use it.

Both Annie and Jane, in the midst of our conversations, got hot. Although both women, throughout our hours spent together, and often after I "followed my hunches" and asked difficult questions, gave off the impression that they "got hot." Seidman (2019) advised me, "when appropriate, risk saying what you think or asking difficult questions" often, the answers will "pour out of your participants" (pp 97-98). When I "followed my hunches" and allowed the

interview to explore areas that I had not thought of previously, but I got raw answers. Angry answers. Answers with passion. Answers that they both wanted me to hear. I got the impression that a lot of women, feel tension, in the frontstage region, because of their experiences as women. And two of them, are willing to conceal and carry to protect both their selves and their "identities." However, it's not the passion that concerned me, it was the content of their messages that drew final attention to these final thoughts.

After traveling through the midst of ongoing lives and allowing this topic to enter into the midst of my everyday thinking, I have come away with one conclusion: conceal and carry, in its current practice, is wrong. Not the actual practice of conceal and carry, but the "Don't Ask, Don't Tell" message that accompanies campus carry must be dismissed.

As has been often documented in this inquiry is the lessening of tension that I have experienced by traveling this journey. The lack of tension that I currently feel, I believe, has occurred because I have experience with campus carry and I have thought about practicing with campus carry in my classroom. Simply, I have thought about it and therefore, I have experienced the future experience. I have trained my thinking to interact with the thought of (a) a mass school shooting; (b) my role in that situation. I certainly don't have all the answers, but I am more prepared today, than I was in 2016.

I want to encourage us to be raise our awareness when we are not thinking for ourselves. Throughout my time with both Annie and Jane, I was frequently impressed with their professionalism, care for others, and willingness to share their attitudes, feelings, and perceptions about this topic. However, I wanted to highlight one "weak" moment from the both of them. They know better. They both know the slippery slope fallacy that they "fell into." These are two intelligent women that, more than adequately told me sincere stories about performance in a

space that legally allows the practice of conceal and carry. We shared more than ideas. We shared feelings. We shared intimate feelings. Two people, not friends, through a digital frame, for a few brief moments, had deep, meaningful relationships. In our conversations, we allowed our emotions to "play," and in that "play," we sometimes committed a foul. We are not perfect. We are playing a game. A game that has real-life consequences, but a game, nonetheless. We need to continue to know the rules of the game. We need to continue to practice the game. We require coaching, training, and repetition if we hope to be successful when the "stage is set," "the lights are on," and we are "waiting in the wings" ready to "take the stage." Break a leg.

This concludes the chapter that revealed the stories I listened to while investigating the topic of teacher performance and the implications of conceal and campus carry. Throughout my time spend in the field, I transformed. I will discuss my personal transformation in the upcoming chapter, but before I exit these stories, I think I can teach in a room with guns.

Significant Terms

- Dewey's (1938) study of experience - (situation, continuity, and interaction). In thinking narratively; as understood as in our thinking about narrative inquiry; thinking narratively is think about individual experience
- interaction - messages exchanged between two or more individuals in the same "space"
- digital - interaction that takes place through a digital medium
- stage - dramaturgical understanding of place of interaction
- digital field - combination of terms used by Markham, 2013, and Clandinin, 2013. I use the term "digital field" as a reference to "being in the field."
- Narrative - (Caine, Clandinin & Lessard, 2022; Clandinin, 2013; Connelly & Clandinin, 2006; Clandinin & Connelly, 2000; Clandinin & Connelly, 1995) - includes personal and

social (interaction); past, present, and future (continuity); combined with the notion of place (situation); Temporality; Sociality; and Place is the three-dimensional space.

- Narrative inquiries think in four directions in relation to Dewey's notion of experience. By thinking inwardly, outwardly, backwards and forwards, I can place the narrative inquiry in a more specific time and place and better understand and describe the experience.
- Narrative inquiries are placed on a three-dimensional narrative space to study experience in all three dimensions, simultaneously.
- Narrative methods assist me in explaining my thinking to an outside audience.
- Dramaturgy: For the purposes of this inquiry, the dramaturgical orientation is used as an embodied metaphor to:
 - scaffold the information from my thinking to their stories, back to my thinking, I will consciously play with the metaphor of the theater and all that my experience, with the "theater" can muster.
 - scaffold the information in my thinking to disconnect me from the "reality" of the information. I hope to protect my "identity" through the use of the dramaturgical-orientation, as a metaphor, to remember, play with, and imagine, protecting myself, my students, and maybe somewhere else, my kids, from being killed while attending class. It's a hard role to continue to play, day, after day, after day, after day, after day. I feel like an actor who has been cast in the same role, on the same stage, for too many years. I don't want my research to blur my boundaries. I don't live in this topic. I study this topic.
 - explain my thinking to an outside audience. region.

- Merging of Narrative and Dramaturgical Perspectives
 - three-dimensional inquiry stage (e.g., Goffman (frontstage; backstage; or "the outside") + Clandinin (place) & simultaneous attention to social relationships, personal relationships, and a recognition that experiences happen in the midst of lives at different times and places (Brissett & Edgley, 1990; Caine, Clandinin & Lessard, 2022; Clandinin, 2013; Connelly & Clandinin, 2006; Clandinin & Connelly, 2000; Clandinin & Connelly, 1995; Dewey, 1938; Goffman, 1959))

CHAPTER 8

CONCLUSIONS, IMPLICATIONS, AND RECOMMENDATIONS

The initial purpose of this inquiry was to explore the perceptions of full-time community college faculty as they consider performing on a conceal and carry stage. Over six years ago, I wondered "What is it *like* to teach in a class that allows people to conceal and carry a gun?" In pursuing this question, I have devoured academic journals, newspapers, podcasts, dissertations, blogs, television, documentaries, audio books, and stories from anyone willing to talk about the idea of carrying a gun in an academic environment. Therefore, as I entered into the midst of this research investigation, I also wanted to gather perceived experiences of what implications have been observed or could be imagined with the integration of legal weapons in academic classrooms. This study further investigated the implications to teaching and learning due to the integration of campus carry on an academic frontstage region from the perspective of individuals who have, are currently, or who might someday perform on these respective stages.

To explore this set of related ideas, I drafted two research questions that, I thought, drove this study. However, since applying narrative methods, I have surprisingly become aware that my two initial research questions, are actually two pieces that contribute to a much larger puzzle. As this puzzle has grown in size and scope, I think it's important to answer the two research questions that drive this inquiry

The first piece of this dramaturgical narrative research puzzle is to wonder what the attitudes, feelings, and understandings of community college faculty are when teaching in a conceal and campus carry environment. After collecting stories from Annie and Jane, four

conclusions can be ascertained: 1. Attitudes of Gun Cultures; 2. "Be Careful Playing with Fire;" 3. Empowered Women; and 4. "Imagining 'In' the 'Other'"

Conclusions

The purpose of this dramaturgical narrative inquiry was to examine teacher experience while performing on a conceal and carry stage. To fully explore this topic, I asked two research questions. The first research question asked,

RQ₁: What are the attitudes, feelings, and understandings of community college faculty regarding teaching and learning within a conceal and carry environment?

After interviewing eighteen teachers from two different states, and applying a dramaturgical narrative methodology to analyze their stories, I have three conclusions 1. Texas is "gun culture" 2.

Texas is a gun culture. I entered into the midst of eighteen different lives, from six different schools, from two states who have different "laws" pertaining to the practice of campus carry on public institutions of higher education. I entered into the midst of these on-going, eighteen lives, on three separate occasions, which accumulated in almost 80 hours of my personal time. Over those roughly 4800 minutes of sitting in my basement, talking to individuals through the digital frame of Zoom©, I heard stories. Lots and lots of stories. Gratefully, my interview protocol often kept me "on-track" and I was able to gain an understanding of experiences that teachers had regarding performing in a conceal and carry classroom. As documented, and as expected, my analysis was heavily saturated with a "No Big Deal" attitude when I talked about campus carry with people from "gun cultures" (Carter, 2022; House Oblinger, 2013; Jager, 2022; Somers & Valentine, 2022; Wilson, 2021). Oblinger Houser (2013) wrote,

American television, movies, and literature illustrate the country's rich and storied gun culture. The news media regularly reports the country's high crime rates, arguably contributing to the rise in gun ownership. Americans, along with most of the world, identify a strong gun culture within U.S. society. In connection with this perception, the United States produces more guns than any other nation. American culture celebrates gun-wielding figures such as "the cowboy, the gangster, the street thug, and the heroic cop." Guns are also one of the few commodities that remain virtually unregulated. Three categories comprise this gun culture: (1) persons who use guns as a tool in their profession; (2) persons who need a firearm for protection; and (3) persons who use guns recreationally, which falls somewhere in between protection and the reassurance of owning a gun.

To put it plainly, individuals from a "gun culture" share experiences in a social community that assumes in their grand narrative "gun carrying" is *a significant part of experience in their social community*. Living alongside multiple individuals from Texas, a well-documented "gun culture," revealed the "absence of tension" when talking about guns and lived experience regardless of time, place, and social relationship. Maintaining a narrative orientation and thinking in any of the three commonplaces, individuals from "gun cultures" rarely remembered negative tension caused by guns in their past, present, and they rarely, if ever, imagine guns will be a cause of the "problem" in the future. Furthermore, individuals from "gun cultures" often remembered agreeable stories of experience with guns and either could not remember or avoided talking about negative experiences about guns or conceal and carry.

Annie's multiple stories are exemplary examples of stories shared by an individual from a "gun culture." Throughout my time sitting with Annie, I rarely, if ever, got the impression that

the word "gun" or any combination of that word, connoted a negative meaning within her, rather I got the impression that she was empowered by being a gun carrier.

Be Careful Playing with Fire

As I mentioned at the end of Chapter 4, both Annie and Jane personally attacked both "feminists" and "pro-gun" supporters. Thinking backwardly, I will admit, I was curious why both of them "attacked" an "other" at that place and time? Especially considering that both seemed to be "playing" certain aspects of the "other" in their everyday lives. Considering that both had successfully walked the "narrow rocky ridge" for over hours and hours of talking, at a certain place and time, both Jane and Annie, "caught fire." (Clandinin, 2013, Nash et al, 2008). In their book, How to Talk About Hot Topics on Campus: From Polarization to Moral Conversation (2008), authors Nash, Bradley & Chickering wrote,

What does it mean to ignite the fire of conversation? [] Fire entails both heat and light resulting from combustion. Although fire can be destructive and painful, it can also suggest brilliance, strength, and excitement, as in "setting the world on fire" with striking achievements. "Playing with fire" implies a willingness to do something risky. Being "on fire" conveys the state of being full of ardor and excitement. And "striking a fire" is to ignite something --- as in sparking the imagination or the creative intellect." (p. 3)

For Annie, talking about her practice of campus carry and thinking about political ideologies, probably due to the line of questions that were probing for answers, a "fire was lit" as she considered "feminism," "equality," "liberal/conservative," and "conceal and carry." To Annie, and clearly for many other women, these binary terms are not mutually exclusive (Kelley, 2022). To better understand the implications of "playing with fire" within a conceal and carry classroom, I turn to a podcast to run alongside a story told by Annie.

Empowered Women

While in the field with this topic, I increased my podcast listening that discussed campus carry. Unfortunately, not many individuals in the podcast arena, discuss the issue of campus carry. A few exist, but they are rare. However, *Not Your Average Gun Girls* have produced one episode that deals exclusively with the issue of campus carry that caught my attention and it connects the themes "Playing with Fire" and "Empowered Women" so it will be mentioned here.

Not Your Average Gun Girl podcast is hosted by Amy Robbins and Emily Valentine. Ms. Robbins and Ms. Valentine hosted an episode titled, "Why We Need Campus Carry with Antonia Okafor." Ms. Okafor penned an op-ed piece that was carried by *New York Times* on July 24, 2017, entitled "Why I bring my gun to school." Over the course of the twenty-minute interview, the hosts ask Ms. Okafor a number of questions regarding her perspective on campus carry. I got the impression from the episode that Ms. Okafor was an African-American female, who lives in Texas, and is advocating for campus carry. My previous understandings of campus carry, place Ms. Okafor outside the "norm" and so I decided to investigate her further.

Ms. Okafor, a sexual assault survivor, and founder of the organization Empowered2a.com, an organization who slogan reads, "Gun Rights are Women's Rights" is quoted in her op-ed article saying,

From the minute I put my hands around a Ruger LC9 pistol, the gun I regularly carry with me now, I felt more in control. I felt empowered to be holding a tool that could protect me physically, and I was determined to learn how to use it responsibly. It was a relief to know that I could shoot if I had to, even though I would never use my gun unless it was a last means of self-defense. I got my concealed carry license a year ago" (para. 7).

In the podcast, Ms. Okafor told a story that running alongside a story shared by Annie helps me understand why individuals would conceal and carry in the academic environment. In the 2019 interview, Ms. Okafor states, "If we are really talking about feminism, if we are really in this modern feminist movement, then why aren't we also talking about one of the best ways to empower women and that's the greatest equalizer, and that's the firearm." Placing Ms. Okafor's narrative alongside Annie's narrative on the three-dimensional inquiry stage, I notice that both women are attending to tension in the sociality commonplace by adding a gun to their performed character. When they add a gun to their self, they described experiencing feelings of equality. They are feeling empowered. In a recent article Kelley (2022) wrote the following in her "Discussion:"

The relationship between feminist identity and gun ownership is more complicated than past research has been able to show due to lack of empirical studies and limited resources. I report three key findings that raise perhaps as many questions as they answer for gun scholars. First, there is the category of women gun owners who might be called feminist carriers. Second, past victimization continues to be a predictor of gun ownership and gun carrying for women. Third, women are more empowered by guns than expected, given what is available in the scholarly literature, and even more so than men in some respects. (p. 88).

As I place Annie's story about concealing and carrying alongside Ms. Okafor's story I understood the theme of "playing with fire" as "fire had been lit." In Annie, I hear a "fired up" story (Nash et al, 2008). As Annie excitedly declared,

Where are the people who say that they want women to be safe? Do they believe that their levels of safeness or versions of safeness that they feel comfortable with? I know a

lot of women who don't feel comfortable carrying a firearm and that's their choice, but if I do, and that gives me some sort of equality in a fight? Then why would you not want me to have that?

I noticed Annie's "hot" response. I argue that Annie "is playing with fire" because her response was personal and emotional. Annie is a teacher, yet Annie is also a person with real attitudes, feelings, and understandings of people, places, events, values, beliefs, etc. I understand that Annie's emotional response was during an interview, but as I entered into the midst of thinking about campus carry, I wondered "How might *I* feel comfortable enough to teach if I *knew* conceal and carry was a legal practice?" But I never considered that other people feel more comfortable *knowing* that conceal and carry is legal. And there is a huge difference in that thinking. In a classroom, I thought, "Conceal and carry makes me feel uncomfortable," but Annie would think, "Conceal and carry makes me feel comfortable." As Annie considers herself upon the three-dimensional narrative stage she experiences *comfort* while she, and many other woman who think like her, *believe* carrying a gun should be a principle advocated by "feminists."

Annie's understanding of "equality" and "strength" are as valid as any other story shared by Jane, and I frequently referred to her as a "Strong" "Woman." Understandably, as Annie considers feminism, I could see why she feels tension in her relationship to what she hears on "the outside and on the inside" regions. Conversely, Jane "plays with fire" when she shares stories about her brother, in particular, and his support for conceal and carry. Often during shared exchanges, Jane spoke warmly of her brother, but I got the impression they disagreed on the grand narrative of guns. Jane told a story that demonstrated this experientension

If you carry that around now, step up, right? Isn't that the whole argument? You're carrying a gun to protect yourself. It's your Second Amendment right, blah, blah, blah.

All right. Put it to use, put that Second Amendment to use, right? You wanna be a big gun carrying person. Now there's a shooter coming you. Use it. All those people account, if they were in the room, "I would have used my gun." And then I hear, "I'm so liberal, left-leaning and I'm coming hard, but you know, I know a lot of gun carriers. And in all fairness. I think they would. I think they would. I think my brother absolutely would pull it out and to use it, to save somebody. I do.

I do. I do think they would.

And I would hold them accountable for that.

As Jane told her story, she recounted a place and time when she "played with fire" and started to "get hot." I got the impression that Jane was both thinking outwardly about an active shooter, but backwardly, inwardly, and outwardly about past discussion with her brother. I got the impression, from examining Jane's narrative, that her usage of the words "you, you're, and they" are referring to *him, he, her brother*. The close placement of thoughts set within Jane's narrative lead me to believe that Jane's inward thinking "jumped" from an active shooting situation to her families living room and discussing "Why her brother carries" and listening to him negatively refer to her as "liberal" and "left-leaning" Yet despite these past disagreeable experience with her brother, as Jane considers performing in a space, she thinks "across her grain" of thinking and makes a choice to "imagine" carrying a gun in those rooms. Jane's *imagination* triggers her thinking about performing in a space that legally allows guns. As Jane has absolutely *no* experience with this practice, she relies on her imagination, rather than memory to connect to the "feelings" she "might" experience.

"Imagining 'In' the 'Other'"

Caine et al (2022) described a research project in which a young man, Sean, "begins to imagine himself as otherwise" (p. 139). As Sean, the boy in the story, imagines himself, a first-generational college student, experiencing agreeable feelings as he considers himself being "smart enough" to attend college, and Sean also experiences positive feelings as he considers himself "being the first person to attend college." However, shortly thereafter, Sean experiences tension as he considers the "unfamiliarity" of the college setting, not knowing how to pay for college, and if he is really "smart enough" to be there. As Caine et al (2022) stated, "he was beginning to think about what happened to him and what might be possible if he could imagine himself otherwise" (p. 139). Annie, like Sean, told a story where she imagined herself as "feminist," yet appeared frustrated as she disagreed with current stated values of traditional feminist ideology. Feminism, as Annie sees it, applies to those in the "liberal, left-leaning" community. Yet, her stories and her personal and professional paths would certainly demonstrate her as having values aligning with certain aspects of feminism. Unfortunately, for Annie, that title does not run alongside conservative ideology and, in turn, the experience can only live in "her imagination." As Annie talked about this story, she became emotional, heated, and showed a side of her that was rarely revealed in our lengthy conversations.

On the other hand, Jane documented the tension in her personal/social dimension being raised a "Strong," "Muslim," "Woman" in contemporary America. Furthermore, Jane shared tension-filled stories about "not feeling" equal in a variety of times and places in her life. Jane's experiences have helped to shape the character that I see today, but I also wonder how Jane's past experiences are still *very much alive* in her current place and time. I never outwardly asked about the details of her failed marriages. Perhaps I should have, but such intimate details were not shared. I do recall Jane mentioned that she is in a current relationship that makes her very happy,

so I got the impression that she was "just back in" the dating world. If Jane's two failed marriages are still raw in her memory, her desire to carry may wane as the rawness wears away. Caine et al (2022) wrote, "memory plays a significant and critical role in creating narrative coherence across time. [] We are aware that only some experiences have been impressed upon our memory, which calls forth our sense, at times, that something is missing" (p. 74). I think backward and remember my conversations with Jane and experiencing and marking in my field notes" a feeling of "shock" when she told me that would be willing to conceal and carry. As I look back on that reaction now, I am aware that my initial "shock" was Jane's story was "narratively incoherent" with the character Jane had been presenting. Thus, her revelation evoked an emotional response in me.

Jane's openly, and often, projects that she is politically "left" and tells me that she discloses that position to students when she performs on the frontstage region of school. She tells me stories about emotionally abusive marriages, abusive students, stories about being homeless, and consistently reminded me that she was a "Strong," "Muslim," "Woman." Yet, not one time, did she ever acknowledge that she had the opportunity, let alone the ability, to conceal and carry in those places and times which would have been, in my opinion, *more appropriate times to conceal and carry*, than any time that she would be performing in front of students. In front of students, Jane is a teacher. Caring, open, funny, adaptative. On "the outside," Jane is twice divorced, one from a man who "was abusive emotionally, financially, um, at times physically, but the physical abuse was like the least of my concerns." When asked about why she wasn't concerned about the physical abuse, Jane said,

Because I took kickboxing classes and I could hold my own, you know, he probably doesn't want to talk about the fact that he got his *ass whooped by his wife* when he came back. But like the point being, I have a very different outlook on men today.

In an openly emotionally, financially, and abusive relationship, Jane *did not* apply and receive a conceal and carry license. Jane *did not* go out and buy a gun. Jane *did not* go out and "practice" at a shooting range. Jane *did* take kickboxing class and she *did* "Whoop his ass." I assume he's alive today, Jane did not kill anyone, but Jane also *can imagine* the power of the "guns" and she can imagine "carrying." She just doesn't have any experience.

As I consider the stories shared by Jane and Annie respectively I am left to wonder about women and feelings of empowerment as I consider them leaning "left" and "carrying" as a woman who leans "right" and "carries"? I am left to wonder what are the stories being told by people, with no experience who are willing to carry as compared to those people with experience who also wish to practice their Second Amendment right while attending a college classroom? I am also left to wonder about the understandings of victimization and whether physical victimization is a more likely reason to carry or does emotional abuse also influence an individual to increase their likelihood to carry? Perhaps future research can shed light on these significant gaps in this site of the inquiry.

Implications

Annie and Jane shared stories about how they would approach the classroom from a performative perspective. As I discussed performance with them they were asked to "imagine" the classroom, by asking questions like, "Where are the chairs?" "What do you expect to see when you walk in the room?" "Where did you stand?" etc. Neither Jane nor Annie ever described details about re-arranging the make-up of the room or where they would stand or how they

would "block the performance," yet both did address their awareness regarding the "temperature of the room." Controlling the emotional temperature of the room was an important theme to both Jane and Annie over the duration of their three interviews. Their stories lead me to think about the second overriding thought that guides this study.

Two implications emerged from the stories told and after intense analysis was applied. The two most pressing implications that warrant further investigation are the "Implications to Place" and the "Implications to Character."

Implications to Place

In the previous chapter I discussed Annie's strategy of managing classroom tension by "controlling the temperature" of the room. Temperature, as defined by Annie is, "the overall attitude that people are feeling in that room." In their peer-reviewed research article, authors Shimizu, Paris, Fisher, Yumer & Fatahaliam (2019) noted that lightning design is a critical part in staging mood in theater productions. Shimizu et al (2019) noted, "a mix of bright colors evokes a festive scene, purples and pinks can look romantic" and yet other creatives mixtures of light can evoke feelings of fear, anxiety, claustrophobia, or endless expanse. Stone (1981) wrote, "value and mood, so patently distinguishable in discourse, merge together inextricably in experience (p. 146). As I sat alongside Annie, she tells me how she "sets the lights" of the room and, in turn, influences the audiences' appreciation of the message, and well as for them to rightfully appraise the performed appearance and manner (Stone, 1981). Annie said,

You know, we talked last time about the control we [as teachers] have over the temperature of the room, meaning the way things are perceived or handled or how we can calm things down with our own nonverbal behavior. With how we choose to approach certain things.

As such, Jane "sets the lights" and "the mood" by explaining to her students, in a calm and professional manner, her expectations for performance when engaged in classroom discussion. "We're not toddlers throwing a fit in the middle of the grocery store" is how Jane puts her expected behaviors in front of her class.

Conversely, as Jane considers "setting the lights" and in turn "sets the mood" her perceptions of the room and the mood she "sets" significantly changes. In our first conversation, Jane said,

It's nice because I teach like right there in the lab, and I usually will walk in and I've already got students who are like waiting to talk to me. And so we'll start the day. Um, and so it's like, I can't come into my office in the morning and really *do* anything. Like I know it's not going to be my time. So I made a cup of tea and start talking to somebody. The hours just go by, because I'll teach, I'll scarf down lunch, I'll go teach my other class. I'll come back. And then it's, I've got to get my student aid, get her working on the [student club]. And then on Tuesdays we're having [student club] meetings. And before you know, it it's like this, I got to get to day care!

As opposed to when Jane considers the teaching space *with* the practice of conceal and carry.

And on the first day of class, when I talk about my 'leaning left,' I'd also talk about what a fantastic shot I am. And I've been to the shooting range. I have pictures to prove where my bullets have hit. So, I'm going to have that in the backdrop. While I talk about campus carry while walking to my classroom.

As Jane "sets the lights" in our second conversation, it is very clear that Jane is experiencing tension as she considers the thought of conceal and campus carry. As I "imagine" Jane's lightning design, I think of red lights, harsh lighting, strobe lights, or lights that are "flickering" so often

that they are annoying. It's uncomfortable. Jane has a "poor lighting design" in place as she first considers teaching in a space that legally allows individuals to conceal and carry. The experience impacts Jane, but it is logical to say that it impacts student experience as well. This does not mean to say that Jane cannot *learn* a new lightning design, but at the time she was asked about the subject, it was clear that there was something "wrong with the lights."

Implications to Character

Both Jane and Annie told stories of past victimization, although not of a physical nature, that could be an influential characteristic leading them to experience feelings of wanting to carry. Both Jane and Annie shared stories about feeling marginalized, like "an outsider," when they should have felt like a part of the community. Jane often "gave off" the impression that she respects, loves, honors, and cherishes her family. However, Jane also "gave off" the impression that her upbringing in contemporary America caused tension in her social-personal commonplace as she considered romantic relationships. As Jane walked this "narrow rocky ridge" and made decisions that differed from her family, she was "alone." On the other hand, when Jane divorced (twice) out of her arranged marriages, and pursued "love-based" relationships, with her parents blessing, she still ended up alone. In her article Bromfield (2016) explained, divorced women from arranged marriages often are left with feelings of uncertainty and feeling of being a victim of their families not looking out for their best interests. Although Jane often speaks warmly of her family, it was not hard to notice that she "gave off" the feeling of sadness and being lonely as she told those stories.

Conversely, Annie told stories about being "abused" by her former employer. Annie told stories of "working for free" and feelings associated with "losing her job" without doing "anything wrong." Both of these women shared stories that led them to believe that they can

experience feelings of "being empowered" by thinking about conceal and carry more than expected. Jane and Annie shared stories that demonstrated they understand negative tension is caused by bad people with guns, *but* good people with guns can, and will, "regulate" the social community *with* guns.

Neither Jane nor Annie ever gave off the impression that they are willing to conceal and carry for purpose of performance, but rather they are willing carry for purposes of protection. Unfortunately, how each of these two women approach the frontstage region is significantly different than the other in that Annie revealed that she would "carry-on, business as usual," while Jane projects forward that her classroom "would forever be changed." Campus carry consciously forces each teacher to be aware of the temperature of the room, to "control the lights," but as an *actor* on that stage, performing a role, I find it very difficult to understand how that *same person* is supposed to play both the *part of an actor and simultaneously the part of the stage manager* calling out "cues" when the script calls for it.

Recommendations

We Gotta Talk About 'It'

After extensively studying the topic of campus carry for more than six years, I believe the most appropriate strategy to making the campus community feel comfortable with campus carry is to eliminate the "Don't Ask, Don't Tell" underlying assumption associated with campus carry laws. Currently, and is documented, campus carry assumes two things: 1. The weapon is concealed. 2. You don't ask about, you don't talk about it. After living alongside numerous individuals from a "gun culture" and numerous individuals who do not inhabit said cultures, one thing is true: teachers are not afraid of campus carry or guns or students with guns. They are afraid of their "believed-in imagination" (Caine et al, 2022). The authors noted,

For believed-in imaginings to take hold they require a relational space, and an attentiveness to an unfolding life. It is within this space that people can compose and recompose their lives in ways that create narrative coherence, and a space where 'narrative-inspired imaginings can influence belief and action' (Caine et al, 2022, p. 145).

Jane and Annie were both able to share stories that articulated their respective belief in imagining their thoughts and actions in mundane situations as well as in the dramatic situation of an active mass school shooting. As I sat alongside the two of them I was able to employ narrative and dramaturgical-orientations to "play" in the shared story to experience what my participants experience. As I talked, I consciously became aware of the releasing of tension that I was experiencing when I first considered teaching in a conceal and carry space. Furthermore, as I heard the reasons why the two of them choose to practice conceal and carry I was able to comprehend and, dare I say, *agree* with their logic? Although I still cannot imagine, myself concealing and carrying, I can absolutely see, and feel comfortable with both Annie (and Jane) carrying while in the academic regional space: frontstage or backstage respectively. Furthermore, the longer that I traveled in the midst of lives from "gun cultures" I started to realize that my imagination was "getting the best of me" and I was "believing in" a false narrative. Just because you are carrying a gun, does not mean that you desire to use it

After sitting alongside numerous people from both campus carry school and prohibitory campus carry school, I got the impression that people with guns, in the school environment, understand their responsibilities when choosing to practice conceal and carry. Moreover, I do not believe that any of them "think" about using it incorrectly. However, as we do *know* that atypical behavior is typical of everyone and that anyone, at any place and time, can "get hot,"

understanding who has a gun, where it is located, and how that person is "acting" is only in the best interest of the teacher and the students who are also in that immediate region.

Disclose the "Secret." Both Annie and Jane told stories about "controlling the temperature" of the room. To me, this means having an understanding *and an ability* to control the nature of the conversation at that place and time. This includes "watching others" for signs of "narrative incoherence." As a college classroom engages in "Hot Topics" we *want* them to experiment with thought, we *want* them to share their experiences so we, in that room, can learn from one another. However, on occasion, the topic may "trigger" an individual to act "out of character" (Goffman, 1959) and make choices that he/she/they may not *normally* make. Knowing that a student or that a teacher was "packing heat" as they "were getting hot" is only a responsible concept to integrate into the "nature of the college classroom environment." At that place and time, teachers and students are not at odds with one another, they are a team, working towards a team goal and should avoid holding "secrets" from each other if all member of the team hope to have similar experiences. As Goffman (1959) noted, "disclosure of different types of secrets can threaten a performance in different ways" (p. 141). Campus carry is concealed, thus, to me, it's a secret. However, the type of secret that is kept in the room, amongst the team members, does not necessarily mean that disclosure of the "secret" will have negative implications on performance.

Goffman (1959) discussed "strategic secrets" versus "dark" or "inside" secrets. Whereas the former and latter of these "secrets" either misrepresent or separate the performing character from their respective team members, "strategic secrets" are ones that teams use to "design future actions against the opposition" (p. 142). Goffman (1959) further noted, "so long as a team makes no pretense of being the sort of team that does not have strategic secrets, its strategic secrets need

not be dark ones" (p. 142). A strategic secret is a secret until it is disclosed or when "action based upon secret preparations is consummated" (Goffman, 1959, p. 142). Sitting alongside Jane and Annie, I can imagine, on the first day of class, both "Asking" and "Telling" information about "who," "where," "*why*," and "how" a gun *is to be used* in the environment. To me, this is as logical as "going over the syllabus" on the first day of class.

In my past experiences, the first day of class is the orientation day to the course. On these days, I review who I am, what this course is about, what's in the syllabus, but I also cover the safety procedures of the room. "In case of an emergency, do the following...." and then I further discuss where to go "in case of a fire," or "in case of a tornado, and recently, "in case of an active shooting situation." What is missing, right now, in the curricular discussion, amongst *that teacher and those students* is "in case of a "hot topic" issue, in lieu of guns being legally allowed, we should...." Certainly, some teachers that currently teach in conceal and carry rooms outwardly address this concern, (I know I would), but as my current understanding, and the understandings of community college faculty from a campus carry state believe is that "You are not allowed to ask. And you do not have to tell." After conducting this research project, I adamantly *disagree* with this perspective as it does not allow the "dark/inside" secret to be disclosed for "strategic secret" purposes, which is the intent of the policy, as I understand it. The intention of campus carry is to allow an individual to best exercise his/her/their Second Amendment right to conceal and carry a gun for self-protection. Not knowing who else is carrying or where that person is located at that place and time or why they are carrying, on that day, is irresponsible and theoretically unsound practice. A responsible conceal and campus carry practitioner needs to be, if I am listening to both Annie and Jane: 1. situationally aware; 2. self-aware.

Being situationally aware lessens tension in the commonplaces of temporality and place respectively by having situational knowledge of who is *in the room at that time*, where they are located while *in the room, at that time*, is their manner and appearance narratively coherent from one day to the next, from one regional space to the next, from one moment to the next (e.g., interactions in the hallway versus interactions in the classroom) etc.? In addition to being situationally aware, a responsible conceal and campus carry practitioner gun-owner also needs to be self-aware when they are in the presence of others. I will discuss my thinking behind heightened self-awareness, the right *not* to campus carry, and implications to learning through the following autobiographical narrative.

Researcher Reflection - The Right to Not Campus Carry

This dissertation is a collection of stories from two women who have openly admitted that they are willing to conceal and carry while they teach. I have illustrated "A Day in the Life of Being a Teacher" as they both consider the space without the mention of guns in the room and they relived the identical journey going through a day of teaching, with a constant reminder that "guns may be present." As I reminded these two women that the environment allowed guns, they admitted, "I will carry too." Whether they teach for purposes of self-defense or for purposes of identity-defense, whether they carry to "equalize" the power in the space or to just "feel comfortable," both women are willing to conceal a gun on or near their person. Carry that gun into a classroom that they have been assigned to teach. Teach the class *with* the gun either on or near their person. And be cool. Never hot. And control the temperature for self and the rest of the actors, on-stage with them, for a semester-long run, in what could become, and some teachers hope for, a very dramatic set of performances.

It is at this place and time that I address the perspective that argues for one's right *not* to carry. In a 2018 article penned by Assistant Professor of Law at Duke University, Joseph Blocher, he argued, "the Second Amendment's guarantee of an individual right to keep or bear arms in self-defense should include the freedom not to keep or bear them at all" (pp. 4-5). I firmly agree with the Blocher (2018) perspective of protecting one's right not to carry. I argue that I have the right not to carry for purpose of self-defense, against self.

I have eliminated large portions of this document to maintain an objective stance as I collected and analyzed the field texts, but to my reader, I'm an alcoholic. To date, my last drink of alcohol was on March 19, 2014. According to my sobriety calendar, I have over 8 years of active sobriety.

Without going into too much detail, let me briefly tell you about March 19th, well, the parts that I remember.

It was roughly 11:00pm and my wife came home to find me drunk, again. I had just spent six weeks in rehab, and I had been sober for "two weeks," when she found me in a relapse. She asked me to leave. I left my house and stumbled down the street. The end of my street is a 'T' intersection. If you cross through the 'T,' you would immediately be facing train tracks. That night, as I arrived the end of my street, I noticed to my right, a freight train. I did not approach the tracks, but I do remember *thinking about it*.

Imagine: You have a career at a school or company. Doesn't matter. You "came out" and told your colleagues that you were struggling with alcohol, (they tell you "Yeah, we noticed,") and that you were going to seek help. You call your Dean/Boss about your struggles, they support you. It's the first day of the winter semester when you are going to leave for rehab. Your Dean/Boss lines up substitute teachers, that same person calls HR to "start the paperwork," and

you find out that HR find you a rehab facility to attend that works with our insurance. It's a good program. It's a good start. You acquiesce: You're a drunk. You need to get sober. Your colleagues say, "Your job will be back when you do! Good luck!" You find your way to the airport to locate some plane that takes you away from *everything* for 42 days straight. You have never spent one day without seeing your son or your daughter, now it's been over six weeks. You arrive home and it's "Great!" for two weeks.

In those two weeks, you have gone back to school to teach, you know your students. Your colleagues are apprehensive but show care for you and supportive of your "new life." Outside of school, you are back at home with your wife and your two very young kids who haven't seen you in over six weeks. It's late February. It's "icy," both on "the outside," and on "the inside" of your home.

I don't remember anything until my wife woke me up that night. And now, here I am at the end of my block. I cannot, I will not relive my feelings of embarrassment or go into that part of my brain that will allow me to relive that night. I know I made mistakes. I know that I am "doing well" today, but I also *know*, through experience, what I'm capable of if I would ever be willing to drink again. At that place and time, I was at my lowest of lows. Never experiencing such disagreeable feelings towards self, making a choice, would have never allowed these words to ever have been typed is all I need to read to understand my gratitude for not making that particular decision. Gratefully, that night, at that place, I turned left, called a friend and "took a train" to the city where I called my parents, flew to their house, and have not had a drink since. My sobriety is, at this place and time: March 19th, 2014. The first day of Spring. New beginnings. If *you* need help, please go find it.

This research project taught me, the researcher, that the act of concealing and campus carrying can be appropriate for some, but for others, we need to advocate for their, no, *my right*, not to carry for purposes of self-defense, against self. I am teacher. I am a teacher and I will continue to be a teacher. Moreover, I teach in higher education. At a community college. We have an open-door policy and it's accessible to anyone at almost any time. I realize the potential for an active shooter, but I also know the chances of me being involved in such a shooting are extremely rare. I know events like Virginia Tech, Northern Illinois, Umpqua, Columbine, Parkland, Newton, Oxford, and Uvalde happened, but I also know that millions of students and teachers attend school every day and those events don't happen. Mass school shootings are terrifying, but they are rare. Suicide, on the other hand, is not rare.

Adler (2022) informed that there is a relationship between substance abuse, particularly alcohol use disorder, and suicide. Furthermore, the association between alcohol abuse and suicide appears to be higher for men than it is for women. As I move alongside this information from Adler (2022) and others (Hasin, 2020; Lgün et al., 2020; Payne et al., 2008), coupled with my real experiences of "being in the rooms," I know the dangers of alcohol abuse and suicide. I also am aware of this 75% of individuals who "get sober" have a relapse "story" (Voss, 2009). I have a relapse story; I have plenty of friends who have relapse stories, and they continue to have such stories. I go to meetings with them. I see it every day.

I argue that I am *more likely* to use a gun to harm *myself more than* I am likely to kill a potential active shooter while I am engaged in the teaching and learning environment. Blocher (2019) also argued,

A person who believes her [sic] home to be safer without a gun is attempting to protect herself [sic] from a risk of future violence, just like a person who chooses to keep a

handgun on her bedside table. If self-defense is the "core" of the Second Amendment, why should only one of these decisions be constitutionally protected?

I *often wonder* on that late Monday evening, had I had access to a gun, at that place and time, thinking the way I was thinking about myself, would my easy accessibility to a gun resulted in a different outcome? It's just a slippery slope argument that I hate to even use it, but imagination has the ability to slide us anywhere in the "unknown." I never *expected* to be in that position that night, but I was *willing to think about* making a life-ending decision. One substantial conclusion that emerged from the sharing of stories and looking at the emergent themes is that as conceal and campus carry is introduced and integrated into college classrooms, we need to talk about "all the perspectives" that have a voice. In the end, teachers and students act as a "team" when they meet a time and place. For that team to work best, they need not share secrets and they should allow everyone to feel safe.

The final conclusions of this document will examine two dramaturgically-inspired ideas that should be investigated for future research: "Dancing Together" and "Creation of a Conceal and Campus Carry Coordinator."

Dancing Together

This document is an actual testimony of an individual that employed qualitative methods to gather information to understand teacher experience in a conceal and carry environment and as an unforeseen result: the researcher was transformed as he transformed story into intellectual information. By going through the process, I was able to locate that my tension was, in part, situated in my "believed-in" imaginative thinking routine and with direct exposure to others with similar and dissimilar experiences, I was able to understand the variety of attitudes, feelings, and perspectives on the topic which eased my tension.

Campus carry exists for one reason: To stop active shooters from killing teachers and students. Parkland High School, and unfortunately, the gruesome details of Uvalde, Texas are demonstrating to the American public that when school shootings happen, cops are *not* willing to come in and stop the threat. As of now, it's up those people *inside* the rooms to "fend for ourselves." If that's going to be the case, then allow the individuals within that room, to share "strategic secrets" in case The Event occurs. As I have traveled through the midst of campus carry and The Event, I have imagined my "plan." My first "step," if we are unable to "Run," is to "close my door" and "turn off the lights." The *last thing that* I would want to see after turning around to my students to start moving them to hide, is to stare directly at one or multiple guns *pointing directly at me!* without my prior knowledge. Moreover, it makes little to no sense to have these "inside" (not "dark") secrets disclosed *at this place and time*. Logically, it would have made more sense to "strategize" the internal procedure for what you and those who are carrying "are going to do" to best protect *them* and others from being a victim of "friendly fire" which I assume is not the intention for the "good guy with a gun" (otherwise we *are* talking "dark" secrets) and this whole point is moot.

The current practice of not asking, and not telling is illogical, irresponsible, and theoretically unsound for an effective working environment (Goffman, 1959). The implications that these current "inside" secrets may be having on the classroom environment cannot be adequately researched today because of the nature of the "secret" in its' current form. I can't ask and they shouldn't tell. This practice, in its' current form, done in good faith, is forcing people to "wear a disguise" at a place and time when the disguise need not be worn.

I argue for an Ask, and Tell (if you want) policy because of the experience that I had with Annie on our journey together. Recall, I never asked Annie if she carries, but she first "hinted" to

me that she did before she openly admitted to me that she did on our second conversation. Annie told me this information because she trusted me and she trusted the protocol embedded in this research, but once she did, we were able to *talk about it*. The metaphorical "flood gates opened" and we talked. Our last conversation lasted almost two hours because we had "so much to talk about." In my experience with students, we build relationships. Strong, working relationships, build on intellectual curiosity, a willingness to intellectually play, and openness to compete with each other's ideas. If a student, who likes me, who trusts me, decides on his/her/their own accord that they want to "tell me they are carrying," then that individual should have the right to tell me so that student and I can "strategize" how to implement the "secret" if it ever needs to be exposed. Furthermore, such disclosure shows a reciprocal caring relationship between the parties as now "both" are "in on the secret" and both parties can ethically be aware when/if the "topics gets hot." Rather than "assume" a student, having an emotional outburst is carrying, it is ethical to know so you can be sincere in your response.

Campus Carry Intimacy Coordinator

The final implication to teaching and learning due to the integration of campus carry is the immediate need for campus carry intimacy coordinators to teach the "Ask, and Tell (if you want)" "dance routine" to the campus carry community. A campus carry intimacy coordinator (CCIC) is an individual or a group of individuals who teach a campus carry community how to "dance with the sensitive topic of mass school shootings, campus carry, and the sharing of "secrets" for purpose of "strategy." An CCIC should do the following:

- Collect stories from full-time and part-time faculty.
- Collect stories from students.

- Work with the theater department or performative team to create a documentary theater performance to share stories with one another.
- Advocate for an "Ask, and Tell (if you want)" policy to be put in place on campus.
- Create an advertising campaign to encourage students and teaches to share (if they want) with each other if they are concealing and carrying.
- Host monthly open forums to discuss the comfort level that people are experiencing due to the integration of "Guns on Campus." CCICs should seek out individuals who both experience comfort and discomfort while *thinking* about guns.
- Advocate for faculty who wish to carry and for faculty who wish not to carry to share with each other about their respective experiences. The CCIC should monitor these events by "controlling the temperature of the room."
- The CCIC group should visit each and every classroom, whether, in-person, or virtually, to expose individuals to *thinking* about campus carry and their fellow classmates well-being.

Conclusion

Since my first entry into this emerging site of inquiry and research, I have explored the pool. Not all of it. It's a big pool, but I know my area of the pool quite well. I know where to park when I get to the pool. I have a "routine" that includes getting out of my car, walking the path, and entering into the actual "pool area." I know where to put my towels, I know the lifeguards, I have a favorite chair. I know where I like to sit. I like to sit where I enter. Not the kiddie pool. The deep end. I love the deep end of the pool because that's where I can really swim. Not only

can I go from side to side in this section of the pool, but I can swim deep....I've swum deep in this topic.

Now, it's time to get out of the pool.

Clandinin (2013) noted, "entering the field begins with negotiation of relationships and the research puzzles to be explored (p. 50). After retelling experiences, reliving stories from my life, and stepping back to see the status of my puzzle, I am *MORE MOTIVATED* to stay on this stage and continue to write this story. I feel that I *owe* something to Mr. and Mrs. Garcia. I am starting to *feel a relationship with the puzzle*.

Accordingly, I want the topic of "Campus Carry" *back* on the Top 10 list of most important issues facing state colleges and universities. In my best attempt to achieve this goal, and in my best attempt at playing the role of an academic dramaturg, I have crafted a three-page "dossier" to the American Association of State Colleges and Universities. My hope is that they will consider this letter with sincere appreciation for the hundreds of thousands of students and teachers who are having educational experiences in these rooms, while holding onto secrets. I think it's time for that practice, alone, to change.

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Appendix A

State	Date	Bill	Age	What	License	Extensive Training	Websites
Arkansas	2017	Act 562/Act 859	"Concealed handguns are allowed on campus for people (who generally must be 21 or over, with limited exceptions) who hold a valid concealed carry permit and an enhanced concealed carry permit as established by the Arkansas State Police."	Act 562 (Enhanced Training Course) and 859 (allows for exemptions)	Yes	Yes/Specialized	https://www.armedcampuses.org/arkansas/ https://safety.ark.edu/campus-carry/index.php
Colorado	2003	State Constitution: Policy 141	21	Extensive Background Check	Yes	No	https://www.armedcampuses.org/colorado/ https://www.cu.edu/regents/policy/141-weapons-control http://www.insidehighered.com/news/2013/03/06/state-supreme-court-rules-colorado-regents-cant-ban-guns
Georgia	2017	HB 280	21		Yes	No	https://www.armedcampuses.org/georgia/ https://www.senate.ga.gov/press-releases/2017-05-03/deal-signs-hb-280
Idaho	2017	State Constitution: SB 1254	18	Enhanced carry permit	Yes	No	https://legislature.idaho.gov/sessioninfo/2014/legislation/s1254/ https://legislature.idaho.gov/sessioninfo/bills/trackmark/?r=2014&bn=51254
Kansas	2017	HB 2052	21	Can carry anywhere unless "proper security measures are in place."	No	No	https://www.armedcampuses.org/kansas/ http://www.klegislature.org/1_2014/2013_14/measures/documents/hb2052_enrolled.pdf
Mississippi	2011	HB 506	18	Enhanced training program and must be carrying proper documentation at all times	Yes	Yes/Enhanced training program	https://www.armedcampuses.org/mississippi/
Ohio	2017	SB 199	21	Allows schools to make own decision regarding weapons policy; Cedarville College allows the President the right to issue conceal carry permits on campus.	Yes	No	https://www.armedcampuses.org/ohio/
Oregon	2011 - Oregon Supreme Court voted no school has the authority to ban guns from schools, but left it to the discretion of the schools. 2012 - Oregon Higher Education Commission banned guns from schools except for law enforcement and military personnel.	State Constitution	21		Yes	No	https://www.armedcampuses.org/oregon/
Tennessee	2016	HB 2644	21	Faculty can carry concealed weapon	Yes	No	https://www.armedcampuses.org/tennessee/
Texas	2017	SB 11	18		Yes	No	https://www.armedcampuses.org/texas/ https://legislature.texas.gov/hcdoocs/84R/bills/htmext/pdf/5800011F.pdf#axspanes=0
Utah	2004	State Constitution	18		Yes	No	http://www.nbcnews.com/id/18355953/news_nws-186/utah-only-state-allow-guns-college/#.VvbbGLP5Kj64 https://www.armedcampuses.org/utah/
Wisconsin	2011	SB 93	18		Yes	No	https://www.armedcampuses.org/wisconsin/

Appendix B

Miller, C. J. Campus carry interview questions.

Clandinin, D. J. (2013). *Engaging in narrative inquiry*. New York: Routledge.

Seidman, I. (2019). *Interviewing as qualitative research*. (5th ed.). New York: Teachers College Press.

Interview #1 – 90 minutes

Purpose: The purpose of the first interview is to understand the participants experience into the context of their life history by asking them to talk as much about their life history as possible in light of the current situation.

Introductory Questions:

Q: What is your current position at the college?

Q: How would you describe it?

Q: How long have you been in your current position?

Q: What is your role at the college?

Q: Does your school have a weapons policy? Do you know what it is? Can you describe it for me?

Life History Questions: Overall Experience

I want to explore your history about becoming a teacher at a community college.

Q: Can you tell me about that experience? Go back as far as you would like.

Q: How did you make the decision to teach at a community college?

Q: How does teaching at a community college make you feel?

Q: Can you describe the best things about teaching at a community college?

Q: Can you describe the worst things about teaching at a community college?

Q: How do you describe your job to family and friends? What do they say about it?

Life History Questions: Daily Experience

I want to explore your everyday daily experience in your current position.

Q: Can you tell me about your daily experience? Start with waking up in the morning knowing that you are going to teach that day. Describe the daily experience. The entire day.

Life History Questions: Classroom Experience

I want to explore your everyday daily experience while engaging in active teaching and learning with students.

Q: Can you describe your process of teaching?

Q: How do you prepare?

Q: How do you mentally prepare before going to class?

Q: What is your route? Do you ever change up the route?

Q: Do you arrive in class before your students, or do you enter after? Does that matter to you? Why or why not?

Q: Do you expect to run into people on your way to class? Do you stop and talk? Does your conversation ever make you late to class? How do you feel about that?

Q: Describe what you expect to physically see when you enter into your classroom? Do you prefer a particular arrangement over another? Why or why not?

Q: Describe for me what a daily class might look like for you? In particular, I would like for you to imagine that you are presenting a lecture that day. How would you perform your lecture that day? Describe your lecture.

Life History Questions: Deliberative Discussion

Q: How do you handle deliberative discussion in your classroom?

Q: How do you handle questions?

Q: How do you handle conflict?

Q: Can you describe a situation that created uncomfortable feelings in the classroom? What happened? How did it make you feel?

Q: Did this situation/discussion continue past that day? How did that make you feel?

Q: How have you changed/alterd your approach to teaching because of uncomfortable classroom situations?

Interview #2 – 90 minutes

Purpose: The Details of Lived Experience. The purpose of the second interview is to concentrate on the specific details of the participants' lived experience in light of the topic under investigation.

Non-Campus Carry Participants

I intend to explore the lived experiences of these participants *as they consider* guns in the room.

Life History Questions: Daily Experience

I want to explore your understandings of your everyday daily experience in your current position if your campus practiced campus carry or allowed licensed individuals to conceal and carry a weapon onto campus and perhaps into your classroom.

Q: Can you tell me about your daily experience? Start with waking up in the morning knowing that you are going to teach that day. Describe the daily experience. The entire day.

Life History Questions: Classroom Experience

I want to explore your everyday daily experience while engaging in active teaching and learning with students in a classroom that legally allows guns.

Q: Can you describe your process of teaching?

Q: How do you prepare?

Q: How do you mentally prepare before going to class?

Q: What is your route? Do you ever change up the route?

Q: Do you arrive in class before your students, or do you enter after? Does that matter to you? Why or why not?

Q: Do you expect to run into people on your way to class? Do you stop and talk? Does your conversation ever make you late to class? How do you feel about that?

Q: Describe what you expect to physically see when you enter into your classroom? Do you prefer a particular arrangement over another? Why or why not?

Q: Describe for me what a daily class might look like for you? In particular, I would like for you to imagine that you are presenting a lecture that day. How would you perform your lecture that day? Describe your lecture.

Life History Questions: Deliberative Discussion

Q: How do you handle deliberative discussion in your classroom?

Q: How do you handle questions?

Q: How do you handle conflict?

Q: Can you describe a situation that created uncomfortable feelings in the classroom? What happened? How did it make you feel?

Q: Did this situation/discussion continue past that day? How did that make you feel?

Q: How have you changed/alterd your approach to teaching because of uncomfortable classroom situations?

Interview #2 – 90 minutes

Purpose: The Details of Lived Experience. The purpose of the second interview is to concentrate on the specific details of the participants' lived experience in light of the topic under investigation.

Campus Carry Participants

I intend to explore the lived experiences of these participants *as they re-consider* guns in the room compared to “how it used to be.”

Life History Questions: Daily Experience

I want to explore your understandings of your everyday daily experience in your current position comparing when you taught without campus carry compared to what it is like now.

Q: Can you tell me about changes in your daily experience? Start with waking up in the morning knowing that you are going to teach that day. Describe the daily experience. The entire day.

Life History Questions: Classroom Experience

I want to explore your everyday daily experience while engaging in active teaching and learning with students in a classroom that legally allows guns compared to what it was like without campus carry.

Q: Can you describe your changes in your process of teaching?

Q: How have you changed how you prepare?

Q: How have you mentally changed your preparations before going to class?

Q: What is your route? Do you ever change up the route now that campus carry is legal?

Q: Do you arrive in class before your students, or do you enter after? Does that matter to you? Why or why not?

Q: Do you expect to run into people on your way to class? Do you stop and talk? Does your conversation ever make you late to class? How do you feel about that?

Q: Describe what you expect to physically see when you enter into your classroom? Do you prefer a particular arrangement over another? Why or why not?

Q: Describe for me what a daily class might look like for you? In particular, I would like for you to imagine that you are presenting a lecture that day. How would you perform your lecture that day? Describe your lecture.

Life History Questions: Deliberative Discussion

Q: How do you handle deliberative discussion in your classroom assuming that guns are legally allowed in your room?

Q: How do you handle questions from students?

Q: How do you handle conflict with students? Amongst students?

Q: Can you describe a situation that created uncomfortable feelings in the classroom? What happened? How did it make you feel?

Q: Did this situation/discussion continue past that day? How did that make you feel?

Q: How have you changed/alterd your approach to teaching because of uncomfortable classroom situations?

Interview #3 – 90 minutes

Purpose: Reflection on the Meaning. The purpose of the third interview is to ask participants to reflect on the meaning of the experience that was shared in the first two interviews.

I am interested in exploring what your experience means to you.

Questions that emerge for this question will vary. Seidman (2019) argues that this portion of the interview process “the interviewer encourages participants to step out of the stream of everyday occurrences, pause, and reflect on what their experiences meant to them” (p. 23). This is an important argument to note because participants are expected to have very different responses. I intend to ask questions from participants that teach in very different geographical regions and perhaps in very different academic disciplines. Questions that emerge for the third interview will vary, however, I will focus primarily on:

1. Feelings, understanding, and perceptions from previous shared experiences, and will explore into those experiences further.
2. Changes to everyday life approaches to teaching and learning. I would like participants to explore changes to their approach, changes to their environment, adjustments consciously made to their pedagogy, etc. because guns are allowed in the room.
3. Feelings that are experienced due to allowing guns in the room. I would like to understand how teachers feel about allowing guns in the room and how those feelings influence direct changes to teaching and learning.

Appendix C

Narrative Experience	Temporality (General)	Personal-Sociality (General)	Place (General Attitude)
I'm going to start training and full disclosure, Chris, I could use more training. Everybody who carries should always have that attitude. And so, um, that is why I started, I started carrying on campus because we've, um, been online just this semester. So I have very little experience. Just a few weeks. And so, um, I keep it in my bag. It's concealed because I don't like carrying on my person and we can discuss why if that's relevant. Sure. But, um, it is very strategic as to where that bag is placed and who, and the only person who has access to it is me. And, you know, there's, there's a lot of rules I have to abide by. Sure. And so reviewing those rules was important to me. And maybe that's why I knew a little bit more about the Texas law than perhaps your other participants.	"I'm going to start training and full disclosure, Chris, I could use more training" - Thinking backwardly to predict forward;	Everybody who carries should always have that attitude. - Tension (past, future)	At Home vs. At School; I've been online just this semester - awareness of place; (past, at home, COVID, safe) to (future, at school, news says "It's scary out there!") = Carry at school (Awareness of differences in region)
Narrative Experience	Temporality (Specific to Action)	Personal-Sociality (Specific to Action)	Place (Specific to Action)
Specific Action: Why I started carrying on campus.	I started carrying on campus.	because I don't like carrying on my person (personal-social tension)	been online just this semester - awareness of place; (past, at home, COVID, safe) to (future, at school, news says "It's scary out there!") = Carry at school (Awareness of differences in region)
	So I have very little experience (past, at school); just a few weeks (up to now)	it is very strategic as to where that bag is placed and who, and the only person who has access to it is me (avoid tension)	I keep it in my bag it's concealed. (Awareness of "place" of weapon in "place" of frontstage region)
	there's a lot of rules I have to abide by (past has taught that violation leads to punishment)	reviewing those rules was important to me (avoiding tension)	it is very strategic as to where that bag is placed and who, and the only person who has access to it is me (in the frontstage region)
			there's a lot of rules I have to abide by (at school)
Narrative Experience	Temporality (General)	Personal-Sociality (General)	Place (General Attitude)
The gun makes you feel better. And in that situation having the gun would make me feel better because now I have some chance to diffuse and I mean, I hate to say, but again, I think that person, you cannot reason with that person at that point. And trying to reason with them is a huge risk. That's why I think my first instinct was I shoot him in the legs, bring him down. Cause I'm not trying to kill him as they drop the weapon. When they drop the weapon, I would then let people do what they need to do. And if it's someone I know I might kick his weapon out and I might, I mean, I know myself, I might get right in his face and be like, "Why did you this?"		The gun makes you feel better (personal attitude; social attitude). And in that situation having the gun would make me feel better (avoid tension)	And in that situation having the gun would make me feel better (at school, in active shooting situation)
Narrative Experience	Temporality (Specific to Action)	Personal-Sociality (Specific to Action)	Place (Specific to Action)
Specific Action: ... "In that situation"	in that situation	I have some chance to diffuse and I mean, I hate to say, but again, I think that person, you cannot reason with that person at that point. (awareness of tension)	And trying to reason with them is a huge risk (at that place, at that time, with that person)
And trying to reason with them is a huge risk	And trying to reason with them is a huge risk (past experience...on "the outside")	Avoid ultimate person tension = "I'm not trying to kill him"	
That's why I think my first instinct was I shoot him in the legs.	And if it's someone I know (past attitudes; feelings; understandings)	And if it's someone I know (avoiding tension)	
I might kick his weapon out	I might, I mean, I know myself, (past experiences)		
	I might get right in his face and be like, "Why did you this?" (past experiences)	I might get right in his face and be like, "Why did you this?" (awareness of tension; lowering tension)	
Narrative Experience	Temporality (General)	Personal-Sociality (General)	Place (General Attitude)
I was the first born. My dad didn't really know how to keep me pure, you know? "I don't how to do that. There's no manual." And like, so he was like, "I'm not letting you go off to college. I've heard about what happens." And, and so, um, you know, I, I went to [community college] and, and he was like, "Well, if you were going to [elite university], or you were going to [elite university], he highly, highly values education. Right? And those name brands, schools. So, um, the deal he made was like, "If you get into [elite university] after [community college], I'll let you move out of the house and do your thing." Right? And so my goal was, Two years until I get to experience partying and boys and that's it. So I'm going to do whatever I have to do to get there. So I went to [community college] and that was my first experience with the community college and then 9/11 happened. Okay?	I was the first born (foreshadowing)-FTE	I was the first born. (ITE; OTE; BTE); AW/OT; My dad (OUTWARD, BACKWARD) didn't really know how (OUTWARD; BACKWARD) to keep me pure (BACKWARD, INWARD, OUTWARD), you know? (AW/OT; IWTE; OWTE; FWTE; IWTE); I don't how to do that. There's no manual. (OUTWARD, but shows feelings of inward...she does not make fun of him...clean, fun, pure image of Dad); And like, so he was like, "I'm not letting you go off to college. I've heard about what happens (Again, humorous retelling of Dad...funny. I think she likes him).	At home
Narrative Experience	Temporality (Specific to Action)	Personal-Sociality (Specific to Action)	Place (Specific to Action)
And, and so, um, you know, I, I went to [community college] and, and he was like, "Well, if you were going to [elite university], or you were going to [elite university], he highly, highly values education.		Personal tension-Chris....my family does not highly value "education." This was not discussed in my home. Not to my recollection. Feelings of tension in the "feelings described" for CC.	
So, um, the deal he made was like, "If you get into [elite university] after [community college], I'll let you move out of the house and do your thing."	Home - almost done; CC - temporary "stepping stone" to university/boys	Tension-with Family; Movement away from tension = School (past experience....just graduated, other friends going away)	Home to CC to Elite University
Two years until I get to experience partying and boys and that's it. So I'm going to do whatever I have to do to get there	FORWARD THINKING, imagination	Willingness.	
So I'm going to do whatever I have to do to get there	BACKWARDS, INWARDS, OUTWARDS, FORWARD THINKING - SIMULTANEOUSLY.	Willing to tackle "tension"	
Narrative Experience	Temporality (Specific to Action)	Personal-Sociality (Specific to Action)	Place (Specific to Action)
9/11 happened.			
	DRAMATURGICAL AWARENESS - Actor Training		
So I knew I had to be interesting. I had to be, um, really marketable if I was going to get into [the elite university]. So I was very strategic about this. I'm like, "OK, I need to get to [the elite university]. I didn't do well on my SAT, my ACT, or whatever, because I didn't even try. I forgot it was happening. I showed up in the morning, I'm like "Take a single practice test!" And it was just like, you know, cause, and I was dealing with a lot, cause my parents. "Should we get her married off? Will she marry off?" And it was like, "Well, what hell do I need to take a test for, anyway?"		Desire to "relive" my past experiences of "wanting" to get into a university....any university. Applied to University of Nebraska-Lincoln, accepted, but in love with Johanna. Needed to be "strategic."	
Bad Grades	Bad grades.		
Marry her "off"	High school athlete	Got into Acting.	
Who cares?	Who cares?	Got into Forensics. Got a scholarship.	

Example of a Dramaturg's "Dossier" (from Chemers, 2010, p. 148-150)

July 9, 2022

TO: American Association of State Colleges and Universities

Address Required

Dear AASCU,

I would like to formally request that you consider the policy issue of *Guns on Campus* for inclusion in your 2023-2024 Top 10 "Most Important Policy Issues" report. First, back in 2008, Thomas L. Harnisch wrote, "the tragic events at Virginia Tech and Northern Illinois University have policymakers, campus officials and citizens looking for solutions to prevent future attacks" (p. 1). Since that time, the United States can now include Umpqua, Parkland, Sandy Hook, Santa Fe, Oxford, and Uvalde just to name a few.

In addition to mass school shootings, the United States has, at other times and places, become aware of *other* mass shooting events that continue to remind us that mass shootings *do happen here*, and they can happen *here* anywhere, at any time, at any place, to any people, for any number of reasons (see The Pulse Nightclub and Highland Park, IL. as two stark examples of the differences of *people, place, time, and reason*). We *know* that the events on "the outside" also happen on "the inside" of school buildings. What policymakers do *not* seem to know is how to protect those on "the inside" from becoming another random name on a continuously growing list.

Some believe, the best option to protect those on "the inside" is to allow for guns to already be in place on "the inside" for when the next active shooter "takes the stage" and attempts to perform a tragic event like a mass school shooting (Liptak, 2022; Merica & Klein, 2018; Niddle & Rummler, 2022). Back in 2008, the AASCU called this practice *Guns on*

Campus. Today, the academic community refers to this practice as *Campus Carry*. With the Supreme Court's 6-3 decision in *New York State Rifle & Pistol Association v. Bruen*, which allows for wider access to conceal and carry in public places, the seamless transition to campus carry, impacting *all public institutions of higher education*, is a real issue facing *public* American State Colleges and Universities. As an academic scholar, following this topic since 2016, I believe this topic requires immediate attention now and moving forward.

Harnisch (2008) detailed, almost fifteen years ago, "As state lawmakers deliberate over allowing concealed weapons on campus, they should consider the following: The potential impact of guns given the dynamics of the college campus environment:

- Responses during campus emergencies
- The actual likelihood of criminal deterrence
- The associated potential liability and administrative costs
- Federal and state constitutional issues, including individual rights and institutional autonomy" (p. 6).

As I would like to keep this letter manageable, I will only address the first two, yet my hope is that my academic colleagues will read this "call" and with their contributions, you will sincerely consider the topic of *Campus Carry* to be included in your Top 10 list.

First, regarding "the potential impact of guns given the dynamics of the college campus environment" and "responses during campus emergencies" considerations. It is generally understood that Americans feel our classrooms, all of them, are "special" places (Clandinin & Connelly, 1995). Maintaining relevancy to a higher education audience, it is generally understood that one of the primary makings of a college classroom that warrant its "special"

status is partially due to the unique dynamic of adults talking to adults about adult issues in a "marketplace of ideas" (Lewis, 2017; Miller, 2011; Houser Oblinger, 2013; Wolcott, 2017).

The "dynamics of the college classroom" is at the center of the argument in the dismissed 2016 *Glass v. Paxton* court case (Barnes, 2017; Carter, 2022; Lewis, 2017). As Mia Carter (2022), one of the three professors who filed lawsuit against their "forced compliance with Senate Bill 11" said,

We fought to protect the public university's foundational principles and pedagogical values and ideals. The diverse, culturally complex public classroom should be a safe space, a place in which ideas can be rigorously examine and debated, a space in which intellectual and rhetorical opposition is productive and instructive. (p. 73).

Thus, as stated, it is generally understood that the public higher educative space is "special" and what makes it partially "special" is in its *expected potential for deliberative discussion to educate and practice democratic thinking and ideals to participate in a republican political system* (e.g., "I pledge allegiance, to the flag, of the United States of America and to the Republic for which it stands...."). Although, on its' surface, this seems like a paradox, but as Hansen (2012) notes, "deliberative democracy builds upon the republican tradition of democratic thinking" (p. 24).

Campus carry research has evolved since 2008 and today often focuses on impact to the "dynamics" of the higher educative classroom (Beggan, 2019; Hassett, Kim & Seo, 2020).

Evidence suggests that feelings associated with campus carry are changing and resistance to "putting guns in place" is waning (Beggan, 2019; Graves, 2022; Tuck, 2022). In short, the potential impact of guns on the college campus environment is unclear. However, one area in need of further academic study, is a clearer understanding of the various regions within and amongst a public higher education *campus community*. Research investigating the impacts and

implications on the "dynamics" of a classroom are different than the "dynamics" of a frat party or a college dormitory. Furthermore, the "dynamics" of a 400-level "Feminist Theory" class are different than the "dynamics" of a 100-level "Speech Communication" class.

There are myriad reasons for this, but the lack of past experience with guns for some people in academic environments has the possibility to manifest "disagreeable" present and imagined future experiences when interacting with the "dynamics" of the academic classroom. Experiencing feelings of "disagreeableness," is, due in part, to the "dynamics" of that respective academic region and the potentiality of a person employing the gun "because it's there," "or to make a point," or "to make sure they're (gun owner) heard." However, there seems to exist *many, many* more attitudes, feelings, and perspectives on the topic of campus carry.

To maintain Dewey's (1938) conceptualization of experience, we must recognize that some people have had agreeable experiences with guns and their *feelings of comfort* are associated with guns when considering future experiences in place (Clandinin, 2013; Dewey, 1938; McMahon-Howard, Scherer & McCafferty, 2020; Tuck, 2022). What is often ignored in this discussion, is that *for some*, their extensive experience with guns makes them as comfortable in an academic environment as much as it does *any other* backstage regions or in *any region* on "the outside" (McMahon-Howard et al, 2020). Paradoxically, a "gun-free" environment, *could* make an individual with extensive gun experience *feel* as uncomfortable as an individual who lacks gun experience *could feel* in a campus carry environment. If that argument is true, then *Glass* has a case, but she also must allow for students to carry "guns" if she hopes they can feel as comfortable as she does in that same environment. Clearly, more academic research is needed if we can truly understand the impact campus carry has on the public higher educative experience.

In regard to the second consideration of knowing how to respond in an emergency situation it seems that faculty across the are aware of the procedure "Run, Hide, Fight" in times of an active shooting situation. However, there exists some debate on how to "Fight" that we have to focus our attention when it comes to campus carry. The general attitude, from all sides of this argument, is that the best option to stopping an active shooter is another gun. It seems that items like "staplers," or "handbags," or "shoes," just doesn't make logical sense to most people who consider the option of "Fight" when their opponent is a military-style automatic weapon. Although "good guys with guns" rarely, if ever, deter mass school shootings, some believe this is a better option, before and during such events.

As is necessary in these situations, let's "play" with this idea in a brief "scene." Imagine this: You are teaching, and you hear what "sounds like" gunshots on "the outside" of the classroom. Do you (a) grab your gun and open the door to "look for the shooter?" (b) grab your gun, close the door and "wait for the shooter?" I *think* (b), but if I had a gun, at *my* school, I could *imagine* choosing (a). I'm a "teacher" at that "school," not just the "classroom," right? Or imagine, you are in class, and the discussion becomes "hot" (Nash, Bradley, Chickering, 2008). You *notice* a student in the back who *appears* to be getting upset. In your *past experience* with this student, you have *felt uncomfortable* in the student's presence. Now, at this place and time, you *notice* this student and the student's "odd" behavior? Do you (a) grab your gun and hold it "just in case." (b) *think* about *where* your gun is? (c) *feel* your gun on your hip? (d) b and c, but "who cares?" it's just a gun "in case" someone comes in to "shoot me!" not to "shut down this student!" After talking to some teachers who are willing to conceal and carry, the answer is *probably* (d), but rest assured, dozens of imagining academics will want to argue about "object

awareness" and "significant implications" to teaching and learning after "playing" in either of the "scenes."

There is *very* little evidence suggesting *how* a teacher is supposed to execute the action of shooting an active shooter. To my knowledge, "How to shoot an active shooter" is not in the curriculum for most early teacher training programs. Alarming, teachers want to do what teachers do: teach; even in an active shooting situation. Law enforcement should be aware that one teacher responded in an in-depth interview with Miller (in publication) how she would "take down" an active shooter, "I would shoot him in the legs. I don't want to kill him. Then, after I kicked the gun away, I would lean down into his face and say, "Why did you do that?" Law enforcement professionals need to be aware that faculty and students are willing to carry, and they are willing to discharge their weapons in a mass shooting event. However, law enforcement also needs to be aware that current faculty, for the most part, have no idea what they are doing in such a situation. Training *with* these actively armed internal police force, needs to be addressed. Teachers will carry. Teachers will shoot if necessary. Teachers are not cops. Teachers are not in the military. This gap in adequate training needs to be addressed.

In 2008, that AASCU identified "Guns on Campus" as one of the Top 10 most serious issues facing State Colleges and Universities. Over the next ten years the ASSCU continued to recognize the issue of guns in the academic environment and its potential impact on teaching and learning in higher education. Until recently.

Recently, the AASCU has identified other issues that are considered "more important" than "Guns on Campus." This letter is not to undermine the seriousness of any of the other issues faced by our nation's public colleges and universities, but this letter is intended to inform you of the timely seriousness of this topic at this place and time. With the Supreme Court ruling in favor

of the Plaintiff in *New York State Rifle & Pistol Association v. Bruen* the door is *wide open* for campus carry to enter into the midst of *all state colleges and universities* in the future. And if that is not significant enough to make the topic worthy of discussion, then I guess it'll just remain "a little secret."