Analyzing the Production of Third Space in Classroom Literacy Events

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Despite the growing interest in third space theory, only a few studies in literacy education have empirically described the production of third space literacy environments in classrooms (e.g., Dyson, 1997; Gutierrez, Baquedano-Lopez, & Turner, 1997; Leander, 2002b; Sheehy, 2002). Gutierrez and her colleagues have led the way in this effort but have primarily focused on the discursive aspects of interaction. In this paper, we present a theoretical framework for analyzing material and embodied features of third space events and then use one example from a first grade classroom to illustrate how such analyses can provide insights into students' hybrid literacy performances.

THEORETICAL CONCEPTIONS OF THIRD SPACE

"Thirdness:" Hybridity, Contest, Transformation

The notion of third space has been in circulation in education (e.g., Gutierrez, Rymes, & Larson, 1995; Moje et al., 2004), cultural geography (Soja, 1996), and cultural studies (Bhabha, 1994) for some time. Because of the varying theoretical and empirical interests of researchers, third space has been conceptualized in a variety of ways (as have first and second space for that matter). Nevertheless, common across these disparate traditions is a view of third space as places for critical coming together (Soja, 1996). Hybridity is a defining characteristic of third space. A recent review of this work by Moje et al. (2004) has noted that third space may bring together texts, contexts, relationships, identities, and material spaces from a variety of Discourse (Gee, 1999) communities. Third space is the borderland (Wilson, 2000) or in-between space that is produced in the articulation of cultural differences (Bhabha, 1994). Such spaces oppose the notion of binaries such as out-of-school/in-school or spontaneous concepts/academic concepts (Bhabha, 1994; Moje et al., 2004; Soja, 1996). Third space draws selectively from binary categories, and through creative recombination of these perspectives, creates new modes of thinking that extend beyond them (Soja, 1996). For this reason, third space remains open and resistant to closure.

At the same time, third space is often associated with contest. Third space is created as people resist cultural authority and bring different experiences to bear on their interpretation of cultural events and symbols (Bhabha, 1994; Soja, 1996; Wilson, 2004). Soja, in particular, viewed third spaces as " 'counterspaces,' . . . of resistance to the dominant order" (p. 68) that come into being because of the subordinate or marginalized positions of participants. Not surprisingly, third space's challenges to recognized boundaries (e.g., between home and school knowledge, or between traditional roles of teacher and learner) may be met with increased concern by dominant groups who hold to traditional categories and modes of thinking (Sheehy, 2002), making them sites of tension and struggle.

A number of writers have highlighted the possibility that the tensions inherent in third space can be generative exactly because of creative hybridity and contest. Soja (1996) argued that the process of "critical thirding" (p. 5) at work in third space involves a kind of restructuring of existing knowledge. By drawing selectively from opposing categories, new alternatives are created. In producing third spaces, people draw from the resources of existing spaces and Discourses, but imaginatively rework them to create hybridized practices that transform the practices and ideologies from which they were formed (Dyson, 1999; Wilson, 2000). Such interactions create new sociocultural terrain by altering what counts as knowledge and as representations of knowledge. From this perspective, third space interactions have the potential to propel learning and promote cultural and educational change (Gutierrez et al., 1997). Difference is seen as a major resource for learning rather than as a deficit to be overcome (Gutierrez, 2000; Kress, 1997).

Conceptions of "Space"

The foregoing discussion of third space focused on cross-disciplinary views of "thirdness" that revolve around hybridity, social struggle, and learning through imaginative transformation of existing cultural resources. Yet to be addressed are the varying views of "space"—material, discursive, or imagined—that are implicit in the theoretical and empirical work reviewed.

Perhaps not surprisingly, third space research conducted by literacy educators has often focused on "discursive spaces" (Gutierrez, Baquedano-Lopez, & Alvarez, 2001; Leander, 2001; Sheehy, 2002.) That is, the term "space" is used to refer to patterns of talk and interaction rather than as a reference to material or embodied features of space. For example, in an influential line of third space research, Gutierrez and Stone (2000) focused on "social space," linking it to Bourdieu's (1991) notion of habitus. For them, third space was defined as a "discursive space in which alternative and competing discourses and positionings transform conflict and difference into rich zones of collaboration and learning" (Gutierrez & Stone, 2000, p. 157). While they mentioned material and embodied features of these social spaces such as gaze and gesture, for the most part, the focus of their analysis remained on varying patterns of talk and what counted as knowledge in different kinds of classroom interactions.

Recently, however, several literacy researchers (e.g., Leander, 2002a, 2004; Sheehy, 2004; Wilson, 2000, 2004) have begun to examine literacy interactions through the trialectics of Lefebvre (1991) and Soja (1996), including the three-way relations of first, second, and third spaces as well as the interactions among sociality, historicality, and spatiality. Lefebvre has eloquently made the case for the importance of a spatial analysis of human life. He argued that most critical inquiry into human experience has focused on the elements of time and social relations, while "the spatiality of history and social life was, for the most part, frozen into the background as an 'external' container, stage, or environment for social action" (Soja, 1996, p. 44). Challenging the ways in which space was either avoided, set apart, or moved to the background in social analysis, Lefebvre argued that the social and spatial aspects of human life are mutually constitutive, with social life routinely producing spatiality and with spatiality producing social life. Further, he argued that non-verbal (material and spatial) aspects of life are not fully captured by language, with its sequential, historical narratives.

In this article, we will argue that spatial analysis is particularly important for research on third space events in classrooms. When students create points of contact between dominant school Discourse and that of their peer groups and homes, they draw not only on the linguistic resources of these Discourses, but also on embodied and spatial ways of making meaning. The results are hybridized performances that often challenge teachers' expectations about school literacy. In order for educators to capitalize on the generative nature of third space events, they need ways of interpreting the socio-spatial frames indexed and of understanding how students combine them and shift between them.

THEORETICAL FRAMEWORK FOR MATERIAL/ SPATIAL ANALYSIS OF THIRD SPACE

The Social Production of Space

Social and critical geographers such as LeFebvre (1991) and Soja (1989; 1996) have argued that material space is not a given, but instead is socially produced through the operation of a variety of social practices that underlie and structure it. They have problematized simple notions of the material world as "real" and objectively knowable and have argued instead for a trialectical perspective on space as it is *perceived* by the senses, cognitively *conceived*, and *lived* by participants. Soja (1996), following LeFebvre, has referred to these types of space, respectively, as first space, second space, and third space. Table 1 provides an overview of the defining characteristics of each type of space. Briefly, *first space* includes the aspects of the material world that are directly sensible (or seem so) and are open to

Table 1 LeFebvre[1] and Soja's[2] Trialectical Perspective on Spatiality

	SPATIAL PERSPECTIVE	
First Space	**Second Space**	**Third Space**
Perceived space	Conceived space	Lived space
Materialized spatial practice	Representations of Space	Spaces of Representation
"Real" space	Imagined space	"Real" & imagined
The material world that is directly sensible and open to measurement and description	Discursively devised representations of space and spatial representations of power	Forms that draw on material and represented space but extend beyond them
Examples: Built Environment Objects Embodiment Spatial Relations of objects and people in places Movement	Examples: Maps Conceptions of space in laws, rules, and norms regulating spatial access and arrangement	Examples: Imaginative use of objects and bodies to appropriate and change dominant representations of space; Recasting pop culture superheroes as characters in school writing (Dyson, 2003)

[1]Lefebvre, 1991
[2]Soja, 1996

measurement and description. *Second space* involves mental representations of space that are often expressed visually in the creation of maps and images or verbally in laws, rules, and norms about the distribution of and access to spaces. Soja noted that conceived (or second) space, what he called "the imagined geography" (p. 79), tends to become the "real" geography because representations of space often have a powerful role in ordering spatial practice. An example is the way that road maps channel traffic into a set of visually represented (but not totally inclusive) routes. *Third space* uses imagination to appropriate first space places, objects, and bodies along with second space representations of them in order to create a "counterspace" of resistance to the dominant order.

This trialectical perspective on spatiality has been a powerful heuristic for helping us form research questions for the spatial analyses of classroom literacy events. Our analysis of first space involves describing material features of classroom events. Second space analysis involves identification of dominant and marginalized rules, norms, and representations that shape spatial practice. Third space analysis involves identifying hybrid spaces where multiple Discourses are present and then identifying which cultural frames are being indexed. In addition, we examine the extent to which non-dominant practices are publicly introduced into dominant school events and how they are valued by various groups of participants.

Frames

Overall, the goal of our spatial analysis of classroom literacy events is first to understand how arrangements of places, bodies, and objects are produced by, and productive of, social conceptions and representations of space and, second, to explore how third space events use multiple cultural frames as resources for learning and social participation. (One of the ironies of first space analyses is that material space is necessarily described from some second space vantage point; that is, descriptions of physical and embodied features of classroom interaction must be constructed in terms of some conception of space.) We might consider the analysis of space in terms of "framings" as a close cousin to the analysis of recurrent patterns of social practice within a Discourse (Gee, 1990). The configuration signals how social life organizes a whole host of elements, including "people, artifacts, symbols, tools, technologies, actions, interactions, times, places, and ways of speaking, listening, writing, feeling, believing, thinking and valuing" (Gee, 2000, p. 191). In the configuration, "literacy bits" (Gee, 2000, p. 193) are produced in relation to everything else.

To consider more fully the spatial features of classroom configurations, we have found Goffman's (1974) approach to frame analysis helpful. He argued that people understand everyday interactions in relation to frames or schemata that consist of their social knowledge about the linguistic and material organization of socio-spatial events. These frames are "not merely a matter of the mind" (p. 247), however, because they correspond to the material organization of activity and because people use them to shape the way they present themselves to others. In particular, frames guide the production of the "personal front," the social roles people "put on or enact through the use of conventionalized sign equipment, gesture, posture, dress, use of material objects, and aspects of our surroundings" (Scollon & Scollon, 2003, p. 74).

Goffman's (1974) analyses also revealed that participants frequently shifted between multiple,

co-present frames for interaction, creating laminated social spaces (e.g., Prior, 1998). He termed unexpected or unauthorized moves between frames variously as "breaking frame" or as shifts in the "footing" of the event (Goffman, 1974, 1981). Shifts in footing produce different social relations and recruit different forms of embodiment and arrangements of objects. Shifts in footing provide crucial moments for examining frames for interaction and the facets of the personal front by which they are performed (Goffman, 1974; Scollon & Scollon, 2003). Contrastive analysis of embodiment and spatial relations before and after frame breaks highlights the spatial norms and rules implicit in social interaction.

Indexicality

Scollon and Scollon's (2003) recent work on geosemiotics has provided additional grounding for studying spatial features of classroom literacy events. They noted that it matters where signs are located in the world stating, "Indexicality, action, and identity are all anchored in the physical spaces and real times of our material world" (p. 14). Social practices are indexical to the spaces where they are emplaced in the world and therefore should be analyzed "in place." Scollon and Scollon have highlighted two types of sign functioning, both of which involve indexicality. Some signs (e.g. printed text, actions, objects) "point to" the physical spaces where they are located. For example, school materials such as pointed "teacher" scissors and smaller, blunt-tipped "kid" scissors are understandable in relation to their emplacement in classrooms where the difference in the physical size of adults and children is marked as an important attribute and where adults are assumed capable of handling sharp objects and children are not. Signs can also symbolically index spaces not physically present. For example, adult scissors can index home or peer spaces where children are presumed competent to use them.

DATA ANALYSIS PROCEDURES

Data Source

We launched the Talking Spaces Project to study the embodied and spatial features of literacy learning in classrooms and to explore the variation and similarity in literacy practices for K-12 students of different ages. Data analyzed for the larger project were drawn from two year-long ethnographies of literacy learning in public school classrooms at the high school (Leander, 2002b) and elementary school levels (Rowe, Fitch, & Bass, 2003). For this paper, illustrations are drawn from micro-analyses of data collected by Rowe in a first grade writer's workshop and reported elsewhere with a different emphasis (Rowe, Fitch, & Bass, 2001, 2003).

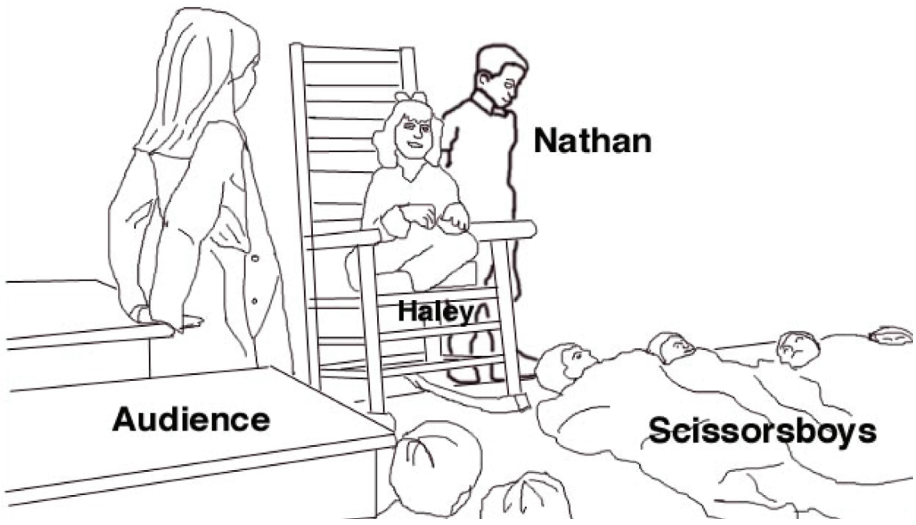
Analysis of Frame Breaks

Analysis of frame breaks was guided by the research questions generated to tap first and second space perspectives on classroom interactions. Questions about first space included: How can the built environment, embodiment, spatial relations, and movement be described for this literacy event? How

are bodies and objects rearranged over time? Second space questions included: What dominant and marginalized frames (i.e., ideas, rules, norms) for spatial practice are present? Are there shifts/breaks in expected frames for spatial practice? How do frames shape embodiment and physical spaces? To address these questions, narrative transcripts and videotapes were reviewed to identify *frame breaks* or shifts in footing. Goffman (1974) noted that when frame breaks occur, participants are aware that something new or different is happening. Following suggestions by Scollon and Scollon (2003), we looked for moments of realignment or management of the personal front, transitions between front and backstage, and out-of-character or discrepant roles. Cues for boundary movements included changes in the personal front as evidenced by changes in gaze, gesture, posture, ways of speaking, objects/clothing carried or set aside, interpersonal distance, and movements in space.

From still images recorded at these transitions, we created *filtered stills* by sketching the relative positions of key objects and people (see Figure 1, for example). We also created F-formation maps (Kendon, 1990, 1992; Leander, 2002b) showing spatial and orientational relationships between participants through overhead mapping of the relative location of people, the orientation of their bodies, and the direction of their gaze (see Figure 2). According to Kendon (1990), an F-formation arises as people create spatial and orientational relationships to each other that indicate who is included in the interaction. Kendon argued that the orientation of the lower body strongly determines the orientation of individuals and, therefore, F-formations can be largely traced along the lines of this lower-body orientation.

Figure 1 Launching *Edward Scissorsman*: Embodied and spatial relations for "giving a play."

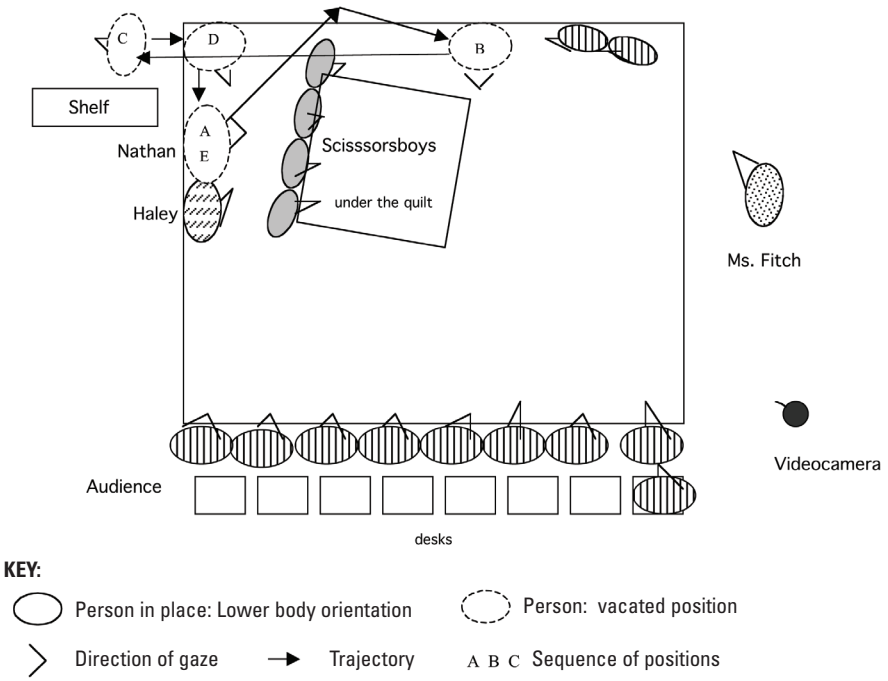


Indexicality Analysis

Indexicality analysis was guided by research questions generated to explore third space perspectives and focused on inferring the Discourses and socially produced spaces being indexed in each performance. Specifically we asked: Are multiple frames indexed? Are dominant frames contested? Are first and second space resources appropriated and rearticulated? To what extent are third space interactions made public? To what extent are third space knowledge and forms of representation valued? Inferences were based both upon our ethnographic understandings of the history of participants, objects, and space in these classrooms and our microanalyses of discursive and spatial practices, especially at frame breaks.

We chose to examine indexicality at frame breaks because they represented points of transition and sometimes points of tension. For these events, school frames (e.g., "giving a play," "writer's workshop") were identified as dominant because of the powerful institutional forces working to construct and maintain them. We then identified other frames being indexed and noted to whom they were made available. Gutierrez and her colleagues (Gutierrez, Larson, & Kreuter, 1995; Gutierrez et al., 1997; Gutierrez, Rymes, & Larson, 1995) have suggested that third space events in classrooms are most powerful when competing scripts or frames are made public for discussion and become resources for learning. To this end, we looked for hybrid practices that publicly incorporated

Figure 2 Overhead map of embodied positions, orientations, and movement during *Edward Scissorsman*.



multiple social and cultural frames. Then, we examined the video and field note data for cues as to how the classroom teacher, students, and ourselves as researcher/participants reacted to third space practices. Finally, we considered in what ways third space knowledge and forms of representation were valued and/or remained sites of tension and contest.

FINDINGS: A SPATIAL ANALYSIS OF THE *EDWARD SCISSORSMAN* PLAY

To illustrate the potentials of material and spatial analyses of third space events, we present a brief discussion of a student drama performance recorded in a first grade classroom where Rowe conducted a year-long study of connections between drama and literacy learning (Rowe et al., 2003). Drama was introduced as an option in writer's workshop from the beginning of the year, and the ethnography tracked the ways children took up invitations to include drama in their reading and writing activities. Children often chose to write and informally perform plays for their classmates during the Author's Chair sharing time at the end of each writer's workshop period. By the January 10 performance of the *Edward Scissorsman* play, children had considerable shared history to define what "giving a play" or "being an audience" meant in this classroom.

Nathan: "The Original Tool and Scissors Man"

The strand of analysis presented here focuses on Nathan, the child who played the lead role of Edward Scissorsman in the play. Some background is necessary to understand why and how the role of Edward Scissorsman was created and how this role reflected important aspects of Nathan's history with his teacher and peers. From the beginning of the year, Nathan was the most resistant writer in the class. He had developed a number of avoidance strategies that allowed him to be peripherally engaged in writing activities during workshop time without having to put pen to paper. The most persistent and publicly discussed was his strategy of using scissors to cut paper shapes. When Ms. Fitch, his teacher, talked with him about the relation of his cutting to writing or reading, he claimed he planned to use the cutouts to illustrate a book or perhaps as a prop for a to-be-written playscript. Although Ms. Fitch pushed him toward print, he remained quite resistant to writing. To lighten the tone of their writing conferences, she celebrated his unquestioned skill with scissors and, with a touch of humor, called him the "Scissorsman." In January, she suggested that they co-author the *Edward Scissorsman* play in a purposeful attempt to connect his resistant Scissorsman persona to the drama and writing practices of the workshop.

Before turning to the performance itself, it is important to note that Nathan's affinity for scissors figured into his interactions with peers as well. Scissors were not only a symbol of academic resistance but also a symbol of power in the peer world. For several months, Nathan had been in the habit of borrowing Ms. Fitch's large "teacher scissors" from the workbasket behind her desk. Although this was technically allowed, there was a largely unenforced rule that children should use child-sized scissors unless a special task required the larger pointed version usually reserved for adults. Nathan stretched this rule by finding numerous tasks that required the use of adult scissors. In peer interactions recorded during the workshop, Nathan used the adult scissors as a means of establishing a power hierarchy in the peer group. Therefore, scissors, as material objects, had a history in both the

workshop and peer interactions. In the following sections, we briefly describe spatial and verbal features of the *Edward Scissorsman* play and then discuss how spatial analyses helped us understand the work Nathan accomplished with this hybrid literacy performance.

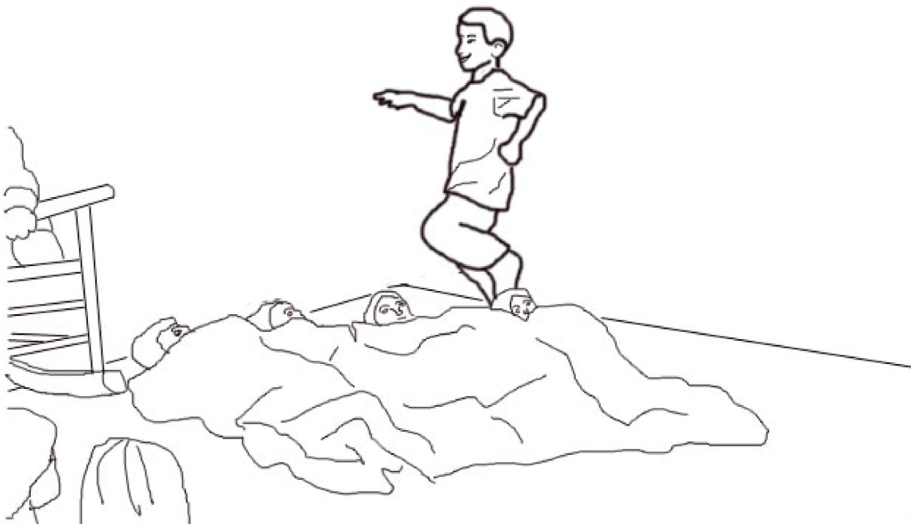
The Edward Scissorsman Play

As the play opened, a row of children stood or sat on the floor facing the rug area serving as the stage (see Figure 1.) Haley, playing the mother role, sat in Ms. Fitch's rocking chair at stage left. Nathan stood at stage left (Figure 2, location "A") beside the four Scissorsboys (babies) who were lying on the floor under a quilt ready for the production to begin. Behind his back, he held two pairs of adult-sized scissors representing his character's scissor-hands. When Ms. Fitch asked Nathan to begin the performance, the classroom lights were turned off by another student. In a dramatic announcer's voice, Nathan introduced the play, "Presenting Edward Scissorsman!"

When the lights were turned on, Nathan stood center stage in the back (Figure 2, location B). He looked out into the audience and spoke loudly, "No, I'm not *that* guy!" He shifted his gaze to the off-stage region and began to move off stage left in a swaggering walk (Figure 2, location C). His voice trailed off unintelligibly, "I'm just the guy that . . ." (see Figure 3).

Snapping her fingers, Ms. Fitch called his name. She extended her arm, pointing to him, and motioned for him to put his hands behind his back. Nathan moved on stage at left back (Figure 2, location D), put his hands behind his back and momentarily faced the audience. He adopted a "silly" pose (see Figure 4). Smiling, he tilted his head to the side. With feet stationary, he swayed his hips side to side. Then he moved to stand beside and behind Haley seated in the rocking chair at stage left

Figure 3 Breaking Frame: Embodied and spatial cues for "fooling around."



(Figure 2, location E). He turned his body to face Ms. Fitch standing at stage right. Holding his body still and upright, he then dropped his gaze to the floor as Haley began to speak her first line of dialogue.

Space does not allow description of the entire performance, but near the end of the play, Nathan's embodiment of Edward Scissorsman became particularly dramatic. As Ms. Fitch read the final line of narration, Nathan turned stage right in a sweeping circle, stepping and moving his arms in a rhythmic dance displaying the opening and closing scissors. He ended in a pose with one leg raised to tip toe, arms pointing diagonally down toward his feet, and his head lowered to gaze down at the scissors. With appreciative audience applause and catcalls in the background, he shifted to his writer's workshop role as director of the play. He authoritatively pointed the scissors at each actor as he introduced the child's real name and role in the play. As he began to lose audience attention, he crouched down and rhythmically moved to stage left. Then, standing erect, he faced the audience with his chin up. He swung his body side to side, smiling mischievously. He had now regained the audience's attention. He pranced stage right several steps. Then with a quick swivel of his hip, he turned back to grin at Ms. Fitch as he announced, "*I* was Edward Smartypants!"

Frame Breaks and Hybridity

The opening segment of this play contained several frame breaks. Once both actors and audience were in place, Ms. Fitch invited Nathan to repeat his announcement of the title of the drama, a kind of formal bracketing of the shift from writer's workshop to the "giving a play" frame. Once the lights were turned back on, the actors were, by the conventions of the play performance frame, assumed to be in the story world. Nathan, however, created an immediate shift of footing by

Figure 4 Nathan's "silly" pose: Performing hybridity across "fooling around" and "giving a play" frames.

gazing directly at the audience and engaging them in conversation about his character: "No, I'm not *that* guy . . . " It was not his words but, instead, his facial expression, body posture, and gait as he moved off stage that provided the most important cues for interpreting his performance (see Figure 3). Nathan did not address the audience from an official workshop role as an actor or as the director of the play, another role he legitimately held. Neither did he address the audience from his starring role as Edward, Senior. Instead, Nathan's swaggering walk was a direct call to his classmates within a familiar peer frame for "fooling around." He intentionally upstaged the other actors. His actions and comments were an example of "flooding out" (Goffman, 1974), an occasion where an actor breaks from the drama frame in an unexpected or unauthorized way to address the audience. In doing so, he momentarily created a laminated space that foregrounded a new F-formation with the audience (Figure 1, location B), and that backgrounded the F-formation constructed by the actors ready for their first lines.

Ms. Fitch's verbal reprimand and gestured directives show she was aware of this shift in footing. Nathan's response to Ms. Fitch was mixed. Although he moved back on stage and put his hands behind his back as directed, the orientation of his trunk was open to his peers but not his teacher (see Figure 2, location D, and Figure 4). Rather than reconstructing the F-formation with Ms. Fitch and the other actors, he used facial expression, gaze, and body posture to construct the "fooling around" frame with his peers. Here, he once again violated the convention of backgrounding his interactions to that of the actor who was about to speak on stage. At the same time, the hybridity of his performance was evident in his body posture. With hands behind his back, he had begun to take up the role of Edward. Following this brief moment of flooding out, he moved back into the F-formation with the other actors and awaited his entrance to the scene (see Figure 2, location E).

Constructing a Hybrid Space

Long-term ethnographic description in this first grade classroom made it possible to uncover some of the ways that Nathan's choices of dramatic props and arrangement of his body indexed a number of co-present frames. For the *Edward Scissorsman* play, these included the school frame for "giving a play" in Ms. Fitch's writer's workshop, a peer frame for "fooling around," and, of course, the imagined story frame where Edward, Sr., and his children lived. The construction of these frames was accomplished using embodied, spatial, and material resources with histories in previous interactions. The scissors, for example, had a history in writer's workshop as literacy tools, as material evidence of differences in adult and child roles, and as the preferred tools of Nathan's resistance to writing. In peer interactions, large scissors were constructed as symbols of power. As props within this first grade play, they indexed popular culture images from the movie, *Edward Scissorhands* (Burton, DiNovi, & Thompson, 1990) and from martial arts shows. Nathan's use of scissors in the play allowed him to construct a hybrid space where he could simultaneously participate and resist.

Contested Spaces

Although Nathan had, indeed, adopted powerful literate roles as the co-author and director of the play and had allowed his role as a performer in a writer's workshop play to position him as a good

student, he had not entirely "played it straight" during the performance. Nathan refused to be completely co-opted into the dominant frame for school plays. Instead, he used the dramatic performance as an opportunity to rearticulate elements of school and peer frames to create a hybrid event that was less serious than school and more literate than his usual play with peers. His "Edward Smartypants" comment was telling in that Nathan publicly acknowledged that he had been parodying his role as Edward for the enjoyment of his peers. With this statement, he was no longer simply fooling around for the enjoyment of his peers but also challenging Ms. Fitch's efforts to tame his Scissorsman persona and his performance of resistance by incorporating it into the dominant school frame.

Nathan constructed the social space of the play as both a site of contest and of participation in school literacy. Where, one moment, he directly addressed his peers with exaggerated movements and "silly" gestures, in the next he stood quietly on stage waiting for the entrance of his character in the story world. By turns, he was a "cool kid," an actor playing Edward Scissorsman, a director, and a playwright. This was a "both/and" performance, drawing on the cultural resources available in different cultural spaces and re-articulating them. These resources were as much spatial and embodied as they were discursive.

Reactions to Nathan's Third Space Performance

A final aspect of our analysis of third space events involved examining the extent to which third space interactions were valued (or not) as opportunities for learning. Adult reactions are particularly important in school contexts because teachers, researchers, and parents have considerable power over the structure of classroom events and what counts as literacy there. Conclusions related to this research question were drawn from analysis of the video data of the event, data recorded in previous and subsequent events, and interviews of key participants.

In this case, it was clear that Ms. Fitch thoughtfully and purposefully created an opportunity for Nathan to bring his resistant "scissorsman" persona into mainstream school literacy practices, hoping that his success in this event would motivate future writing. However, while she hoped Nathan would draw on his existing frames in order to participate in school literacy events, at the time, neither she nor Rowe (as participant/observer) fully anticipated or perhaps fully appreciated the type of hybrid spaces he created. Field notes record Ms. Fitch's excitement about Nathan's participation as a writer and actor but also her observation that he had tended to be "silly" during the play, a term she and Rowe had often used to describe behaviors designed to gain peer attention. Neither Ms. Fitch nor Rowe could fully understand why Nathan had continued to "fool around" in the play. In a pre-performance conversation, Ms. Fitch had explicitly told Nathan that she was trying to find ways to interest him in reading and writing and that they had based the play on his ideas for this reason. She had asked for his help and asked him not to act "silly." In retrospect, it appears that while Ms. Fitch and Rowe sanctioned and encouraged Nathan's use of resources from peer culture, they hoped he would reframe these resources within the dominant school frame. This expectation is seen in the writing of the script where Ms. Fitch was influential in recasting Nathan's Scissorsman character as cooperative rather than resistant. Nathan, however, gave the role of Edward, Sr., a more humorous and resistant reading, largely through embodied features of the performance.

At the time, neither Ms. Fitch nor Rowe could fully explain their discomfort with Nathan's hybrid performance, though they continued to value it because it had lured him into reading and writing. While they anticipated the need for curricular third spaces, they did not predict the kinds of hybrid and contested spaces that might be created. Spatial microanalyses of the sort conducted here, have, in retrospect, provided a means of explicitly examining the ways by which Nathan imaginatively created a hybrid space allowing both participation and resistance.

CONCLUSION

With the increasing multimodality of classroom literacy practices, an important problem in literacy research is how to interpret student performances and compositions. What is it that students are making and doing in what we deem to be literacy events? How do current means of understanding these events constrain or enable us as educators? How, in particular, do we interpret those events that produce something new, unanticipated? In this paper, we have argued that the analysis of third space provides an important means of critically and creatively interpreting such events. We have further argued that third space analysis necessarily involves interpretation of the relations of textual and discursive practices to material resources and practices (e.g., material texts and tools, embodied posture, gait, gesture, and position). In order to understand literacy events, we need to disrupt a text-centric and logo-centric perspective and move toward a broader semiotic and embodied analysis of meaning making. Through such analyses, we may better understand that literacy is intertwined with material, spatial, and embodied practices and cannot be understood apart from them.

Beyond arguing for the value of third space analysis, in this paper we have begun to sketch one methodological approach. If third space is a "critical coming together," then what means do we use to read creative recombinations? In rejecting binaries, how do we interpret the in-betweenness of social and cultural borderlands in literate activity? We have recovered two familiar constructs from communication studies and have reworked them for our own ends. We have made use of *frame* and *framing*, but loosened these relatively undeveloped constructs from a strong psychological sense (as in *schema*). Drawing on Goffman's (1974) insight that frames are akin to interactional *footings*, our analyses examine the ways multimodal resources are brought to bear as resources for framing. We read *frames* as configurations of semiotic and embodied relations that provide participants with cues that reveal when an event and its relations of power and meaning have changed. Like participants in the events, our analysis of frames as social spaces makes use of our implicit sense of when a new frame is being composed, either visually or auditorially. Of course, even among the research team, our implicit senses of when new frames appear are not always in agreement. Although this disagreement may be considered an analytical problem, it is also a resource. The various interpretations of framing and frame breaks demonstrate one of our central points: frames do not appear singularly but rather, like other expressions of social space, appear in multiples. Classroom spaces are complex configurations of co-present frames that provide multiple possibilities for making meaning.

In our analysis of third space, we have also attempted to describe how frames have social and cultural histories in specific places: "giving a play" in Ms. Fitch's class reconstituted a particular kind

of space-time or frame. Similarly, we have examined indexical relations as a broad expression of the inter-textuality, or rather, inter-spatiality, produced between focal events and widely circulating meanings, discourses, and objects. Nathan's scissors are a key example in this regard. The scissors are indexical to bodies, other objects, and bits of talk in the configuration of the play performance and yet are also indexical to the social spaces of *Edward Scissorhands* (Burton, DiNovi, & Thompson, 1990) as a film, to writer's workshop as a school literacy event, to peer interactions with scissors, and to popular culture images of martial arts as symbols of power. For us, third space analysis is about interpreting the production of the dynamic relations among social spaces of all varieties and of all time spans, including those produced on the fly and those that are geographically and temporally attenuated.

The notion of multiple framings also raises some methodological issues to be considered in future research. In particular, researchers need to analyze how children, their peers, and teachers position themselves in relation to one another. Our analyses, here, have focused almost exclusively on Nathan, in part, because of limitations on the size of this report, but also because the focus of the single camera used to record the *Edward Scissorsman* play followed the student actors while presenting only partial views of the audience and Ms. Fitch. In future studies, we plan to use multiple cameras to record classroom interactions in order to capture more of this complexity. At the same time, we recognize that it is important to analyze carefully the conceptions of (second) space implicit in research decisions about camera positioning and focus.

Lastly, our analysis suggests insights relevant to literacy teaching and research. First, when Ms. Fitch imagined and worked to create a space for Nathan to succeed in the classroom, she constructed this space, on the one hand, as an alternative distinct from that of the classroom (i.e., a bracketed, "special" space for the resistant student.) On the other hand, she constructed it as a space very much like the usual classroom space for "giving a play." Nathan, however, was less interested in producing a performance in a familiar space than in working the borders between spaces—in hybridizing. We interpret his Edward Scissorsman performance as a call for us to consider critically how spaces for struggling, diverse, or resistant students are bracketed and dominated by school space. Even with innovative teaching that provides support for a broad range of literacy performances to "take place" or make space, the curricular drive toward new space may unintentionally reproduce old space (Sheehy, 2004).

Moreover, across a range of classrooms, and especially in multicultural classrooms, we need a better understanding of the linguistic and embodied literacy practices that are present and how these practices are regulated and valued. The analyses presented in this article show that even in classrooms with a comparatively low degree of cultural diversity, it can be difficult to understand adequately students' embodied practices without close analysis. It is likely that many embodied aspects of interaction involving students from diverse backgrounds are all the more undervalued or misunderstood. Culturally sensitive observation of embodied and spatial cues may help teachers reflect on the nature of hybrid environments and enable them to expect and value the different practices and forms of knowledge that necessarily result.

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