#SCHOOLED!: UNDERSTANDING TEACHING AND LEARNING

THROUGH ETHNOTHEATRE

by

SUSAN MICHELLE MOORE

(Under the Direction of Melisa Cahnmann-Taylor)

ABSTRACT

Teacher attrition has been an enduring problem in education. A review of the literature showed teacher emotions were at the core of teacher turnover, yet left largely unaddressed in educational settings. Informed by Csikszentmihalyi's flow theory, performance theory, and theatre for social change, the author explored the use of theatre-based exercises to collect teacher narratives in different but related educational contexts. Blending methods from traditional qualitative research (participant observation, audio / video recording and transcription, interviews, surveys) with arts-based methods (artful journaling, theatrical activities, literary techniques), this study was guided by the question: What understandings did ethnotheatre offer about teaching and learning in professional development contexts and in university settings for pre-service and in-service teachers? The second overarching research question pertained to the crafting of an ethnotheatrical production: What were the processes, challenges, and opportunities of representing qualitative data through ethnotheatre? In order to answer this second research question, I posed the following methodological questions related to arts-based research practices: (a) How did I collect accounts of teacher experience and stage them? (b) What aspects of

ethnotheatre craft were necessary to dramatize my data? (c) How did I stage the ethnotheatrical production?

Through the post-performance discussion of *#SCHOOLED!*, the findings of this research showed that ethnotheatrical performance devised from ethnographic data offered insight into teaching and learning in the following four ways: (1) ethnotheatre connected the teachers' lived experience in the classroom to scenes performed on stage, (2) ethnotheatre promoted the importance of the relationship between teachers and students, (3) ethnotheatre created community through shared perspectives, and (4) ethnotheatre fostered a call to action to lead to a more resilient professional life for teachers in order to better serve the students they teach. These insights supported that ethnotheatre, along with other arts-based approaches to professional development, has the potential to engage teachers and address the emotional side of teaching and learning.

INDEX WORDS: Ethnodrama, Ethnotheatre, Performance ethnography, Flow, Performative focus groups, Teacher emotions, Teacher narratives

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DEDICATION

to

To the Skittle-kiss givers

Jamie Thorne

my

To the staring contest winners

Jasmine Thorne

five

To the daring Flow-breakers

Jacey Thorne

favorite

To the straw-to-gold spinners

Joss Thorne

people

To the love and coffee makers

Jim Thorne

in the world

ACKNOWLEDGEMENTS

We tell the story

Life is why we tell the story
Pain is why we tell the story
Love is why we tell the story
Grief is why we tell the story
Hope is why we tell the story
Faith is why we tell the story

You are why we tell the story
Why we tell the story
Why we tell the story
Why we tell the story

So I hope that you will tell this tale tomorrow
It will help your heart remember and relive
It will help you feel the anger and the sorrow
And forgive
For out of what we live
And we believe
Our lives become
The stories that we weave [1]

My maternal grandmother was a quilter. There was one quilt that she made from the clothes her four children had outgrown. She gave the quilt to my mom as a wedding present. Years later, as my mom would tuck me into bed with that quilt, she would look at the individual bow-tie shaped scraps of fabric and tell me the story associated with that article of clothing. "This is from the blouse I wore on the first day of third grade when I lost a tooth at school," or "I wore this dress to my brother's graduation from Basic Training, and he shared his banana with me at lunch." When I read the dissertation that follows, I am reminded of my grandmother's

[1]Lyrics from my favorite song of all musical theatre: "We Tell The Story" from *Once On This Island* (Flaherty & Ahrens, 1990)

quilt. Snippets of dialogue, scraps of scenes, remnants of revisions take me back to moments across the past eight years and the people who helped me weave my story.

Threaded through the fabric of my life are the colors, textures, and styles of each person's influence. My mom's dauntless joy. My dad's fierce insight. My first grade teacher's imagination magic. My first students' grasps and gasps of sudden understanding. It's all there in the words that follow. And there are people whose imprints are more recent. Thank you, Dr. David Saltz, for sensing my passion for theatre in schools and writing on a yellow Post-it note the words: *Misha Cahnmann-Taylor, Aderhold Hall*. I will not forget the moment I wandered through the dimly lit and mostly empty Aderhold Hall on the Friday before graduation in May 2010. As I peered into gray spaces, I called out to anyone. From a distant office, a kind person directed me to a narrow hall of closed doors guarding dark offices—except one. There was a sliver of light under one door and on the nameplate was the name "Misha Cahnmann-Taylor." I knocked on the door and entered on "Come in." By the time I made my exit, I had books to read, a course schedule, and a thought of what could be. Dr. Cahnmann-Taylor, thank you for being all that a teacher should be: champion, coach, critic, counselor. You have guided me through the struggling phases and competing commitments. You saw in me the threads of dauntless joy, fierce insight, magic imagination, and sudden understanding and pushed until they came together. Thank you.

From that meeting, came others. Dr. Sahakian, thank you for sharing your stellar theatre acumen and teaching me to "trust the process" of devising ethnodrama. Dr. Cramond, thank you for being honest, rebellious, talented, and for introducing me to the work of Csikszentmihalyi. Dr. Smagorinsky, thank you for joining my team and guiding me with your fresh insight and wisdom. You are a champion for teachers in our noble profession. I hope that my work which

bears the imprint of these educators will prove worthy of their time spent on my behalf and honor their passion for teaching and learning.

From the ceiling of the front room of my grandmother's clapboard house, hooks connected a frame on which the quilt was built. There are people who are part of the structure of my life and whose love, patience, and artistry supported me throughout my years of study. To my colleagues, Terrance Green, Heather Bragg, Andrew Hayes, Fenna Henderson, Tianna Sykes, and Abbie Strickland, thank you for participating in workshops and read-throughs, for covering my classes, and for being teachers and artists who love students. To Caroline Benson, Tatianna Thompson, Amita Lee, and David Miller, thank you for being the kind of students who inspire teachers! To all of my students, parents, and friends who brought *#SCHOOLED!* to life on stage, "Thank you!"

To the left side of the quilting room under a window, my grandmother kept her sewing machine. There was a drawer with the word "Attachments" written on it that kept the accoutrements needed for quilting, such as a tucker, an under braider, and a cloth guide. While I have no idea how to use those things, that drawer reminds me of the people to whom I am so connected that their energy sustains me. Thank you, Renda, for lending me your computer skills and introducing me to Bitmoji when I needed it most. Thank you, Julie, for sending memes to keep me focused. Thank you, Patti and Yvette, for being great moms and teachers and sharing your stories. Thank you, Daddy and SuzAnne, for taking on my work as if it were your own. Thank you, Chris and Donnie, for spending time with my children and feeding us many meals of pizza and wings while I worked. Thank you, Marlee, for making me laugh every time. Thank you, Ms. Jamie, for the notes in my lunchbox that kept me going until I could make it home, again.

The intangible warmth of the quilt that makes it purposeful in the world sends me to my sweet family. Thank you, Jamie and Jasmine, for making my life extraordinary. Thank you, Jostan and Jacey, for waiting up for me to come home from Athens, so we could share our day and giggle our way to sleep. And, thank you, Jim, for starring as the hero of all my stories and being the thread that holds me together. Finally, I thank God, the author and finisher of my faith, for you all. May His peace and grace be woven throughout your lives.

See you at the theater!

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CHAPTER 1

THE PLAY'S THE THING: ETHNOTHEATRE FOR UNDERSTANDING TEACHING AND LEARNING

Prologue

When I was in the second grade, my teacher, Mrs. Kwasalka, called me up to her desk. She explained that she had an abscessed tooth and had called the front office for someone to take over her teaching responsibilities.

"Until then," she explained through tears and a painful grimace, "Would you please read to the class for story time?" She guided me to her chair and handed me her teacher book. It was a large hardback version of our smaller, paperback student book. I sat in the teacher's chair in front of my classmates and read to them the way my mom had always read to me. I used character voices. I asked them to point out interesting parts of the illustrations. We wondered aloud what would happen next in the story. Within a few minutes, the adult who was to supervise us slipped in the back of the room and waited for me to finish. When the story ended, I placed the book on my teacher's desk and walked away with an impression of what I wanted to be for the rest of my life.

Now, after thirty years of instructing students, I find myself looking across the years with mixed feelings of the problematic and promising profession I have chosen for my life's work. As a teacher of high school theatre, I have marked life's milestones in musicals and measured my days in one-act plays. I have watched troubled, unfocused teenagers discover their talents, broaden their self-esteem, and build worthwhile lives in that new self-space. During those same years, I have witnessed the increase of mind-numbing standardized testing, de-humanizing

micro-management of teachers, the disconnecting effects of technology, and the disheartening lack of attention to the emotional side of teaching.

Introduction

In May of 2015, while I was waiting in my administrator's office for a fine arts faculty meeting, I thumbed through the assorted education magazines and journals on his conference table. One title hooked me with the lead "Educators Share Insight…" in bold letters across the top introducing an article that shared the opinions of educators on teacher recruitment, retention, and compensation when asked by a subcommittee of the Governor's Education Reform Commission (Howard et al., 2015, p. 18-19). I reflected on the emotionally weighty words chosen by teachers to explain attrition: "Accountable…Regardless," "Encroachment," "Infringement," "Piecemeal," "Blamed," "Undercompensated," (Howard et al., 2015, p. 18-19). As I read the revealing words of educators from across the state who called for, among many other things, a "paradigm shift" in discipline and urged lawmakers to "stop changing" standards, a scene from Greek theatre formed in my mind. Just as the Greek chorus of Theban men in *Antigone* reminded the audience of the imperative powers of Creon, I could hear the chorus from dominant Center Stage speak the unyielding words of the system, "Accountable Regardless." The lone and isolated teachers echoed Antigone's attempts to push back against the power of the State as they responded to the chorus from various places across my imagined stage.

Choragus: "Accountable."

Chorus 1: "Disruptors!"

Chorus 2: "Major Changes!"

Choragus: "Accountable. Regardless*."*

Chorus 3: "Encroachment!"

Chorus 4: “Infringement!”

Choragus: “Accountable. Regardless.”

Chorus 5: “Under-compensated!”

Chorus 6: “Job Losses!”

Choragus: “Accountable. Regardless.”

Chorus 7: “Powerless!”

Chorus 8: “If You Can’t!”

Choragus: “Accountable. Regardless.”

Chorus 9: “Ineffective!”

Chorus 10: “Piecemeal!”

Choragus: “Accountable. Regardless.”

Chorus 11: “Stripped Away!”

Chorus 12: “Don’t Pay!”

Choragus: “Accountable. Regardless.”

Chorus 13: “Penalty!”

Chorus 14: “Never Be!”

Choragus: “Accountable. Regardless.”

Chorus 15: “Back-Up Plan!”

Chorus 16: “Forgotten!”

Choragus: “Regardless.”

I was imagining the next stage picture when the other faculty members entered the conference room, and shortly the meeting began, leaving the chorus of teachers to linger in my mind.

As if cued by the intensity of educators' emotions, the August 2015 edition of the journal *Teaching and Teacher Education* was dedicated to the emotional side of teaching. Featured in this edition was a review of the literature from the past decade that showed a sharp escalation in the number of articles published concerning teacher emotions of 0 from 1985-1990 to 38 from 2009-2014 (Uitto, Jokikokko, & Estola, 2015, p. 124). The authors established this review as important for teacher education because it "illustrat[ed] emotions comprehensively as an inherent part of teaching, teaching as 'an emotional practice,' and that emotions in teachers' work should not be reduced to individual skills or competencies" (Uitto et al., 2015, p. 129). Through their review, they found that the international concern of teacher attrition was linked to teacher emotion.

Teacher emotion was not only an international concern but also was an enduring issue that was indicated by a decade of research which showed that one in four teachers quit teaching within the first three years and that teacher attrition rates have been shown to be as high as 50% in the first five years (Carver-Thomas & Darling-Hammond, 2017; Ingersoll, 2007). While findings varied as to the causes of teacher attrition, there was agreement that teacher turnover caused economic and educational disruption (Borman & Dowling, 2008). The Alliance for Excellent Education (2014) reported that teacher turnover costs the nation $2.2 billion annually and significantly lowered student achievement (Ronfelt, Loeb, & Wyckoff, 2013). More troubling reports showed that the students most affected by teacher turnover were disproportionately located in high-poverty schools disallowing all students access to highly-qualified teachers (Darling-Hammond, 2012; Amos, 2014). Perhaps most significant were findings which showed that students of low-literacy and poverty were 26% less likely to graduate, and 83% percent of people processed in the penal system had low literacy skills

(Fiester, 2010). Since teacher effectiveness has been shown to be the most predictive school-based factor in determining student success (Hattie, 2009), teachers may be leaving the students who need them the most. The causes and costs of teacher turnover are too great to be ignored.

After looking at the broad context of the emotional side of teaching and learning, I replayed the mental image of the scene with the lone teacher pushing back against the all-powerful system and felt the emotional weight of teaching. I am personally invested in teaching since I am a teacher who stayed—but I didn't just "stay." I continued teaching with meaning, passion, and care for students which sustained my own growth. For three decades, I have taught and directed theatre among young people in that liminal coming-of-age space known as adolescence. For the first five of those years, I taught in a small private school with an experienced teacher across the hall who became my mentor. Between classes, I would go to Mrs. Mullins for advice from pronouns to puberty. Even though I was able to make my beginning teacher mistakes in a very supportive environment, I still remember being so emotionally spent at the end of the first year of teaching that I told my mom that if my second year was not markedly better than my first year, I was choosing a new career. I learned more in my first year of teaching than I did in five years of preparing to teach. The second year was better.

After three years, I outgrew that small school, but I stayed two more because I loved the students. From that small private school of 75 students in grades 7-12, I came to a much larger public high school where I am now. I spent the first few weeks in culture shock. I had 173 students on my roster. The sheer size of the place and number of names to keep up with was enough to keep me off-balance. After a couple of weeks, I got used to the bumper-to-bumper bodies between classes in C-Hall and dodging book bags to get through the commons to the front

office to sign-in. Now, after a couple of decades, what still requires daily adjustment are the moments when I come into contact with the emotional weight that the students carry like they carry their book bags held protectively close throughout the day. As our student body responded to societal changes, the teachers' role in managing diverse emotional needs became more complicated.

The teachers and administrators at my school soldiered on amid the shocks that rumbled through our educational community during the past quarter of a century: the school shooting in May of 1999 (CBS, 1999); the October 1999 release of a PBS documentary on syphilis in our county from the perspective of a group of students in our school (PBS, 1999); a 2003 teacher stabbing (ABC, 2003). We struggled to keep pace with the emotional and academic needs of the diverse groups of students that joined our school community due to Hurricane Katrina in 2005 (Governor's Office, 2007, p. 3), and the Great Recession which began in 2008 (Redmon, 2015). As experiences of poverty, discrimination, and displacement increasingly informed our school culture, the teachers were left to deal with the emotional repercussions of those changes much like the literature suggested: emotional issues were largely left for the individual teacher to manage alone (Uitto, Jokikokko, & Estola, 2015). From the literature on the emotional needs of teachers, perhaps "alone" lasts only so long in the struggle to meet the increasing needs of diverse students in an ever-changing globalized society.

As alarming as some of the headlines seemed, the unsettling events mentioned above were part of the lived experience of the faculty and staff of my school. Our emotional scramble to adapt was left virtually unaddressed by many of the stakeholders in our county. By not addressing the emotional side of teaching, the educational community did more than just neglect the needs of the teacher. Their neglect impacted the entire school experience since the

relationship between teacher and students has been shown to impact teaching and learning (Hattie, 2009). The mood of the teacher influences the mood of the student, and the same characteristic of feeling isolated was found in teachers who quit teaching and in students who quit school (LeCompte & Dworkin, 1991). Further, emotional contagion between teacher and student was shown in schools through studies in the music classroom (Bakker, 2005) and in the mathematics classroom (Frenzel, Goetz, Lüdtke, Pekrun, & Sutton, 2009). In order to refine the limitations of previous studies that relied on self-reporting that could have been subject to retrospective bias, a study (Becker, Goetz, Morger, & Ranellucci, 2014) used the experience sampling method with 149 students across an average of 15 lessons in four different subject domains. Findings from this study supported previous studies and indicated a crossover from the teacher's emotional mood to the student (Becker et al., 2014, p. 25). In addition to what they referred to as "emotional contagion," the influence of the teacher's relationship with the student was linked to student success (Hattie, 2009). The combined effects of the impact of the teacher's mood on the student and of the teacher's influence on student achievement suggested that "[t]eachers need to acknowledge the power of their emotions and that teaching involves more than just instructional behavior" (Becker et al., 2014, p. 23). Teachers were called to attend to their emotional well-being not only for themselves but also for their students. After reading the studies on teacher emotion (Skaalvik & Skaalvik, 2011), I decided to see if I could use my joyful experience in arts-based education to attend to the emotional side of teaching through writing and staging an ethnotheatrical production based on teachers' stories.

Problem Statement

The professional, personal, and emotional demands on the people who call themselves teachers have never been greater (Bousquet, 2012; Brown & Roloff, 2011; Sass, Flores, Claeys,

& Perez, 2012). In order to address these demands, arts-infused professional development has been shown to help in teacher retention and emotional resilience (Barry, 2010; Bellisario & Donovan, 2012). In a mixed-methods study of 204 teachers from 19 states, Bellisario and Donovan (2012) found several positive outcomes for teachers who had experienced arts-based professional development and integrated the strategies into their teaching. Some of the outcomes that teachers observed affirmed that arts-integrated instruction caused students to be producers of knowledge not merely consumers, created culturally relevant learning experiences, engaged students in 21st century creativity skills such as innovation and imagination, and developed empathy and cultural awareness (Bellisario & Donovan, 2012). From surveys and interviews, the teachers reported that for them, arts integration into their curriculum design gave hands-on learning in professional development that served as a model for them to apply in their instruction. Arts-infused instruction offered them a way to provide for deep learning, enabled differentiated instruction, fostered culturally responsive pedagogy, and rejuvenated teachers who were on the verge of burnout, and renewed teachers' commitment to teaching (Bellisario & Donovan, 2012). The researchers in this study called for future research to explore how arts-infused pedagogy can lead to teacher resiliency (Bellisario & Donovan, 2012).

Further, the 2011 report from the President's Committee on the Arts and Humanities referenced arts-infused pedagogy as "the most significant innovation in the field over the past two decades" to address the needs of teachers and students in an effective and cost efficient manner and called for more research into the dimensions of integrating the arts into instructional design (p. 40). While educationalists from many fields have answered the call to develop a "performative pedagogy" (Pineau, 1994, p. 22), still more research into education and performance has been encouraged. Arts-based researchers are called to advance the hybrid use

of arts-based and traditional research methods through more documentation (Cahnmann-Taylor, 2009) and to find those points of contact between the two fields that "encourage the exploration of power, identity, and community, as vital pedagogical practices" (Prendergast, 2008, p. 17).

Finally, the current implementation of mandated professional development and mentorship programs that could respond to the research through application and instruction has been inconsistent and contrived (Owen, 2014). My research was a response to the call for more exploration into integrating the arts into education through the professional development setting for supporting teachers emotionally as they continue to help students achieve. Based on my background in theatre, I chose to use ethnodrama (Saldaña, 2005) as the process to generate and record my participant observations and interviews with colleagues and students and to render that data in the form of an ethnotheatrical (Saldaña, 2011) production that could be shared with interactive audiences of teachers and learners. This work of ethnotheatre (Chapter 5) forms the center of this arts-based research and represents my artist/teacher/researcher or "a/r/tographic" (Irwin & Springgay, 2008) investigations into the day-to-day lived experience of public education in one urban high school in the Southeastern United States.

Research Questions & Design

This qualitative study emerged from blending traditional research methods with arts-based research methods to collect, analyze, and present teacher narratives. Foregrounded in Csikszentmihalyi's flow theory (1990) and the established relationship between flow and resilience, I explored what understandings emerged through the ethnotheatrical performance that could be used to renew teachers in their chosen profession. To collect data, I led professional development sessions in different but related educational settings in which teachers as participants embodied narratives of transformative moments in the classroom. These narratives

culminated in a performance of, by, and for teachers that embodied the themes that emerged from teachers' lived experience in the classroom. The focus of this study was to explore the ways making art together could be a salve in what could be, at times, an inhospitable educational environment. Based on Saldaña's (2005, 2011) concepts of ethnodrama and ethnotheatre, I used these terms purposefully throughout this work to reference the process and the product of dramatizing the data collected throughout the *ethnodramatic* process and devised an *ethnotheatrical* performance to understand further the emotional side of teaching with the goal of renewing teachers emotionally and, and by extension, helping students achieve.

My research sought to answer the following question:

I. What understandings did ethnotheatre offer about teaching and learning in professional development contexts and in university settings for pre-service and in-service teachers?

I used ethnodramatic exercises as a form of bi-directional data collection with teachers—dramatic exercises provided a forum for us to learn from and about one another and discover our emotional connections leading to sustainability of purpose in our profession. This material became the inspiration to represent findings through my crafting of "ethnotheatre" that could be staged and performed by, for, and about educators, who were in my study and adapted for those in other educational contexts. The second overarching research question pertained to the crafting of an ethnotheatrical production:

II. What were the processes, challenges, and opportunities of representing qualitative data through ethnotheatre?

To answer this second research question, I posed the following methodological questions related to arts-based research practices:

A. How did I collect accounts of teacher experience and stage them?

B. What aspects of ethnotheatre craft were necessary to dramatize my data?

C. How did I stage the ethnotheatrical production?

Guided by these questions, I turned to performance as a method to collect, analyze, and represent ethnographic data.

Theoretical Framework: Performance Theory, Flow Theory, and Theatre for Social Change

Performance was the nexus of the major concepts that provided the theoretical framework of this research study and whose definition was derived from Schechner's work that established the field of performance studies: "a *performance* is an activity done by an individual or group in the presence of and for another individual or group" (1977, p. 22). Schechner's measured definition of performance set it apart from that of Goffman (1959) whose broad use of the word lent its qualities to any potential behavior, while allowing performance enough space to be applied across many disciplines. For the purposes of this study, I used the word "performance" in two ways. First, I used *performance* to name all the ways the participants in the study engaged in ethnodramatic play. At times the performance was a conversation between two people. At other times it was an unspoken posture, a written poem, or a hummed tune. For some participants, performance meant that they told the group a story or reenacted a scene from their experience in the classroom. For others who were more hesitant to risk joining in the dramatic play, they participated in performance as engaged audience members. The second way I used the word *performance* was to name the formal, scripted, and rehearsed event performed for an audience followed by a post-performance discussion. The thread that ran through performances

of both kinds was that the participants were focused on a goal that encouraged their full, embodied, and critical engagement.

In the introduction to his book *By Means of Performance: Intercultural Studies of Theatre and Ritual*, Schechner included Turner's description of performance as "a dialectic of 'flow,' that is, spontaneous movement in which action and awareness are one, and 'reflexivity' in which the central meanings, values and goals of a culture are seen 'in action,' as they shape and explain behavior" (Schechner & Appel, 1990, p. 1). The characterization of performance as 'flow' with a 'merging of action and awareness' as Turner described above was central to Csikszentmihalyi's work in positive psychology that was taking shape at about the same time (Csikszentmihalyi, 1975; 1990). According to Csikszentmihalyi's flow theory, flow was that optimal state of consciousness when "a person's body or mind is stretched to its limits in a voluntary effort to accomplish something difficult and worthwhile" (Csikszentmihalyi, 1990, p. 3). This optimal state of consciousness was named "flow" because flow was a metaphor "that many people used to describe the sense of effortless action they felt in moments that stand out as the best of their lives" (Csikszentmihalyi, 1997, p. 29). Flow moments were moments when response was intuitive, time stood still, and you lost any self-worry—maneuvering the ball to score a goal (Bakker, Oerlemans, Demerouti, Slot, & Ali, 2011), studying the chess board for the next move (Csikszentmihalyi, 1975), reading to your child (Csikszentmihalyi & Csikszentmihalyi, 1988). Turner (1982) regarded flow as a way that people in post-industrial societies sought to establish the "communitas" once found in ritual (pp.57-59). Therefore, from the worlds of sociology (Schechner and Appel, 1990), psychology (Csikszentmihalyi, 1975) and anthropology (Turner, 1982), performance, flow, and communitas meet in the liminal space of transformation—between what was and what could be.

Mapping the conditions and dimensions of flow onto collaborative performance highlighted the powerful affordances embedded in the performance experience to engage individuals through risk in a safe environment, to produce emotional contagion, and to offer the lingering effects of flow (Bakker, 2005; Totterdell, 2000; Xanthopoulou, Bakker, Demerouti, & Schaufeli, 2009). By moving performance to the center of professional development instruction, flow-friendly environments were made and modeled. Individual participants were provided with various performance levels of personal investment based on their willingness to risk. Thus, a safe space in which teachers could share their stories was established. The narrative material that emanated from these instructive and collegial gatherings offered specific insight into the lived experience of teachers in the world of education.

What is ethnodrama and ethnotheatre?

Because of my work in theatre, ethnodrama was a natural choice for my art making in this arts-based research study. Johnny Saldaña defined the genre of ethnodrama in the following way:

> An ethnodrama, a word joining ethnography and drama, is a written play script consisting of dramatized, significant selections of narrative collected from interview transcripts, participant observation field notes, journal entries, personal memories / experiences, and / or print and media artifacts such as diaries, blogs, email correspondence, television broadcasts, newspaper articles, court proceedings, and historic documents…Simply put, this is dramatizing the data (Saldaña, 2011, p.13).

Theatre "most often refers to the formal play production process and performed product, while drama usually refers to dramatic literature and improvisational studio work" (Saldaña, 2011, p.15). Dramatizing the data for my research purposes meant that, first, I used ethnodramatic

exercises to generate stories from teachers. After years of collecting stories, I devised the script from the settings, characters, themes, and conflicts that emerged through teacher narratives and other sources named above, such as my research journal, blogs, current events, and my personal experiences in school. When the ethnodramatic script went through the production process and was performed, it became ethnotheatre (Saldaña, 2011). The distinction between *ethnodrama* and *ethnotheatre* helps to qualify the purpose of the use of theatre methods for research. Theatre methods can explore the subject matter for epistemological purposes without the intention of turning the dramatic work into a theatrical production (Cahnmann-Taylor, 2002). Crafting the texts of participant observations, interviews, or other collected data for a staged performance transforms the material into the realm of the theatrical.

Structure of the Dissertation

The following chapters have been arranged to tell the story of my research that was concerned with employing ethnodrama to gain insight into teachers and their students in the current climate of education. Chapter Two traces the well-marked path of flow theory from its origin to places where it meets educational practices, performance theory, and theatre for social change. I argue that performance, with its risk and challenge, was the flow-inducing ingredient for the *homo performans* who "in performing… reveals himself to himself" (Turner, 1986, p.13) and, when centered in the design of professional development, such intentional reflexivity addressed teacher emotions and fostered educational community.

These blended and borrowed methods propelled the data collection and analysis process that unfolds in Chapter Three. In different, but related, educational settings, teachers from Pre-K through 12th grade shared their teacher stories in performative-focus groups by following the same prompt, "Share a transformative moment in the classroom." I used methods, such as artful

journaling (Hankins, 2003), "Listening Out Loud" (Pollock, 2006), trans/scription (Cahnmann-Taylor, 2017; Cahnmann-Taylor, Souto-Manning, Wooten, & Dice, 2009) and ethnodramatics (Saldaña, 2005; 2011) to collect and analyze data from the performative focus groups. Analysis included attention to the relationships and patterns that connected the process of generating the narratives with the product of the narratives themselves, the place in which the narratives were performed, and the purposes served by the ethnotheatrical forms that emerged as a result of the monologues, dialogues, and images that were generated through performative focus groups.

Chapter Four discusses the art-making process of the ethnotheatrical production of *#SCHOOLED!* and traces the work through the sources of inspiration, the creative process, and the staging considerations as the script moved from the page to the stage. Chapter Five includes the ethnodramatic script of *#SCHOOLED!*. This musical parody was based on data collected from different educational settings, as well as from my experience as a teacher and student since I began my research journal in 2010. *#SCHOOLED!* featured themes contained in my collection of teacher narratives and other ethnodramatic texts and set an educational scene against a backdrop of increasingly complex, sociocultural, and politically leveraged interactions. Amidst the pressures of competing paradigms and compromised objectives, the characters in *#SCHOOLED!* reflected on the tensions for teachers found throughout the teacher narratives.

The denouement of my dissertation is in Chapter Six as I unravel the final threads of thought that led to the design of ethnotheatre. The limitations of the study are discussed, and the implications for ethnotheatre in education are explored. As the Roman god of two faces, Janus, looked significantly into the past and future at the same time, I finish Chapter Six with a Janusian turn to look back across the chapters at the limitations and implications of this study and toward the future with seasoned direction for what's next.

CHAPTER 2

FINDING FLOW: FLOW, PERFORMANCE, AND THEATRE FOR SOCIAL CHANGE TO ADDRESS THE EMOTIONAL NEEDS OF TEACHERS

Prologue

I remember a moment as a first year teacher of being out of ideas—and patience—in dealing with a likeable, but very disruptive student, otherwise known as a class clown. Every day it was *me* vs. *him* for the attention of the class. He was determined to win, and he had far more years of experience in managing his classmates than I. In the minutes between classes, I rushed to my next door neighbor, a seasoned teacher, and asked for help. She must have seen the I-can't-take-it-anymore look on my face when I blurted out, "What can I do about Kyle?" It was a small school with only 75 students in all of the seventh through twelfth grades. She immediately knew who I was talking about. She taught Kyle, too. "Put him in the very last seat on the last row away from everybody else." I was shocked. I had moved Kyle to the front so I could keep an eye on him. The bell began to ring. I threw an "Okay. Thanks!" over my shoulder as I made it back inside my room before the bell stopped ringing. Kyle hadn't sat down, yet, so I directed him to his new seat. In the back. Away from the front. Far away from the spotlight. Ah! I got it! And, so did Kyle! He tossed his book bag in his new seat, and his eyes narrowed as they met mine.

With his audience taken away, Kyle actually settled in and began to work. The class followed his lead, and, soon, there was a contented quiet of students working on their assignment. I don't remember the specific work I had assigned, but, in the midst of this rare

moment of student engagement, I interrupted with a bit of further instruction that I felt I needed to give them. It was as if I had broken a spell. The formerly engaged and focused students erupted in chatter. Kyle made eye contact with me and said with a triumphant nod, "You blew it. You broke our flow." I spent the remainder of the class period trying to reign the student focus back to the assignment.

From that experience with Kyle in my first year of teaching, I learned that someone would lead the class, even if it wasn't me; where students sit matters; and to respect the moments of student engagement. It wasn't until years later as a graduate student that I learned the theoretical frameworks that supported these hard-learned lessons, and that Kyle, much to my surprise, had named student engagement correctly when he said, "You broke our flow."

Flow

About the time the phrase "go with the flow" made it into pop culture in the 1960's, Csikszentmihalyi, as a young psychologist, was conducting his doctoral research with a group of male artists who laid the foundation for what would be named "flow theory" (Csikszentmihalyi, 1990). However, Csikszentmihalyi's flow theory was quite different from the popular phrase that evoked images of longhaired dudes on the beach and that encouraged a *laisse faire* attitude toward living. The flow theory of Csikszentmihalyi examined the characteristics of intrinsic motivation that offered a person the optimal state of consciousness (Getzels & Csikszentmihalyi, 1976). Instead of the listless, devil-may-care attitude of the hippie movement, flow theory was based on the dynamic tension in the relationship between challenges and skills. Since Csikszentmihalyi's first publication in the *Journal of Humanistic Psychology* in 1975, a substantial body of literature explored the characteristics of the optimal experience and applied flow to different contexts throughout the world.

Csikszentmihalyi who, as a ten year-old boy, concluded that, “grownups had no clue about how to live, and that in sheer self-defense I had to find a better way” was critical of most established thinking in psychology and education (Csikszentmihalyi, 1975, p. x). He found the new frontier of creativity theory less offensive and limiting so he began his research of creativity by observing artists painting on canvas (Csikszentmihalyi, 2014). As early as 1968, artists in Csikszentmihalyi's studies were answering interview questions with responses such as “I don’t know [why I like to paint]. I like to do it;” “I have nothing special to say except that I’m doing something enjoyable;” “I paint for the satisfaction of just being able to do it” (Getzels & Csikszentmihalyi, 1968, p. 528). Intrigued by their responses, Csikszentmihalyi began to study this experience that seemed to consume every energy of the artist while in the process of creating art, and yet, once the product was completed, the artists “almost immediately lost interest in the canvas they had just painted” and “turned the finished canvas around and stacked it against a wall” (Csikszentmihalyi, 1975, p. xiv.). Csikszentmihalyi noted that the experience of the artists he was observing had little, if any, extrinsic rewards in that “they weren’t particularly eager to show it off, or very hopeful about selling it” (Csikszentmihalyi, 1975, p. xiv.). The lack of rewards outside of these artistic experiences led Csikszentmihalyi to examine the rewards inside the experience itself.

Csikszentmihalyi became fascinated with the “almost trancelike state” that the artists he was studying would enter when their projects were well underway (Csikszentmihalyi, 1975, p. xiv). He was impressed that their “motivation to go on painting was so intense that fatigue, hunger, or discomfort ceased to matter” (Csikszentmihalyi, 1975, p. xiv). In order to explore this “trancelike state,” Csikszentmihalyi and his students at Lake Forest College, and later at the University of Chicago, interviewed over two hundred people, including “amateur athletes, chess

masters, rock climbers, dancers, high school basketball players, and composers of music" to hear a description of how they felt when these activities were going well (Csikszentmihalyi & Csikszentmihalyi, 1988, p. 7). The major contribution of this research was to "identify, across the widely diverse activities, a common experience that the respondents felt was *autotelic*, or rewarding in and of itself. Eventually we came to call this experience *flow"* (Csikszentmihalyi & Csikszentmihalyi, 1988, p.8). An autotelic experience, according to Csikszentmihalyi, was a moment in which the participants were so enjoying what they are doing that "experiencing the activity becomes its own reward" (Csikszentmihalyi, 1990, p. 7*)*. Further, he wrote of the autotelic experience that it was "one that contains its goal in itself" and that such an experience "was called flow because respondents used that term frequently to describe the deep involvement in and effortless progression of the activity" (Csikszentmihalyi, 1990, p. 7). Understanding the flow experience became Csikszentmihalyi's research focus for the years that followed.

Conditions and Dimensions of Flow

The centerpiece of Csikszentmihalyi's 1975 publication of the findings of flow theory included eight features of flow, which were expanded to include the current nine characteristics (Csikszentmihalyi & Rathunde, 1993). The description that follows is a composite of four decades of research on the flow theory and represents the current understanding of the features of flow. The first three features describe the conditions of activities that seemed to be conducive to the flow experience. First, there were *clear goals* throughout the experience. The person involved understood what needed to be achieved and how to go about achieving it. Second, one had *immediate and unambiguous feedback* on one's actions. There was a moment-by-moment knowledge of one's performance. The feedback could be external, such as comments from a coach to a player during a basketball game or the monitors offering a surgeon continuous status

updates during surgery. The feedback could be internal, such as when the rock climber felt her body in space and weight and made adjustments in her slack. Third, and perhaps the most important characteristic of flow, there was balance *between one's skill level and the challenge* involved in the experience. If one's skill level was greater than the challenge, the result was boredom. If, however, the challenge exceeded skill level, anxiety ensued. Apathy was noted as the state of consciousness one experienced when skills and challenges were low. The optimal experience occurred when there was a balance between high skills and high challenges. This matching of skills with challenges created the balance in which the flow state could flourish.

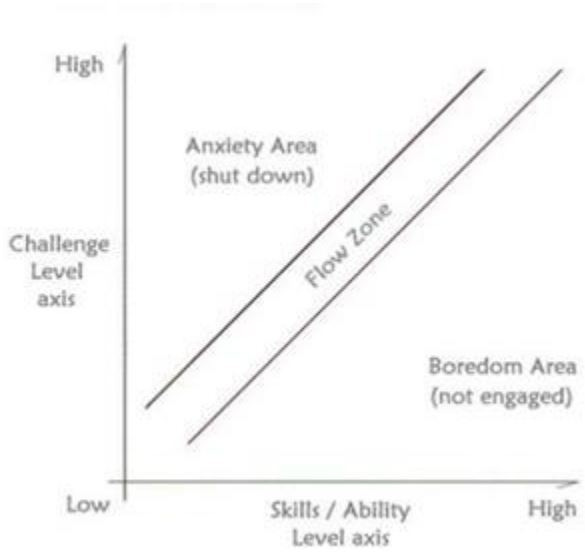

***Figure 1*. The Model of Flow.**
Adapted from *Flow: The psychology of the optimal experience* by Csikszentmihalyi, 1990.

The next six characteristics were found to describe the dimensions of a person's experience when engaged in flow. While a person was in flow, their action and awareness were blended until the activity seemed to take on a life of its own. Distractions were absent in the flow state, and there was no worry for failure. Further, as a result of flow, self-consciousness

disappeared allowing one to deeply invest in the process. When one was engaged in the state of flow, the sense of time was distorted, as it seemed to compress or expand. Finally, the engagement in the activity itself became its own reward, thus making it an autotelic experience (Csikszentmihalyi, 1990; Csikszentmihalyi, 1997; Csikszentmihalyi & Csikszentmihalyi, 1988; Csikszentmihalyi & Rathunde, 1993). With the characteristics of flow defined, Csikszentmihalyi and his students began to apply them to many different contexts to determine how to bring the intrinsic reward of the autotelic experience to everyday life (Csikszentmihalyi, 1975).

Table 1. The Conditions and Dimensions of Flow

Conditions of the Flow Experience:	**Dimensions of the Flow Experience:**
There are clear goals every step of the way.	Attention is focused on a limited stimulus field. There is full concentration and complete involvement.
There is immediate feedback to one's actions.	Action and awareness merge. Responses are intuitive.
There is a balance between challenges and skills.	There is freedom from worry about failure. Control is no problem.
	Self-consciousness disappears. Loss of ego means temporary loss of self.
	Sense of time becomes distorted. Only the present matters.
	The experience become its own reward—*autotelic*.

Flow was contingent. While a flow-conducive environment could be established, a person can't be made to engage in flow. Once engaged, in order to stay in flow a person had to

continually increase the challenges which increased the skills, which increased the challenges, thus flow created resilience. Csikszentmihalyi's surprise finding—people experienced flow more when at work than in leisure time, but the daily grind of routine, known as *antiflow*, stifled the flow experience (Allison & Duncan, 1988; Egbert, 2003). If flow created the optimal experience, then antiflow was the "antithesis of flow…meaningless, tedious activity that offers little challenge; is not intrinsically motivating; and creates a sense of lack of control" (Allison & Duncan, 1988, p. 120). The quality of life could improve by bringing contagious flow into notoriously tedious and boring environments, such as school.

Performance and Flow

Through years of teaching theatre, I knew that I had experienced flow in the classroom; I just didn't know what to call it or what I was doing or not doing to make it happen. By mapping the conditions and dimensions of Csikszentmihalyi's flow onto the performance experiences in my teaching of theatre, I began to understand the nature of engagement, and its connection to performance. I had an explanation for the relationships, identity, and meaning that were shaped through performance experiences. Since performance had created flow and a sense of communitas[2] in my theatre classroom, I wanted to bring those benefits into the performative focus groups with teachers in my study. The goals for performance, however, would be different from the performance goals of my theatre class. The outcome for performance in the context of my study would be focused less on the aesthetic product and more on the creative process.

Turner (1982) described performance in terms of flow in the process of shaping and interpreting cultural meaning. In order to distance performance from a reductive, structuralist definition, Turner traced the etymology of performance to the "Old French *parfournir—par*

[2]*Communitas* is the collective sense of joyful togetherness that is the "inversion of structural order and the abandonment of status and acquisition" (E. Turner, 2012, p. 9).

('thoroughly') plus *fournir* ('to furnish')" imbuing the word with the "processual sense of 'bringing to completion' or 'accomplishing.' To *perform* [was] thus to complete a more or less involved process than to do a single deed or act" (Turner, 1982, p. 91). The web of performance studies connected interacting strands of performance: "ritualizations…through performances in everyday life—greetings, displays of emotion, family scenes, professional roles, and so on—through to play, sports, theater, dance, ceremonies, rites, and performances of great magnitude" (Schechner, 1977, p. 1). For referencing the specific use of performance to create the conditions of flow, I defined performance to include participation in improvisational and collaborative theatrical activities as well as the rehearsed, staged presentation of material for an audience. Further, I positioned performance as a "caravan" or "heterogeneous ensemble of ideas and methods" (Conquergood, 1995, p. 140) and recognized the potential of performance to effect change as an "interpretive event," "a method of resistance," and "a form of agency" (Denzin, 2003, pp. 8-9). Performance, then, was a flow experience with the power to effect change.

Viewed in this way, performance, a thing *seen*, became performative, a thing *done* (Pollock, 1998, p. 20, italics in the original). For my research purposes, performance "is less the product of theatrical invention…than the process by which meanings, selves, and other effects are produced" (Pollock, 1998, p. 20). As I began to see performance as a process of transformation, I gained an understanding of the inter-relatedness that I experienced in the classroom with those with whom I collaborated in theatre activities.

Since Goffman (1959) borrowed the language of the theatre to describe how people "perform" in daily life, performance studies has emerged as a field of scholarship that connected the worlds of art, anthropology, and sociology. Through his professorship at New York University, Schechner (1977) shaped the field of performance studies through his essays that

outlined his first attempts at a form of participatory theatre that he called *environmental theatre* (Schechner, 1973). As he drew from the worlds of anthropology and sociology to explain and expand the function of theatre, his focus centered on the liminal space of ritual in the tribal dances and rites of passage of people who he observed in his travels and who were documented in the ethnographies of anthropologists, such as Arnold Van Gennep (1960) and Victor Turner (1977).

In the introduction to his book *By Means of Performance: Intercultural Studies of Theatre and Ritual*, Schechner included Turner's comments to a committee to open a series of conferences in which he articulated why the community needed co-created performances between audience and participants:

> Cultures are most fully expressed in and made conscious of themselves in their ritual and theatrical performances. […] A performance is a dialectic of 'flow,' that is, spontaneous movement in which action and awareness are one, and 'reflexivity' in which the central meanings, values and goals of a culture are seen 'in action,' as they shape and explain behavior (Schechner & Appel, 1990, p. 1).

Building on Van Gennep's organization of ritual into the phases of separation, transition, reincorporation, Turner described the transitional phase of ritual as a *liminal* space of *betwixt and between* that was a place of human reflection, transformation, and connection (Turner, 1982). In the liminal space, there was a breach in which dwelt identities that were not, yet, fixed. The liminal held a distance that disrupted certainties and transgressed routinized behavior. The liminal was "a realm of pure possibility" (Turner, 1967, p. 97). As a theatre artist, Schechner saw this universal space of human "betwixt and between" as the place of performance. Working and writing together, Schechner and Turner (1985) brought to the study of social sciences the

language of the theatre and explored the transformative effect of the participatory experience between the audience and performer. Influenced by the observation in his travels that ritual held no audience, Schechner's goal in his environmental theatre was to blur the lines between audience and performer until "there is no audience" but participants "who co-create the world of the performance" (Schechner, 1973, p. 243). Therefore, performance viewed through the lens of ritual was an experience co-created by collective energy "betwixt and between" the moments of what was and what could be.

Communitas

As a teacher of theatre, I had experienced the collective energy created by moments of flow in the classroom. When I read Sato's account of the Japanese youths showing off to their hometown audience in a death-defying motorcycle ride with 39,000 of their closest friends, I connected with the description of the group flow experience that brought with it a "sense of self-transcendence" and the feeling that "they belong to a more powerful system" (Larson & Csikszentmihalyi, 1984, pp. 246-249). This group "sense of self-transcendence" was referred to as *collective effervescence* by Durkheim (1965). Turner spoke of the "collective effervescence" as "communitas"— the moment of liminality when differences were leveled, and the individuals were transformed into a "seamless unity" (E. Turner, 2012, p. 3). Turner (1977) explained, "Communitas is a fact of everyone's experience…central to religion, literature, drama, and art, and its traces may be found deeply engraven in law, ethics, kinship, and even economics…It is the modality of human interrelatedness" (p. 130). Wife of Victor Turner and anthropologist, Edith Turner (2012) wrote, "communitas may be found when people engage in a collective work. They may find themselves in 'flow'" (p. 3). She maintained that the phenomenon of communitas, or collective joy could be understood only through stories, but its effects could be

seen in "lots of laughter…quick understanding, easy mutual help and long-term ties with others" (E. Turner, 2012, p. 3). Communitas was what Schechner (1977) was hoping to achieve in the 1960's and 1970's when he took the audience out of the darkened seats of the house to form a collective with the actors. As a teacher, I had felt the uplift of communitas with my students through arts-infused activities and wanted to experience that collective energy with teachers in performative focus groups.

Theatre for Social Change

Co-created, collective energy connected Schechner's idea of participatory theatre to Augusto Boal (2002) and his system of Theatre of the Oppressed (TO). Boalian theatre placed a person as seer and doer at once—a spect-actor—in the liberating process of rehearsal for change in real life. TO was built on Boal's belief that in "discovering theatre" we become human (2002, p.15). Four pillars stand on this foundation: Image Theatre, Forum Theatre, Invisible Theatre, and The Rainbow of Desire. Upheld by these pillars was a myriad of theatre games and activities that helped create a space for rehearsal for change in real life. For decades, Boal's work has influenced artists in the genre of theatre for social change. In his book *The Rainbow of Desire*, Boal (1995) gave the example, "During my work…it became evident once again that techniques—such as those described in this book—need to be adapted to be useful to the people who practice them, rather than vice versa" (p.186). Influenced by Boal's work, Cohen Cruz (2005) and Rohd (1998) used the theoretical frameworks of Boal, as well as his techniques, to advance their work in community-theatre while at the same time imprinting their individuality on the genre. Following their lead, I adapted Boal's work for my study and used variations of Forum Theatre and Image Theatre to devise scenes and monologues for performance in which

the oppressed was not always the protagonist. The professional development sessions in which I used these performance techniques became performative focus groups.

Performative Focus Groups

To collect the narratives, I conducted professional development sessions with teachers using ethnodramatic activities. The model of professional development sessions that I employed to collect teacher narratives was based on the work of Cahnmann-Taylor and Souto-Manning (2010) with bilingual foreign language teachers in performative focus groups detailed in the book, *Teachers Act Up!* (Cahnmann-Taylor & Souto-Manning, 2010; Cahnmann-Taylor et al., 2009). I used the performance of improvisational theatre, theatre games, and dramatic play as the method of data collection, analysis, and representation. The theatre-based activities gave teachers a place to address the emotional side of teaching since "rarely are there opportunities in teacher education contexts for teachers to express the range of emotions they experience during the school day in a way that feels safe, honest, and validated" (Cahnmann-Taylor et al., 2009, p. 2553). Through performative focus groups, educators participated in experiences whose goal was "to access the place where spontaneity and creativity join, resulting in new ideas" (Cahnmann-Taylor & Souto-Manning, 2010, p. 40). The participants in the process phases of my study were drawn into the performative focus groups as audience members and performers.

Listening Out Loud

Drawing the audience into the argument was a chief goal of performance studies professor Pollock (2005, 2006) who constructed a theoretical framework that posited a critical review of what she believed to be inauthentic representations of social life in the spectacle of staged events. She questioned how staged events articulated power and urged for a "public re-remembering" that could "intervene on Debord's 'society of the spectacle'" (Pollock, 2006,

p. 88). This dissatisfaction with the "spectacle" was reminiscent of Boal's view of the Aristotelian catharsis, which he considered coercive and anesthetizing with its goal to conform the individual to the society (Boal, 1979, p. 29). The way staged events differed from the theatrical in my study aligned with Boal's expanded idea of catharsis when he wrote, "In conventional theatre, there is a code: the code of non-interference by the audience; in the Theatre of the Oppressed, there is a proposition: interference and intervention" (Boal, 1979, pp. 70-72). Throughout the ethnodramatic process in my study, teachers took the opportunity to step out of their roles as audience members to explore ways to interrupt the status quo.

The interference and intervention of which Boal spoke was seen in the facilitation of the "public re-remembering" for which Pollock (2006) used the tool of "Listening Out Loud," a technique discovered and labeled by Pollock that in its simplest form called for one person to interview another, to have "a conversation that focuses primarily on one person and then the other" (p. 88). After one person was interviewed, the other person told the heard story in one to two minutes in the first person beginning with the words *this is what I heard*. Therefore "the stories the students tell in the end are not verbatim….they reflect as much on the transformative process of listening, telling, and retelling as on what is told" (Pollock, 2006, p. 89). In Theatre of the Oppressed activities and in Pollock's "Listening Out Loud" technique a relationship was formed between the individual and the experience that seemed to "go there in my name and not in my place, because symbolically, I am there with them. I am—just as they are—a spectator of a new kind: spect-actor. I see and I act" (Boal, 1995, p. 72). Pollock said that "a story is not a story until it is told; it is not told until it is heard; once it is heard, it changes—and becomes open to the beauties and frailties of *more* change; or, *a story is not a story until it changes*" (Pollock, 2006, p. 93, italics in the original). The change was the transformative act on the story and on

the people who were part of the telling and hearing of the story. The power of the staged event that allowed for such transformation was the power that Pollock sought to use for social change and the agentive power that I sought to harness as I moved from the process of collecting and analyzing the data to representing the data in community-based theatre.

Community-Based Theatre

To make the transition from working primarily with actors in the aesthetics of theatre to facilitating workshops with teachers, I called upon the principles of community-based theatre which very often finds itself working with non-actors in projects whose content trumps the artistic aspects of the product. Cohen-Cruz (2006) called herself an "unfaithful disciple" to Boal in that she did not "always elicit stories that position the protagonist as oppressed" (p. 112). Depending on the group dynamic, Cohen-Cruz invited many different kinds of stories and produced performances other than Forum Theatre. She likened her take on adapting TO techniques to Boal's allegorical story of the master swimmer:

> A much beloved master swimmer, who had saved many people from watery deaths, was walking by a swimming pool when he heard the cries of a drowning man. The master swimmer told the drowning man that as soon as at least 20 people were drowning he would save them because he was a political master swimmer. Boal thus captures how the abstract notion of the political can obscure the needs of actual people (Cohen-Cruz, 2006, p.111).

Using Boalian thought as a frame of reference, Cohen-Cruz hammered community-based theatre into an established discipline by situating its history, outlining its principles, and examining the methodology of community-based theatre. She traced the roots of the field of community-based theatre to Native American ritual and followed them to such events as the Paterson Strike

Pageant of 1913. She placed community-based theatre as a discipline founded on four concepts: communal context, reciprocity, hyphenation, and active culture (Cohen-Cruz, 2005, p. 91). These concepts supported my thinking, as well, as I structured the performative focus groups in my study. My understanding of the difference between the aesthetic purpose of theatre and my work with a community of teachers in the performative focus groups was informed by understanding that "community-based performance relies on artists guiding the creation of original work or material adapted to, and with, people with a primary relationship to the content, not necessarily to the craft" (Cohen-Cruz, 2005, p. 3). Cohen-Cruz described the creative process involved in community-based theatre as the "free exploration of themes at which time the artist tries to make people feel relaxed and confident and encourages the flow of material" (Cohen-Cruz, 2005, p. 99). The "art making" phase of community-based theatre was the "editing and shaping of the material into something that can be articulated to an audience that was not part of the creative process" (Cohen-Cruz, 2005, p. 99). The community-based theatre history, methodologies and criticism that Cohen-Cruz included in *Local Acts* shaped a framework that offered structure to replicate the process of performance in the professional development sessions that were considered for this study.

Conclusion

About the pursuit of teaching and learning, Csikszentmihalyi, Rathunde, and Whalen (1993) wrote in *Talented teenagers: The roots of success and failure*: "Unless a person enjoys the pursuit of knowledge, learning will remain a tool to be set aside as soon as it is no longer needed. Therefore, we cannot expect our children to become truly educated until we ensure that teachers know not only how to provide information but also how to spark the joy of learning" (p. 195). For teachers to "spark the joy of learning" in their students, they must have the

wherewithal to do so. With the numbers of teachers leaving the profession, *joy* is a word not often used to describe the climate of today's educational landscape. Instead, the climate of high stakes testing and teaching evaluation has led educators to feel incapacitated and isolated (Darling-Hammond, 2012; Sass et al., 2012). Such negative feelings have taken their toll. According to the U.S. Department of Education (2007), each year one quarter of public school teachers leave the profession. While the numbers vary, the most sobering statistics indicate that between 40% and 50% of all teachers will not make it past five years in the teaching profession (Ingersoll, 2012). The Alliance for Excellent Education (2014) reported that, based on a state-by-state cost analysis, there was an estimated $2.2 billion cost annually for the United States due to teacher attrition.

The cost of teacher turnover has been greater than the fiscal bottom line. Teacher turnover disproportionately impacted high-poverty schools disallowing all students access to highly-qualified teachers (Amos, 2014) and contributing to the low literacy among children of poverty making them 26% less like likely to graduate and 83% more likely to be processed in the penal system (Fiester, 2010). Understanding that there was no single antidote to today's toxic educational environment, I sought with this study to provide a flow-friendly environment that would offer every opportunity for communitas as teachers shared their stories.

CHAPTER 3

TRIPLE THREAT: PERFORMANCE AS THEORY, DATA, AND METHOD

Prologue

In my fourth grade Georgia history class, I was troubled to learn of the treatment of slaves on plantations. Hence, as an extra project, I wrote a play and created costumes and props from whatever I could find (and was allowed to use) from home and cast and directed my classmates in *Gold on the Holcomb Plantation*. Never mind that it was ranches, not plantations, that were associated with the gold rush; all the slaves on the Holcomb plantation in my play were freed and given enough gold to buy their own land—and I had addressed social justice to my fourth grade community! Far more notable than the literary merit of my first attempt as a playwright and director was the impact of the experience on my life.

Introduction

Jan Cohen-Cruz wrote "Community-based performance is about more than happens on the stage" (2005, p. 75). The phrase "more than happens on the stage" reminded me of what a company member for the Urban Bush women said about their work, "We made this piece altogether so it has a life that is us and so when we all move on, it will take on a new life with new people…the work is way beyond dancing" (McGinnis, 2010). From that moment as a fourth-grade producer of theatre, on some level, I was aware of the power of spectacle to get one's point across to others and experience the "more than" and "way beyond" creating a performance could yield. The "more than" and the "way beyond" of theatre hooked me for a lifetime.

Just because I was hooked on theatre didn't mean that everyone else in the world was. As I considered how I would design the performance-based workshops to include many kinds of personalities, I drew from my years of teaching high school theatre with diverse groups of students. While I worked with some students who planned to pursue performance as a career, most of my students would never perform on stage after high school, and many of my students were placed in a drama class just for an elective credit and had no desire to be there. Further, I was expected as a public school teacher to offer differentiated instruction, learning accommodations, and tiered interventions. From this teaching background, I designed workshops to include the most reticent participant and to highlight the divas among us. I structured the ethnotheatrical activities to begin with those that required the least investment to those that presented the most risk.

From August of 2013 to October of 2017, I conducted ethnodramatic exercises with teachers in a variety of educational settings using the same prompt: tell the story of a transformative moment from your experience in the classroom. This prompt was inspired by Denzin's idea "that lives are turned around by significant events" (2014, p. 12). He called these events that shape our time on earth and leave "permanent marks" on our thinking "turning points" or "epiphanies" (p. 12). The prompt used in all three settings was inspired, also, by Boal's Image Theatre (1992) that explored embodying oppression in a "real" image and, through slow-motion movement, changing the body position into an "ideal" image (p. 187). After using Image theatre to express both the fulfilling and the challenging aspects of teaching, I transitioned to the prompt for the narratives and explained to the participants that I was using the word *transformative* to indicate an identifiable moment of change—a turning point in perspective, practice, or any other part of their experience in the classroom. I was purposefully vague. The

moment could be from their perspective as a student, teacher, administrator, paraprofessional, parent, or another role in the classroom. The moment could be positive or discouraging. Through this prompt, I hoped to generate stories that would serve to remind teachers of why they chose to teach, to guide pedagogy as we learned from the experiences of others, and to provide data that could be dramatized later for a larger staged production.

The narratives that were generated by the prompt did not disappoint. I heard stories of frustration as teachers tried to deal with difficult students and the expectations of their parents. Teachers told stories of struggle as they tried to meet the diverse needs of students with inadequate resources and limited administrative support. Teachers shared moments when they realized the triumph of making a difference in the life of a child and the heartbreak of missed opportunities, misunderstandings, and misguided actions. I was surprised how the participants' stories connected to the educational research articles I was reading. Stories from the raw experience of their everyday lives in the classroom confirmed my belief that teaching is a noble and essential endeavor.

Much of my data was collected through participant observation (Bogdan & Biklen, 2007). As an insider in the educational community, I was fully part of the settings as I facilitated, observed, and participated in the ethnodramatic play. Throughout that time, I collected data that included three hours of recorded sessions of teachers engaged in ethnodramatic exercises, over 500 pages of artful journaling recorded on my phone and in a research journal on my laptop, and over 200 emails exchanged between me and teachers, other researchers, and administrators concerning teachers' stories and the research surrounding their narratives. In addition to that data, I directed one published ethnodrama, Moises Kaufman's (2001) *The Laramie Project*, and wrote reflections on that process to inform my work in devising

original ethnotheatre. Following that production of *The Laramie Project*, I took a class on community-based theatre with Dr. Emily Sahakian and learned the history, structure, and applications of theatre for social change. I devised, directed, and produced three original ethnotheatrical performances, *Our Town Now* (Thorne, 2011), *The Water is Rising* (Thorne, 2012b) and *Breaking Down the Wall* (Thorne, 2013), and recorded the process as a basis for producing the findings of my research into teacher narratives for this dissertation. On October 17, 2017, the ethnotheatrical musical *#SCHOOLED!*, devised from the material collected from the field and recorded in my research journal, was performed on stage. This chapter will focus on the methods used in the process of collecting and analyzing the data which informed script development and performance. I'll describe the context, summarize the structure of the sessions, then I'll explain the methods used to gather and analyze data. The chapter will conclude with the themes found in the narratives that tied the three settings together. The next chapter will center on the ways the gathered and analyzed data made their way into the art-making of *#SCHOOLED!*.

Context

Shared goals, repeated practices, theoretical frameworks, and thematic elements were common across the settings and served to unify the study and clarify its focus. My motivation for becoming a teacher was to help students achieve. To this end, I wanted to use ethnotheatre to address one of the most influential school-based factors in student achievement: the teacher (Hattie, 2009). The emotional side of teaching was virtually unaddressed, which negatively impacted student achievement. The goal for this study was to address the emotional side of teaching through a collegial climate in performative focus groups. The common practices were the ethnodramatic exercises and the recurring prompt for the teachers' stories. My stance as a

teaching artist (Taylor, 2003), performative researcher (Conquergood, 1985; Pineau, 1994; Prendergast, 2008), facilitator (Boal, 1992), and co-participant served to fuse the parts into a cohesive work grounded in theatre for social change (Boal, 1979), ethnodrama (Saldaña, 2011) and flow theory (Csikszentmihalyi, 1995). Further, my work was held together by the belief that performance of, by, and for teachers, tutored by the past and enlivened by the here and now, should exist to show the critical difference between what is and what can be.

Settings

The context of my performative focus groups was divided into three settings in the same region of the Southeastern United States: university setting, after-school setting, and district-wide setting. The games and exercises in the ethnodramatic process connected the three settings to each other and to the larger educational context in which these activities might be valuable to teacher education and to ongoing professional development. This process served the purpose of active, embodied reflection, cohesion of an ensemble of collegial teachers, and models for arts-based instruction for individual classrooms.

University Summer Course. The university setting was a week-long course for pre-service and in-service teachers in July of 2013. The university setting required that enrolled students choose a topic of interest among the current issues in education and bring an annotated bibliography which examined that issue to the first class. Based on my research interest, the topic I was drawn to was teacher attrition due to teacher burnout (Ingersoll, 2003) and the literature that reflected a neglect of the emotional side of teaching (Darling-Hammond, 2000; Sass, Flores, Claeys, & Perez, 2012). Topics from other students in the course raised their own concerns about the sustainability in teaching and included pressures on teachers related to high stakes testing; teaching in areas that are undervalued or targeted for defunding, such as French

foreign language programming; minority and teacher identity such as Lesbian, Gay, Bisexual, Transgender, Queer / Questioning, Intersex, and Allies (LGBTQIA); and disregard for environmental studies. Other topics of interest centered on constraint and creativity and homelessness and poverty among students.

The week of class was held daily from 9:00 a.m. - 9:00 p.m. in a rehearsal hall of the University's fine arts building. The instructors, Drs. Cahnmann-Taylor and Sahakian, were generous in their suggesting that I lead a session during the course for my research using Della Pollock's technique "Listening Out Loud" (2006). The course culminated in a public performance and post-performance discussion of "Teachers Tell All: Theatre for Social Change in Educational Environments" (Cahnmann-Taylor & Sahakian, 2013). The performance was held on Friday afternoon in one of the black box theatres for an audience of pre-service and in-service teachers who were enrolled as graduate students from the university and their professors. The knowledge of a performance at the end of the week created a sense of urgency and relevance for our work. It was, also, helpful to have students taking other summer courses in the education department as a readily available audience for the public performance. The course instructors allowed me to use the post-performance discussion to warrant the value of ethnotheatrical productions.

After-school Professional Development with High School Teachers. The second setting was located in the high school where I had taught for 20 years. In August of 2013, in-service high school teachers who taught at my school met voluntarily once a week on Thursday after school for a total of four 90-minute sessions. A general announcement was emailed and announced face-to face to the faculty during pre-planning. Throughout the month of August, the sessions were announced over the school's intercom and emailed as reminders. I personally

invited three former teachers of the year to attend, and each did at least once. I asked them to consider topics in education that concerned them and to be prepared to discuss them at the sessions.

The topics of concern that emerged among the participants in the after-school setting echoed those found in the University setting. Their concerns centered on surviving the demands of teaching and the threats to school safety while trying to meet the deep needs of diverse students and sustain their personal and professional growth. Further, they discussed the challenge to retain their "with-it-ness" amid rapidly changing technology and to remain relevant to instructing students who create online identities and spend hours in social networking.

Unlike the university setting, the participants in the after-school setting were not required to participate nor did they receive any financial compensation or professional learning credit for their time. The low numbers of participants and their hit-or-miss attendance hindered the forming of a collective identity and made it difficult to build on the previous session. The participants seemed to engage the content of the sessions, but I always felt the pressure of their needing to leave since some participants would leave early or arrive late. Although there were constant stops and starts to the exercises as people would come and go, the sessions yielded narratives and scenes that connected to the themes in the university setting, and I learned that I didn't want to offer after-school sessions in the future.

District-Wide Professional Development. Following the university setting held in July and the after-school setting in August, in September the third setting was formatted as a single 90-minute professional development workshop that was offered twice during a day of district-wide professional development, which was mandated for all teachers. Teachers from elementary, middle, and high school signed up for their choice of sessions. In order to prepare

for the professional learning day, every teacher in the system had access to the course descriptions for the classes to be offered and was expected to register online for workshops in the district-wide setting.

The 90-minute professional development session required teachers to attend, which solved the low turnout and haphazard attendance drawbacks of the high school setting. The fact that participation in the workshop garnered them a professional development credit was an additional motivation for the participants to attend and engage the session. The limited length of the session created a sense of urgency to the session in comparison to the slower-paced sessions in the after-school setting. Also, teachers arrived fresh and prepared to engage the learning process as opposed to being weary from the demands of the work day and ready to unwind.

The topics that surfaced in the district-wide setting were much like those in the other settings. The participants shared narratives about effective teachers in their lives and the desire to make a difference in the lives of their students. They expressed concerns about school safety and technology. An interesting added topic was the lack of trust in their administration and in policy makers at both the local school and district levels.

Participants

Participants across the settings were in various phases of teaching: pre-service, student teachers, in-service, career teachers, and retired teachers. While they had teaching in common, the participants varied in their content areas and age of students. Also, as stated above, participants in the University setting were earning college credit; in the after-school setting, participants volunteered their time with no tangible benefit; in the district-wide setting, participants earned professional development credit. The table below summarizes the relevant details about the participants.

Table 2. *#SCHOOLED!* Participant Table

	University Setting	After-school Setting	District-wide Setting
Gender			
Male	0	3	15
Female	9	9	9
Ethnicity			
African American	1	2	10
Caucasian	8	8	14
Hispanic	0	2	0
Length of teaching experience	1 teacher: pre-service 6 teachers: 1-5 years 2 teachers: 10-20 years	4 teachers: 1-5 years 2 teachers: 6-10 6 teachers: 10-20 years	28 teachers: 1-20+ years
Attendance Requirement	Course Credit	Volunteer	Professional Learning Credit
Content Area	Various	Various	Various
Grade Level	K-12	9-12	PreK-12
Post-Performance Discussion	Yes	Yes	Yes
Other affiliation			
LGBTQIA	1	1	1

The participants in the three major settings were teachers from many different content areas and represented levels of education from pre-K to high school. The 9 students in the University course were pre-service and in-service teachers who were motivated enough to go to summer school and were heavily invested since they were paying tuition for the course and earning graduate level credit.

The high school setting involved as many as 12 in-service teachers and paraprofessionals who voluntarily attended the sessions: 6 females and 2 males (August 8, 2013); 5 females and 1 male (August 15, 2013); 4 females and 1 male (August 22, 2013); 3 females and 1 male (August 29, 2013). The participants were from the following content areas: Social Studies (2); Foreign Language (3); English (3); Music (1); Special Education (3).

The district-wide setting offered two workshop times. The first workshop was from 8:00 a.m. - 9:30 a.m. and had 14 participants, 5 female and 9 male, from elementary, middle, and high school levels. Included in this group were 1 drama teacher, 4 coaches, and 3 band directors.

The second workshop was from 10:00 a.m. - 11:30 a.m. and had 9 participants, 7 female and 2 male. Included in this group were 1 art teacher, 1 chorus teacher, and 4 elementary teachers.

The ethnic demographic was more diverse in the after-school and professional learning day sessions as compared to the university setting. Among the nine students in the university setting there was 1 African American and 8 Caucasians. In the after-school and district-wide sessions combined, there were 2 Hispanics, 12 African Americans, and 21 Caucasians. From among all three settings, 2 of the participants were openly members of the LGBTQIA community.

Of the 9 students in the university setting, 1 was pre-service, 6 had 1-5 years of teaching experience, and 2 had 10-20 years of teaching experience. All of them were female. Of the 12 teachers who participated in the after-school sessions, 4 had 1-5 years of teaching experience, 2 had 6-10 years, and 6 had 10-20 years in the classroom. The teachers in the district-wide setting ranged from first-year teachers to teachers with over 20 years of experience in the classroom.

Structure of Workshops Across the Settings

The sessions evolved as I learned from one setting to another. First, the foundation of the structure for my study was laid in the university course that I took in the Spring of 2013 with Dr. Emily Sahakian, "Community-Based Theatre." Then, the summer course, "Theatre for Reflective Practice in the Language, Literacy, and TESOL Classroom" co-taught by Dr. Misha Cahnmann-Taylor and Dr. Emily Sahakian added applied theatre in educational contexts to my experience. Building upon theory and technique learned in these courses, I devised workshops with peer teachers in after-school sessions in my own school. The components of the week-long University course were distilled into a sequence of activities that would fit in several 90-minute

workshop sessions. Each setting offered different insights into theatre-based professional development.

One of the most effective features of the University setting was the concluding performance at the end of the week. In the after-school session, there was no time set aside for a culminating performance; therefore, there was no purposeful urgency inherent in the sessions. As I structured the district-wide workshop, I placed a performance at the end of the workshop that drove the ethnodramatic process and offered an opportunity for post-performance discussion which turned out to be a remarkable feature of the district-wide settings that yielded a sense of purpose and collegiality.

From the after-school setting, I learned that the time of day was critical to the success of the session. Teachers need to enter the workshop energized and in the frame of mind to work while they were not worn-out and ready to disconnect. Also, I learned that in order to encourage consistent attendance, there should be some sort of recognizable benefit attached to the session whether it be a stipend, professional learning credit, or both. From the district-wide setting, I gathered that 90 minutes wasn't long enough and that a 3-hour session would offer more time to establish group cohesiveness, to share narratives, to craft the culminating performance, and to thoroughly engage in the post-performance discussion. The structure of the sessions was nuanced according to the demands of the settings, and my experience in previous settings while the essential components—warm-ups, art-making, and shared narratives—remained the same.

Warm-ups. The first part of the after-school and district-wide sessions began with warm-up activities much like Rohd's work in community theatre (1998).[3] These activities required that the participants think about themselves in general, non-threatening ways. For

[3]The structure of the university setting was different from the other settings in that I led only one session that focused on the "Listening Out Loud" technique (Pollock, 2006).

example, the participants were asked to consider the room as a spectrum with one side of the room representing “Always”; one side of the room representing “Never”; and the middle of the room representing “Sometimes.” I began with questions, such as “Do you like the book better than the movie?” and the participants moved to the part of the room that best answered that question. Right away, people were up and moving around and were not tied to their chairs.

Art-making. After the warm-up, we moved to the art-making phase of the session, and the group engaged in Saldaña’s activity called “conversational dramatism” (2011, p. 48). As a way to replicate “verbatim talk from everyday life on the stage”, this activity asked participants to turn to the person on either side and have a 30-second conversation about anything (Saldaña, 2011, p. 48). Once the initial conversation was complete, the partners were asked to write the first line of their conversation and the last line of their conversation and read it or recite it from memory. The conversation in between the first and last lines was to remain impromptu. Then, each pair of participants shared their brief conversation with the group beginning and ending with their written lines. Conversational dramatism ended with a discussion that deconstructed their dialogue to consider the themes that emerged during their conversations.

Shared Narratives. Following conversational dramatism, the partners engaged in an exercise that I titled “Start With Why” and shared stories with each other about why they chose teaching. Then, participants were asked to form images as if their bodies were human sculptures on display at an art exhibit with the title “Gallery of Teaching and Learning.” After this Image Theatre (Boal, 1992) exercise, I gave the directions for Pollock’s “Listening Out Loud” (2006) and the following prompt explained above: share a transformative moment in the classroom. From the stories shared by the group, I chose one narrative that resonated with the collective and used it as a generative theme for the remainder of the session. Throughout the sessions, I was

recording field notes and capturing dialogue and themes that I could trans/scribe (Cahnmann-Taylor, 2017; Cahnmann-Taylor et al., 2009; Cahnmann-Taylor & Souto-Manning, 2010) for analysis and future use for research and / or performance.

Differences Across the Settings

There were obvious differences among the sessions: the length of the sessions, the motivation of the participants, and the culminating performance. The university setting was a week-long course that was structured by the professors. As students we were immersed in the educational literature and were able to discuss the work from various theoretical points of view. We were motivated by our financial investment to meet the course requirements, so we could receive the credits we had paid for. Also, we knew that an audience awaited us on the last day of the course. The knowledge that we had to perform for an audience on Friday afternoon spurred us on throughout the week to produce scenes that we hoped would be engaging and insightful for our audience.

Unlike the university setting that concluded in a week, the high school after-school setting stretched over a month as we met once a week on four consecutive Thursdays after school. The teachers received no tangible benefits from their involvement. Their attendance was inconsistent and much time was spent un-winding after a full day of teaching with little energy that the "warm-up" mindset requires. Because the teachers arrived late and left early, it was difficult to build momentum within the session.

The district-wide professional development workshop was a 90-minute session, and the teachers received professional development credit for their mandated attendance. There was certainly a difference in the energy of the teachers who were arriving promptly with a fresh energy to work. We moved through the phases and ended with a 20-minute performance and a

post-performance discussion. The absence of the performance in the after-school setting identified that the game-changer for the settings was the culminating performance that gave urgency and meaning to the ethnodramatic work and allowed for a post-performance discussion.

Common Themes Across the Settings

The above differences faded as common themes emerged from the stories that teachers shared in all three settings.

Theme #1: Reality v. Expectations for Beginning Teachers. Because seven of the nine participants in the university setting were in their first years of teaching and since the message of the culminating performance in the university setting was designed for student teachers, front and center in the teacher narratives was the plight of the beginning teacher. A recurring theme in the teacher narratives was that the reality of the classroom setting did not match the expectations of the classroom setting found in teacher preparation programs. This theme of the deep divide connected to the larger context of education in what Clandinin called the "imagined story" and the "lived story" (Schaefer, Downey, & Clandinin, 2014). This divide was acknowledged in one of the post-performance discussions when one audience member commented, "In our undergraduate program we sometimes only see the love and then you get into the school and you're discouraged." The real-world factors that discouraged beginning teachers were strikingly similar: lack of curricular materials, lack of mentorship, extra-curricular duties, disruptive student behavior, overall inexperience in a new environment, and feelings of inadequacy, confusion, isolation, and stress from adapting to the pressure of being a role model 24 hours a day / 7 days a week.

The result of the mismatched imagined and lived stories manifested itself in attrition rates of 25% to 50% of beginning teachers that prepared but never entered teaching or left teaching

within the first five years (Darling-Hammond, 2012; Ingersoll, 2003). The struggle to align reality with expectations was especially difficult for beginning teachers because of their lack of experience coupled with the lack of other material resources. One participant began her story in narrative #1 AP French Class[4] with, "Last year was my first year teaching…and there was one prep that was an AP French class, and I had no materials, nothing, and I had to figure out a way…I went into that classroom feeling the possibility of being inadequate and yet forging ahead…" Another participant revealed in Narrative #11 Just Go Teach, "I was hired on the spot to teach Spanish. I had no classrooms, no books, no tools, and they [administration] just wanted me to go teach. I felt so lost. I didn't feel like I had any support." From their responses, the disconnect between perspective teachers' expectations and the reality of teaching was discouraging and defeating.

The frankness of the teacher narratives reminded me of Connelly's and Clandinin's idea of secret teacher stories, sacred stories of schooling, and teachers' cover stories (1999). They forwarded that there was an acceptable sacred school story that fit the ideal that the school authority wanted to have portrayed. The teachers had to invent a cover story that would hide the secret story when the reality did not meet this ideal expectation (Connelly and Clandinin, 1999, p. 24). Trying to negotiate the first year of teaching between the "imagined story" and the "lived story" found first-year teachers "surface acting" which was to "pretend to be feeling a certain emotion through words and body language, even if not felt at that moment" (Yilmaz, Altinkurt, Guner, & Sen, 2015, p. 86). Such surface acting to cover up the divide between what was and what should be, led to burnout (Yilmaz et al., 2015, p. 86). Topics that were not often so plainly spoken were candid considerations in this study because engaging in ethnodramatic activities

[4] Narratives with titles found in Table 3 on page 60.

gave teachers a chance to forego the cover story and share the reality of their lived experience at school when dealing with complicated situations, such as special needs students, the constant demand of being a role model and mandated reporter,[5] a lack of administrative support, multiple preparations, the pressures of testing, forming a dislike for a student, and limited resources. There is a time of acclimation in any new occupational setting, but for young teachers it was an especially tenuous time because teachers didn't just come to do a job, they came to change the world (Schaefer et al., 2014).

Theme #2: Making a Difference. The narratives either implicitly or explicitly indicated that teachers wanted to make "make a difference" in the lives of students. When the demands of the job blocked the teacher's sense of making a difference, tension increased. Throughout the ethnodramatic activities in all three settings, teachers shared the desire to make a difference in the lives of students. In the university setting, the teacher in Narrative #1, AP French, responded to her students doing well on the AP French test with, "I can make a difference." A social studies teacher in the after-school setting explained in Narrative #13, I Do What I Love, how she coped with pressure from administrators and policy-makers, "What a lot of us do when we are faced with all the stuff that says, 'Fill this out. If you don't you've got to ya-ya-ya (*points finger*)…the rules and things that come and go. When I close my door, it's my room. When I close my door, I do what I love—and I do what I feel like is the best thing to do for the kids." She was high-fived by another teacher who exclaimed, "That is exactly right!" In the district-wide setting, a math teacher concluded, "I want to pass on more than math." The words of this teacher made a palpable impact on the room as teachers nodded in affirmation that they, too,

[5] Mandated reporters are legally bound to report suspicions of abuse or neglect within 24 hours to relevant authorities.

wanted to give their students more than academic facts; they desired to help them build character and wisdom that would make a difference in the kind of people their students would become.

Theme #3: Teacher and Student Relationships. The ethnodramatic material showed a dialectic between Teacher Identity and Teacher and Student Relationships. The teacher's identity was tied to the student's reaction to the teacher. The relationship between the teacher and student was forwarded in each setting as pivotal in the process of teaching and learning. The importance of this relationship was supported by Hattie's meta-analysis of student achievement, which found the most influential school-based factor to be the teacher (2009). Not only did the teacher influence the student, but the narratives also portrayed the teacher's conception of her teacher identity as being shaped by the relationship she had with her students. One special education teacher in the high school setting admitted in Narrative #12, How Do You Keep From Losing It, that she felt defeated after a day of "us" and "them" when her student with Obsessive Compulsive Disorder wanted a germ-free pencil. She handed him a bag full of pencils and told him they had never been touched, "I felt bad because I feel like I just blew him off, but, at the end of the day, how do you keep from just losing it?" The desire to meet the needs of students met with the relentless pressure of those same needs left the teachers emotionally spent.

Feelings of futility surfaced when students expressed boredom with the lesson of a beginning teacher participant in the university setting. She lamented in Narrative #8, This is Boring, "But, this is the sensation like, do you know how hard I worked on this?" When a student connected the dots and thanked her high school acting teacher for showing her the way to solve her own problems through critical thinking, the teacher shared in Narrative #9, That's the Way I Teach, the joy of self-discovery in that defining moment with "And, yeah, that's exactly it! That's the way I teach!" A teacher in the university setting reflected in Narrative #10, To the

Beach, on a time when a student began to read after their class spent time at the beach, "I think that something happened taking her outside the classroom and really getting to know her, and she started trusting me." A high school teacher highlighted in Narrative #2, Second Grade, her second grade teacher's influence on her decision to become a teacher, which underscored the importance of every interaction between teachers and students. Teachers influenced students, and students left their imprint on teachers. The narratives of teachers showed the inextricable imprint of teachers and students on each other's lives.

Theme #4: Personal Identity v. Professional Identity. Throughout the sessions, teachers were grappling with a way to balance the emotional side of teaching with the demands of the profession. The teacher narratives revealed the emotional weight that teachers carry in fulfilling their professional duties, such as that of mandated reporter. The following teacher's narrative shows the emotional distress in making life-changing decisions for a child and her family:

> This student had actually come to me, and she was very quiet about it when she had a bruise on her back, and she tried to play it off, and I also reported that to the counselor. Well, um, come to find out, they reported it, and the mother got deported back to Mexico because of this incident that the other children had also been abused, so then I was caught in this situation. This child was left without a mother because of me, but, you know, I didn't know which to do, to tell or not tell. And, so I just felt so upset (Narrative #4 Mandated Reporter).

The situation was further complicated by the fact that this situation occurred in her first year of teaching, and she did not know how to respond and made no mention of her having a mentor through this very difficult experience.

Another narrative from a beginning teacher showed similar features—lack of mentorship, lack of curricular materials, desire 'try to pull it together,' guilt, anger, and resilience. The tension between the personal and professional surfaced throughout the performance work of teachers as they grappled with the tension to form a professional identity amidst urgent human emotions. One participant in the high school setting asked, "How do you keep from losing it?" Possible answers to that question were discussed among the other participants, and the collective answer seemed to land on keeping a professional distance. One participant in the district-wide setting reflected that, "As a teacher you hear from your professors, 'Don't get too attached to your students.' How can you truly share something with someone if you don't have some kind of connection?" Hence, the tension between personal identity and professional identity remained with teachers as they dealt with the emotional side of teaching. The following story was told by a middle school band teacher in the district-wide setting and certainly captured the personal face of the human in tension with the professional face of the teacher. His story below told of the moments after he learned of the death of one of his band students:

> My second period was my seventh grade band class. I stood on the podium, and I could feel myself losing my composure. I think those students could see it; they were so still and quiet. The tears started to flow, and I told them that what we were dealing with was real and that I am human. I stepped away, gathered myself and got back on the conductor's box. I tried to lead them through our daily exercises, but I, again, crumbled. Just the thought of knowing that Emily wouldn't sit in my band room, and I wouldn't get to experience that was agonizing. She was my family, and I was suffering. I went to the media center, and just cried. The school's principal found me and said, "Take as much

time as you need." I still had my baton in my hand. I handed it to him and became truly human, again, and I was not the band director anymore. I was someone in mourning.

The tension between the personal "I am human" and the professional "pull it together" surfaced throughout the performance work of teachers as they grappled with the emotional complexities involved with making a difference in the lives of diverse students with deep needs.

Theme #5: Aversion to Standardized Testing v. Affirmation by Test Scores.

Teachers' narratives pushed against standardized testing, yet, for the public, test scores served as evidence of the 'difference' they had made in their students' lives. The closing line of a beginning teacher narrative revealed that she was affirmed by her students' scores on the AP French exam, "It affirmed that feeling, that yes, I can make a difference, and yes, I have what it takes to help these students become who they can be." Test scores dispelled the self-doubt that plagued teachers, yet, throughout the sessions, there was an overwhelming push against standardized testing. The antagonism against standardized testing was forwarded in a post-performance discussion of *Teachers Tell All* (Cahnmann-Taylor & Sahakian, 2013, 50:04) in the university setting when three audience members began to "piggy-back" off each other's comments to discuss the adverse effects of publicly posted test scores on students:

> Audience Member #28: "…and then we also had kids that were labeled because they're, uh, in a way, parading what their label was and even the students that didn't meet, her label was out there for everybody to see."
>
> Audience Member #29: "…and to be affected by [test scores] either way. There were kids who were really excited and like, 'I hope everybody else saw that!'"

> Audience Member #30: "…it's ability changing, and so I think, it's like, on my grade level this past spring of how much time most of the teachers spend on bubble practice and A, B, C, D choices and all of that."

The tension between needing the data to assess student achievement and resenting the high value placed on such assessment was common in all three settings.

Theme #6: Complications of Technology in the Classroom. Teacher narratives expressed how technology further changed the game in classroom management. For example, one participant in the district-wide setting, who was a chorus teacher with the reputation of being a great classroom manager, shared that in one of his beginning chorus classes of about 60 ninth and tenth grade girls, there was a fight between two girls. He said that he didn't have a chance to notice behavior cues and try to diffuse the situation because the girls did not have a verbal exchange. They had been messaging each other in class on social media when suddenly they stood up and attacked each other. With the advent of social media, there is often a digital current running beneath the surface of student interactions.

Methods

For an artist who hopes to create a character or a world of many characters, the collection of the actual words of people serves as an invaluable place to gather the telling details that are known only to those who have lived that experience. Performance methods have been used by researchers as forms of inquiry to transfer the complexity of human experience in diverse contexts, such as war (Thompson, 2013), women's empowerment (Skeiker, 2015), and medicine (Rossiter et al., 2008). "Because of its ability to communicate research findings in an emotive and embodied manner" and engage audiences in "complex questions of the human condition" (Rossiter et al., 2008, p. 130), I used performance to gather and analyze the context of teachers,

and I staged an ethnotheatrical performance to represent the findings of the data that cut across tensions in today's educational environment.

Ethnodrama / Ethnotheatre

Since much of my education and experience was in theatre, I turned to ethnodrama and ethnotheatre as the methodology for my study. Saldaña (1995) posed the useful distinction between drama and theatre in his book, *Drama of Color*: "Theatre has connotations of performance" whereas in drama "we *explore, practice, play out, improvise* before we *share* our *work*—we never rehearse and perform a script" (p. 13). This distinction helped to qualify the purpose of the use of theatre methods for my research. In *Ethnotheatre: Research from the Page to the Stage,* Saldaña (2011) borrowed the term "ethnodramatics" from anthropologist Victor Turner: "Ethnodramatics…explores or 'workshops' fieldwork documentation through dramatic and theatrical modalities" (p. 47). Much of my research centered on leading teachers through ethnodramatic exercises and taking notes on their performances. When I had crafted the texts of these exercises or other collected data into scripted, staged performance, my research transformed into the realm of ethnotheatre.

Artful Journaling

While much of my research was arts-based, I gravitated toward some traditional research practices that were already a part of my daily life and area of expertise: journaling and collaborative learning. As I interacted with these practices as an artist and researcher, they merged with arts-based methods and became "artful journaling" and "performative focus groups." Early in the process of becoming a researcher, I was introduced to the idea of beginning a teaching journal through Hankins' (2003) work, *Teaching Through the Storm*. Since I already kept a journal, including my entries from my teaching experience, it seemed doable and

instructive. Once I began journaling, however, my narratives meant so much more than the words "doable' and "instructive" can signify. With my laptop always open, I began to record in my teaching / research journal snippets of dialogue, poetry, and impressions of events as they happened throughout my teaching day. I wrote songs and letters to students who would never read them. I created storyboards for events as if they were scenes from movies. I wrote scenes of dialogue and stand-alone monologues.

My research journal was, as Hankins described, a "collective" written on several computers and recorded on my phone that I kept with me throughout my day (2003, p. 13). Along with Hankins, I found that the time that I spent writing about a student or an event seemed to lift that experience from the "linear succession of events" and [T]he next time I [saw] that child, I [felt] that we [had] spent special time together (Hankins, 2003, p. 17). And the time I spend off the chronological measure of the day prepares me to listen better and contributes to the way that we build relationships (Hankins, 2003). As my identity as a researcher evolved, my teaching journal also evolved to that of a research journal filled with "descriptive data" (Bogdan & Biklen, 2007, p .5), "teacher narratives" (Hankins, 2003, p. 8), and potential material for ethnotheatrical performance (Saldaña, 2011). From this journaling I lifted the dialogue that was used in many ethnodramatic scenes, as well as concepts for the dramatic situations that I used for ethnotheatrical performances. Performance became mode of data collection, analysis, and representation.

Listening Out Loud

I used several sources for ethnodramatic techniques during the sessions to cultivate from the participants what I hoped would develop into ethnotheatrical material that was "entertainingly informative…aesthetically sound, intellectually rich, and emotionally evocative"

(Saldaña, 2005, p. 14). From the work of Pollock (2006) in performance studies I used the technique of "Listening Out Loud" which in its simplest form called for one person to interview another, to have "a conversation that focuse[d] primarily on one person and then the other" (Pollock, 2006, p. 88). After one person was interviewed, the other person told the heard story in one to two minutes in the first person beginning with the words "*this is what I heard*." The exercise centered on listening as the primary goal whose visceral effort was rewarded with a palpable understanding as the person who was hearing her story retold began to see herself at a critical distance—a distance that allowed room for awareness and the possibility for change (Pollock, 2006). "Listening Out Loud" was used in performative focus groups of teachers across different contexts with similar goals for critical and artful reflection about professional practice. Near the beginning of each session after a time of introduction and warm-up activities, I would ask the participants to find a partner and share story of a transformative moment from their lived experience in teaching and learning.

The recursive and performative structure of "Listening Out Loud" lent itself to the blending of traditional qualitative research methods and arts-based research methods. As the participants told, heard, and retold their narratives, the performative focus groups became embodied data that was "part of a recursive process of data collection, analysis, representation, and collective credibility-testing" (Cahnmann-Taylor et al., 2009, p. 2545). Just as Cahnmann-Taylor et al. (2009) explained that "embodied data enabled [their] research team to focus empirical and pedagogical attention to both participants' physical and verbal 'scripts' or 'trans/scripts'… adding to the value and credibility of our work" (p. 2546), writing stage directions to describe the physical and verbal treatment of each monologue became both data collection and analysis and a multimodal lens through which to view the generalizable and the

singular aspects of each performance. Further, "Listening Out Loud" has an inherent triangulation among "teller, listener / teller, and secondary listeners" that distilled and refined "matters of textual fidelity" and added to the reliability and validity of my interpretation of the themes that informed the findings of my study, *#SCHOOLED!* (Pollock, 2006, p. 93).

As teacher participants told and retold their stories through the technique of "Listening Out Loud," they were engaged "in a heightened, reflexive encounter with each other and with the past, even as each participant and the past seem to be called into being and becoming by an as-yet unknown future" (Pollock, 2006, p. 88). It was in the place of "unknowing" that the possibilities for change began to emerge. The act of "Listening Out Loud" positioned the participants inside and outside of the performance. This critical distance opened a reflexive space to view the retold, reimagined, and changed story to discover new possibilities, actions, identities, and ways of being. The many monologues that resulted from the "Listening Out Loud" exercises were used to generate dialogue and scenes for *#SCHOOLED!*.

Theatre of the Oppressed

Another method I used for generating critical reflection in the participants and for producing dialogue and dramatic action for ethnodramatic work came from the Theatre of the Oppressed (TO). Significantly influenced by Freire's development of critical pedagogy in *Pedagogy of the Oppressed* (1970), Augusto Boal developed an entire system of theatre that he called *Theatre of the Oppressed* (1979) in which the actor and spectator combined into one "spect-actor" who explored the protagonist's position as agents for change. When Boal (1979) embodied Freire's (1970) idea that the role of a teacher was that of a facilitator for change and that students were agents of change, he forever linked education with theatre for social change. In the introduction to his book *Games for Actors and Non-Actors*, Boal (2002) explained that

theatre is "the art of looking at ourselves" (p.15). Boalian theatre offered a place in which a person could become a seer and doer at once—a spect-actor—in the liberating process of rehearsal for change in real life.

Through Boal's belief that in "discovering theatre" we become human (Boal, 2002, p. 15), TO's Forum Theatre, Invisible Theatre, and The Rainbow of Desire offered a myriad of theatre games and activities that created a space of rehearsal for change in real life. From among TO games and exercises, and more significantly, from the Boalian belief in the human capacity to change, I led teachers in performative focus groups that caused them to reflect on concepts, such as why they chose to teach; moments in teaching that disrupted their status quo; times when they felt powerless; teachers they remember; who do they oppress; and what makes them stay in teaching. Teachers became "spect-actors" and embodied strategies on stage to transfer power and rehearse as agents of change in daily interactions from scenes of oppression from their lived experience in educational environments. As spect-actors, teachers experienced the power to change the outcome of the scenes. The spect-actors did not rehearse strategies onstage to develop one correct real-world approach but to cultivate many options for responding to oppression in ways that could change the balance of power in their real lives. From performance-based TO activities, I collected monologues, dialogue, and scenes that would illustrate the themes and tensions found in the teacher narratives.

Post-Performance Discussion

Another method of collecting data through performance was the participant discussion after participation in ethnodramatic play or the performance of a scene. When the performative turn appeared in qualitative research (Denzin, 2003), post-performance audience discussion became an essential feature of ethnodramatic performances by opening a forum for the audience

to express their views as well as their emotional responses to the performed research (Mienczakowski, 1997). The dialogue that followed the ethnodramatic play or performance aligned my work with theatre for social change in that it moved the center of gravity from the stage to the audience with the intention of raising awareness of social issues to initiate a conversation that would result in some sort of action. For my study, the post-performance audience discussion was part of the research (as opposed to an event that occurred after the research was completed) and served as the major source of the data to support my assertions about the benefits of ethnotheatre as part of professional development. Further, the audiences who participated in post-performance discussions were made up of educators from varied areas of the field: in-service and pre-service teachers from levels K-16; researchers, policy writers, administrators, and retirees. This representative field of educationalists served as a heuristic for the themes and tensions presented in each ethnodramatic exercise or ethnotheatrical performance. Their response that a scene or monologue resonated with their school experience functioned as an embodied triangulation for the validity of the data.

Analysis

Selecting the details to write in my research journal was my first round of analysis since "observations are not counted as data unless they are written down" and "fieldnotes are simultaneously data and analysis" (DeWalt & DeWalt, 2007, p. 159). While I was in the workshop sessions, I was constantly looking for patterns and relationships in the participants' words and actions and for moments of theatricality that could be staged into a performance. When the iterative process of moving from performance from the page to the stage began, I was guided by Saldaña's (2011) pragmatic phrase "whatever works." But, "whatever works" must

"balance creativity with credibility and trustworthiness" to the words, actions, and intentions of the participants (Saldaña, 2011, p. 207). Saldaña says of his work:

> I collect and represent findings, but my analysis does not follow traditional methods. I write the play to be the best product that it can be—art comes before science, and I make no apologies for that. I promote that the work MUST be good art / good drama, otherwise it fails as research (Saldaña, email correspondence, December 2013).

First, I analyzed the themes from the narratives. To understand the functions of the teacher stories, I used Langellier's (1989) framework: Story Text; Storytelling Performance; Conversational Interaction; Social Process; Political Praxis (p. 244). The processes of trans/scripting the data as explained by Cahnmann-Taylor, Souto Manning, and Dice (2009) with their performance-based focus groups of novice bilingual teachers and of viewing the data as "reality squared" (Saldaña, 2011) were useful in revealing the relationships and patterns in the participant's words that could be shaped into ethnodramatic forms. Finally, I used dramaturgical scene analysis that explored character objectives, obstacles, and strategies (Stanislavski, 1936).

Coding

Sorting through the data began with coding the transcripts of the recorded sessions in order to identify what themes emerged. While the structure of the sessions varied among the three settings, the common thread that ran through the three settings was Pollock's "Listening Out Loud" technique with the prompt: "Share a transformative moment in the classroom." The focus of my investigation centered on responses to this particular exercise. In the university setting, there were 10 recorded and transcribed narratives. In the after-school setting, there were 4 recorded and transcribed narratives. The district-wide setting was not recorded, but I had two

teachers email me their stories. Since they weren't recorded, I didn't use them in the first round of coding, so I ended up with 14 narratives which I named and numbered.

Table 3: List of Titled Narratives

Narrative #1 – AP French Class	Narrative #8 – This is Boring
Narrative #2 – Second Grade	Narrative #9 – That's the Way I Teach
Narrative #3 – Jermaine	Narrative #10 – To the Beach
Narrative #4 – Mandated Reporter	Narrative #11 – Just Go Teach
Narrative #5 – Urban Poverty	Narrative #12 – How Do You Keep From Losing It
Narrative #6 – President's Day	Narrative #13 – I Do What I Love
Narrative #7 – Lesson Gone Wrong	Narrative #14 – Miracle Worker

Dramaturgical Coding

The fourteen narratives were analyzed using dramaturgical coding to find the character's objective or goal (OBJ), the obstacle between the character and the goal, or conflict (CON), and the strategy that the character used to overcome the obstacle (TAC) (Saldaña, 2009, pp. 102-105). What the character wanted and was willing to do to get it revealed the character's attitude (ATT) and emotions (EMO). Finally, the character's inner monologue and physical actions produced the subtext (SUB). To these codes I added Stanislavski's super-objective (S-OBJ) to indicate the teacher's overarching goal in the text (1936). I found that I needed to add a layer of analysis to include the intention of the teacher as the narrator and selector of the story and that became the meta-objective (M-OBJ). I read and re-read the texts until I had an understanding of the material and felt that I could code it accurately.

From Langellier's view of narrative as Storytelling Performance, I borrowed the concept of "frame" which reminded me that "the very fact that experience is put in the shape of a narrative renders it subject to the desires and choices of the teller, to the constraints of the audience, and to the forces of narrative traditions" (Langellier, 1989, p. 251). "Whose interest did this story serve?" from personal narrative as Political Praxis (Langellier, 1989, p. 267) highlighted the tensions that are involved in the teaching profession. These theoretical explications helped to govern the process of teasing apart the collected texts to mine meaning and function from the stories that the teachers told. Once I had coded the narratives, I looked for recurring settings, characters, themes, and conflicts that became the basic elements of *#SCHOOLED!*[6]

Trans/scripting Data for Analysis

From the transcript of the recorded sessions, I devised what Cahnmann-Taylor et al. (2009), termed as "trans/scripts" which were "compressed renderings of original transcripts that utilize techniques from poetry and the dramatic arts to highlight emotional 'hot points' and heightened language from the original discourse" from the data (p. 2548). Trans/scripts were shortened versions of the entire transcript that allowed for a more effective use of dramatic play in sessions that were not long enough to establish the trust required for Forum theatre, or sessions that needed the diverse perspective that otherwise may have been missing from the participants' lived experience. "Because manipulation of actual transcript data often occurs *implicitly* in much qualitative and discursive analysis," the authors purposefully "deconstruct the term *trans/script* to *explicitly* acknowledge working with discourse as a 'rough draft'" (Cahnmann-Taylor et al., 2009, p. 2549). Cahnmann-Taylor et al. used trans/scripted scenes for

[6]Tabulated versions of the dramaturgical coding and frequency of recurring themes can be found in Appendices A and B.

their transferability to make the process replicable and intentional in that the narratives could be shared by theme "with other groups of teachers as 'learning cases' to be reimagined and re-enacted together" (Cahnmann-Taylor & Souto-Manning, 2010, p. 104).

Long before I began the process of devising a full-length script from the data, I began trans/scripting the narratives to determine what themes, conflicts, and characters emerged. For my trans/scripted scenes, I used stage directions in place of symbols of discourse analysis. I examined the data for moments of heightened conflict, places of elevated emotion, and points in which participants made decisions that shifted the power in the scenes. "Deciding where the hot points are and how to fan them for maximum evocation is the process of analysis" (Cahnmann-Taylor et al., 2009, p. 2555). This analysis through trans/scripting enabled me to observe the relationships and patterns that emerged in the data. The trans/scriptions were derived from teacher narratives and ethnodramatic play across the settings but were created for a purpose beyond their immediate contributions within the sessions. My efforts pushed trans/scription from work to create more applied theatre opportunities in teacher professional development to the next level, which was to use trans/scribed scenes to create a full-length ethnotheatrical production. Trans/scription allowed me to see scenes emerge from the data and gave me the courage and inspiration to write *#SCHOOLED!*

Reality Squared

From working with the trans/scribed data, I obtained themes, characters, monologues, and scenes that I used to devise a script for the stage. For Saldaña (2011), the theatrical possibilities of staged fieldwork yielded multiple opportunities for representation and presentation. He called this multiplication of opportunities afforded by staging research "reality squared" (Saldaña, 2011, p. 206). When selecting certain images, monologues, or movement to

shape the content and meaning for performance, I was creating works that were "not just representational and presentational exhibitions, they [were] also analytic acts" (Saldaña, 2011, p. 206). The analysis came from selecting and grouping characters, monologues, dialogue, themes, actions, or conflicts for the performance event. Saldaña (2011) wrote specifically of ethnodramas that "they [were] not play scripts in the traditional sense, but essentialized fieldwork reformatted in performative 'data displays'" (p. 206). While I was in workshop sessions, I began to analyze the participant response for moments of theatricality that could be staged into a performance. Choosing text from transcriptions for monologues and dialogue became the "playwright's way of showing character interaction and interplay, terms found regularly in the qualitative research literature" (Saldaña, 1999, p. 66). I was constantly analyzing participant responses for potential theatrical form (Saldaña, 2011); for unique character voices (Smith, 2000); for flashes of heightened emotion or elevated language (Cahnmann-Taylor, 2009); and for malleable moments when the telling and re-telling of a story gave a sense of strangeness to the familiar (Pollock, 2006). As I began to move the ethnodramatic material from rehearsal to performance, reality on stage seemed to "acquire not a reductive but an exponential quality—hence, reality squared" (Saldaña, 2011, p. 206). Once I moved from devising the script to holding rehearsals, I began to analyze the text for ways to stage the setting, characters, themes, and conflicts to produce the "live, intimate, real-time nature of an ethnotheatrical performance that would give the audience member not a sense of 'being *there*' but, during performance, 'being *here*'" (Saldaña, 2005, p. 141). Chapter Four supports the genre of ethnotheatre to represent the findings of data that have been filtered through different layers of analyses in the script of *#SCHOOLED!* and speaks more specifically to the connection between the data on the page and its representation on the stage.

CHAPTER 4

THE MAKING OF AN ETHNOTHEATRICAL MUSICAL

In *Performing Research: Tensions Triumphs and Trade-Offs of Ethnodrama*, Ackroyd and O'Toole (2010) offered a compelling case for researchers to choose ethnodrama to present their findings:

> Re-creating a research site through performance makes particularly good sense… The phenomena of human behavior are so complex, so dynamic, so protean and so negotiable, involving the ongoing lives of the subjects and the shifting and variable meanings made out of these by the observers. So a form of reportage that maintains all the dimensions of the original interaction or observation can perhaps provide a valuable holding form (Ackroyd & O'Toole, 2010, p. 4).

Ethnodrama proved to be a "valuable holding form" for the settings, characters, themes, and conflicts involved in the complicated existence of teachers. Ethnodrama gave me a literal and metaphoric stage to re-affirm and resist the status quo in education (Denzin, 2003). Through this genre whose origin is in anthropology, I was able to embody the stories of teachers for a community of educators and, in doing so, push back against an educational system that tends to isolate individual practitioners.

Producing the Script

In August of 2015, I began writing scenes from the data that was mined in the ethnodramatic activities in the three settings and recorded in my research journal. Scenes emerged from the trans/scripted dialogue and monologues that were formed from collected

teacher narratives. The next sections describe the data sources, challenges, and creative processes of transforming data gathered through the ethnodramatic process into an ethnotheatrical product.

Data Sources

My theatrical training and experience brought unique insight into the research process as Saldaña (2005) suggested when he wrote, "artists well versed in the creative process and products of theatre have much to offer ethnographers. Both disciplines, after all, share a common goal: to create unique, insightful, and engaging text about the human condition" (p. 229). From my theatrical background, I was familiar with texts that used research to stage the human condition for audiences, such as the Broadway musical, *A Chorus Line* (Viagas, Lee, & Walsh, 1975) that was based on recordings of interviews with wannabe Broadway chorus line dancers who share their struggles with trying to make it in the musical theatre business. More recently, two widely known theatrical works that are based on interview transcripts are Moises Kaufman's (2001) *The Laramie Project* which had as its source over two hundred hours of transcripts and Eve Ensler's (2001) *The Vagina Monologues.* Explaining how she chose to use the transcript of the interview Ensler says, "some of the monologues are close to verbatim interviews, some are composite interviews, and with some I just began with the seed of an interview and had a good time" (Ensler, 2001, p. 7). Kaufman and Ensler were artists who modeled for me the use of traditional qualitative methods, such as the interview transcript to craft their theatrical performances.

Another text that served as a source of inspiration for my work was *Teachers Act Up* (Cahnmann-Taylor, 2010). This book that outlined the application of theatre-based activities in performative focus groups with novice bi-lingual teachers anchored my research by articulating

the theoretical framework for the Boalian techniques, explaining trans/scription, and modeling the study structure. Cahnmann-Taylor's ethnodrama, *Imperfect Tense* (2016) that presented her findings from her research with adult language learners in Oaxaca, Mexico served as a guide for my process of crafting data into performance material for #*SCHOOLED*!.

Other sources that informed my writing of #*SCHOOLED*! included my personal experiences in the classroom. For most of my life, I have been a teacher. Eight years ago, I began constructing my identity as a researcher and found in my graduate courses of study the theoretical frameworks and vocabulary to structure and articulate my lived experience in the classroom. Since 2010, I have written about my life as a teacher in my research journal. This journal has become an invaluable source of inspiration, information, and documentation as I led ethnodramatic exercises and collected qualitative data across the three settings of my study.

Creative Processes

After going through the process of collecting teacher narratives, I began the art-making phase of the study by crafting the themes from teacher narratives into characters and conflicts for *#SCHOOLED*!. The themes noted in Chapter Three were collected through field notes, participant observation, teacher stories, current events, emails, blogs, or from an observation from my lived experience recorded in my research journal and can be found in the scenes, characters, and conflicts rendered in the musical *#SCHOOLED*! Some scenes came from news headlines from education while some characters and dialogue came from other related educational resources, such as practitioner magazines, research articles, or lectures. Several of the trans/scripted scenes were placed in the script. Other dialogue was lifted verbatim from the transcription of teacher story-telling sessions.

I crafted the themes through the dramatic structure of plot, character, conflict, and the use of stage pictures. The beginning teacher narratives created the spine of the protagonist, a second-year teacher, Claudia Cloud in her moment of decision as she contemplates her future in the profession. My argument that professional development should create community found its voice in Claudia's support network of friends, Joan, Ladeena, and Cristal. Teacher tensions were embodied on stage through the conflicts of relationships with colleagues, students, and parents; personal and professional identity; mandated testing and meeting student needs; social media and personal space; accountability and responsibility. The stage pictures said what words could not. For example, the chorus of speakers that surrounded Claudia were a visual metaphor for the complicated and conflicting pressures of teaching. The dance between Claudia and her students embodied the way teachers influence and are influenced by students. In the next sections, I answer the methodological questions that centered on devising and producing the script followed by the script that was performed on October 17, 2017.

In the beginning of the data collection process, I didn't try to make scenes or monologues emerge. I collected stories, wrote observations and much like Jenoure recounted in the data collecting phase of her ethnodramatic musical performance "Hearing Jesusa's Laugh," I "trusted that I would at some point know what to do with them all" (Jenoure, 2008, p. 169). Much of the crafting of the dramatic elements of production from the collected stories was guided by my theatrical instincts from 30 years of experience in directing theatre. Upon reflection I could understand how I landed on certain elements such as a character's name or musical selection and why that artistic choice worked. Or, if a scene wasn't working, I would deconstruct it to find the missing dramatic piece and study the data for answers. The sections that follow trace the

connections from the data to the play in four major areas: characters, setting, conflict, and musical parody.

Character Creation

From the lovely young teachers in the university setting emerged the composite character of "Claudia Cloud." I chose the first and last names to reflect what it meant to be a beginning teacher. I saw the professional and personal goals of these young teachers as reaching and dreaming so I chose the last name "Cloud." When searching for a name that would contrast the connotative meaning of the word "cloud", I thought of the name "Claudia" because it reminded me of "clod" and the down-to-earth plodding along teachers must do while they aspire to reach the lofty goal of making a difference in the lives of students. When I googled the meaning of the name "Claudia", I found that it meant "to limp or to waver." Together the name represented the dilemma of beginning teachers as I saw it described in the data: wanting to reach out to students and wavering in the realities of school. So Claudia Cloud became the name of my leading lady.

Her having a network of friends, the characters of "Ladeena," "Joan," and "Cristal," was informed by the teachers across the settings and reflected my own network of friends and colleagues who I see at a local Mexican restaurant on an almost weekly basis. I have three close teacher friends who have served as a network of support. Two of us are high school teachers, one teaches elementary school, and one teaches middle school. We have been friends for decades and have supported each other through the ups and downs of teaching.

The individual characters were composed from my participant observation and lived experience. Joan's character was informed by the type of teacher who really enjoys the administrative side of teaching: keeping records, taking attendance, checking the boxes. Joan was the type of teacher who cross-references the insurance options during open enrollment and

can explain the distribution plan of the Teacher Retirement System. A more free-spirited teacher-type served as a model for the character of Ladeena. Ladeena's sense of humor and light-heartedness balanced the uptight Joan. The character, Cristal, was inspired by the seasoned teacher who helps those around her maintain a balance between personal and professional demands. Since she has a few more years of experience, she can help the beginning teachers organize their priorities and keep classroom catastrophes in perspective.

The other characters in *#SCHOOLED!* were developed from data collected and other sources, such as my research journal and participant observation. Principal Miller represented the system that held teachers accountable regardless of the shape of their resources, students, school climate, or other disruptors that I read about in the educators' magazine (Howard et al., 2015). Mrs. Whitehead was inspired from a trans/scription in the book *Teachers Act Up* (Cahnmann-Taylor, 2010) in which a teacher exclaimed to her bi-lingual co-teacher that she could "Take them! Take them all!" referring to her ESOL students. In the trans/scription the teacher never looked up from her computer to have a conversation with her co-teacher. I expanded the character of the teacher behind the computer to be motivated by her online shopping addiction. This motivation was inspired when our county blocked sites, such as Google Mail, EBay, and Amazon, to combat teachers' spending work hours surfing the web for personal reasons.

Setting

The setting of *#SCHOOLED!* occurred in a diversely populated metro-area high school in the Southeastern United States. The school scenes shifted among classrooms, to the hallway, to the front office. To illustrate the tension between the personal and professional lives of teachers, I wanted to show the teachers in another setting. We have a Mexican restaurant in our

neighborhood that serves as a gathering place for teachers, especially on Thursday and Friday nights. Several journal entries reflect on conversations that I've had with colleagues who were customers and with former students who work in that restaurant. Also, I was looking for a place to challenge the "24 / 7 role model" expectation of the Compliance Director Modules that all teachers in our county have to complete to remain in the classroom. The Mexican restaurant provided a neutral place for the teachers to meet and order alcoholic drinks. The 2011 firing of a teacher in a nearby district because of a Facebook post of a picture of her holding alcoholic drinks prompted Claudia's entanglement with students, alcohol, and a viral post (Rivera, 2011).

Conflicts

Many of the ethnodramatic conflicts embodied in *#SCHOOLED!* find connection with two very influential sources. First, the work of Cahnmann-Taylor and Souto-Manning (2010) in *Teachers Act Up* guided the structure of my sessions, the methods I used in gathering and analyzing data, and served as a source for the conflict between Mrs. Whitehead and Claudia. A second source for generative conflicts came from the theatre for social change piece that culminated the week of study in the university setting. *Teachers Tell All: Theatre for Social Change in Educational Communities* (Cahnmann-Taylor & Sahakian, 2013). As a participant observer, I was involved in devising and performing the script. The topics generated that week became the topics that I explored in the after-school sessions and the district-wide sessions to discover if they resonated with teachers in other settings, in other content areas, and with varying years of experience. The narratives, images, and scenes that emerged indicated that the tensions expressed in the university-setting were found in teachers from all three settings.

Parody

The decision to make this ethnodrama a musical really wasn't a decision at all. Everything I write has a musical element since I tend think in melody and lyrics, and I have decades of show tunes swirling around in my head. I often capitalize on parody to exaggerate reality for a closer look at an issue. It wasn't a stretch for the song "Beauty School Dropout" to come to mind when I read the phrase "teacher dropout" in the literature. The parodied lyrics speak to the tension between the unpleasant realities of teaching and the practical reasons why teachers need to stay employed. I purposefully used musical parody to exaggerate the features found in the teacher narratives in order to examine them more closely. Further, musical parodies evoked the idea of serious play that engaged the performers and audience in a conspiracy as "the trickster" to "breach norms, violate taboos, turn everything upside down" (Conquergood, 1989, p. 83). I selected the songs based on the themes and motifs of musicals and the characters who performed them. For example, Ursula, the sea witch from Disney's *The Little Mermaid* (Wright, 2009) was the character I chose to represent those teachers whose apathetic, self-absorption manifested itself in a number of ways like so many tentacles on a giant squid choking the voice from already marginalized students. The plant Audrey II, from *Little Shop of Horrors* (Ashman, 1982), who seemed innocuous and beneficial in the beginning but in the end demanded total sacrifice from his devotees and devoured everyone in its path was chosen to represent the monster-sized test publishers who at once were perceived as offering a beneficial service, yet, who dominated with total authorized control over the people they supposedly "serve."

Other Creative Choices

From among the literary materials at hand, I instinctively chose the timeless three-day frame that occurs throughout the storytelling tradition (i.e. *Rumpelstiltskin, Goldilocks and the*

Three Bears, Three Little Pigs, Three Billy Goats Gruff, etc.) to structure my story. Claudia Cloud, had three days to decide whether or not she would sign her teaching contract for the third year. During those three days, she encountered issues that were developed into scenes from the findings across the three contexts of this study collected from teacher narratives and dramatic play. The recurring themes from the study were played out in scenes with colleagues, administrators, students, and parents. Establishing the plot so that the protagonist had three days to reach her decision played with the principle of the Rule of Three that suggests that things that come in threes are more satisfying, memorable, and entertaining because of the human connection to the number three.[7] Also, three days gave me a unifying structure upon which to build the subplots of the story.

Since the themes of the data trumped the importance of the plot, the concept musical (i.e. *Chicago the Musical*, Kander & Ebb, 1975) was another model for my work. As the name suggests, concept musicals are musicals in which the concept is more important than the plot. The concept musical gave me the flexibility to include a variety of scenes even if they didn't necessary drive the plot. I, also, chose to break the fourth wall in that the characters spoke directly to the audience indicating a self-awareness that critiqued the story. The chorus of voices surrounding Claudia as she dozed at her desk connected to Greek theatre. Claudia's inner struggle about signing a contract infused Faustian overtones. Since my childhood fascination with the story of Jonah and the Whale, the only Bible narrative to end in a question, I've been drawn to the complication of open-ended stories. I'm sure that on some level that interest influenced my decision to end the last line of the show that asked, "Well, Ms. Cloud. It's Friday. Have you decided to be a teacher?"

[7] The number three is the lowest number that can demonstrate a pattern, which humans love to look for.

Challenges and Constraints

In the process of crafting the data into performance material, I faced challenges of copyright concerning the musical parodies and ethical considerations of shaping participants' words into fictional characters. Another challenge was the organization of the script in relation to the background information that I considered to be important to connect the data with the lines of dialogue and stage directions. Further, I grappled with casting considerations that centered on using actors or non-actors in critical lead roles.

Fair Use Policy

It is important to note that musical parodies fall under the four regulatory guidelines of the fair use policy of the U.S Copyright office: the purpose and character of the use, the nature of the copyrighted work, the portion used in relation to the copyrighted work as a whole, and the effect of the use upon the potential market for or value of the copyrighted work (United States Copyright Office, n.d.). Nonprofit educational work and noncommercial work are generally viewed by the courts as falling under the fair use policy. Still, if legal issues arise, each case is considered individually based on the above four regulatory guidelines. Artists known for parody, such as "Weird Al" Yankovic famous for his parodies of pop music such as "Eat It" (Yankovic, 1984) from Michael Jackson's "Beat It" (Jackson, 1982), many times write to the rights holders to ask permission to parody their work. To make sure that I was within the guidelines of the Fair Use Policy, I contacted our theatre department's representative at Music Theatre International (MTI). MTI holds the rights to *The Little Mermaid* and *Little Shop of Horrors,* musicals from which I parodied songs for *#SCHOOLED.* The MTI representative directed me to the manager of the lyricist, Alan Menken, and I contacted him through email. He responded that I should go to the website of Howard Ashman since his foundation owned the

creative property. I sent an email, but didn't receive a reply. I called the MTI representative, again, and further discussed the industry standard for parodying songs. We concluded that, since my work was nonprofit and for educational purposes, admission was free, and the musical would not affect the original artists' ability to make a profit, my musical parody was operating under the fair use regulations.

Ethics

Central to any form of ethnography was the question of ethics, but it was especially so for those working in the field of performance ethnography that required several iterations of participant forms of expression. The underlying purpose for Ackroyd's and O'Toole's (2010) collection of ethnodramatic case studies was to examine how performance ethnographers were grappling with the ethics involved in representing the Other on stage. Their concluding assessment was that questions of benefits and ownership ultimately essentialized into the irresolvable "hope and ambitions of performance research, and simultaneously the built-in ambiguity, ambivalence, and contradiction inherent in the form" (Ackroyd & O'Toole, 2010, p. 80). From my work in ethnodrama, the poison and the cure were contained in the form. The poison was imbedded in layers of potential interpretations available for any motive at any given moment in the process, and the cure availed itself through the show, the public display, the performance of the ethnodrama that would be owned—or not—by many.

Footnotes

My use of footnotes in the script was adapted from the purposes for footnotes established by Gosse (2009) for his dissertation which represented his findings in the literary form of a novel. First, my footnotes reference the sources from which the dramatic element is derived, and in doing so, "heighten awareness of the subjective construction and intertextuality of all

knowledge and research" (Gosse, 2009, p. 184). Second, my footnotes connect the script to the larger context of educational and academic sources. Third, I link lyrics, dialogue, or dramatic elements to specific data found in my research. Fourth, I use footnotes to offer further information of the creative process involved in dramatizing data. Fifth, I offer an explanation or definition of theatre terminology that may support a clearer understanding of the script.

Casting

The biggest decision I had to grapple with in the area of casting was one of authenticity. Should I cast my acting students for the roles of teachers, or use teachers in the roles of teachers? This artistic tension of who would represent the words of the participants was part of the discussion throughout the different ethnodramas as described in Ackroyd and O'Toole's *Performing Research* (2010). The ethnodramatists in Performing Histories—Voices of Black Rural Community asked, "Do those who are participant voices shape the voices of those before? What is authentic for whom?" (Ackroyd and O'Toole, 2010, p. 174). If I chose to cast actors, I would gain a more polished production because of their talent, stage experience, commitment to the craft of acting, and flexibility to rehearse. I would lose the authentic voice of teachers that I felt would remain true to the experience of the participants and lend gravitas to the characters. Also, I would miss the teacher perspective on the material as we moved it from the page to the stage. Still, I had such respect for what actors bring to the performance experience that this was an ongoing discussion I had with myself.

Ideally, I decided, I would like to have teachers who had theatrical experience. Fortunately, several of my former theatre students taught in our district, so I reached out to an elementary music teacher, a pre-school teacher, and a high school music teacher. They graciously joined the project. I asked a local middle school theatre teacher with whom I work

closely if she would play the part of Claudia. She, too, accepted the role. Three more graduates who were performance majors in college volunteered to join the production team as a choreographer, technical director, and acting coach. To remain faithful to the authentic voice of "people representing themselves in their own worldview through their own images" (Ukaegbu & Ewu, 2010, p. 174), I decided to cast students in the roles of students and adults in the roles of adults.[8]

Developing the Script

When each scene was completed, I would have two colleagues from our Fine Arts department, the dance director and chorus teacher, read it and offer comments. As a reality check, I had periodic readings with different members of the faculty who had participated in the August 2013 after-schools sessions and responded to their critique. During such read-throughs suggestions were made to include more of the effects of social networking on the educational climate, to highlight the disruptors to instruction, and to continue the irony of the ongoing advertisements for teachers while Ms. Cloud is seen struggling with the very reasons why teachers leave the profession. I used these readings to make sure I was using correct terminology from co-teaching, testing, and social-networking.

Once I had a completed script, I began the script development phase. To get a feel for the sweep of the story and the quality of the dialogue, I had a read-through in class with my advanced actors. I felt affirmed that I was capturing the lived experience of teachers when a student commented after the read-through, "This sounds like a teacher wrote it, when do we get to tell our story?" After I heard the script read out loud, I went back and trimmed sections of dialogue, rearranged scenes, and then I read the entire script with the dance instructor and the chorus teacher. Those first readings were early affirmations that certain people would find the

[8]My high school students portray adults regularly as part of educational theatre.

scripted material engaging, specifically teachers who were well-versed in musical theatre show tunes. I made notes on their reactions, questions, and suggestions that they shared as we read through the script. Two comments from my colleagues after hearing the entire script were that the monologues were too long, and I needed more musical numbers. I revised and edited for almost two years in which I read-through the script two more times with students reading the material, and three read-throughs with colleagues as I read from the script.

In the spring of 2016, the script benefitted from the comments made by my dissertation committee. One comment was that it seemed improbable that a first year teacher would speak so frankly to her administrator. I rewrote the scene so that as the administrator spoke to Claudia, the lights would change and Claudia would turn downstage as Principal Miller kept talking but in pantomime while Claudia shared her thoughts with the audience as a monologue. This rewrite made for a much more meaningful scene because it connected to scholarship on the emotional stress of beginning teachers when they had to act one way but felt another (Connelly and Clandinin, 1999; Yilmaz, Altinkurt, Guner, & Sen, 2015). It, also, served as visual metaphor for the disconnect between the administration and the teacher in the classroom found in the teacher narratives. Another push from my professors was to make the relationships and dialogue more believable which sent me back to the data to mine more of the words of the participants.

In May of 2017, I had a draft of the script that I thought was ready to take to the stage. I asked two colleagues to join the production team as the technical director and musical director. I invited three college students who were graduates from our theatre department to work on the production team as assistants to the directors. After speaking with teachers in the district to see who may have had the time for and interest in the project, I asked a middle school theatre teacher to play the role of Claudia; a pre-school teacher to play the role of Ladeena; an elementary

teacher to play the role of Cristal; and a high school teacher, who was, also, the technical director of the play, to act the part of Joan. They graciously agreed to take on these responsibilities.

The newly creative team met during the final days of post-planning for a table reading in which I cast a vision for the play and asked for questions and critique of the script. The concern that surfaced as we discussed the script was that it didn't have a strong positive vibe about teaching. We discussed ways to infuse more of the rewards of teaching. We discussed why we started teaching. Some of that discussion was used verbatim in the script. In phone-conferences in June, I described to the group a couple of possible "positive" scenes, but the scenes fell flat and unconvincing. As the summer ended, I put writing the positive scenes aside trusting that the process would reveal a solution.

As I moved through the research settings and recorded transcripts, I looked for moments that embodied what it meant to be a teacher. The words from an audience member in the post-performance discussion of *Teachers Tell All* (Cahnmann-Taylor & Sahakian, 2013) in the university setting served as a touchstone that motivated me throughout my study. After watching the performance that showed both the rewarding and challenging aspects of teaching, the speaker who identified herself as a student teacher commented:

> …for me I really appreciated seeing both sides because it's a reminder that there are going to be things that you hate, but passion and seeing the "I get it," those things that you love, if you can take those and use them to appreciate teaching more then the love overcomes the hate, and just, sometimes, just being aware that there is the hate, that there is the love is inspiring to continue (Cahnmann-Taylor & Sahakian, 2013, Speaker #32).

Motivated to show both struggles and successes of teachers, I analyzed the data collected from the ethnodramatic process that would lend themselves as material for the stage. The next

sections discuss the themes found in the recorded and transcribed sessions with teachers in the study that formed the basis of characters, conflict, and setting of *#SCHOOLED!*. The themes that emerged from the teacher narratives combined with my mentor texts and my lived teacher experience and were filtered through my imagination and my knowledge of theatre craft to create characters, conflict, and plot. The sections that follow make the connections between the data and the creative decisions about dramatizing the data for the stage.

Rehearsing the Script

In first three weeks of August, 2017, I held six auditions for the other adult roles and student roles. For these auditions, I sent out announcements, emails, and texts. There were six auditions sessions and 17 rehearsal sessions. The company was made up of 22 students. In the adult roles, there were five teachers, two administrators, a substitute teacher, a deaf interpreter, a college student, a parent, and a police officer. With the cast set, the rehearsal process was underway.

Point of View

The rehearsal process was completely after school. Three notable events happened that I recorded in my research journal. First, after the table-reading with the cast and crew, a student commented almost verbatim what a student had said years earlier after the first time the script was read in class. I asked for comments or questions after the table-reading, and the young man playing the part of the waiter said, "My critique is that this sounds like a teacher wrote it. It's all from the teacher's perspective." That comment stayed with me, and I began to wonder if I should follow a student character or two and develop their stories. I went back to the fourteen guiding narratives collected in the study. All of the narratives except one were from the

teacher's point of view. I made the decision to keep the teacher's perspective the focus of character development for this production of *#SCHOOLED!*

Shared Perspectives

Also, noteworthy was the perspective gained by students into their teachers as evidenced by the comments from students as they began to see the scenes staged and hear teachers discuss the issues and tensions that surfaced. Since many of the adults couldn't be at all of the rehearsals, students would fill in for their roles. Three of the student company members were standing in for the absent adults as we rehearsed the scene in which Claudia talked to her mom and said one thing, but experienced another. One student commented that she does the same thing to her mom. Another student said, "Yeah, I don't guess I've ever seen my teachers as people." Another significant comment came from the students as we staged the scene in which the selfie was taken of Claudia with her students. One student said, "I had no idea what teachers go through. It's like they really never leave school." The students and teachers continued an off-script discussion of what it meant to be a role model and of the pressure of the mandated reporter status of teachers. All of the teachers playing the roles of Claudia and her best friends, Ladeena and Joan, were under 25 years old. The teacher playing Joan happened to be a second-year teacher struggling in real life with the same decision as the fictional character of Claudia in the show. She remarked during this discussion that one of most difficult things to deal with as a new teacher was the identity as a role model. She said, "I didn't realize that I had to be on display 24 / 7." A student jokingly responded in a sinister character voice, "Yeah, we're watching you, we're always watching." The grouped laughed, but when contracts were due in real life, that second-year teacher playing the role of Joan did not sign up for a third.

Collaboration

A joyful outcome of the rehearsal process was the collaboration that I had with the teachers and student company as we staged the script. Because I had access to people who were available and eager to work on this project, the making of *#SCHOOLED!* went beyond the data-inspired solo writing of the scholar and extended into the ensemble rehearsals where new development of the ethnotheatrical product took place. Several standout moments of this collaboration made their way to my journal. An example of the collaboration with the teachers and students of *#SCHOOLED!*, came in staging Scene 8 in which Claudia fell asleep and heard the chorus of voices. The actors were reading from the script that contained the lines that I wrote years earlier after reading the article on teacher attrition while waiting in my administrator's office for a meeting to start (Howard et al., 2015). Something in the scene wasn't working. The actors were having difficulty delivering the lines and finding the rhythm of the scene. One student commented that she didn't understand what the lines meant. Her confusion caused me to understand that there wasn't a connection between the lines I had written for the chorus based on the educators' comments in the magazine (Howard et al., 2015) and the words of dialogue in the scenes that everyone had just witnessed.

The lines as written connected to the themes of the scenes, but the lines themselves didn't remind the audience of the anything they had heard onstage. I asked the group of actors rehearsing the scene to listen as I read the original line from the script and call out one of their lines of dialogue from another scene which connected thematically to that original line. As I took notes, I realized that I needed to let go of my attachment to the magazine article and change the lines to repeat meaningful phrases heard before from the characters. The repeated and familiar lines of dialogue would resonate more with the characters and have more impact on the

audience. We kept several of the original lines for the chorus in Scene 8, but we changed most of them in the script to give the audience a connection with the action of the play. For example, instead of "Disruptors" as a general label, we used the phrase, "Miss Cloud, to the front office" which was a specific disruptor and a phrase that the audience had heard in the play several times before the scene. The vague term "Encroachment" from the magazine article became the phrase "Viral Post" which was a specific encroachment on the personal space of the teacher. After the cast offered these lines, we rehearsed different ways to group the phrases. We kept the original theme of "Accountable regardless" and ended with the conflict "Sign that contract." The final rendition of the scene was an example of the collaboration that progressed during the rehearsal process.

Another example of collaboration came in the music and choreography. This musical production was open to the whole school—not just theatre students in the Fine Arts Academy. This open audition gave me an opportunity to get to know (and recruit) students who have since auditioned for and have been accepted to the program. Moving forward, I will try to include a show at the beginning of our show season that is open to the general student population. Among the students who were not Academy actors, there were two young men with whom I collaborated on the music for the dance of teaching and learning. Three other students volunteered to handle the choreography when the college student who was choreographing the musical numbers was cast in a production and could no longer work on the project.

From the above example, it is clear that the script wasn't set and sacrosanct but fluid and subjected to being changed as the scenes were adapted to the stage. This constant state of flux was one of the tensions that I found during the rehearsal process. It was difficult to keep up with the editing process and make sure everyone was on the same page literally. There was one

teacher in particular who expressed frustration at having to repeatedly update her script. To help ease this tension, I set a deadline for the final version of the script that we would use for this production and made copies for everyone after the deadline had passed. There were several ideas that I journaled during the final weeks of the rehearsal process that I plan to explore when *#SCHOOLED!* is staged, again, but the need to have a final script trumped any discoveries that further revisions may have provided.

Staging the Script

Saldaña (2011) noted that "Ethnodramas can take advantage of their ethnographic fieldwork transferred to a bare stage through strategically chosen artifacts...select items participants handled or were observed in key spaces that might suggest the cultural world of the play" (p. 135). Through scenic design, set pieces, props, and sound effects, I knew I wanted to bring the real world of school onto the stage.

Scenic Design

The scenic design was inspired by practical as well as aesthetic considerations. Practically speaking, *#SCHOOLED!* was one of four shows produced during the first semester, so we had to share the space with other sets and set pieces. I knew I wanted the versatility of being able to shift scenes in front of a fixed background. Fortunately, I had access to a Light Emitting Diode (LED) backdrop that could display content sent from a computer. I could shift from among countless backgrounds with a click of a button without taking up stage space. Aesthetically, the LED wall was an imposing structure that loomed over the goings on onstage. The presence of the LED wall served as a visual metaphor for the complications of technology and social networking in classrooms.

Set Pieces

In order to suggest the reality of school culture, I knew I wanted to use actual school furniture as opposed to stylized set pieces. A teacher on a nearby hall recently had her room re-furnished as part of a pilot study. I was able to acquire her desks and chairs for the classroom scenes. The teacher portraying Claudia Cloud brought the stand that she used in her classroom. The tables came from our stock, and the chairs were given to me years ago from a restaurant owner who retired and closed his business. The Mexican restaurant that inspired the restaurant setting allowed me to borrow menus, mugs, and chip baskets. The passes used by the secretary were actual passes used by our students adding to the cultural effect of school on the stage.

Sound Effects

Two sound effects were part of extending the culture of school onto the stage for the audience. First, bells rang at the beginning and ending of each scene. A poem I wrote in my journal responded to the frustration that I felt at being commanded by bells throughout the day. I made a note to include bells in the soundscape of the final show. The other sound effect was the fire alarm that goes off during a drill. Fire drills were disrupters to instruction and part of the class period that I recorded in my journal when there were so many class interruptions, I was prompted to get my laptop and begin taking notes. The other soundscapes for the play included restaurant and class change ambient sound.

Costumes

The costumes for the play were selected to show the "character's overall personality and reveal such aspects as age, occupation, socioeconomic status, presentation to self, and so on" (Saldaña, 2011, p. 137). The students wore clothes that would indicate the groups of students

found in schools: jocks, cheerleaders, emos, nerds, preps, dancers, etc. The teachers chose clothes from their own wardrobes that would bespeak their characters. The character of Claudia dressed down more than the others, so she could fit the stereotypical teacher in cardigans and khakis. The only character to wear a costume other than current fashion was Mrs. Whitehead who wore Ursula tentacles over her outfit.

Reality Squared

In rehearsals from August 8 - October 17, 2017, *#SCHOOLED!* was crafted into an entertaining and instructive performance of, by, and for teachers. Throughout the rehearsal period, the show shaped itself as dialogue became more believable and words were replaced with actions. As we moved the story from the page to the stage, Saldaña's (2011) concept of "reality squared" proved to be an accurate term for the plentiful affordances of theatrical approaches (p. 146). For example, many drafts of the play had "Who Do You See" as the opening number, but once we started staging the scenes, it felt misplaced. At the same time, the teachers involved in the project felt as if there weren't enough moments that reflected the positive aspects of teaching. I agreed. I was struggling to show the profound loveliness of teaching through dialogue without sounding maudlin or didactic.

In 2015, Ashley Goodrich, a graduate student and arts-based researcher, choreographed a dance she titled, "Necessary Trouble: Dancing a Teacher's Story" (Goodrich, 2015). Ashley was prompted to represent the teacher's struggle after reading an article I wrote about an interaction with a transient student and my failed attempt to connect with her (Thorne, 2012a). I remembered seeing Ashley's dance, and the feelings it evoked that could not be described in words. That's when I made the artistic choice to move "Who Do You See" toward the end of the show and choreograph it as a dance between the teacher and her students, which served the show

well. Another example of theatrical possibilities in reality squared was the many options that were available to place the song "Who Do You See" in the story. If I positioned the teacher affirming scene too close to the end of the play, then the decision of Claudia to remain in teaching would be a foregone conclusion. I wanted to leave the audience to wonder whether Claudia signed her contract. To keep the ending complicated, I decided to follow the most positive aspect of teaching found in the data—relationships with students—with one of the most negative aspects of teaching—standardized testing. As was usually the case, when an element was aptly placed, other features affirmed it. Once I had a love scene and hate scene juxtaposed, I realized I was embodying on stage the struggle found in my guiding participant comment "…for me I really appreciated seeing both sides because it's a reminder that there are going to be things that you hate, but passion and seeing the 'I get it,' those things that you love, if you can take those and use them to appreciate teaching more then the love overcomes the hate, and just, sometimes, just being aware that there is the hate, that there is the love is inspiring to continue" (Cahnmann-Taylor & Sahakian, 2013, Speaker #32). The back to back love / hate scenes accomplished their purpose and the audience left the theatre in conversation about Claudia's choice.

Staging the scenes distilled the dialogue and action, and I revised the script accordingly understanding that "process-centered way of thinking and talking" allowed me to "listen over time to the unfolding voices, nuances, and intonations of performed meaning" (Conquergood, 1989, p. 83). Through the live, intimate, real-time nature of an ethnotheatrical performance, I gave the audience not a sense of "being there" but, during performance, "being here" (Saldaña, 2005, p. 141) and of what it means to be *#SCHOOLED!*

Conclusion

In the 2017 New York University Symposium on Ethnotheatre, George Belliveau and Vincent White recorded a conversation in which they presented that ethnotheatre with its inherent audience, "enables us to actively engage, and perhaps even 'discover' new research findings on a personal and embodied level" (Belliveau & White, 2017). During the process phase of my study in which I collected ethnographic data from theatrical exercises, the participants indicated the issues that resonated within them during the workshop sessions and the post-performance discussions. Their response was integral to shaping the script because their resonate issues generated the material for scenes, monologues, and dialogue for *#SCHOOLED!*

Following the performance of *#SCHOOLED!*, I facilitated the audience discussion which echoed the post-performance audience responses[9] throughout my study whether they took place after the performance of a scene in a workshop session or after a full-length ethnotheatrical production. The audience of *#SCHOOLED!* discussed scenes that resonated with their reality as teachers. The first four speakers focused on the negative aspects of the teaching profession, but the discussion took on a more positive tone with Speaker 5 who said "...there is the stuff that we don't really get to control. But what we do control is our inner circle." The following two comments picked up on the positive turn and added, "I don't do it because it's easy, but I do it cause I love the kids" and "Claudia had a really good support system around her. She had her three best teacher friends and so they all, you know, kind of shared their stories, and her mom and those other people that kept lifting her up…" Those comments had a palpable effect on the audience as was evidenced from their nods and verbal affirmations of the importance of providing a structured and meaningful network of support for beginning teachers. Based on their

[9]Transcript of post-performance audience responses in Appendix C.

response, the play accomplished my goal of giving the audience an awareness of positive and negative aspects of teaching.

In piecing together the scenes and narratives that emerged in the workshop sessions with literary models and motifs, I was able to create a patchwork of stories as told through the ethnotheatrical performance of *#SCHOOLED!* and cast a vision for the audience that change was possible. I can look through the characters, conflicts, and contexts and remember the moment of their origins. The majority of those moments held laughter and hope from teachers dedicated to their profession and to the promise of change. Such optimism was revealed in the comment, "So on one hand I don't want anybody to see this because I feel like maybe it might scare some people who are actually considering to become teachers away. And then on another hand I want everybody to see it because everyone needs to know what our reality is so that hopefully we can collectively work together to change it" (Speaker 3). The hope of inspiring the collective to work to change the culture of education from oppression of teachers to their affirmation and renewal was the driving force behind these years of study.

CHAPTER 5

#SCHOOLED! AN ETHNOTHEATRICAL MUSICAL[10]

Characters

(in order of first appearance)

CLAUDIA CLOUD, a second-year, Language Arts and Spanish high school teacher struggling with signing her third-year teaching contract. Twenties.

JOAN NELSON, elementary school teacher. One of Ms. Cloud's best friends from college. Twenties.

LADEENA MUNDY, middle school teacher. One of Ms. Cloud's best friends from college. Twenties.

CRISTAL COPELAND, high school drama teacher. One of Ms. Cloud's close friends who, through a letter of reference from Claudia's mom, teaches theatre at Claudia's school. Early thirties.

CONDUCTOR, school orchestra conductor in the pit. Thirties.

WAITER, server at the local Mexican restaurant. Late teens.

LEVI PALMER, student in a selfie with Ms. Cloud & an alcoholic beverage. Checked out of class for make-up testing. Fifteen.

ZOE ZANDERS, student in a selfie with Ms. Cloud & an alcoholic beverage. Fifteen.

INDIA ASIA PALMER, student in a selfie with Ms. Cloud & an alcoholic beverage. Checked out of class for AP testing. Fifteen.

[10] The program for the October 17, 2017 production of *#SCHOOLED!* in Appendix D.

JOURNIE PEARSON, student in a selfie with Ms. Cloud & an alcoholic beverage. Checked out of class for ESOL testing. Fifteen.

SUN LEE, student in a selfie with Ms. Cloud & an alcoholic beverage. Showed the Instagram posting to her teacher. Checked out of class for Rivercity Career Academy. Fifteen.

SECRETARY DAVIS, one of the school secretary stationed in the front office. Fifties.

JACK PHILLIPS, student in front office trying to get his ADHD medication. Fourteen.

MINDY MASON, student in front office trying to get a late bus pass. Fourteen.

MOM, late-for-work parent in front office dropping off shoes for her child. Thirties.

MS. MILLER, principal of the high school where Ms. Cloud teaches. Forties.

TIFFANY TAYLOR, student in Ms. Cloud's class. Fifteen.

SOPHIA SMITH, student in Ms. Cloud's class. Fifteen.

JESSIE PETERS, student checked out of Ms. Cloud's class for testing. Fifteen.

KIARA JONES, student checked out of Ms. Cloud's class for doctor's appointment. Fifteen.

TIMOTHY GRANGER, student checked out of Ms. Cloud's class for AP testing. Fifteen.

MADISON THOMPSON, student who left Ms. Cloud's class to go to the restroom. Fifteen.

DARRYL DENSON , student checked out of Ms. Cloud's class for baseball game. Fifteen.

DERRICK WALKER, student left alone in the Ms. Cloud's class and who later makes fun of her clothes. Fifteen.

MRS. WHITEHEAD, an English Language Arts teacher. Addicted to online shopping through EBay and Amazon Prime. One of the original faculty members who opened the high school. Self-serving and unaware of the needs of her diverse students. Late Fifties.

OFFICER O'NEIL, school resource officer at the high school. Forties.

CLAUDIA CLOUD'S MOM, a retired drama teacher. Fifties.

MIRANDA McMILLIAN, student who refuses to cooperate in Ms. Cloud's class. Fifteen.

EMMA PETERSON, student who makes fun of Ms. Cloud's clothes. Fifteen.

MENTOR, Ms. Cloud's teacher mentor who does not answer her phone. Forties.,

WILLIAM WORMEN, obnoxious math teacher who wants to go for a drink with Ms. Cloud. Thirties.

MR. HUFFINGTON, demanding parent who conferences with Ms. Cloud about his child's grade. Forties.

MR. MAC, hard-working school custodian who tells Ms. Cloud to get a life. Fifties.

NEWS REPORTER 1, reading a portion of an article from the *Atlanta Journal and Constitution.*

NEWS REPORTER 2, reading a portion of an article from *The Washington Post*.

NEWS REPORTER 3, reading a portion of an article from *The Washington Post*.

NEWS REPORTER 4, reading a portion of an article from *The Root*.

INVESTIGATOR SHARPE, a parent who is, also, a policeman who notices Ms. Cloud's expired tag. Thirties.

Musical Numbers by Scene

Scene 1: *At the End of the Day.* Setting: local Mexican restaurant.

#1 *School Teacher Dropout*, lyrics written by Michelle Moore Thorne to the music of *Your Fault* (Sondheim, 1986).

Scene 2: *7:45 AM*. Setting: front office of the high school.

#2 *Lineup!*, lyrics written by Michelle Moore Thorne to the music of *Your Fault* (Sondheim, 1986).

Scene 3: *Taking Attendance*. Setting: Claudia Cloud's classroom.

#3 *The Gambler*, lyrics written by Michelle Moore Thorne to the music of *The Gambler* (Butler, Schlitz, & Rogers, 1978).

Scene 4: *Between Classes*. Setting: Claudia Cloud's classroom.

Scene 5: *ESOL Souls*. Setting: Mrs. Whitehead's office.

#4 *Poor ESOL Souls*, lyrics written by Michelle Moore Thorne to the music of *Poor Unfortunate Souls* (Menken & Ashman, 1989).

Scene 6: *Tagged*. Setting: front office of the high school.

Scene 7: *Can You Hear Me Now?* Settings: Claudia Cloud's apartment and the high school.

Scene 8: *Accountable Regardless*. Setting: Claudia Cloud's classroom.

Scene 9: *Café Abstinence*. Setting: local Mexican restaurant.

#5 *Testing Tango*, lyrics written by Michelle Moore Thorne to the music of *Cell Block Tango* (Kander & Ebb, 1975)

#6 *Scroll Down*, lyrics written by Michelle Moore Thorne to the music of *Look Down* (Schonberg & Kretzmer, 1987).

Scene 10: *Dance of Teaching and Learning*. Setting: Ms. Cloud's Inner-monologue

#7 *Who Do You See?*, lyrics written by Michelle Moore Thorne and Darryl Northover to the music of *See You Again* (Puth, Khalifa, Frank, & Cedar, 2014). Inspired from article by Thorne (2012).

Scene 11: *Mandated*. Setting: Claudia Cloud's classroom.

#8 *Feed Me*, lyrics written by Michelle Moore Thorne to the music of *Feed Me (Git It)* (Menken & Ashman, 1982).

Scene 12: *What's It Gonna Be?* Setting: front office of the high school.

Script

At Rise: 24'x13.12' LED[11] *wall with public domain clips from different degrees: law, nursing, business, computer, medical, entertainment, education, etc.*

18-22 high school students in silhouette strike different poses but all are absorbed in their devices. Soundscape of School Dismissal: *School Bell Rings. Students leaving. Buses crank up.*

Scene 1: At the End of the Day[12]

(*Cell Phone Rings. Friends join after a day of work.*)

JOAN: So, Claudia, they were due at 8:00 this morning? What's it going to be?[13]

CLAUDIA: Enchiladas?

JOAN: No, honey, not dinner—your contract.

CLAUDIA: I missed the deadline.

LADEENA: You blew off turning in your teaching contract. Are you okay? (*elongates the word "okay"*) Hi, Joan.

JOAN: Hi, Ladeena. How was your—

CLAUDIA: I did it today. The one thing a teacher's never supposed to do.

LADEENA: You did? (*to JOAN*) She did? (*JOAN shrugs; back to CLAUDIA*) You did?

CLAUDIA: (*Nods*.)

LADEENA: I'm sorry.

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[11]One of the influences in my choice of set design was the desire to project information before each scene that connected the subject of the scene to the larger educational context and to design a set that could easily travel should the opportunity arise for me to take the show to a different venue. I used an LED wall to project references, lyrics, and backdrops for each scene. Further, the presence of the LED wall was a nod to the presence of technology in our digital lives.

[12]The setting of the first scene was inspired by my interaction with teachers who congregate at a local Mexican restaurant to decompress after a week of school.

[13]Based on the beginning teacher narratives, I placed Claudia Cloud in the moment of decision as a second-year teacher trying to decide if she should sign a contract for a third year. The monologue that described her crying in front of her students was devised from two teacher narratives from the university setting and is an example of trans/scription. Claudia's monologue about the love / hate relationship of teaching was taken from the response of an audience member during a post-performance discussion in the university setting.

CLAUDIA: I was working on writing with the students and, you know, I thought it was the perfect lesson, and, then, everything went wrong. It was…The kids weren't listening. They were working on their own thing. I wasn't reaching them, and I couldn't figure out why, unless they didn't care. And I broke down and cried. I did the one thing that you're not supposed to do in front of your students. They looked at me and thought, she's gone, we got her. If I sign that contract, it's another year of my life I'll never get back. Then it will be three years. Three years. Three years of what?

LADEENA: Summers off.

CLAUDIA: I've been working on my Master's degree for the past two summers, Remember, Ladeena…the one that now, thanks to changes with the Professional Standards Commission, I'm not going to get a raise for?

LADEENA: Sorry you lost it in front of the kids. That stinks.

CLAUDIA: And, I really worked on those lessons. I put everything I learned, all my passion and attention into making those lessons, put everything into those lessons. And I walked into the classroom and I really wanted— I mean I worked hard and endlessly, I was obsessed, with, you know, doing the right thing. And, a student said, "This is boring!" I was like, I just like, I just snapped.

JOAN: Okay. You're having a "moment." We'll back off. We'd never push you into major life decisions.

CLAUDIA: What do you call this? (*stands up facing DS and pulls down her waistband US*)

JOAN: Nobody here pushed you into getting Tommy's name tattooed on your…

CLAUDIA: (*Spins around to LADEENA*)

JOAN: Okay. Okay. So, we pushed you into getting a tiny little "Tommy" tattoo.

LADEENA: (*speaking over her*) –tensie tiny Tommy tattoo.

JOAN:(*continues to speak*)—iddy biddy "Tommy" tattoo.

CLAUDIA: You berated me, intimidated me, then got me drunk.

JOAN: We did not get you drunk.

CLAUDIA: Okay. I made that part up. You berated me. Intimidated me. Made me feel like less of a person.

LADEENA: (*to JOAN*) We dared her. (*they make eye contact, breathe, and nod to each other)*

CLAUDIA: And, now I'm stuck with the name "Tommy" on my back side to remind me of the worst six days of my life…well, worst three to five days of my life…the first couple weren't so bad…and now I've cried in front of my students.

LADEENA: You're so dramatic, Claudia. You should have followed your mother's footsteps and been a drama teacher.

CLAUDIA:(*Expressively high then low*) Okay! No. I've had enough theatre, thank you. Besides, that's Cristal's deal. She's the high school drama teacher.

LADEENA: And, she's great! What's not to love about high school musicals?

(*CLAUDIA breathes at her*.)

JOAN: Look. It's no deal to us about your contract. Ladeena and I are your best friends no matter what you do. We just know that since that night at the thing we've had the plan.[14]

LADEENA: Yeah, I'm the middle school teacher, you're the high school teacher, Joan's early childhood so that during the summer the three of us are—

(*JOAN and LADEENA say together*) at the lake house.

[14]Her network of friends represented the communitas found in the collective inter-relatedness as teachers in the sessions shared their narratives.

CLAUDIA: Thank God Ladeena's grandparents own a heating and air conditioning business and didn't get a Master's degree in education, or we wouldn't have a lake house to go to… (*JOAN starts to protest. Then, they all three nod in agreement*.)

(*CRISTAL enters*.)

CRISTAL: Goodness, Claudia. What bad news did you just get? Should I check your Twitter feed?

LADEENA: She did it today.

(*CRISTAL gives a quizzical look*)

JOAN: The one thing a teacher is never supposed to do in front of students.

CRISTAL: Oh, man, Claudia, I'm so sorry you broke down and cried. What happened? Did some little jerk call a lesson you poured your heart into boring?

(*All turn and look at her*)

CRISTAL: What?

CLAUDIA: Hi, Cristal. I didn't turn in my contract.

CRISTAL: They were due today.

LADEENA: She knows.

JOAN: She blew it off.

CLAUDIA: I blew it off.

CRISTAL: Teaching that bad?

CLAUDIA: (*deep sigh, wipes forehead*) I think my hair's starting to fall out. Yep. It's pretty bad.

(*Sit in silence for a minute*)

LADEENA: You know what you need? (*Calls to Conductor in the Pit*)

Hey! Can this be a musical?

CONDUCTOR: What's that?

LADEENA: You know a musical?

CONDUCTOR: Which one?

LADEENA: I don't know. We'll make it up as we go along.

CONDUCTOR: Sounds good to me.

LADEENA: (*to CLAUDIA*) You need a scene from one of Cristal's musicals.

JOAN: Yeah, you know like the one from *Grease* when that one girl—

LADEENA: (*to audience*) Has anyone ever wanted to be a Pink Lady?

(*waits for audience response*) Then now is your time!

LADEENA: Yeah, that one girl—what was her name?

CLAUDIA: (*bored)* Frenchy

JOAN: Frenchy! Yes. Frenchy wished she had a fairy godmother—

LADEENA: (*In Frenchy's accented character voice*) To tell her what's the best thing to do!

(*Guest from table SR gets up. Waiter hands him a microphone. Guest begins to sing*)

Song: "School Teacher Dropout"

YOUR STORY'S SAD TO TELL

YOUR JOB AS TEACHER FAILED

YOU GAVE UP AND YOUR LESSONS WERE A FLOP.

YOUR FUTURE'S SO UNCLEAR NOW

WHAT'S LEFT OF YOUR CAREER NOW

NO STEP RAISES AND STATE BENEFITS ARE GONNA STOP….

SCHOOL TEACHER DROPOUT

NO TEACHER RETIREMENT PLAN FOR YOU

SCHOOL TEACHER DROPOUT

YOU LET ADOLESCENTS GET TO YOU

YOU THOUGHT YOU HAD A LESSON PLAN THAT WAS SURE TO WIN THEM OVER

INSTEAD YOU BORED THEM HALF TO DEATH AND THEN YOU RAN FOR COVER

SCHOOL TEACHER DROPOUT

WHAT MADE YOU THINK THAT YOU COULD TEACH

SCHOOL TEACHER DROPOUT

YOU MISJUDGED THE TASK AND FAILED TO REACH

ALL THE IEPS, THE SPECIAL NEEDS AND ALL THE ONES ON TOP[15]

AND WHAT ABOUT THAT HATE GROUP CHAT…YOU NEVER GOT THAT TO STOP!

SCHOOL TEACHER DROPOUT

YOU SHOULD RETHINK WHAT LIES AHEAD

TEACHER SCHOOL DROPOUT

YOU'LL PAY STUDENT LOANS UNTIL YOUR DEAD

THEY OWN YOUR SOUL THEY HAVE CONTROL; QUIT ACTING LIKE A SLOB.

SUCK UP YOUR ATTITUDE AND KEEP YOUR TEACHING JOB.

(*CLAUDIA starts to speak.*)

QUIT ACTING LIKE A SLOB.

SO SUCK UP YOUR ATTITUDE AND KEEP YOUR TEACHING JOB.

CLAUDIA: (*looking around*) Gee, thanks. I feel so much better now.

[15]This line connects to a discussion in the after-school setting in which teachers spoke of the tension of feeling as if, in meeting the academic needs of one group, they gave short shrift to another.

CRISTAL: Thank you. Thank you. Thank you. Give yourselves a hand. And, give yourself a hand (*claps*) you're a great English Language Arts teacher and Spanish teacher. You are bilingual!

CLAUDIA: Right. I can fail at teaching in two languages.

CRISTAL: You haven't failed at teaching.

CLAUDIA: No. I just feel like a failure.

CRISTAL: Isn't this year easier than last year?

CLAUDIA: In some ways. It's like being in a movie that alternates between love and hate scenes. In our undergrad program we saw only the love scenes and then you student teach and immediately you're discouraged because you hear too many teachers only talking about the hate, and then you finish your degree with hope for making a difference for the next generation… Then, we land in a school as real teachers, and we're back to the hate scenes. This morning one of my ninth-graders told me her dad left the night before and asked, "Could I use your phone to call my mom and see if she' okay?" This afternoon, a senior runs toward my office door waving his college acceptance letter, "Ms. Cloud, I got in!" Out to get Us. They are bored by the subjects we teach. Other teachers are over it. The administration apologizes for the mandates they have to shove down our throats. Parents yell at us because it makes them feel like they are doing something for their kids. But then seeing the "I get it" look on a kid's face and you, you've made a connection. Those are good times, those are the things that you love, if you can take those and use them to appreciate teaching more, then the love could overcome that hate, but I'm not sure there's enough.

(*Her friends just stare at her in recognition as the sentiment resonates with them, as well. After a beat*)

LADEENA: Waiter!

(*WAITER attends*)

LADEENA: My friend needs a Sex on the Beach.

CRISTAL: I second that! We all need a Sex on the Beach.

(*WAITER leaves*)

JOAN: So, what are you going to do?

CLAUDIA: I've asked to have until Friday after school to meet about my contract. So that gives me three days to deal with some of the issues that bother me the most.

LADEENA: Let me guess: Mrs. Whitehead?

CLAUDIA: UGGGHHH! Be careful saying her name out loud! You may summon evil spirits.

CRISTAL: No doubt about that. After every graduation, all the evil in the building gravitates to her. She's the last of the original faculty members.

JOAN: Really? So…40 years?

CRISTAL: 41, but who's counting

CLAUDIA: I heard what we see is just a life-sized cardboard cutout of herself and she's actually on a beach somewhere.

JOAN: Really?

CRISTAL: cardboardcutouts.com

JOAN: Really.

CRISTAL: Yeah, except packages from her online purchases are shipped to the school. Delivered almost daily.

All: Really?

CRISTAL: Yep. Her neighbor has Alzheimer's.

All: (*Stare as if to say so*.)

CRISTAL: Her neighbor with Alzheimer's steals her mail and one time stole her packages off her porch. Ruined her Fruit Ninja and lost the packaging information. So now all of her packages are delivered to the school. She's addicted to online shopping. It's her crack. She has no idea who we've become as a school the past 15 years. No idea at all. If she ever looked up from her online auctions, she would be in for a shock.[16]

JOAN: You're serious?

CRISTAL: Not nearly serious as Mrs. Whitehead is about her Amazon Prime.

LADEENA: Sounds like drama to me. What else, Claudia? (*pantomimes holding out a microphone*) What other educational concerns are you going to address before you decide to sign that contract?

CLAUDIA: (*smiles)* Thank you, Katie Couric. I don't know. I'm too emotional right now to think clearly. I think my hair is falling out.

CRISTAL: Why don't you go to the resource center we have for teachers to network about the issues they are facing in the classroom?

CLAUDIA: (*nods in agreement*) We have one of those?

CRISTAL: Hmmph. (*Shakes her head as if to say "I wish we did."*)

LADEENA: No. But, we have some of these. Welcome to Ladeena's Resource Center for Troubled Almost Third Year teachers (*rolls her eyes)*

(*WAITER brings huge drinks. He has only served Claudia's*)

CRISTAL: (*to WAITER*) You get an "A."

(*All laugh*)

[16]From the discussion in the after-school setting emerged the profile of a teacher who remains in the profession long after her dedication to the job diminished. This kind of self-absorbed teacher is unaware of students' needs and furthers her own agenda for comfort and convenience.

(*Students walk by with cell phones up*)

LEVI: Hey, is that Ms. Cloud?

ZOE: Yeah, That's Ms. Cloud!

INDIA ASIA: Hey, Ms. Cloud!

JOURNIE: Selfie![17]

SUN LEE: Cheese!

(*CLAUDIA doesn't even have time to smile for the picture or notice the large alcoholic beverage looming in front of her and her student. After the selfie, it dawns on her what has just happened then* BLACKOUT)

Scene 2: 7:45 AM[18]

(*Soundscape School Day Beginning. Bells. Buses. Students*.)

VOICE ON SPEAKER: Ms. Cloud, report to the front office. Ms. Cloud, to the front office.

(*CLAUDIA enters the front office in full swing.*)

Song: "Lineup!"[19]

Music starts.

SECRETARY: Everyone line up and wait your turn!

JACK:

BUT I WAS FIRST!

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[17]The selfie of the students, teacher, and alcohol was inspired by a highly publicized incident in a neighboring district involving social media and introduced the tension expressed by teachers of the expectation to be a role model 24 / 7. Ashley Payne lost her teaching job because of a picture of her holding alcoholic drinks posted on her Facebook page (Ibata, 2011).

[18]One morning during my planning period, I sat in the front office of the high school where I teach and took notes in my research journal on the interactions that took place among the school secretary and students and parents. The way the secretary managed the dizzying pace of students asking for their medicine (the school nurse was out that day so the school secretary had to dispense the students' daily medications), for passes to class, to use the phone, or parents dropping off forgotten items, and the occasional exchange of a tidbit of gossip reminded me of the hectic, yet intricately precise musical number "Your Fault" from *Into the Woods*. Alluding to *Into the Woods* was especially fitting since the theme of the musical centered on the generational imprinting of knowledge.

[19]Lyrics were inspired by school secretaries everywhere, but especially Mrs. Debra Pollard of Davis Middle School.

SO GIMME MY MEDS!

OR I CAN'T FIND A FOCUS INSIDE OF MY HEAD

AND WITHOUT THOSE MEDS

I'LL KEEP WANDERING THE HALLS

STOP ANSWERING THE CALLS

I WAS HERE

IN THE FIRST PLACE!

MINDY:

WAIT A MINUTE, YOU WEREN'T HERE

BEFORE I WAS

I REALLY NEED

A LATE BUS PASS

RIGHT NOW BECAUSE

I'VE BEEN LATE TO CLASS

FOUR TIMES UNEXCUSED AND

ONE MORE TIME WILL MEAN

I'M WRITTEN UP

HEY, DON'T BE RUDE

SEE, I WAS FIRST.

JACK:

NO!

MINDY:

YES, I WAS!

JACK:

NO!

MINDY:

YES, I WAS!

JACK:

WAS NOT!

MINDY:

IT'S TRUE.

MOM:

WAIT A MINUTE-

I AM ON MY WAY TO WORK

JUST NEED TO

DROP OFF THESE SHOES!

MINDY (*TO MOM*):

WAIT YOUR TURN, MA'M.

JACK:

YES!

MOM:

NO, I WON'T.

I'M A MOM OF FOUR

AND IT'S QUITE A TRICK

TO KEEP EVERYBODY'S SCHEDULE

STRAIGHT AND NOT GET SICK.

SECRETARY:

WELL, GET SICK. WHO CARES?

I SAID GET IN LINE

SO MARCH AROUND AND

GET RIGHT IN BEHIND!

MINDY:

OH.

I WAS FIRST!

JACK:

SO.

MINDY:

I WAS FIRST!

JACK:

NO.

MINDY:

YES, I WAS,

I WAS.

SECRETARY:

I GUESS

WAIT A MINUTE, THOUGH-

IF YOU WERE FIRST IN LINE-

RIGHT? WELL,THEN HERE.

YOU WERE SECOND,YES?

LEAVE THOSE HERE. NOW

WHERE'S THE TEACHER MILLER'S LOOKING FOR

IN THE FIRST PLACE?

SECOND PLACE...

JACK:

THANKS!

MINDY:

THANKS!

MOM:

HMMM...

JACK:

WELL,

WHO IS SHE LOOKING FOR?

MINDY:

CLAUDIA CLOUD?

MOM:

CLAUDIA CLOUD?

JACK (*TO MOM*):

THE ALCOHOLIC TEACHER CLAUDIA CLOUD.

MOM:

WHAT'S SHE DONE, NOW

IS THERE SCANDAL?

MINDY:

IS THERE SCANDAL-!

MOM:

WHAT'S SHE DONE?

TELL ME NOW

SECRETARY:

WHY?

MOM:

'CAUSE I'M A MOM.

MINDY:

NO TELL ME!

MOM:

TELL ME THE MOST

JACK:

IT INVOLVES A VIRAL POST.

SECRETARY (*TO CLAUDIA*):

WAIT A MINUTE!

MS. MILLER HAS ASKED

TO MEET WITH HEY, IT'S YOU!

SO THE ONE WHO KNOWS WHAT HAPPENED

ON THE SCREENSHOT IS YOU!

(*GASP*)

CLAUDIA:

YOU MEAN WHAT SCREEN SHOT

THAT MY STUDENT-? OH, DEAR-

BUT I DIDN’T DO IT,

SHE JUST TOOK IT

DON’T LOOK HERE

SECRETARY:

SO IT'S YOUR FAULT!

CLAUDIA:

BUT-

JACK:

SEE, IT'S HER FAULT-

CLAUDIA:

BUT-

JACK:

LET’S PROJECT IT ON THE WALL.

SECRETARY:

BUT WHAT?

CLAUDIA:

WELL, IF SOMEONE HAD JUST ASKED

ME TO BEGIN-

SECRETARY:

IT LOOKED SEEDY-

CLAUDIA:

WE WERE EATING!

DID YOU ASK HER WHEN?

SHE SNAPPED A SELFIE WITHOUT ASKING-!

MINDY:

SO IT'S HER FAULT THEN!

CLAUDIA:

YES? AND WHAT THE TRUTH

IN THE FIRST PLACE?

MOM:

THE TRUTH- YES!

SUN LEE:

SHE WENT AND DARED ME TO!

LEVI:

I DARED HER TO?

SUN LEE:

YOU DARED ME TO!

SHE SAID THAT I WAS SCARED-

LEVI:

ME?

ZOE:

TO!

SHE DARED ME!

LEVI:

NO, I DIDN'T!

MOM, MINDY, JACK:

SO IT'S YOUR FAULT!

CLAUDIA:

WAIT A MINUTE-!

MINDY:

IF YOU HADN'T DARED HIM TO-

MOM (*TO CLAUDIA*):

AND YOU HAD LEFT ALCOHOL ALONE,

WE WOULDN'T BE IN TROUBLE

IN THE FIRST PLACE!

MINDY (*TO CLAUDIA*):

WELL, IF YOU HADN'T STARTED TEACHING

IN THE FIRST PLACE-!

CLAUDIA:

IF I HADN’T TAUGHT IN THE FIRST PLACE?

MINDY (*TO CLAUDIA*):

WELL, IF YOU HADN'T STARTED TEACHING

IN THE FIRST PLACE-!

MINDY, JACK, MOM, SECRETARY (TO CLAUDIA):

YOU'RE RESPONSIBLE! YOU'RE THE ONE TO BLAME!

IT'S YOUR FAULT!

MS. MILLER: HOLD IT! (*to secretary*) Thank you, Ms. Davis. (*to students*) You. All of you. Back to class. Ms. Cloud, the resource officer will be here shortly to question you. About the pictures we found on your Facebook page, Ms. Cloud.[20]

CLAUDIA: My Facebook page?

MS. MILLER: Exactly. They were just what we expected from summer break: Cafes, Cabanas. In fact, there is a photo of you holding a drink with a little umbrella.

CLAUDIA: I'm confused as to why you are referencing my Facebook page. Facebook is not school.

MS. MILLER: #sexonthebeach went viral, Ms. Cloud, so we've pulled your digital footprint and found out some very interesting things. Tommy?[21]

CLAUDIA: It's just a little tiny Tommy tattoo. There really is a very funny and engaging explanation—

MS. MILLER: We've had a parent of one of your students call to complain.

CLAUDIA: But I used Privacy settings.

MS. MILLER: Privacy? Ms. Cloud—

CLAUDIA: Back to class?[22]

MS. MILLER: Back to class.

---

[20]The reference of Facebook in this scene spoke to the pressure teachers faced of increased accountability brought about by social media. Teachers commented on the reality that not only are they expected to be role models 24 / 7, but also they are subject to being inspected 24 / 7 because of the cameras in virtually every student's hand and the constant possibility that their actions could be posted on social media with the threat of the post going viral.

[21]The inclusion of the tattoo and teacher dress connected to a tension found in the university setting between personal expression of identity, specifically LGBTQIA, and the expectation to adhere to the conservative teacher stereotype. The expectation for dress code compliance was based on the scholarship that shows the "rationale of teachers serving as role models relies on the implicit association between dress and morality. Dress is also a powerful symbol of the value of external conformity" (Freeburg et al., 2011, p.39).

[22]The repetition of the phrase "back to class" came from teacher narratives that expressed frustration with the attitude of administrators that seemed to ignore the emotional temperature of the teacher, or the shape of their resources, and insist, as recorded in Narrative #11, that they "just go teach."

Scene 3: Taking Attendance[23]

(*Everywhere present are students and technology. They are taking selfies, gaming, texting, chatting, doing homework, listening to music, making videos, etc.)*

(*Enter CLAUDIA UC*)

TIFFANY: Where's James? I found his laptop in the cafeteria.

CLAUDIA: I wrote him a pass to go the nurse. Where's Destinee? Anybody know where Destinee is? Anybody know Destinee? She hasn't been here in like four days.

SOPHIA: Who's Destinee?

JESSIE: I think she moved?

CLAUDIA: Okay, then. Looks like we are all here except for Stephie.

SOPHIA: She's protesting prom in the commons area during lunch.

CLAUDIA: Protesting Prom?

SOPHIA: Prom promotes gender stereotypes.

CLAUDIA: Okay. James's at the nurse. Destinee's absent. Stephie's protesting prom. That's it. No wait. I'm missing Adam. Where's Adam?

(Stunned Awkward Silence. Everyone else knows exactly where Adam is.)

JESSIE: Go to his YouTube channel.

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[23]Throughout this study, I had my phone or my laptop handy so I could take notes when something significant, funny, or otherwise interesting happened. One day in advanced acting class I started taking notes when, in the span of about 30 minutes, a student was checked out to get braces, three students were called to the testing center, a fire drill was administered, an incident occurred in the bathroom, the softball team was dismissed, and two students left to attend class at our career academy. For the next several weeks, I took notes on all the outside interruptions that happened during class and continued to add especially unusual interruptions to the list. In the spring of 2016, there was one afternoon when we had a fire drill. While all 1,800 students and their teachers were outside, we experienced a severe weather warning but couldn't re-enter the building because there was a bomb threat! Scene 3 compressed many of the disruptions to instruction into one class period leaving only the teacher with an uninterested student. Teachers understand that when class is interrupted, it is tricky to get the students back on track, and, when the majority of the class isn't there, it's almost impossible to continue meaningful instruction. My thought during these disruptions was on those teachers and students in academic classes that have Milestones and End of Course Tests, and the frustration they must feel as they face the standardized assessments regardless of disruptors beyond their control.

(*Scene Changes to Video On Screen. Shot like a music video)*

Song: "The Gambler"[24]

ON A WARM SUMMER'S EVENING; ON A SCREEN BOUND FOR NOWHERE;

I MET UP WITH AN ONLINE FRIEND. WE WERE BOTH TOO WIRED TO SLEEP.

SO WE TOOK TURNS SNAPCHATTIN' BACK AND FORTH IN THE DARKNESS,

'TIL MY MOM SWITCHED ON THOSE BRIGHT LIGHTS AND SAID, "SON, YOU'RE SEVENTEEN…"

MOM SAID, "SON, I'VE SPENT A LONG TIME READING ALL YOUR LIVE FEEDS AND YOU KNOW THAT CUTE 18 YEAR-OLD WHO COMMENTED AND HIT LIKE?

WELL, HER MOM GETS HER HAIR DONE AND THE SALON WITH YOUR AUNT DOREEN. I HATE TO BREAK IT TO YOU SON…BUT THAT GIRL JUST TURNED THIRTEEN."[25]

SO I TYPED HER NAME IN GOOGLE AND THEN CLICKED ON ENTER…

IT TOOK A MINUTE…I HAVE JUST 1 GIGABYTE.

BUT SOON UP POPPED HER PICTURE ON A MIDDLE SCHOOL WEBSITE

ON THE EIGHTH GRADE HOMEPAGE, SHE WAS THE THIRD GIRL ON THE RIGHT.

YOU GOTTA KNOW WHO YOU'RE POSTIN'

KNOW WHO YOU'RE POKIN'

KNOW WHEN TO FRIEND 'EM

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[24]During the years of this study, I noted the increase in our school of students facing criminal charges because of social media. In the spring of 2012, I took a course on multimodal semiotics with Dr. Donna Alvermann in which I explored the effect of social media on the experience of students by parodying two songs: "The Gambler" and "Scroll Down." Those songs were the affirmation that I could write an ethnotheatrical musical. There is a precedence in musical theatre to create musicals from a mix of inherited music and songs written specifically for the musical such as Cole Porter's *Anything Goes*, George Gershwin in *Crazy for You*, and more recently, in the show developed from the inherited music of Elvis in *All Shook Up* and Frankie Valli in *The Jersey Boys*.

[25]An incident occurred in our school in the spring of 2014 that involved a viral text of picture of an underage girl in our school. Each student in our school over the age of 16 who forwarded that post was subject to criminal charges.

KNOW WHEN TO BLOCK

YOU NEVER KNOW WHO'S OUT THERE THAT'S CHECKING ON YOUR STATUS

YOU BETTER WATCH YOUR TAGS, BOY, IT COULD EVEN BE A COP!

REMEMBER EVERY PRE-TEEN KNOWS THAT THE SECRET TO SURVIVIN'

IS KNOWING HOW TO ACT OLDER THAN YOUR MOM.

"CAUSE MIDDLE SCHOOL'S A BUMMER, AND HIGH SCHOOL TAKES FOREVER

SO THE BEST A TWEEN CAN DO IS LIE TO GET HER SOCIAL NETWORKING DONE.

YOU GOTTA KNOW WHO YOU'RE POSTIN'

KNOW WHO YOU'RE POKIN'

KNOW WHEN TO FRIEND 'EM

KNOW WHEN TO BLOCK

YOU NEVER KNOW WHO'S OUT THERE THAT'S CHECKING ON YOUR STATUS

YOU BETTER WATCH YOUR TAGS, BOY, IT COULD EVEN BE A COP!

CLAUDIA: Adam. Absent. Got it. Everyone else is present. Okay. Today, guys, we are going to shift our focus from static characters to dynamic (*interrupted*)

VOICE ON SPEAKER: Please pardon the interruption, would you please send Kiara to check out.

CLAUDIA: Sure. Kiara…it's you, kid.

KIARA: I'm getting my braces off today. (*class ad libs goodbye*).[26]

(*CLAUDIA glances around looking for encouragement…they nod and smile and give thumbs up!)*

[26]The rites of passage of coming of age present themselves in events such as getting braces off, driving, dating, and getting a job. Understanding where a child is in her development is fundamental in creating the relationships that students, especially students of poverty or other minorities, need with a teacher to connect with the content of instruction (Hankins, 2003).

CLAUDIA: Okay, we are going to study characters that undergo some kind of (*interrupted*)

VOICE ON SPEAKER: Please pardon the interruption. Do you have India Asia Palmer and Timothy Granger?

CLAUDIA: Yes.

VOICE ON SPEAKER: They need to go to A105 for AP Registration.

(All nod and smile and give thumbs up!)

CLAUDIA: Okay. (*class ad libs goodbye*). Okay. So the kinds of characters that we are going to learn about are...

(*Fire Drill*) *Everyone exits leaving the stage completely empty and quiet except for the sound of the alarm. After a few beats all return to business as usual. MADISON asks to go to the RR.)*

CLAUDIA: Now, perhaps now, we can…(*the classroom phone rings*)…excuse me...it's the front office…Yes, my classroom phone is working. Yes. Thank you. Good-Bye. There are two kinds of characters…(*Interrupted by MADISON*)

MADISON: You need to call a custodian. There is blood on the toilet seat in the boys' bathroom.

CLAUDIA: And you know this because…

MADISON: Some guy out there said.

CLAUDIA: I'll send an email to Mr. Mac. (*while typing the email through the mail app on her phone*) What I hope we are going to do is take a journey together with a character through the plot of a story…

VOICE ON SPEAKER: Please pardon the interruption. Please release the baseball team at this time.

Darryl leaves. (class ad libs goodbyes)

VOICE ON SPEAKER: Please pardon the interruption. Please send the following students to the testing center: TIFFANY TAYLOR, MADISON THOMPSON, SOPHIA SMITH, JESSIE PETERS, LEVI PALMER, JOURNIE PEARSON for SLO, EOCT, and Benchmark MAKEUP TESTING.

(Two students are left.)

CLAUDIA: Looks like it's just the two of us.

SUN LEE: I've got to leave for RCA.

(TEACHER looks at the one student left.)

CLAUDIA: We are going to study characters who, because of the pressures they face in the story, undergo change.

DERRICK: I ain't changing nothing.

(Bell Rings)

Scene 4: Between Classes

(CRISTAL Enters)

CRISTAL: I walked all the way down from the theatre to remind you it's your mom's birthday…

CLAUDIA: *(shows her the phone)* Doing it.

CRISTAL: I hear Ms. Miller found out about the Sex on the Beach selfie.

CLAUDIA: (*while dialing*) Yeah. (*Dials again)* How'd you find out about that?

CRISTAL: Text your mom and tell her you're calling.

CLAUDIA: Good idea. How'd you find out about that?

CRISTAL: (*pulls up the school's homepage*) Ms. Miller wants to see me sometime this week.

CLAUDIA: About what?

CRISTAL: Don't know. I always worry that it's about cutting funding for theatre.

CLAUDIA: Oh, my! At least we know it's not about inappropriate selfies with student.

(*breathes*)

CRISTAL: You're breathing at me. Does that mean I've ticked you off, or are you gathering your courage?

CLAUDIA: Gathering my courage. It's time for me to talk to—

Both: Mrs. Whitehead!

Scene 5: ESOL Souls[27]

MRS. WHITEHEAD: (*engrossed on her computer while CLAUDIA waits*)

CLAUDIA: Mrs. Whitehead, I've come to…come to…(*voice trails off*)

MRS. WHITEHEAD: (*On computer; a collection of apples all around her. Puts her hand up*) Just a minute. Just a minute.

CLAUDIA: I could come back.

MRS. WHITEHEAD: Nope. No need. The auction just ended. The only thing better than EBay is Amazon Prime (*smiles triumphantly and does one click in the air while she mouths the words*)

CLAUDIA: Oh. Well. Um. (*breathes…summons her courage*) Okay. There are these students…and I know that I'm fairly new at co-teaching …but I'm really concerned about the seven ESOL students in our first period language arts…they are really bright young people who could contribute to class if we could find a way…

MRS. WHITEHEAD: Oh, God! Not this again.

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[27]The character of Mrs. Whitehead was inspired by a character in a trans/scripted scene from Cahnmann-Taylor & Souto-Manning (2010) in which a teacher exclaimed to her foreign language co-teacher that she should keep the students with her instead of bringing them to the co-taught class. Mrs. Whitehead, also, was a composite of the type of self-serving teacher described in other teacher narratives as "over it" and "living in the past." Ursula, the sea witch from Disney's *The Little Mermaid* (Wright, 2009) seemed a fitting villain on which to model the character of Mrs. Whitehead who was more concerned with her convenience and self-promotion than the needs of students who, like the Little Mermaid, were desperately trying to make sense of a world wholly new to them and to construct their identity in it. I chose the name "Whitehead" to evoke the notions of "White" privilege, self-serving authority, and unattractive acne.

Song: "Poor ESOL Souls"

CAN WE AGREE THAT OVERALL THEY MAKE LIFE DIFFICULT

TO CO-PLAN, CO-TEACH AND DIFFERENTIATE OUR LESSONS IS WELL, (*mouths the word BITCH*)

ISN'T THERE A WAY

TO-HMM—LET'S SEE—HOW SHOULD I SAY—

INFORMALLY, JUST BETWEEN US, MAKE A SWITCH

FOLLOW? YES

AND I FORTUNATELY

MAKE OUT THE DUTY ROSTER

IT'S A FAVOR FOR THE APS, SO HERE'S THE DEAL

TAKE ALL THE SEVEN SOULS ON MY LANGUAGE ARTS ROLL

KEEP THEM IN YOUR ROOM, AND YOU'LL NEVER DO A DUTY. I'M FOR REAL.

POOR ESOL SOULS

IN PAIN, IN NEED

THIS ONE CAN'T WRITE STANDARD ENGLISH

THAT ONE FAILED EOCT

DID WE ACCOMMODATE?

POSSIBLY.

THOSE POOR ESOL SOULS

SO SAD, SO TRUE

THEY COME FLOCKING TO TUTORIAL

CRYING, "AYUDA, MAESTRO, POR FAVOR"

I CAN’T UNDERSTAND THEM?

CAN YOU?

NOW IT'S HAPPENED ONCE OR TWICE

A “MARIAS” GOT IT RIGHT

OR A FEW “JOSES” OR “JAVIERS” WERE KNOWN FOR SCORING GOALS?

YES THERE’S BEEN A FEW THAT YOU COULD SEE

BUT DEMOGRAPHICALLY THERE’S A CERTAIN INVISIBILITY

OF THOSE POOR ESOL SOULS

MRS. WHITEHEAD: Have we got a deal?

CLAUDIA: (*in disbelief*)You are offering to make sure I don’t have any duties assigned to me if I just take them to my room?

MRS. WHITEHEAD: Take them. Take them ALL!! (*Laughs wickedly*)

(*CLAUDIA stares incredulously*)

MRS. WHITEHEAD: What’s it going to be?

TAKE ALL THE POOR ESOL SOULS!

GO AHEAD!

MAKE YOUR CHOICE!

I'M A VERY BUSY WOMAN AND I HAVEN'T GOT ALL DAY

NO WILL NOTICE.

THEY HAVE NO VOICE!

THEY’RE JUST POOR ESOL SOULS.

LET’S THINK OF YOU.

LIFE IS HARD FOR FIRST YEAR TEACHERS.

YOU'RE ALWAYS IN A CRUNCH.

WITH NO DUTY IN THE COMMONS, OR THE HALLWAY OR AT LUNCH

YOU'LL HAVE MORE TIME TO GRADE YOUR PAPERS, PLAN YOUR LESSONS

CALL EVERY PARENT ON YOUR ROLL

OF THESE POOR ESOL SOULS!

MRS. WHITEHEAD: (*Laughs until she's distracted by an EBay auction popping up on her screen*) Oh, look! An auction's popped up! Another apple for the teacher!

CLAUDIA: I'll have to think about it.

MRS. WHITEHEAD: (*totally engrossed to the point of never even looking up or acknowledging her exit*) (*says to the computer*) Hmmm. Yes.

(CLAUDIA's reverie is interrupted by a VOICE ON SPEAKER from the front office)

VOICE ON SPEAKER: Ms. Cloud, report to the front office. Ms. Cloud, to the front office.

Scene 6: Tagged[28]

(*MS. MILLER is standing with a police officer when CLAUDIA enters*.)

MS. MILLER: There you are, Ms. Cloud. This is Officer O'Neil.

OFFICER O'NEIL: Kids call me Officer O.

MS. MILLER: He is going to ask you a few questions.

CLAUDIA: Okay

OFFICER O'NEIL: Who was drinking?

CLAUDIA: Me and a few of my adult friends.

OFFICER O'NEIL: What were you drinking?

[28]The questions asked by the officer in Scene 6 were taken from a narrative of a middle school teacher that told of being questioned by an administrator in a similar situation. The idea of teachers being held accountable regardless of any other factor permeated the teacher narratives, as well as the literature on the emotional component of teaching.

CLAUDIA: Sweet tea. And, one mixed drink.

OFFICER O'NEIL: Do you have a copy of the receipt?

CLAUDIA: Not on me. I could get one for you.

OFFICER O'NEIL: Were you planning to come back to school?

CLAUDIA: Not on your life.

OFFICER O'NEIL: Do you have a Facebook account?

CLAUDIA: Yes.

OFFICER O'NEIL: Do you have a Twitter account?

CLAUDIA: Yes.

OFFICER O'NEIL: Do you Snapchat?

CLAUDIA: Yes.

OFFICER O'NEIL: Instagram?

CLAUDIA: Yes. And Sarahah! and Tumbler, Bumble, Christian Mingle, Farmers Only and Match.com!

OFFICER O'NEIL: (*looks at her in disgust and walks away)* No further questions.

MS. MILLER: I'll keep you updated.

CLAUDIA: Actually, Ms. Miller, I have a question for you.

MS. MILLER: (*to CLAUDIA*) About signing your contract? May want to hold off on that until we're finished with Sex on the Beach.

CLAUDIA: Excuse me?

MS. MILLER: #sexonthebeach? Not you?

CLAUDIA: Just a drink I ordered at a Mexican restaurant after school a couple of days ago.

MS. MILLER: Well, you are accountable regardless.

CLAUDIA: Accountable regardless? (*thinks a moment*)

MS. MILLER: You're a teacher, Ms. Cloud. You chose it. You completed the Compliance Director Modules so you clearly understand that you are a role model 24 / 7. You are accountable to help students achieve while displaying exemplary behavior in every area of your life, every moment of your life. (*Continues talking while lights change*)

(*lights change and CLAUDIA imagines having this conversation the lights shift back to "reality" on "Accountable Regardless"*)

CLAUDIA: But is was outside of school—after school, even.

MS. MILLER: Accountable regardless.

CLAUDIA: What about the student who chose to take the picture? Will that person be questioned?

MS. MILLER: Accountable regardless.

CLAUDIA: That kind of tunnel vision makes no sense and that's exactly what I wanted to figure out before I sign my contract. Will my teacher evaluation include notes about how many disruptors there are to instructional time?

MS. MILLER: Accountable regardless.

CLAUDIA: Will there be a comment somewhere in my file that I had no textbooks until after winter break?

MS. MILLER: Accountable regardless.

CLAUDIA: Or, that some of my 9th grade students have had three math teachers so far this year? Or, at any given moment at least two of my students have parents who are getting a divorce? Do any of these extenuating circumstances get factored in the equation that measures my teacher effectiveness? (*mutters MS. MILLER's words "You chose it" to herself. CLAUDIA's voice*

escalates in volume and intensity) And, how does anyone measure the fact that, yes, I chose to be a teacher. And, teaching was not my backup plan. I believed in the potential of young people and in the possibility of making this place a bit better because….

(*Lights shift back to "reality." Suddenly becomes aware that she has stopped talking and the secretary has popped her head in…)*

MS. MILLER: (*Silently stares at CLAUDIA*)

CLAUDIA: (*Stops. Waits a beat. Exhales.*) Just go teach?

MS. MILLER: Just go teach.

(BLACKOUT)

Scene 7: Can you hear me now?[29]

(*CLAUDIA's Cell Phone Rings in the darkness; Light splits the stage into two sections: CLAUDIA'S Classroom at Center surrounded by various locations around the stage)*

CLAUDIA: Hi, Mom! Happy Birthday!

MOM: Hi, Honey, how was your day? Are you surviving teaching?

CLAUDIA: Ahh, yeah. Today…It was great.

MOM: Really? Tell me about it.

CLAUDIA: Well, the students were engaged and cooperative.

MOM: Yeah? Name one.

CLAUDIA: There was this one girl named Miranda. She is really nice.(*lights shift DL*)

MIRANDA: OMG! I'm so not listening to you! You're not that interesting so stay back!

MOM: That's nice. Are you getting up in time to think about how you dress?

CLAUDIA: Yeah. I'm up in plenty of time to pull it together—(*lights shift DR*)

[29]The following scene embodied the contrast of the "cover story" and the "secret story" told by many teachers when the reality strays far from the expectations (Connelly & Clandinin, 1999).

EMMA (Jada): Derrick, come look at Ms. Cloud's clothes.

DERRICK (Collin): EWWW!

EMMA: Did her grandma die in those shoes?

DERRICK: Let's just leave her alone with her clothes.

EMMA: Ms. Cloud, you need to think about what you did to my eyes with your awful clothes.

MOM: Good! I don't want you to dress like a teacher.

CLAUDIA: Yeah. (*looks down at her classic teacher outfit*)

MOM: So, how did your meeting with your mentor teacher go?

CLAUDIA: Good. On track. (*lights shift RC*)

MENTOR: Can't talk right now. Leave a message.

MOM: How are parent-teacher conferences? (*Lights shift LC*)

MR. HUFFINGTON: How do you explain this?

(*CLAUDIA starts to speak*)

MR. HUFFINGTON: I know you are capable of giving my child a better grade than this?

(*CLAUDIA starts to speak*)

MR. HUFFINGTON: You gave my child a 28? What were you thinking? That's below freezing!

I know you can do better work than this!

(*CLAUDIA starts to speak*)

MOM: So, did you meet any men, yet?

CLAUDIA: Men…well…

CLAUDIA: Hello, my name is Claudia?

MR. WORMEN: (*enters from UC*) I teach math three doors down. My name is William

Wormen, but my friends call me "Worm."

CLAUDIA: (*gives a confused look)*

MR. WORMEN: Want to go have a Sex on the Beach?

(CLAUDIA's eyes widen in surprised anger.)

CLAUDIA: No, I do not want to have a Sex on the Beach.

(MR. WORMEN *laughs obnoxiously*)

MOM: What was that dear? You think you see a man within reach? Well, that would be news! I'm so glad your teaching job is going better this year. I'm so proud of you. I'm so glad you are enjoying teaching.

CLAUDIA: Yeah. Thanks, Mom, it's going great.

(*Lights fade SR / SL. Lights change C as CRISTAL pops in*)

CRISTAL: Hey! How did it go with Mrs. Whitehead?

Claudia: Well, if I just keep the students in my room and out of hers, I'll never have to do a duty station.

CRISTAL: What?

CLAUDIA; Yep. She told me that she made out the teacher duty rosters, and if I would "Take them, take them all" to my room, she would arrange for me to never have to do another duty.

CRISTAL: So, are you gonna take the bait?

CLAUDIA: Of course not. Maybe. I don't know.

CRISTAL: Well, are you joining us after work at Taco Tico?

CLAUDIA: I'd like to, but I've got so many papers to grade. I'll pass. I'll catch up with y'all tomorrow.

CRISTAL: Okay. Don't work too late. You look exhausted.

CLAUDIA: (*sarcastically*) Thanks for the encouragement!

CRISTAL: Well, your mom wrote the reference to help me get this job. It's the least I can do!

(*Claudia starts to grade papers and drifts off to sleep*.)

Scene 8: Accountable Regardless[30]

Lights change as characters surround Claudia and delivers a line from various places onstage.

Chorus 1:"Your Fault!"

Chorus 2: "Sex on the Beach"

Ms. Miller: "Accountable. Regardless.*"*

Chorus 3: "Three Years!"

Chorus 4: "Ewww!"

Ms. Miller: "Accountable. Regardless.*"*

Chorus 5: "Ms. Cloud to the front Office!"

Chorus 6: "Take Them, Take Them All!"

Ms. Miller: "Accountable. Regardless.*"*

Chorus 7: "Powerless!"

Chorus 8: "Viral Post!"

Ms. Miller: "Accountable. Regardless.*"*

Chorus 9: "Leave a message!"

Chorus 10: "My child!"

Ms. Miller: "Accountable. Regardless.*"*

Chorus 11: "Make a Difference!"

Chorus 12: "Back-up Plan!"

[30]The dialogue for the "Accountable Regardless" scene morphed from the text found in the teacher magazine on my administrator's conference table into quotations from dialogue of the play. It was interesting when I realized that the phrases used from the script were specific examples of the general topics included in the article. (Howard et al., 2015).

Ms. Miller: "Accountable. Regardless.*"*

Chorus 13: "Look at me!"

Chorus 14: "My Fault!"

Ms. Miller: "Accountable. Regardless.*"*

Chorus 15: "Sex on the Beach!"

Ms. Miller: "Accountable. Regardless.*"*

All: "Sign that Contract!"

(*CLAUDIA wakes with a start to see the custodian pushing a cart passed her desk*)

CLAUDIA: Am I late for school?

CUSTODIAN: Ummm, don't think you've left school, yet.

CLAUDIA: (*trying to shake it off*) Oh, what time is it (*checks her phone*)?

CUSTODIAN: Time to get a life Ms. Cloud. You need a Sex on the Beach.

(CLAUDIA *sighs as lights fade*)

Scene 9: Café Abstinence[31]

WAITER: Better day today, Ladies?

CLAUDIA: (*quickly*) Water, please.

LADEENA: It's the end of Day Two, Claudia.

JOAN: Have you decided to sign up for year three?

[31]The motif for the musical *Chicago* (Kander & Ebb, 1975) was a self-aware, vaudeville show that scrutinized the justice system through dramatic irony and was the perfect vehicle to explore public fascination with scandal especially as it related to authority figures. This was the last musical number I wrote because I was having a difficult time deciding who was at fault so I could choose the right pronoun to replace the original "he" as in "He had it coming. He had it coming. He only had himself to blame." If I chose "you" to replace "he," did I really believe that the teachers were solely to blame? Or what about "they had it coming"? Who was "they"? Teachers? Administrators? Test Publishers? Policy makers? Legislators? Parents? Finally, I decided to use "We" since the responsibility lies with all of us. Because of pride, greed, apathy, and a myriad of other reasons, we had a testing scandal coming. The monologues were taken verbatim from the media during the time of the investigation and subsequent trial. They were performed as if they were being said by the six Merry Murderesses in the musical *Chicago*.

CLAUDIA: Ms. Miller told me to wait until #sexonthebeach is resolved.

CRISTAL: It'll be over soon, Claudia. Nobody cares about the screenshot. Name two people who still do.

CLAUDIA: Students and teachers.

LADEENA: What about the parents?

CLAUDIA: And parents? Most of the time they never show up.

JOAN: Yeah. But, they show up for scandal (*shows the paper*) Remember the testing scandal?

CRISTAL: Please. I want to forget.

Song: "Testing Tango"

WAITER: And now, six criminal testing proctors of the Fulton County Jail in their rendition of the Testing Tango.

MEASURE

CLICK

FIX

UH-UH

FALSIFY

ERASE

WE HAD IT COMING

WE HAD IT COMING

WE ONLY HAVE OURSELVES TO BLAME

IF YOU'D HAVE BEEN THERE

IF YOU'D HAVE SEEN IT

I BETCHA YOU WOULD HAVE DONE THE SAME!

MEASURE, FIX, CLICK, UH-UH, FALSIFY, ERASE

MEASURE, FIX, CLICK, UH-UH, FALSIFY, ERASE

MEASURE, FIX, CLICK, UH-UH, FALSIFY, ERASE

> NEWS REPORTER 2: "State education officials' examination of erasures on answer sheets found suspicious numbers of wrong-to-right corrections on the 2009 CRCT in 58 Atlanta schools, far more than in any other Georgia district. The Atlanta district's own review - performed by a panel that came to be known as the Blue Ribbon Commission - suggested that cheating was concentrated in just 12 of the 58 schools. But a criminal inquiry, the results of which were released Tuesday, documented evidence of widespread cheating."[32]

WE HAD IT COMING

WE HAD IT COMING

WE ONLY HAVE OURSELVES TO BLAME

IF YOU'D HAVE BEEN THERE

IF YOU'D HAVE SEEN IT

I BETCHA YOU WOULD HAVE DONE THE SAME!

MEASURE, FIX, CLICK, UH-UH, FALSIFY, ERASE

MEASURE, FIX, CLICK, UH

> NEWS REPORTER 2: "How did it happen? No Child Left Behind, President George W. Bush's chief education initiative, and then Race to the Top, President Obama's central education program, placed increasingly high stakes on standardized test scores and pit states against each other in competing for federal funds in exchange for implementing specific school reforms — [these initiatives] linked student test scores to teacher

[32](Judd & Vogell, 2011, July 6).

evaluations and pay. They had to go up, or else there would be negative consequences not just for students but schools and teachers and principals. Such testing mandates were coupled with a "no excuse" management push by school reformers who said teachers had, well, no excuse not to raise their students' test scores. Not sick or hungry students, not a lack of materials, not overcrowded classrooms. No excuse."[33]

WE HAD IT COMING

WE HAD IT COMING

WE ONLY HAVE OURSELVES TO BLAME

IF YOU'D HAVE BEEN THERE

IF YOU'D HAVE SEEN IT

I BETCHA YOU WOULD HAVE DONE THE SAME!

MEASURE, FIX, CLICK, UH-UH, FALSIFY, ERASE

NEWS REPORTER 3: "To satisfy annual targets and AYP, test answer sheets were altered, fabricated, and falsely certified. Test scores that were inflated as a result of cheating were purported to be the actual achievement of targets through legitimately obtained improvements in students' performance when, in fact, the conspirators knew those results had been obtained through cheating and did not reflect students' actual academic performance. As part of the conspiracy, employees of APS who failed to satisfy targets were terminated or threatened with termination, while others who achieved targets through cheating were publicly praised and financially rewarded."[34]

WE HAD IT COMING

WE HAD IT COMING

[33](Strauss, 2015, April 1).
[34](Strauss, 2015, April 1).

WE ONLY HAVE OURSELVES TO BLAME

IF YOU'D HAVE BEEN THERE

IF YOU'D HAVE SEEN IT

I BETCHA YOU WOULD HAVE DONE THE SAME!

MEASURE, FIX, CLICK, UH-UH, FALSIFY, ERASE

MEASURE, FIX, CLICK, UH-UH, FALSIFY, ERASE

> NEWS REPORTER 4: "Cheating students out of an education is criminal…sentencing [educators] to 20 years in prison does anything to help the children hurt by the cheating…why this sudden concern for students coming from many people who have long known that our students are not getting the educational training that they deserve. If we really cared about the children, wouldn't we be more mindful of class size, resources, teacher qualifications, national ranking and [push back against] policies like 'No Child Left Behind' that handcuff teachers and administrators to standardized test scores that don't measure much of anything useful?"[35]

WE HAD IT COMING

WE HAD IT COMING

WE ONLY HAVE OURSELVES TO BLAME

IF YOU'D HAVE BEEN THERE

IF YOU'D HAVE SEEN IT

I BETCHA YOU WOULD HAVE DONE THE SAME!

MEASURE, FIX, CLICK, UH-UH, FALSIFY, ERASE

MEASURE, FIX, CLICK, UH-UH, FALSIFY, ERASE

JOAN: Scandal, schmandal…it will all blow over.

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[35](Burton, 2015, April 20).

CLAUDIA: (*reading headlines*) "*LOCAL HIGH SCHOOL TEACHER IMPLICATED IN VIRAL POST*"…

JOAN: Like I said, you're in trouble.

CRISTAL: How did the picture of "sex on the beach" get to the administration?

CLAUDIA: Well, Sun Lee showed her teacher a screenshot of an Instagram post. The Instagram post was a screenshot of a Snapchat. The Snapchat was a screenshot of a group text. Then, the teacher took a picture of the screenshot on Sun Lee's phone and sent it as an email to the administration. (*actors act out the evolution of the viral post*)

CRISTAL: I don't which is worse: how quickly things go viral, or that I actually followed what you just said about social networks.

CLAUDIA: What I tell my students is true. What you put online never really goes away. I'm branded for life.

LADEENA: That reminds me of another musical—(*sings "I'm Jean Val Jean"*

Joined by JOAN and CRISTAL "24601")—

CLAUDIA: Thanks Cristal …you know them all… This isn't helping….

Song: "Scroll Down"[36]

SCROLL DOWN!

SCROLL DOWN!

DON'T PUT IT ON THE NET!

SCROLL DOWN!

SCROLL DOWN!

[36]Social media was such an issue among teachers for both themselves and their students. Teacher stories lamented that a person's digital footprint was a lifelong mark—a brand. The choice to parody "Look Down" from *Les Misérables* gave an opportunity to exaggerate the reality of the permanence of images and text captured digitally and posted on social media and to serve as a reminder of the danger of the anonymity, yet the lack of privacy, the computer screen provides.

THEY'RE GONNA CATCH YOU, YET!

SCROLL DOWN!

SCROLL DOWN!

DON'T EVER HIT REPLY!

SCROLL DOWN!

SCROLL DOWN!

IT'S THERE UNTIL YOU DIE!

THE INTERVIEW'S ALL SET, BUT I DON'T THINK I'LL GO

BECAUSE OF ALL THE CYBER-POSTS THEY KNOW.

THEY FOUND ME OUT; THE SCREENSHOTS SHOW IT ALL.

DRUNK AT MY DESK, SHOPLIFTING AT THE MALL.

THEY READ MY POSTS; THEY KNOW I TOOK CODEINE.

MY STATUS SHOWED I GOT IT FROM DOREEN.

SCROLL DOWN!

SCROLL DOWN!

THEY'RE NOT EXACTLY FRIENDS!

SCROLL DOWN!

SCROLL DOWN!

DIGITAL FOOTPRINTS NEVER END!

[37]CLAUDIA: I get it, but it was nothing! The whole situation is stupid. It's so frustrating.

[37]The burden of performing the role of a teacher presented itself repeatedly throughout the teacher narratives collected during this study. The idea of using a "teacher voice" or a "teacher look" in the characterization process as we staged the scenes prompted a discussion among the teacher / actors from which I took much of the following dialogue including the answers to the question "Why do we do it?"

JOAN: Well, that's why I'm in early childhood education. They don't have all those social networking issues.

CLAUDIA: So, nothing about teaching bothers you?

JOAN: No. Well, yes.

CLAUDIA: Like what?

JOAN: Like performing all day.

LADEENA: Yeah, do students really think I act like a teacher all the time?

CRISTAL: That's why teachers are so tired. We perform an eight-hour play every day.

LADEENA: Nine hours on "eclipse" days.[38]

JOAN: Exactly. I even have a "teacher voice." I tried using it with a boyfriend once.

LADEENA: What happened?

JOAN: He creeped out and said I reminded him of his second grade teacher, Ms. Allison. She had sharp fingernails and a moustache.

LADEENA: Is that why he broke up with you?

JOAN: No. She was actually his favorite teacher. She was strict, but she taught him how to spell. He won the second grade spelling bee because of her. He swears Ms. Allison is why he decided to be a lawyer.

CLAUDIA: I wish you hadn't broken up. I could use a good lawyer about now.

CRISTAL: Well, we are going to send positive thoughts your way, and it's not going to come to that. Meanwhile, we are going to go home and get some rest. EOCTs tomorrow. We have to get to school early to sign out our tests.

(*All start to get up and are in various states of preparing to leave*)

[38] Solar eclipse on August 21, 2017. School dismissal was delayed to prevent students from looking at the sun and damaging their vision.

CLAUDIA: So, why do we do it?

JOAN: Because standardized testing is mandated, and teachers comply.

CLAUDIA: No. Why do we teach?

(*all stop for a moment of reflection*)

LADEENA: It moves me. If I teach you the sound of "A", and you get it. You are changed forever. Watching that change happen makes me come back another day.

JOAN: I've always been a take charge kind of person who likes to help when I see people struggle. When I help a child, I feel like I've made a difference.

CRISTAL: I wanted to drink coffee and smoke at school.

JOAN: What?

LADEENA: What?

CRISTAL: Yeah, don't you know? Back in the day, teachers could smoke at school. In the teachers' lounge.

JOAN: Really?

LADEENA: There was a teachers' lounge?

JOAN: Really?

CRISTAL: Yeah.

(*as they exit…overhead stage lights change to pink and purple to indicate going from reality to Claudia's inter-monologue for the Dance of Teaching and Learning. CRISTAL and JOAN exit, leaving CLAUDIA alone on the stage*)

Scene 10: Dance of Teaching and Learning[39]

Song: "Who Do You See?"[40]

LOOK AT ME WHO DO YOU SEE

FLASH! BOOM! CRASH! IT'S DESTINY!

WHEN ALL OF ME'S HAD TIME TO BE!

VERSE 1: [CHILDREN]

WOW! WHO THOUGHT

ALL THAT I'VE BEEN TAUGHT WOULD PUT ME IN THIS SPOT.

OVER THESE YEARS I'VE BEEN LEARNING A LOT.

THEY'RE SO MANY PATHS, I WONDER WHERE I COULD BE AT LAST.

I COULD BE A YOUTUBER ON THE COMPUTER OR A

PILOT I WISH I COULD GET THERE SOONER!

BUT THEY'RE MORE DAYS OF SCHOOL THAT I GOTTA PAY

UNTIL YOU SEE ME IN A BETTER PLACE.

HOW CAN WE NOT TALK ABOUT FAMILY WHEN FAMILY IS ALL WE GOT?

EVERYTHING THAT I"VE LEARNED HAS GOTTEN ME TO THIS SPOT

NOW I'MA LOOK GOOD WHEN THESE GRADES POP

---

[39]As stated earlier, this musical number was the opening number for most of this process but became the right song at the right place in the story when we needed to capture in action what we could not express in words. The staging of the first part of the song had Claudia looking at different groups of students. The next part showed Claudia showing the students dance moves and coaching them. For the last part of the number, the students formed a semi-circle, and Claudia encouraged their dance movements until a few individual students moved to Claudia. One-by-one, they had a moment in which Claudia mirrored each student's moves, and they danced together. The dance was a metaphor for the process of teaching and learning. The emotional contagion between teacher and student was embodied in the choreography that showed the teacher inspiring the dance of the students and the students motivating the teacher to dance.

[40]Lyrics inspired from article by Thorne (2012a) and *Necessary trouble: Dancing a teacher's story* choreographed by Ashley Goodrich (2015).

LOOK AT ME. WHO DO YOU SEE?

HERE AND NOW SETS MY TRAJECTORY

FLASH! BOOM! CRASH! IT'S DESTINY!

WHEN ALL OF ME'S HAD TIME HAD TIME TO BE!

FIRST ELEMENTARY BLEW PAST NOW MIDDLE IS WHERE IT'S AT.

TRYNA GET ALL A'S AND B'S TO SHOW OFF TO MOM AND DAD!

BEING BETTER THAN YOU BELIEVE.

THE BEST THEY EVER HAD!

TRYING TO FIND OUT WHO I AM

TO NARROW DOWN MY PATH .

TOOK LONG NIGHTS OF WORK TO BE PREPARED FOR CLASS.

BUT IT'S ONLY THREE YEARS AND BOY IT'S MOVING FAST!

HOW CAN WE NOT TALK ABOUT FAMILY WHEN FAMILY IS ALL THAT WE GOT?

EVERYTHING THAT I"VE LEARNED HAS GOTTEN ME TO THIS SPOT

NOW IM'A LOOK GOOD WHEN THESE GRADES POP!

IT'S NEAR GRADUATION!

I'M TAKING SHOTS AT DIFFERENT SCHOOLS

TOOK SAT AND ACT I CAN'T AFFORD TO LOSE!

LOTS OF SCHOLARSHIPS IT'S GETTING REALLY HARD TO CHOOSE!

SEEING FRIENDS MOVING ON, DON'T KNOW WHAT TO DO!

TIME TO PICK.

TAKE A TRIP!

GOTTA MAKE A MOVE!

BECOMING WHO I AM.

FINALLY BECOMING “WHO….”

WHO…

WHO DO YOU SEE I AM

VERSE 4: [TEACHER]

YOU’RE MY TEACHER.

HELPING CHILDREN WITH RESEARCH TO LEAD THEM ON TO THE FUTURE IN

WHATEVER CAREER.

YOU’RE MY TEACHER!

GIVING WORK TO YOUR STUDENTS.

TELLING THEM THEY CAN DO IT!

WORK FOR THEIR IMPROVEMENT.

YOU’RE A TEACHER!

YOU WOULDN’T BE NOTHING LESS.

GIVING ALL THAT YOU CAN SO THEY’LL PASS LIFE’S TEST

YOU’RE A TEACHER, A GUIDE, A LEADER IN THEIR EYES.

HELPING THEM STEP BY STEP SO THEY CAN HAVE A BETTER LIFE!

ALL: [CHANT] SCHOOLED!

Scene 11: Mandated[41]

(*Soundscape School Day Beginning. Bells. Buses. Students.)*

CLAUDIA: (*finishing attendance)* Okay. So today is your EOCT for language arts. We are in a testing environment so please put away any and all electronic devices. I'll now begin the official script. (*Reads from proctor manual*)

The testing period has begun. Please do not talk until after you have been dismissed. Cell phones, smartphones, smartwatches, tablets, or other electronic devices are NOT allowed in the testing room. The use, or intended use, of an electronic device to look up correct answers, take pictures of test materials, or share information with others will result in an invalidation of your test and possible disciplinary action. Invalidation means that you would not receive a test score for this assessment. Are there any devices in the room that I need to collect?

(*Students turn in all kinds of electronic devices*)

Open your answer document to page 3 and find the word "Practice." Look at the practice questions in your test booklet. The two practice questions below are provided to show you what the questions in the test are like. For each question, you should choose the one BEST answer and fill in the circle in the space provided on your answer document. Read and answer Practice Question 1 and Practice Question 2 now.

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[41]Moving the dance of teaching and learning to the end of the play left me with another decision. From the beginning, I wanted the last stage picture to be that of Claudia going through the principal's office door with an indecisive glance back to the audience. It was important to me that the play would end unresolved in order to disrupt the tidy ending and encourage conversation about the complicated educational environment. The dance of teaching and learning proved to be so emotionally motivating that if had been the very last scene before the principal asked about her decision to teach, the audience would infer that her answer was "yes." Since one of the arguments of the play was the tension between the love / hate relationship with teaching, I decided to follow the uplifting "Who Do You See" with a scene that attended to one thing teachers indicated they "hated" about teaching: standardized testing. By following a teaching high with a teaching low, the story stayed balanced and connected to the reality of being a teacher. Further, when Claudia goes through the principal's door in the final moment of the play, the audience was left guessing what her decision would be.

DARRYL: Ms. Cloud, how do you pronounce a-m-b-i-v-a-l-e-n-t? ambiVALent

CLAUDIA: (*shakes her head for him to stop and be quiet*)

DARRYL: But, is this even a word in the English language?

CLAUDIA: (*shakes her head for him to stop and be quiet*)

DARRYL: You are our teacher, why can't you help me figure out how to pronounce a word or understand a question?

ZOE: And, why are there still so many standardized tests?

(*Class adlibs in agreement*)

DARRYL: Shhhhhh! Quiet, guys. Do you hear that? That's the sound of a hidden monster in the basement of a test publication center sayin':

Song: "Feed Me"[42]

FEED ME! FEED ME!

;FEED ME, TEST SCORES

FEED ME RIGHTS AND WRONGS

THAT'S RIGHT, BOY

NOW GET TO IT

FEED ME, TEST SCORES

AND TEST THEM ALL DAY LONG

'CAUSE IF YOU FEED ME TEST SCORES

MY PROFITS GROW UP BIG AND STRONG

I LIKE NO CHILD LEFT BEHIND

[42]The ending of the staged musical, *Little Shop of Horrors* (Ashman, 1982), showed the publicist directing the cutting of the plant to send to every home in America, thus proliferating the very plant that ate the characters the scene before while the audience watched. The person-eating plant that was never satisfied and always demanded more humans to devour seemed to fit the literature that described test-publishers as having an ever-growing bottom line and a thriving hold on legislators and policy-makers through the tendrils of lobbyists (Strauss, 2015).

SO I CAN TEST ‘EM ALL THE TIME

GET A NUMBER 2 PENCIL AND GET IN LINE

SO GO GET IT!

PEARSON, HARCOURT, AND MCGRAW HILL—

ALL THEM LOBBYING LIKE A BIG WHEEL.

RACE TO THE TOP’S GONNA MAKE IT ALL REAL.

YOU GONNA GIT IT.

YOU’RE THEIR TEACHER, NOT THEIR FRIEND.

DON’T YOU EVER CAVE!

READ THE SCRIPT, BOY, LET THEM WEEP!

SO WHAT THEY CAN’T READ?

WHO CARES THEY CAN’T SPEAK,

MAKE SURE THEY BUBBLE IN THE CIRCLE ALL THE WAY.

IT’S A MANDATE WITH THE PRESIDENT’S SEAL.

DO IT OR YOUR TKES SCORE’S GONNA SLIDE DOWNHILL.

THEY’RE JUST KIDS. WHAT’S THE BIG DEAL?

SO GO GIT IT!

(*the plant chases students from the room*)

CLAUDIA: (*never acknowledges her students’ fleeing the classroom and continues to read proctor instructions as lights fade and bell rings*)

The two practice questions below are provided to show you what the questions in the test are like. For each question, you should choose the one BEST answer and fill in the circle in the

space provided on your answer document. Read and answer Practice Question 1 and Practice Question 2 now.

Scene 12: What's It Gonna Be?[43]

VOICE ON SPEAKER: Ms. Cloud, report to the front office. Ms. Cloud, to the front office.

CRISTAL: That's you Claudia.

CLAUDIA: Yep.

CRISTAL: And, it's day three.

CLAUDIA: Yep.

(*As CLAUDIA enters she notices MS. MILLER with OFFICER O'NEIL, and INVESTIGATOR. The front office is busy as usual.*)

INVESTIGATOR: You Miss Claudia Cloud?

CLAUDIA: (*instantly nervous*) Yes.

MS. MILLER: Miss Cloud, this is Investigator Sharpe.

INVESTIGATOR: It's nice to meet you.

CLAUDIA: Thank you?

INVESTIGATOR: I have to ask you a few questions. Were you at Taco Tico three evenings ago?

CLAUDIA: Yes, I was there with my friends after school.

INVESTIGATOR: Do you eat there often?

CLAUDIA: Yes. We eat there a couple of times a week.

INVESTIGATOR: Hm. Makes sense. (*shows picture*) Is this your 2014 Honda Accord?

CLAUDIA: (*looks confused*) Yes.

[43]Scene 12 resolved the viral post issue with common sense prevailing and an apology from students which sometimes happens in school.

INVESTIGATOR: Well, your tag expires this month. I noticed it when I parked beside you the other day at Taco Tico. I thought that was your vehicle. I'm here to check out my daughter for Take-Your-Daughter-to-Work Day. Would've kept her out the whole day, but she had testing this morning. Anyway, while I was here thought I'd tell you that you better take care of that tag before an officer catches you with it expired.

OFFICER O'NEIL: What tag? Expired where? (*exits to find the culprit*)

(*CLAUDIA exhales a huge sigh of relief that attracts the attention of MS. MILLER*.)

CLAUDIA: (*trying to process what is happening. She thought she was being questioned about Sex on the Beach*.) Okay. Sure. I'll go online and renew it today. What a relief! I thought you were here to ask about Sex on the Beach.

(*A hush falls over the busy front office and the crowd stares at CLAUDIA*)

MS. MILLER: (*understanding CLAUDIA's relief*) Oh, you thought he was here to ask about that viral post of you and an underage drinker with alcohol?

CLAUDIA: See. That. What you just did is my problem with school? (*motions MS. MILLER to another part of the stage*)

MS. MILLER: What did I do?

CLAUDIA: You just gave a partial description of what happened and said it in the worst possible way. A viral post of me *and an underage drinker with alcohol*?

MS. MILLER: What?

CLAUDIA: First, I wasn't *with* an underage drinker. I wasn't *with* anyone that night but friends my age.

MS. MILLER: *(starts to interrupt*)

CLAUDIA: Next, the underage drinker— as you called her—was not drinking therefore she was not a *drinker*. She was just a person who, since she was not drinking, should not be referred to as being underage since Taco Tico is a restaurant and not a bar, and you don't have to show your ID to order cheese dip.

MS. MILLER: (*Starts to interrupt*)

CLAUDIA: And, that's why I'm frustrated with my job as a teacher. Testing and surveys and evaluations…while useful, they are partial descriptions, fractured accounts, splintered statistics of what happens in the process of teaching and learning—why can't we try to capture the beautiful, transformative, collaborative process of teaching and learning in skyscrapers and statues and odes and in well-played measures of music—why can't administrators be something besides absent or adversarial—and why, why, can't policy makers have some idea of the how their mandates look in the real world. That at the other end of their policy is a person.

(CLAUDIA's voice trails off as she gives up trying to describe the indescribable)

MS. MILLER: (*stares silently*)

CLAUDIA: (*staring at MS. MILLER*) What?

MS. MILLER: Are you done?

CLAUDIA: I don't know. I'm still thinking about it.

MS. MILLER: Not with teaching. With your tirade.

CLAUDIA: Oh, yes. Yes, I am.

MS. MILLER: Okay. The reason I called you to the front office is that when we questioned the students who took the selfie that included you and an alcoholic beverage in front of you, they explained that…

(*the girl who snapped the picture enters with friends*)

ZOE: We didn't mean to freak everybody out, Ms. Cloud. We thought it was cool to see you hanging with your friends.

INDIA ASIA: You're, like, our favorite teacher.

SUN LEE: We thought it would be cool to take a picture with you. We honestly didn't even think about the drink. But when my brother saw it…he went nuts about it…took a screenshot of it and sent it as a group chat.

JOURNEY: From a group chat to Snapchat—

ZOE: From Snapchat to Instagram—

LEVI: From Instagram to Twitter—

ZOE: and from Twitter it went viral. We really didn't mean for that to happen.

INDIA ASIA: We are really sorry.

CLAUDIA: (*nods*)

MRS. WHITEHEAD: (*wafts into the front office and goes directly to the packages behind the secretary's desk*) Look! A package for me! I love Amazon Prime. One click and two days later. Voila! (*opening the package*) I couldn't resist these adorable little tea towels. I'm a collector, you know, of all kinds of personalized memorabilia (*stops short as she opens one up and it's the viral picture*). What? That's not what I ordered! What is this?

(*Everyone is silent wondering what she will make of the picture*)

MRS. WHITEHEAD: Claudia, is that you with these darling young people. And of all things, is that what I think it is? (*sighs and in a reminiscent tone says*) Ah, I haven't had a Sex on the Beach in years. Well, it's back to work, work, work for me. Toodles![44]

(*All watch as MRS. WHITEHEAD makes her exodus*.)

MS. MILLER: Well, Ms. Cloud. It's Friday. Have you decided to be a teacher?[45]

[44]The dialogue of Mrs. Whitehead reminded the audience that some things never change.

(*She ushers into the door of her office. CLAUDIA looks out to the audience and on her exhalation turns to follow MS. MILLER into her office.)*

(BLACKOUT)

[45]The final question to Claudia was meant to linger with the audience as they sought to answer it for themselves.

CHAPTER 6

PERFORMANCE: CURTAIN CALL AND CONCLUSION

From teachers' stories emerged the setting, characters, themes, and conflicts of *#SCHOOLED!* Throughout my observation of the ethnodramatic process and producing the ethnotheatrical product, I found that ethnotheatre gave teachers a way to share their experiences, and, in doing so, created an inter-relatedness through collective understanding.

Understanding Teaching and Learning Through Ethnotheatre

As a way to address the emotional needs of teachers and by extension improve engagement and meaning for their students, I began this study to examine the effects of infusing ethnotheatrical practices into professional development for teachers. The question that guided my study centered on what understanding ethnotheatre could offer about teaching and learning in professional development contexts and in university settings for pre-service and in-service teachers. Framed by Csikszentmihalyi's flow theory (1990) and the established relationship between flow and performance (Sato, 1988), I explored what concepts emerged from embodied teacher narratives of transformative moments in the classroom and crafted those narratives into a performance after which I asked teachers in the audience to respond to scenes that they recognized from their own experience and to speak to the value of seeing the data staged in a performance as opposed to reading it. The following three themes emerged in the post-performance discussion of *#SCHOOLED!*

Resonance and Recognition

To begin the post-performance discussion,[46] I led with the question, "Teachers, did you see any situations on stage that resonated with you?" Someone from the audience called out, "Every one of them!" She was answered with nods and words of agreement across the room. I followed with the question, "Can you speak to that?" The first speaker identified with mandated testing. The second speaker commented, "And, I clapped when they said they didn't get books until December because, as a special education teacher, books go to the kids who had the skills before they came to us." The next speaker articulated that the ethnotheatrical experience resonated with her, "And, it started to really hit home because every single thing that we saw tonight is true. And, we know this. Everybody in this room who teaches or has any dealings with education knows this." Speaker 4 continued the theme of resonance and recognition with, "And when I tell you that every single thing that I've seen up here is like absolutely true it concerns me." Throughout the post-performance discussion, the speakers identified with the data embodied on the stage and were given nods of agreement, words of affirmation, and spontaneous applause from the audience as they commented on the connection between their lived experience in school and the performance on stage.

Relationships

While the audience recognized their lived experience on stage and the tensions resonated with them, during the post-performance discussion, teachers made it clear that relationships were their motivation for teaching. Speaker 6 told the group, "I don't do it [teaching] because it's easy, but I do it cause I love the kids." Speaker 10 commented, "Every day there's relationships being built." Another commented, "I love the kids so I almost cried when Ms. ----- was dancing with the kids because you do form a relationship." Not only were teachers motivated by relationships

[46]Transcript of Post-performance discussion in Appendix C.

with students, but also teachers were supported by relationships with other teachers. For example, Speaker 7, a middle-school administrator, added to the post-performance discussion by saying, "I think there's one thing that's important to note in this production is Claudia had a really good support system around her. She had her three best teacher friends and so they all, you know, kind of shared their stories." A beginning teacher said, "You have to learn to work with your kids and just grow and be open to other teachers being your support system." #*SCHOOLED!* brought focus to the relationships that form the network of support among beginning and seasoned teachers.

Value of Ethnotheatre

Another question I posed to the audience centered on the value of seeing the research embodied on stage in theatrical form as opposed to reading about it. The audience of #*SCHOOLED!* affirmed the power of the ethnotheatrical experience to create community through shared understanding as the following response of Speaker 12 who was not a teacher but a parent, indicated: "I would say seeing it visually, as opposed to reading, it had more impact because I have more of an appreciation seeing what you guys go through from a different perspective." Ethnotheatre raised awareness of the love / hate aspects on teaching as heard in the comment of Speaker 6 who said, "I don't do it because it's easy, but I do it 'cause I love the kids. And, it's not an easy thing. It's just a reality. It's hard, but it's worth it. It's my job; it's worth it."

Ethnotheatre inspired one administrator to understand the importance of mentoring in professional development as heard in the response, "It's important for those veteran teachers to embrace those first years; and, you know, bring them into their circle, so they can have that support and collaboration around them. And, I think that needs to be more structured from the school district from that standpoint in order to make, you know, their attention stick." The

resonant power of teachers' recognizing their lived experience onstage energized the collective and prompted visions of change.

Call to Action

Experiencing the ethnotheatrical effects of *#SCHOOLED!* moved teachers to ask along with Speaker 3, "And, my question is, what are we going to do about it? How are we going to prevent these things that are making the profession dwindle?" Another speaker responded, "I always like to think about what can I do next. Like, what can I do?" The possibility of change continued with comments such as, "I wish our system would look into a situation that would support their growth, and not judge us by what they don't know, but on what they do know," and "…so come in here and tell me how to do this or help me do this, and create that community in your school or even within your district of people who are just there for you."

While several spoke of change in the educational system, others spoke of the possibility of an upward shift in attitude as teachers agreed with Speaker 5 when she said, "And I think in the end you see the theme of this teacher who has made a difference in the life of a child, in spite of all these things, which is the reason why we all teach and do what we do in the first place." One speaker received applause when she said that, "…what I think it does to see it portrayed on the stage, it helps me to appreciate that every small win is a win. Every time I've made some kind of impact in their life of any of the children I've helped, that it's a win. Because those children will remember. They will remember who cared." Despite the challenges discussed, there was a palpable lift in the collective as they agreed with the comments through their nods of agreement and spontaneously applause.

Implications

The following implications are taken from the entire study: university setting and the culminating performance of *Teachers Tell All* (Cahnmann-Taylor & Sahakian, 2013) and the post-performance discussion, the after-school setting, the district-wide setting, and the production of *#SCHOOLED!* and the post-performance discussion.

The Emotional Side of Teaching Should Be Addressed

Though largely unaddressed in education, teaching is an emotional experience. For teachers who stay, there may be a benefit in having time set aside for beginning teachers, struggling teachers, and seasoned teachers to share their experiences in an atmosphere of communitas to promote emotional renewal, to advance pedagogy, and to affirm teachers in their profession. My mother, who was a career teacher, told me often of the first day of her first education class in college. The professor wrote on the board, "In the final analysis, teaching is an act of _____." He went around the room asking the students to fill in the blank. After the varied responses were discussed, he turned his back to the students and filled in the blank with the word "Love." He explained that while their answers contained aspects of what they would find to be a part of teaching, in the end, what would sustain them in the face of great difficulty was the rigorous care and concern they had for learning, for their subject, and for their students.

For teachers who stay, I found this rigorous care in their stories. After a district-wide workshop session which was not recorded, I emailed one participant with 20 years of teaching service and asked if he would write the narrative he shared in the workshop. The following is an excerpt from his written rendition of his performed story that underscored the human emotions of a person bound by the professional duty of teacher:

> It is the person part that you can't escape as a teacher. As a band director, we get to see these kids almost every single day of school for three years. Sometimes four years, if you teach high school. How can you not get attached to these people who obviously get attached to you? They look to you for more than just guidance in learning a subject. You become the protector of those who are afraid of being their own person and their cheerleader for daring to walk their own path. The challenge to them is how do you be yourself and respect others for being them, but come together for a common goal. It is really fun to see that happen. Again, how do you not get attached to those people you are charged with educating? Education goes far beyond disseminating knowledge.

The emotional side of teaching caused teachers to struggle and to be sustained. This study highlighted the emotional resiliency required to be a teacher who stays.

Performative Focus Groups Can Provide Intentional Emotional Renewal

One of the issues in the literature concerning teacher professional development was that it was haphazardly implemented across educational contexts (Thurlings & den Brok, 2017). Focus groups performing ethnodramatics, or performative focus groups, can help systematize professional development for teachers throughout educational environments in at least two ways. First, they can form authentic relationships through the communitas that is established through sharing narratives. Performative focus groups take advantage of a natural process: storytelling. Through sharing stories in ethnodramatic activities, teachers reached for affirmation from the collective that they were denied from the "accountable regardless" stance of the system. Teachers in flow evoked V. Turner's idea of communitas (E. Turner, 2012; V. Turner, 1982; Olaveson, 2001) and the collective effervescence (Durkheim, 1965) of the human spirit that was fractured by systems that isolated and compartmentalized interaction and sought to restore the

inter-relatedness of the group. The structure of the system does not acknowledge the "difference making" that drives teachers. The test dates are set and regardless of the lack of curricular materials, mentorship, experience, or extra-curricular duties, the teacher is accountable. In the performative focus groups and in the post-performance discussions, teachers pushed against this structure and shared narratives as a social process.

Next, performative focus groups can be facilitated by leaders familiar with ethnodramatics through existing structures that are already in place but are not being consistently implemented throughout the system. Many school districts have implemented mentorship programs for beginning teachers, but by their own admission, the effectiveness of the individual programs depends on the teachers. By centering the ethnodramatic methods described in chapter three into existing mentorship programs, teachers can begin an authentic process of support and collaboration that could address the emotional needs of beginning teachers. The ethnodramatic activities were varied and straightforward enough that non-actors in the study showed little hesitation in participation, yet the techniques were exceptionally effective in producing insightful narratives in a concise manner that caused participants to reflect on who they were in that moment. With this new awareness imprinted on the participants through sharing narratives, new understandings were formed which led to a new menu of options. In this way, change was made in attitude and action.

Finally, through performative focus groups, arts-based instruction was modeled for teachers who could infuse art into instructional design to engage their students who, in turn, may find themselves emotionally renewed. Smagorinsky called the effects of arts-infused learning "positive social updraft" (Walker & Smagorinsky, 2013). Students who are engaged through the arts form relationships at school that gives them a sense of connectedness that causes them "to

persist academically across the curriculum" (Walker & Smagorinsky, 2013). Through the reciprocity of renewal, engaged students will re-invigorate their teachers and contribute to a positive educational environment.

Teachers Need the Emotional Affirmation Found in Performative Focus Groups

Once performative focus groups establish an intentional and authentic place for teachers to share their narratives, the benefits of flow may be able to sustain the performative professional development paradigm and affirm teachers in their profession. The majority of the narratives showed affirmation as the intention of the narrator for sharing the story as a social process. The visceral need for affirmation coupled with the struggle to make a difference in the face of the deep needs of diverse students intensified in the wake of increase evaluation and high stakes testing. The "accountable regardless" refrain echoed throughout the contexts. The thought was not that teachers did not see the need for testing. Instead, the difference teachers were hoping to make was more than could be measured by filling in circles on a test.

"To make a difference" has a meaning that is different from teacher efficacy or teacher effectiveness. Teacher's effectiveness can be measured by how well students score on a social studies benchmark or on a test over photosynthesis. The teachers across the settings in this study wanted to teach inside the classroom in such a way that they would make a difference in the child's life outside of the classroom. Certainly, they expressed a desire to be effective teachers of academic standards, but one audience member made it clear in her post-production response to *#SCHOOLED!* that she wanted to teach more than academics when she said, "...children will remember. They will remember who cared. They'll remember the one that listened to what went wrong the night before, before you started teaching math, and I think sometimes that's the hard part because we know there is so much we have to accomplish, but our ultimate goal is to effect

change in the children and that's not always going to happen with reading, writing and arithmetic."

Teaching is urgent and requires people to be at the top of their game every moment they are in play. The impossibility of meeting that requirement makes teaching an emotionally draining occupation, yet teachers teach because of the connection they have with their students. Teachers and students imprint on each other's lives. One teacher narrative said, "…and it was just this really moving kind of life changing moment in my life in second grade." Trajectories are being set every day, which means teachers don't get a pass. Every interaction with every student matters.

Through performative focus groups, first-year or other struggling teachers may forge meaningful connections that help them form confidently their teacher identity. When faced with the reality as found in one narrative, "I had no classroom, no books, no tools, and they just wanted me to go teach," beginning teachers need to find a genuine mentor who can help them navigate the system to get the resources they need to feel adequate in their jobs especially when they are driven to make a difference but are met with a system that holds them accountable regardless. Further, narratives spoke of the reality of the lack of a designated person to mentor as one participant said, "And, so I just felt so upset thinking that there's not a person that you can go to in the situation," and "It wasn't anyone else's position to make me feel comfortable." Perhaps one way to mend the fractured educational system is with the authentic restoration and renewal of communitas through performative focus groups.

Limitations

One limitation for theatre-based activities was the assumption of the teachers who saw the words "theatre" or "performance" and their mouths went dry with the thought of speaking in

public. Once they participated in the workshop sessions, the most anxious participants commented that volunteering in theatre-based activities was not as intimidating as they imagined. The sessions were carefully crafted to ease into the actual performance in which everyone made a contribution either as a performer or audience member or both. To modify the perception that participants would be put on the spot and be forced to perform in front of others, later in my study, I refrained from using loaded words such as "performance" and "theatre" in my announcements for participants and began using "arts-based instructional design" to describe the sessions.

Another limitation of this study was the scant demographic and professional information I was able to gather from the participants. While there were some participants from whom I received very detailed background information, many of the participants in this study were identified as teachers with no indication as to the individual content area, level taught, or years of experience. Another limitation was the lack of a follow-up survey. It would have been instructive to follow up on the beginning teachers who shared their narratives to see who chose to stay and who decided to leave the teaching profession and why. Finally, while this study was intentionally focused on teachers it would have added more dimension to hear narratives from others in the educational environment, such as administrators and policy-makers.

Future Directions

To explore performative focus groups as effective in establishing engagement and meaning through flow, I propose to target beginning teachers in a super-diverse elementary school in our district by using data-driven, flow-related questions taken from Csikszentmihalyi's Experience Sampling Model throughout the sessions that assimilate ethnodramatic activities into their current mentorship program. I want to find out if they experienced flow in the sessions and

if they brought the modeled flow-inducing activities into their individual classrooms. How did they include flow in their instructional designs? What outcomes emerged from arts-infused learning for the participants as teachers and for their students? Further, I would include questions centering on the teachers' use of performance-based strategies to create the conditions of flow in their respective classrooms.

In addition to the ethnodramatics in the mentorship setting, I plan to continue to stage *#SCHOOLED!* for audiences in different venues. The writing of ethnotheatre is not speedy work. I want to continue to add teacher stories and modify the script to make it more travel friendly. The 38 character roles could be condensed to around a dozen with many of the roles being played by the same person. To make the upcoming productions more affordable, the LED wall could be replaced with another backdrop. Currently, *#SCHOOLED!* is scheduled to perform at a theatre conference and at a local community theatre later in the year. Audience development will become a priority as I endeavor to get policy makers and administrators in the room. Through recording the post-performance discussion with the audience, I will continue to document the outcomes of staging ethnotheatre for stakeholders in education.

Finally in the tradition of Playback Theatre (Wright, 2013) that devised improvised performances on the spot from the personal stories of selected audience members, I hope to offer this summer, through the education department of a local theatre company, a workshop session which concludes with a performance of, for, and by teachers. The design of the workshop will follow the structure of the 90-minute, district-wide, professional development session, but will be expanded to 3 hours and will conclude with a culmination performance devised from the participants' theatre-based activities included in the session followed by a post-performance discussion.

Conclusion

For the past 30 years of teaching, I have spent my days with people who are coming of age. First date, first car, first down. I'm a high school theatre teacher. In 2010, after 21 years of watching theatre transform awkward adolescents into confident young men and women, I went back to school to study this powerful experience in order to identify and replicate its charms so that I might send them beyond drama class and engage students and teachers in every classroom. What was the phenomenon that I experienced so often as a teacher when my students would get hooked through drama games and activities and begin to take an interest in class? I knew that whatever "it" was, it was powerful because I used the same techniques to engage students in different content areas that I was asked to teach over the years: U.S. History, Civics, English Language Arts, Biology, Public Speaking, Music, Reading. My quest to find that which gave theatre games and activities sway over the attention of so many across the curriculum eventually lead me to the creativity theory of flow.

Once I was introduced to flow theory, I immediately recognized that theatre games and activities invite the conditions of flow explaining the engagement my students experienced in my theatre classroom. First, the balance between skills and challenges existed in the theatre classroom because people are inherently skilled in theatre. We do performance in everyday life (Goffman, 1959). While not everyone possesses musical skill or mathematical skill, all of us can claim to some extent the vocal, physical, and mental skills necessary to create character. A person involved in dramatic play will have his or her skills challenged as they risk not sounding like themselves or physically responding like themselves. Careful sequencing of tasks that take people from their roles as individuals to working in an ensemble as different characters, allows for risk in a safe environment (Urmston & Hewison, 2014). The clearly defined goals and

constant feedback push the participant to engage more deeply with the character or goal, risking more of themselves and staying more "in the moment." "In the moment" is theatre's way of saying a person is focused on a goal, is listening for feedback, and is constantly making choices that affect the balance of skills and challenges. In other words—"flow."

Csikszentmihalyi meant to accomplish much more than to explain a phenomenon of human experience; he sought to better the human condition (Csikszentmihalyi, 1990). What better way to help people than to systematically bring the conditions and dimensions of flow into teaching and learning to restore a fractured and incomplete system. From the perspective of a practitioner of many years who is constructing a new identity as a researcher, I see that decades of high stakes testing and so-called best practices have at once fractured and generalized education until emotionally spent teachers and disengaged students are poised for change. Flow-friendly educational spaces in this study set aside moments of, "Ah Ha!" "I Understand!" "Yes!" "Your story is my story!" "I see!" and began the reciprocity of renewal through engagement and meaning in the collective joy of teaching and learning.

During the one-act competition in which we performed *The Water is Rising*, one of the other drama teachers[47] came up to me and asked me about the process of devising an original work (Thorne, 2012b). She wanted to know the exercises we used, how long the process took, and the way we kept up with the script revisions. While we were chatting, my research with teachers and ethnodrama came up. When she understood that the purpose of my study centered on improving engagement and meaning for teachers and, by extension, students through performance, she offered a metaphor that has stuck with me. She said to imagine that school was a town, the hallways were streets, and the classrooms were homes. If the students didn't find a

[47]Harriet Anderson (her name is used here with her permission) is an excellent theatre teacher and advocate for students. She is a teacher who stayed in the profession and made a difference in the lives of her students.

"home" in the classroom through engagement and meaning, then these "homeless" students would look for belonging on the "streets" by roaming the hallways, skipping class, and ultimately dropping out of school altogether. I believe this "homeless" metaphor could extend to teachers as the teacher attrition rates attest. Teachers and students do not exist independently of each other. Through the reciprocity of renewal, each holds the potential to promote resilience in the other which will improve the educational climate and encourage students to achieve.

The goals of this entire study perhaps may be summed up in one of the *#SCHOOLED!* audience member's reflections noted earlier after witnessing the scenes that laid bare the goings on behind the door of the classroom: "And what I think it does to see it portrayed on the stage, it helps me to appreciate that every small win is a win. Every time I've made some kind of impact in their life, of any of the children I've helped, that it's a win." Through my research, I wanted to gather teacher stories so that teachers could access a place of remembering—a reminder—of best practices, of failed strategies, of heartbreaks, let downs, breakthroughs, and why we started teaching in the first place. If we can remember together then, "things you hate" and "things you love" can flow through the liminal place of performance and emerge as one renewed "I get it!" And if we "get it"—together, we continue.

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APPENDIX A

Dramaturgical Coding of Teacher Narratives

Objective or goal (OBJ)	Conflict (CON)	Obstacle (TAC)	Attitude (ATT)
Emotions (EMO)	Subtext (SUB)	Super-objective (S-OBJ)	Meta-objective (M-OBJ)

	Dramaturgical Coding for Teacher Narrative #1 – AP French Class
OBJ	Helping students pass AP French exam
CON	Inexperience, Lack of resources, Workload, Extra-curricular duties, Self-doubt
TAC	"Figure it out", "Forge ahead"
ATT	Determined
EMO	Feeling inadequate, Self-doubt, Affirmation
SUB	Self-Questioning, Resilient
S-OBJ	To make a difference in the lives of students
M-OBJ	Affirmation that she could succeed as a teacher in a system that held her accountable regardless of extraneous factors

	Dramaturgical Coding for Teacher Narrative #2 – Second Grade
OBJ	To do what the teacher asked / needed
CON	Fear of the 2nd grade collective
TAC	"showed me how", "the way my mom read books to me"
ATT	Confidence
EMO	Surprise, Excitement
SUB	Willing to try
S-OBJ	To construct identity
M-OBJ	Acknowledge the lifelong impact of teachers in the lives of students

	Dramaturgical Coding for Teacher Narrative #3 – Jermaine
OBJ	To help Jermain pass her class
CON	Jermaine's behavior expectations of new football coach
TAC	"I had worked with Jermain the entire year."
ATT	Reflective
EMO	Frustration
SUB	Pressured by the new football coach
S-OBJ	Exonerate herself, Blame Jermaine, Push back at the new football coach
M-OBJ	Examine the competing paradigms of school as business vs. school as mission

	Dramaturgical Coding for Teacher Narrative #4 – Mandated Reporter
OBJ	To help a student in need
CON	"To Tell or Not Tell", Inexperience; Students' behavior; Possible outcomes
TAC	"I reported it to the counselor"
ATT	Self-questioning
EMO	Guilt, Self-doubt
SUB	Observing and evaluating student behavior
S-OBJ	To develop discernment
M-OBJ	Affirmation and insight from her audience of teachers in the face of uncertainty / unsettled emotions

	Dramaturgical Coding for Teacher Narrative #5 – Urban Poverty
OBJ	To develop a relationship with her mentee
CON	Inexperience, Extra-curricular duties, New environment
TAC	Visit the student's home, "found out that at her house", "opened up a whole new view"
ATT	Overwhelmed by the demands of being a beginning teacher
EMO	Shock, Compassion
SUB	Shift in perspective

S-OBJ	To become more culturally sensitive to the diverse needs of students
M-OBJ	Acknowledge the deep needs of students, Affirmation and insight teachers in the face of unsettled emotions

	Dramaturgical Coding for Teacher Narrative #6 – President's Day
OBJ	To make a student's written wish to put flags from other countries all around the school
CON	Inexperience, Unrealistic wish, New environment
TAC	"We couldn't do it in the whole school", "but we could do it in the classroom"
ATT	Sensitive to the student's needs
EMO	Triumph at helping students
SUB	Assessing student need
S-OBJ	To become more culturally sensitive to the diverse needs of students
M-OBJ	Acknowledge the impact of teacher / student interactions

	Dramaturgical Coding for Teacher Narrative #7 – Lesson Gone Wrong
OBJ	To engage students with the lesson
CON	Inexperience; Student behavior; New job environment
TAC	"I broke down and cried", "I'm not finished", "I'm coming back tomorrow"
ATT	Determined, Resilient
EMO	Frustration, Self-doubt
SUB	Shift perspective, Trying to see school from the perspective of a student
S-OBJ	To build a community of learning
M-OBJ	Acknowledge the resilience it takes to stay in teaching, Reflect on student response as separate from teacher effort

	Dramaturgical Coding for Teacher Narrative #8 – This is Boring
OBJ	To engage students with the lesson
CON	Inexperience, Student behavior, New environment, "This is boring"

TAC	"I wrote each kid a letter"
ATT	"I could have snapped", "Hold on", "It's the relationships"
EMO	Frustration, Determination, Triumph
SUB	Personal epiphany, "Hold on", "It's the relationships"
S-OBJ	To pursue passion to teach; "doing the right thing"
M-OBJ	Acknowledge the resilience it takes to stay in teaching, Reflect on student response as separate from teacher effort, Acknowledge the importance of teacher & student relationships, Share insight

	Dramaturgical Coding for Teacher Narrative #9 – That's the Way I Teach
OBJ	To teach students acting in a challenging and rigorous way
CON	Emerging identity as a teacher
TAC	Ask questions to guide student exploration
ATT	Confident
EMO	Surprise, Validation as a teacher, "That's exactly it", "That's the way I teach the subject", "The students have to own it", "They have to know how to find the answers themselves"
SUB	Evaluating herself as a capable teacher
S-OBJ	To construct teacher identity
M-OBJ	Acknowledge the lifelong impact of students on teachers and teachers on students

	Dramaturgical Coding for Teacher Narrative #10 – To the Beach
OBJ	To teach a student to read, To meet the end-of-the-year testing deadlines
CON	Student couldn't read, Couldn't connect with student, "I couldn't get her to read", "started to dislike her"
TAC	"I need to get these kids out of this classroom", "I got some parents", "so I thought", "to the beach", "seeing her sort of frolic around", "seeing her outside of this classroom element"
ATT	Confident, Determined
EMO	Frustration, Triumph

SUB	Evaluating ways to connect with student
S-OBJ	Accomplishment, Achievement
M-OBJ	Acknowledge the teachers and students as people, Transformation of student

	Dramaturgical Coding for Teacher Narrative #11 – Just Go Teach
OBJ	To be an effective teacher
CON	Inexperience, Lack of curricular resources, No mentor, No department chair, No tech support, No logistical support, "new superintendent's son was in my class," Us / Them
TAC	To "pull it together", "I kept thinking to myself—it'll come"
ATT	Sadder and wiser, "changed a lot in nine years", "This won't ever happen again"
EMO	"Angry", "Guilty"
SUB	Stress from the pressure of having the Superintendent's child as a student without sufficient resources; Embarrassment from being associated with the inadequacies of the system
S-OBJ	Self-Determination, Achievement
M-OBJ	Lay claim to self against oppression, Push against Accountable-Regardless

	Dramaturgical Coding for Teacher Narrative #12 – How Do You Keep From Losing It
OBJ	To help Antonio with math, To "keep from just losing it"
CON	Special needs of students; Parental pressure
TAC	Know background of student, "I remembered I had a bag of colored pencils", False Face, "Absolutely no one has touched them", "I just blew him off"
ATT	"Felt bad"
EMO	Frustrated, Stressed
SUB	Felt taken advantage of by parent
S-OBJ	Help students
M-OBJ	Affirmation and support from the collective

	Dramaturgical Coding for Teacher Narrative #13 – I Do What I Love
OBJ	Help students achieve academically
CON	Ever-changing mandates from policy makers, "the rules and things that come and go"
TAC	"When I close my door, it's my room"
ATT	Self-reliant
EMO	Determination, Worried at times
SUB	Passive aggressive, Goes along with administration but makes decisions independent of rules
S-OBJ	Exert autonomy as a teacher in deciding how to teach students
M-OBJ	Lay claim to self against oppression, Push against ever-changing mandates from policy makers, Affirmation from the collective, "That is exactly right!", *high five from another teacher*

	Dramaturgical Coding for Teacher Narrative #14 – Miracle Worker
OBJ	To calm and redirect a volatile student
CON	Struggling Special Needs student, Deep needs of diverse students
TAC	Know background of student, Remain calm and nurturing
ATT	Self-reliant
EMO	Determination, Triumph
SUB	Proud of ability to handle difficult students
S-OBJ	Help students
M-OBJ	Affirmation and support from the collective

APPENDIX B

Frequency of Themes Found in Teacher Narratives

	Reality v. Expectations for Beginning Teachers	Making a Difference	Teacher & Student Relationships	Personal Identity v. Professional Identity	Aversion to Standardized Testing v. Affirmation by Test Scores	Complications of Technology in the Classroom	Teacher Autonomy v. Accountable Regardless
#1 AP French Class	X	X	X	X	X		X
#2 2nd Grade		X	X	X			
#3 Jermaine	X		X	X			
#4 Mandated Reporter	X	X	X	X			X
#5 Urban Poverty	X	X	X	X			X
#6 Pres. Day	X	X	X	X			
#7 Lesson Gone Wrong	X		X	X		X	X
#8 This Is Boring	X	X	X	X			X
#9 That's Why I Teach		X	X	X			
#10 To the Beach		X	X	X	X		
#11 Just Go Teach			X	X			
#12 How Do I Keep From Losing It?	X		X	X		X	X
#13 I Do What I Love		X	X	X			X
#14 Miracle Worker		X	X				

APPENDIX C

#*SCHOOLED!* Post-Performance Discussion Transcript

MICHELLE: Teachers, did you see any situations that resonated with you? (*from audience* "Every one of them!") Can you speak to that?

SPEAKER 1 (TEACHER): Y'all were awesome! (*applauds cast*) This week we just got back and the first thing we were told was to test. And, of course, our children's faces looked exactly like your students' faces up there. It's so frustrating, when we are stuck having to validate ourselves based on test scores. I've taught for 24 years, and I know many of the people up there have taught for many years. Our children are growing, and I wish our system would look into a situation that would support their growth, and not judge us by what they don't know, but on what they do know. That's just my opinion.

SPEAKER 2 (TEACHER): I'm a 21-year vet who actually left education and part of it was the stress that I felt was taking place because of testing and the mandates. And, I clapped when they said they didn't get books until December because, as a special ed teacher, books go to the kids who had the skills before they came to us. And, there was a lot of back and forth as to why this took place. Part of it was because funding for Sped comes from special ed funding and others from general ed funding. I love the kids so I almost cried when Ms. Strickland was dancing with the kids because you do form a relationship. I had a parent call me yesterday of one of my babies who turned 13 that day. The mom called me just to say she knew that I loved her child. And that's why I wanted to teach. I wanted to pour into those kids' lives. So, it was very hard for me to walk away from 21 years teaching, but I thought I was more valuable to my child than a paycheck.

SPEAKER 3 (TEACHER): Good evening. So, I came to this to watch a show and to be entertained. And, in 1, 2, and 3, I was okay. And as the production progressed I got really sad because this is my 13th year teaching, and I really love what I do. I care not only about my students, but I care about the profession as a whole because I recognize the importance of what we do every day. And it started to really hit home because every single thing that we saw tonight is true. And we know this. Everybody in this room who teaches or has any dealings with education knows this. And my question is what are we going to do about it? How are we going to prevent these things that are making the profession dwindle? And make it less effective than it currently is. Because if we don't start thinking now about what to do next to prevent these things from happening and our profession to go away, our kids are going to suffer. They are not going to have the opportunities that we know they are capable of and that we want them to have. So on one hand I don't want anybody to see this because I feel like maybe it might scare some people who are actually considering to become teachers away. And then on another hand I want everybody to see it because everyone needs to know what our reality is so that hopefully we can collectively work together to change it.

SPEAKER 4 (TEACHER): All right. Well, I was really torn because I started out and worked at a college for ten years and went from there and I worked AYP. They were talking about so many different things that I did and how it related. Anybody who knows me knows that I love children. I love children. When I started teaching, my husband kept saying for years you need to teach, for years you need to teach. I left AYP working a million hours, never being home, being depressed because I've got to be with my kids. We started in the school system. I started working in the office and everybody said I needed to teach. So I'm a teacher. Anybody that knows me knows that I live at school for my kids and when I address my kids I say these are my

children. Now I only biologically gave birth to two, but any child that I work with, they are my children, and I don't, I don't, apologize for it. I take care of them, and I treat them just like the kids that I have. And when I tell you that every single thing that I've seen up here is like absolutely true it concerns me. I feel like as a parent and a teacher, I feel like there is not enough time in the day for me to help my child make sure she meets her goals and objectives in academics, and we monitor relationships and friendships. And as a teacher there is not enough time in the day to teach the kids, to make sure that we are not out of compliance, or yet there is another thing. And I get mad. We had testing, and we still had to go by a pacing guide—but we had days out. Yet we still have to go by the pacing guide. And we have kids. I had a child crying saying, "Mrs. -----, I'm a dummy. I'm not gonna get this. And I'm asking people to teach me math and help me with math and I can't find anybody." And I talk to the teachers, and they are saying no. It's not because we don't want to do it; it's because we are burnt out—some of us. So I said, "Help this child." So I got up early with my 12-hour days 'cause I teach special ed. I teach kids, not just special ed. I teach kids. I work with any child. This has been so enlightening, and I applaud everybody up here. But like Ms. ----- said I almost feel like Wow! Should people that I know who want to teach see this? And then I feel like Wow! Yes, everybody should see this.

MICHELLE: Would anyone on the stage like to comment or talk about the process?

SPEAKER 5 (EARLY LEARNING DIRECTOR): As the principal, I would.[*laughter*] I wanna just echo that I think from our perspective we see that there is hard work and bureaucracy, and there is the stuff that we don't really get to control. But what we do control is our inner circle. And I think in the end you see the theme of this teacher who has made a difference in the life of a

child, in spite of all these things, which is the reason why we all teach and do what we do in the first place.

SPEAKER 6 (TEACHER): Michelle brought this to us and we all sat down and talked about this multiple times, and we all have looked at this, and we read it and read it and read it. And we think, we want to make sure that there is that positivity in teaching that we all put on stage. We don't hate our jobs. We don't. We wouldn't be here right now, today, if we didn't hate our jobs, [l*aughter*], no, if we did hate our jobs. Please do not leave with the message that we are trying to tell you don't ever do this; we are crazy people. Cause we are crazy people. But we love our jobs, and we love our students. It's why we do what we do. But it's hard, and we don't want you to think we hate it. We want you to see it's hard, but we do it cause we love the kids. And everyone should have that mindset that I do it cause I love the kids. I don't do it because it's easy, but I do it cause I love the kids. And it's not an easy thing. It's just a reality, it's hard, but it's worth it, it's my job, it's worth it. [*applause*]

SPEAKER 7 (ADMINISTRATOR): I think there's one thing that's important to note in this production is Claudia had a really good support system around her. She had her three best teacher friends and so they all, you know, kind of shared their stories, and her mom and those other people that kept lifting her up, her administrators, they were kind of helpful. [*Laughter*] I think that it's important, especially with our first year of teaching, we're talking about tension. It's important for those veteran teachers to embrace those first years, and, you know, bring them into their circle so they can have that support and collaboration around them. And I think that needs to be more structured from the school district from that standpoint in order to make, you know, their attention stick.

SPEAKER 8 (SUBSTITUTE TEACHER): Good evening. Just so y'all know me. The Officer O thing is a take off of the fact that the students at Davis Middle School know me as "Mr. O." I'm a substitute now. I have a Bachelor and a Master's in Education. In such psychological areas. I helped start Youth Challenge. Youth Challenge Academy at Fort Stewart. I was one of the original counselors there. I was there for a decade. I've done various things to like form government in Iraq. Things like that that fit very well in the history realm; yet, due to the fact that I deal with PTSD, and due to the fact that you have to get the certification this way, in spite of the fact that I've had most of, if not all of, the classes due to my master's degree, it was impractical for me to get my certification and so with PTSD, I really couldn't handle a 40 hour week anyway. That's why I sub. I still care about the kids, I fought to protect the country. Now I try to protect the country by helping to groom the next generation so they won't do that job. [*applause*]

SPEAKER 9 (TEACHER'S DAUGHTER): So, I just want to talk about the process a little bit. I am not a teacher. I don't plan on being a teacher, but my mom, she's very quiet so she won't come up and talk, but my mom's been a teacher for so many years. And, she's the best teacher ever. But, I knew a lot about what teachers went through because my mom, from a very young age, educated me. I was a kid, that being a teacher's kid, your grades have to be higher than everybody else's. Every summer, you have to help your mom put up her new bulletin board and move her classroom. And you know about the AYP, CRCT, and you do Summer Bridge every summer cause your mom wants you to be the best in class. You're reading all the books in the world. But when we originally, when Michelle gave me this, and she was like, "I want you to read this." And I come from theatre. I'm a theatre student at Auburn. I was like this is really good material, and she's was asking, she was like, "Am I pushing it too much?" And I was like

push the envelope to the edge of the cliff or we're not doing our job. You know, theatre is that—what I think what I'm most interested in as an audience member, as an artist, I'm really interested in theatre that, you know, a lot of you are going to go home, and you're probably going to talk to your husband or your wife or your kids about this really interesting piece of theatre that you saw. And if you just talk about it and just share about it and you think about it and have an intelligent conversation about it, then that's the kind of theatre that we need to be seeing, because I don't think that we see that kind of theatre. Because theatre that is safe is not theatre. That's not theatre. Being safe isn't okay. You need to. And for the people who aren't in education, I always like to think about what can I do next. Like, what can I do? You know, if you want to do something about this, volunteer in school. These teachers, y'all they work day / night, year after year, after decade after so they've worked. They've worked hard so like if you want to go, you want to volunteer in a school. I think I can say that teachers, all teachers, would say, "Please come, please volunteer, please help us. Please." You know, they like to see people who are interested so, yeah, [*laughter*]

SPEAKER 10 (TEACHER): So, I'm actually a first year teacher [*cheers and applause*] and uh, I'm three month into my teaching career however long that may be, and it is truly a journey because in three months I feel like I have grown three years' worth because every day's something different. One day your kid comes in and openly cusses you out and I work with pre-k so [*laughte*r] and one year, uh one year, and one day everyone is attached to you so every day is something different. Every day there's relationships being built. And I have one child who is my, I don't like to say, trouble child. I like to say blessing in my classroom because he has taught me such patience and so much understanding toward kids, and towards knowing that you know we could be the same age. Me and ----- are around the same age, but our experiences in

life are so different. And that as a teacher you can't approach me necessarily the same way as you approach -----. It's not gonna work that way. Or you can't approach ----- the same way you approach me, the same way that you approach ----- because it's learning. It's constantly learning and making those mental notes. That like when ----- had the line, "I'm not changing nothing." That's a moment that, as a teacher, you know, he's the one who is not gonna change anything anyway. I'll just prepare for this moment. He's always got an attitude, that's okay, and you just keep going. And so even in reading this for the first time I was like, this is real. I may have been a teacher for three months, but I know this moment could happen. Or you're like, "Hey, what's going on?" And they are like, "I don't want to go nowhere." You say, "Let's try again; let's go get lunch." "I don't want to do that either." "Let's go do—no I don't want to." You have to learn to work with your kids and just grow and be open to other teachers being your support system because I was very, like, "You are a teacher and you're great and I want to be great. Thanks for your advice." And you have to be open to being like, "You've been doing this for 20 plus years, so come in here and tell me how to do this or help me do this." And create that community in your school or even within your district of people who are just there for you, and they're with you for your problems. [*applause*]

MICHELLE: Okay. I'm going to segue into this next question: what is the value in seeing the research embodied on stage in theatre form as opposed to this document (*holds up document*). Anybody want to talk about that for a moment? And what's the value of the theatre? Of seeing this research embodied on stage?

SPEAKER 11 (TEACHER): I think one of the things in education now, in special education going on 17 years, and it is amazing to now be one of the seniors in the building because I think it's true: people are coming in and they are leaving sooner. But to see some of the stories that

you've seen day today portrayed on stage, it makes you laugh. It, also, makes you sad. It makes you feel a whole range of emotions because you know that this is what you decided to spend your life doing and building, and you want it to be something that's a lasting effect. I've been teaching long enough now. I've been in special education long enough now to see my students grown and to have children of their own and to call my name at the store, and I turn around. And what I think it does to see it portrayed on the stage, it helps me to appreciate that every small win is a win. Every time I've made some kind of impact in their life [*applause*] of any of the children I've helped, that it's a win. Because those children will remember. They will remember who cared. They'll remember the one that listened to what went wrong the night before, before you started teaching math. And I think sometimes that's the hard part because we know there is so much we have to accomplish, but our ultimate goal is to effect change in the children and that's not always going to happen with reading, writing and arithmetic. So. [*applause*]

MICHELLE: Thank you. I want to respect your time. Is there anyone else who has a comment you feel you must say before we leave? I can't say thank you enough for being a part of this very momentous occasion. I see some of my friends and family. Thank you! [*thumbs up*]

SPEAKER 12 (PARENT): As a parent, I'm not a teacher and I'm not going into teaching, I would say seeing it visually, as opposed to reading, it had more impact because I have more of an appreciation seeing what you guys go through from a different perspective. Your kids come home and tell you one thing and you're not actually in the classroom. So I appreciate what you do although you don't directly affect my children specifically, I appreciate what you do, and it does take a village. [*applause*]

MICHELLE: Thank you! I hope you will leave here with the thought: #*SCHOOLED!* #worth it! [*laughter and applause*] worth it! Thank you. Have a good evening!

APPENDIX D

Program for the #*SCHOOLED!* production on October 17, 2017

Front Cover

#schooled

Written and directed by Michelle Thorne

A Dissertation Performance Submitted to the Graduate Faculty of The University of Georgia in Partial Fulfillment of the Requirements for the Degree

DOCTOR OF PHILOSOPHY

ATHENS, GEORGIA

Page Two

<u>Scene 1: At the End of the Day</u>

SCHOOL TEACHER DROPOUT

<u>Scene 2: Time for School!</u>

LINE UP!

<u>Scene 3: Pardon the Interruption</u>

THE GAMBLER

<u>Scene 4: Between Classes</u>

<u>Scene 5: Squid Pro Quo</u>

POOR ESOL SOULS

<u>Scene 6: Tagged</u>

<u>Scene 7: Can you hear me now?</u>

<u>Scene 8: Accountable Regardless</u>

<u>Scene 9: Café Abstinence</u>

CELL BLOCK TANGO
SCROLL DOWN

<u>Scene 10: Dance of Teaching and Learning</u>

WHO DO YOU SEE?

<u>Scene 11: Mandated</u>

FEED ME

<u>Scene 12: What's It Gonna Be?</u>

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Director: Michelle Thorne
Musical Director: Andrew Hayes
Choreography: Elizabeth Lee, Amaan Atkins, Lathan Roberts
LED Technology: Doran Flynn
Technical Director: Fenna Henderson
Sound Effects: Zechariah Griffin; Lights: Jayden Jenkins
Stage Managers: Taron Hameed & Grace Ann Miller
Puppeteer: Tatianna Thompson
Costumes: Amanda Lee & D'Kaylah Whitley
Video: George Moll, Sean Kimbell, Amarih Matthews

Page Three

Cast List

CLAUDIA CLOUD	Abbie Strickland
JOAN NELSON	Fenna Henderson
LADEENA MUNDY	Amita Lee
KRISTYL COPELAND	Kala April
TEACHER ANGEL	David Miller
WAITER	Benjamin Jackson
PRINCIPAL MILLER	Shauna Miller
LEVI LUMPKIN	Marcus Lewis
INDIA ASIA	Leara Johnson
ZOE ZANDERS	Katie Jones
MINDY MASON	Grace Ann Miller
SECRETARY DAVIS	Caroline Benson
JACK PHILLIPS	Amaan Atkins
MOM	Cathleen Young
MRS. WHITEHEAD	Stephanie Boyd
OFFICER O'NEIL	Tim Ohlhaver
INVESTIGATOR	Jason Miller
TIFFANY BROOKS	Kayla Flowers
SOPHIA SMITH	Naomi Mbanwei
ADAM MALONE	Alex Principe
JESSIE PETERS	Elizabeth Lee
DERRICK WALKER	Collin Milfort
KIARA JONES	Jada Anderson
MADISON MCMILLIAN	Trinity Edwards
TIFFANY TAYLOR	Sierra Swann
ELLIE PALMER	Michal Norfleet
JOURNIE PEARSON	Azaria Walker
SUN LEE	Kerrington Jackson
MR. HUFFINGTON	Bob Boyd
LYDIA PETERSON	Malkia Butso
CREE WASHINGTON	Janiya Jeffers
KEVIN ACRES	Jonathan Neal
CARMEN LAKES	Jamiliyah Ismaiel
MIRANDA RICHARDS	Emma Miller
DANCER FOR DANCE IN SCENE 10	Marideth Read

Special Thanks

Jim Thorne and Messenger Media Systems, Inc.,
Meik Lee and the Heritage High School Patriot Players,
Renda Phillips, Jim and SuzAnne Moore, Abbie Strickland,
Los Charros Mexican Restaurant at Honeycreek, and
my favorite people in the world: Joss, Jacey, Jasmine and Jamie!

Page Four

UGA Faculty
Major Professor: Melisa Cahnmann-Taylor
Committee: Emily Sahakian & Peter Smagorinsky

Credits

SCHOOL TEACHER DROPOUT
"Beauty School Dropout"
Ingersoll, R. M. (2007). Is there really a teacher shortage? In A. R. Sadovnik (Ed.), *Sociology of education: A critical reader* (pp.159-176). New York: Routledge Taylor and Francis Group.
Jacobs, J., & Casey, W. (1972). *Grease*. New York: S. French.

LINE UP!
"Your Fault"
Inspired by school secretaries everywhere, but especially Debra Pollard of Davis Middle School.
Sondheim, S., & Lapine, J. (1989). *Into the woods.* New York: Theatre Communications Group.

THE GAMBLER
"The Gambler"
Biroc, J. (Director). (2013). *Kenny Rogers as the gambler* [Motion picture]. Soul Media.

Scene 5: Squid Pro Quo
Based on a transcripted scene from the following reference: Cahnmann-Taylor, M. & Souto-Manning, M. (2010). *TEACHERs act up!* New York: Teachers College Press. pp. 195-106.

POOR ESOL SOULS
"Poor Unfortunate Souls"
Lassell, M., & Menken, A. (2009). *The little mermaid: A broadway musical*. New York: Disney Editions.

Scene 8: Accountable Regardless
Howard, S., De Guire, K., Perryman, L., Mullins, S., Wilson, S., & Fox, D. (2015, May/June). Governor's education reform commission: Educators share insight on teacher recruitment, retention, and compensation. *PAGEONE: Professional Association of Georgia Educators*, 18-19.

Cell Block Tango
"Cell Block Tango"
Burton, N. K. (2015, April 20). The real lesson of the Atlanta public school cheating scandal.
Judd, A., & Vogell, H. (2011, July 6). A system-wide scandal. *Atlanta Journal and Constitution*.
Kander, J., & Ebb, F. (1975). *Chicago: the musical*. Winona, Minn.: Hal Leonard Pub.
Strauss, V. (2015, April 1). How and why convicted Atlanta teachers cheated on standardized tests. *Washington Post.*
Strauss, V. (2013, March 30). Scathing excerpts from Atlanta indictment in test cheating scandal. *The Washington Post*.

Scroll Down
"Look Down"
Schonberg, C., & Boublil, A. (1987). *Les Misérables: The musical sensation*. Winona, Minn.: Hal

WHO DO YOU SEE?
Inspired by the following article: Thorne, M. M. (2012). The Destinee project: Shaping meaning narratives. *International Journal of Education & the Arts*, *13*(3). Leonard Pub.
Lyrics by Michelle Thorne and Darryl Northover
Frank E., D., & Puth C. (2015). See You Again [Recorded by Wiz Khalifa & Charlie Puth]. On See You Again [CD] Atlantic Records: DJ Frank E., Charlie Puth, Andrew Cedar.

FEED ME
"FEED ME"
Menken, A., & Ashman, H. (1985). *Little shop of horrors* (Acting ed.). New York, N.Y.: Samuel French.