DRAMA-BASED PEDAGOGIES IN LANGUAGE EDUCATION: FOUCAULDIAN INSIGHTS ON RESISTANCE, POWER, AND IDENTITIES

by

KATHLEEN R. MCGOVERN

(Under the Direction of Melisa Cahnmann-Taylor)

ABSTRACT

This study explored how adult immigrant ESOL learners subject positionings shifted through discursive negotiations within the pedagogical practice of theatre in a U.S. classroom. Ethnographic data from a four month study of an ESOL classroom of newly arrived immigrants in which learners and their teacher wrote, rehearsed, and performed a play are analyzed through Foucault's concept of heterotopias. Drawing from observational data, interviews, and video/audio recordings, the identity negotiations of four students are traced in relation to their participation in theatre. The study demonstrates how dominant discourses shape classroom positionalities and how both the discourses and subject positions manifest in classrooms may be taken up and/or subverted. Further, the study explores issues of ethics in the research process and how research-based theatre can serve as a tool for ethical examination.

INDEX WORDS: Applied Linguistics, Foucault, Identity, Arts-based Research, Drama-based Pedagogy

DRAMA-BASED PEDAGOGIES IN LANGUAGE EDUCATION: FOUCAULDIAN INSIGHTS ON RESISTANCE, POWER, AND IDENTITIES

by

KATHLEEN R. MCGOVERN

BA, Goucher College, 2005

MA, The University of Massachusetts Boston, 2016

A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial Fulfillment of the Requirements for the Degree

DOCTOR OF PHILOSOPHY

ATHENS, GEORGIA

2020

DRAMA-BASED PEDAGOGIES IN LANGUAGE EDUCATION: FOUCAULDIAN INSIGHTS ON RESISTANCE, POWER, AND IDENTITIES

by

KATHLEEN R. MCGOVERN

Major Professor:	Melisa Cahnmann-Taylor
Committee:	Linda Harklau
	Kevin Burke

Electronic Version Approved:

Ron Walcott
Vice Provost for Graduate Education and Dean of the Graduate School
The University of Georgia
December 2020

DEDICATION

This dissertation is dedicated to Linda McGovern, Frank McGovern, Joe Ryan, and Jeanne Miyasaka.

ACKNOWLEDGEMENTS

I would like to express my most sincere thanks to my doctoral committee for their guidance and support throughout this process. Dr. Melisa Cahnmann-Taylor, my major professor, has provided me with support, encouragement, critical feedback, and opportunities beyond any graduate student's reasonable expectation throughout my doctoral career. Dr. Linda Harklau has been an amazing source of encouragement and support throughout this process, not only in providing insight on this study, but in mentoring me through a variety of qualitative research processes. Dr. Kevin Burke has helped me to appreciate, with a critical eye, the affordances of Foucauldian theories for language educators, and I am deeply grateful for his feedback and direction. I would also like to thank Dr. Kathy Roulston; though not on my committee, her courses on qualitative research have had a huge impact on my thinking and her generous mentorship will always be appreciated.

My family and friends have provided me with support without which I may never have completed this project. Joe Ryan and Jeanne Miyasaka have been so generous in sharing their time, knowledge, and experience with me - I can't count the number of hours we spent talking about this project and can't imagine the number of hours they must have spent reading it. I am thankful to my parents, Linda and Frank McGovern for their supporting me through all of my graduate studies, unwaveringly. Nicole Siffrinn and Mel Kutner, our weekly meetings, friendship, and academic mentoring remain invaluable. Joseph Alton Bagwell, your patient kindness has been invaluable to me during this time and I will forever be grateful for your support.

My former professors at the University of Massachusetts Boston have also been a positive influence on this work. Avary Carhill-Poza, Corinne Etienne, Yumi Matsumoto, and Panagiota Gounari, your mentorship has been invaluable and will always be appreciated. Similarly, my former professors at Goucher College, Florence Martin, Mark Ingram, and Rebecca Free, continue to be positive influences more than 15 years after my graduation.

I am thankful to all my friends, family, colleagues, students, and mentors in the fields of drama and language teaching, who are too many to name but include: Cora Higgins, Liz Ging, Jennifer Altieri, Myrna Norris, Hannah Harvester, Nick Thompson, Aran Keating, Nairobi Collins, Robin Chan, Aimee Rose Ranger, Veronica Barron, the Yezukeviches, and the Ryans.

TABLE OF CONTENTS

Page

LIST OF TABLES

Page

LIST OF FIGURES

Page

CHAPTER 1

INTRODUCTION

In a search for pedagogical practices that de-marginalize English language learners in North American classrooms, there have been calls for approaches which value and build from language learners' experiences and complex identities to counter deficit-based discourses surrounding immigrant language learners (Nieto, 2004; Paris, 2012). Indeed, immigration scholars have demonstrated that immigrants to the U.S. bring many assets. In a ten year study of second generation immigrants in New York City, Kasinitz et al. (2008), found that regardless of their level of education or financial capital in their native country immigrants "have shown that they have the drive, ambition, courage and strength to move from one nation to another" (p. 352), characteristics that Suárez-Orozco & Suárez-Orozco (2001) use to describe immigrants as a self-selected population. Yet immigrant language learners in U.S. schools continue to be cast in a deficit-based perspective, in terms of what they lack rather than the strengths that they bring (e.g. Nieto, 2004). In an appeal for educational researchers and practitioners to counter the attitudes of hostility that permeate immigrant discourses, Allexsaht-Snider, Buxton, and Harman (2012) have called for "innovative research and praxis to support immigrant families, schools, and communities" (p. 2).

Several scholars have proposed arts-based pedagogies as one practice that may affirm learners' experiences and identities within classrooms (e.g. Cummins, 2006; Medina & Weltsek, 2013). Cummins (2006), for instance proposed that in creating "identity texts," (student-produced writing, drama, artwork, etc.), language learners "will engage academically to the

extent that instruction affirms their identities and enables them to invest their identities in learning" (p. x). In other words, making art of all kinds, including drama, can afford learners opportunities to explore their own positioning within and beyond the language classroom.

Drama's emphasis on drawing from one's own experiences to perform the self and others offers rich opportunities for the exploration of the self and society. Wagner (2002), a seminal scholar in drama education, asserts that "no instructional strategy is any more powerful than drama-based education for creating situations in which students undergo an experience that has the potential of modifying them as persons" (p. 5). Along this line, a vast body of scholarship has demonstrated that drama offers language learners opportunities to both build second language competencies and engage in critical identity-focused practices (Belliveau & Kim, 2013; Medina & Welstek, 2013). Yet, some researchers have noted that learners may not always invest in dramatic pedagogies (e.g. Yaman Ntelioglou, 2011), hinting at challenges that teachers might face in using drama in their language classes.

In this dissertation, I present three separate but related papers. One theme that unifies them is their focus on what drama can offer TESOL practitioners and researchers. The papers that follow were informed by, and inform, the book I recently co-authored with Melisa Cahnmann-Taylor, *Enlivening Instruction with Drama & Improv: A Guide for Second Language and World Language Teachers* (Cahnmann-Taylor & McGovern, 2021). This book considers practical questions and challenges that teachers face in implementing drama-based pedagogy, providing readers with over 100 drama activities and adaptations for use in language classrooms of all kinds. Ryuko Kubota (2021) contributed a foreword to this book and Shirley Brice Heath (2021) contributed an afterword, with both scholars speaking to the potential of drama to move beyond the acquisition of vocabulary and grammatical forms to an exploration of the self in

relation to society. Speaking directly to this view of drama as an approach with potential in terms of working towards social justice, Diane Larsen-Freeman (2020) wrote of this book that, "in their concern for social justice, the authors advocate using drama in order to provide space for language learners to explore their agency in countering marginalized discourses. Given the times in which we live, I can only applaud such advocacy" (n.p.). I mention this to illustrate the rising interest in dramatic language education across the globe, to emphasize that the study of drama-based language pedagogies has appeal for scholars across the fields of applied linguistics and education, and to demonstrate the value of drama in working to counter marginalizing discourses.

Throughout the papers that comprise this dissertation, I reflect on what drama affords TESOL practitioners and researchers as well as what can be gained from examining the messiness inherent in any pedagogical approach. Indeed, there has been an increasing call for scholars to address the messiness inherent in both research and practice (e.g., Burke, Green, & McKenna, 2017; Harris et. al, 2015; Prendergast & Belliveau, 2018), and attending to this messiness is another theme across these papers. Reporting on such challenges to present a nuanced, holistic view of language teaching and learning is productive in that it allows researchers and practitioners to build strategies to meet the needs of our learners. A final theme which unifies these papers is the use of Foucauldian theory to explore the interrelations between the individual and society, and the fluid nature of identities (Foucault, 1975/1995). I argue that such poststructural understandings of discourses and identities offer researchers and practitioners a hopeful view, recognizing that power is dispersed across discourses and the individuals within them.

The Papers: An Overview

These papers address empirical, methodological, and conceptual issues in the field of TESOL, with each paper including aspects of theory stemming from inquiry and applied to practice. Further, each paper addresses the role drama, theatre, or performance can play in TESOL education and research. The term, "performance," is so widely used across a wide range of disciplines that scholars have critiqued it as overused (Saldaña, 2016). In the field of linguistics, performance is often conceived in relation to linguistic competence – as the way we actually use language rather than the way our brains unconsciously store and produce it. It has also been framed through Butler's (1990) performativity theory, rooted in feminist discursive studies of gender as performed and socially constructed. In its colloquial, sociological, and theatrical sense, performance is understood as acting out oneself in dramatic and/or daily contexts. This conceptualization is by no means new. In the Elizabethan era, Shakespeare (2006) famously penned, "All the world's a stage/And all the men and women merely players/They have their exits and their entrances/And one man in his time plays many parts" (p. 227). Over the intervening centuries, this ethos has become a part of how many of us view ourselves and our interactions with others.

Sociologists (e.g., Goffman, 1959; Mead, 1934) have expanded this conceptualization of life as performance into more fully developed theories such as Goffman's (1959) *dramaturgy,* which attends to the saving of face and social tact. Dramaturgy examines how we determine and play our roles in given social contexts, assess audience reactions, and rehearse our scripts in private or among trusted friends to achieve the desired effect on our audiences (Prasad, 2015, p. 47). In short, dramaturgy posits that we rehearse and perform various aspects of ourselves in two spaces or arenas—the *frontstage* and *backstage*. When considering language education contexts,

regardless of whether a classroom is explicitly drama-based, it is not uncommon for the classroom and classroom interactions to be thought of as a performance space and the teacher and students to be considered actors (e.g. Harris, 1977; Sawyer, 2004). Throughout these papers, I discuss the roles teachers, students, and researchers play in their theatrical sense, their colloquial or sociological sense, and their theoretical sense in terms of how shifting discourses create shifting roles for individuals within them.

Chapter Two presents a literature review, *Conceptualizing Drama in the Second Language Classroom*, published in *Scenario*, the only journal that focuses exclusively on drama as second and foreign language pedagogy (McGovern, 2017). This piece is a version of work I have also presented in my published chapter on drama as qualitative research methodology (McGovern, 2018) and my forthcoming co-authored book on drama for second and foreign language teachers (McGovern & Cahnmann-Taylor, 2021). As those pieces are under copywrite, I cite my open source article here. This article reviews key literature published in English on drama and second language (L2) pedagogy, calling for scholars to clearly explain and define their approaches to drama in L2 instruction as well as the theoretical framings underlying dramatic language pedagogies. I discuss the integral role drama has played in 20th and 21st century L2 teaching methodologies and provide an overview of commonly cited approaches to integrating drama and L2 instruction. Through this discussion, I conceptualize several different approaches to teaching language through drama, as evidenced in the existing body of literature, and discuss the theoretical framings and findings associated with each category. I also illustrate how drama has been drawn from in language education as a means of exploring culture and power relations within society. I conclude by drawing readers' attention to the fact that drama is not a monolithic approach, nor do its different approaches lead to the same findings. This paper

is intended to both provide readers with an overview of how drama has been presented in the research literature, and to make the call for scholars to engage with nuanced understandings of the nature of drama, its affordances, and its challenges in second language contexts. It further serves to familiarize readers with common concepts, definitions, and arguments within the scholarship on drama-based language pedagogies.

Chapter Three presents an empirical paper, *Negotiating "Roles": A Case Study of Two Adult Learners in an ESL/Theatre Course,* which I hope to publish in the *Journal of Language, Education, and Identity*, after revisions and cuts are made according to feedback from my committee. In this case study drawing from ethnographic methods, I trace two student participants over the course of a four month ESL program in which students wrote and performed a play. I explore the messiness of identity, investment, and the negotiation of roles in drama-based language pedagogy, drawing from Foucauldian (1966/1994; 1976/1990) understandings of the self to focus on students' roles both in literal theatrical performance as well as the figurative roles that are created for them throughout the course, such as "good student," "mentor," and "resistant." The paper focuses on the roles students took up and resisted, to what extent these roles affirmed their complex identities, as well as how and for what purposes the learners negotiated these roles.

I came to conduct this research because in 2015, I had conducted a yearlong action research study of my own work creating plays with adult immigrant language learners at the same site, an ESL course in which dramatic performance was a mandatory component. I found that though nearly all learners invested in the practice by the end of the performance, many of them were hesitant or even resistant to participating in drama in the beginning. So, in 2018, I returned to the site, this time as an outside observer, to conduct the case study, presented here.

This line of inquiry is of import as it has the potential to contribute to the body of scholarship highlighting how adult immigrant learners enter classrooms fully equipped to navigate complex discourses and position themselves in ways aligned with their own goals, world views, and preferences. Drawing from Foucauldian theories allows me to emphasize the interconnections of the self, discourse, and power. It is my hope that this paper will speak not only to drama-based TESOL educators but also to scholars of second language identities because of its focus on the literal and figurative roles students take up and resist in the ESL course.

Chapter Four presents the methodological paper, *Messiness & Failures in the Research Process: What Can('t) We Tell?*, which I hope to submit for publication to *Qualitative Inquiry* after revising according to feedback from my committee. Drawing from the same data set as the empirical paper, I explore how research-based theatre offers affordances for examining mess and failure as an ethical imperative in the pedagogical and research processes. Dramatizing findings from studies can allow scholars to engage in reflexive considerations on mess, failure, and questions of ethics that arise during fieldwork encounters and in representing participants and their stories. In this methodological exploration, I take up Prendergast and Belliveau's (2018) concepts of "misperformance ethnography," and "performing failure" which allow scholars to tell stories which might otherwise be untellable from an ethical stance, and promote researcher reflexivity. I frame the ethical imperative of exploring mess and failure in qualitative research, reflecting on the affordances and limitations concerning research-based theatre's power to tell the untellable and to engage researchers in reflecting on ethical issues arising in fieldwork and participant representation. Next, I share a brief dramatization of ethical conflict encountered between the researcher (me) and a participant (the teacher of the course) during the case study described in the first paper. I analyze these conflicts from an ethical stance to consider the

reflexive insights gained and to ask what, from this research project, remains untellable even through arts-based methodology. These questions are framed in consideration of the importance of developing a trusting relationship among the researcher and participants as well as within broader neoliberal discourses that influence what scholarship can and should be produced. I again draw from Foucauldian theories, to look beyond the interpersonal relationships brought to light in the study, towards how broader discourses of neoliberalism shape how researchers and participants interact and how scholarship on arts-based pedagogies in education trend towards the dissemination of success stories.

Implications arising from this paper include a call for researchers to more candidly analyze and disseminate findings that consider the mess and failures inherent in research centering on human participants. I argue that, in moving past a focus on success, qualitative researchers are afforded an opportunity to broaden the scope of what research questions can be asked; what knowledge, both concerning research methodology and disciplinary content, can be gained; and how ethical dilemmas might be moved center stage through focusing further on mess and failure in qualitative inquiry. It is my hope that this paper will speak to interdisciplinary qualitative researchers, building on scholarship that calls for scholars to explicitly address the failures and ethical dilemmas encountered in fieldwork.

In the conclusion of this dissertation, I consider implications and limitations of the three papers, and articulate paths forward for future researchers and practitioners of drama-based second and foreign languages. However, before moving to the papers themselves, I present readers with an overview of the Foucauldian theories informing my writing and understanding of TESOL research and practice, both in this dissertation and in my future scholarship.

Foucauldian Understandings of the Self & Society

Foucauldian theory encompasses questions as to how discourse is produced by and produces power (e.g. Foucault, 1966/1994), how the individual can be understood in relation to society (e.g. Foucault, 1994/1997), and how empirical research might or might not be conducted through a Foucauldian lens. However, Foucault's (1976/1990) chapter on "Method" does not address qualitative, quantitative, mixed-methods, post-qualitative, or arts-based research; rather, it addresses power relations. For some poststructuralists, theory is method – period. Foucault's scathing critique of empiricism and positivism has led some to eschew empirical qualitative research altogether. This call to move further away from positivism has directly impacted research in the field of education, with some scholars advocating that, in the wake of Foucault, post-qualitative research has become necessary (St. Pierre, 2014). Scholars in this tradition critique the qualitative research paradigm as not moving far enough away from the positivist quest for truth. This critique encompasses methodology at the level of research methods, such as qualitative data collection and coding, which Foucault (1966) does, indeed, caution against.

Although Foucault "wrote throughout *The Archaeology of Knowledge and the Discourse on Knowledge* that he was not interested in the 'speaking subject'" (St. Pierre, 2014, p. 3), many respected scholars have taken up his work to make claims about individuals within their studies. Much qualitative research has, in fact, been compellingly and competently framed through poststructural Foucauldian theories. Research in this vein necessarily takes into account the multifaceted and shifting natures of power, discourse, and identity, and rejects claims about finding the one True and generalizable answer to any research question. In other words, qualitative research that builds from Foucault's theories must consider the myriad shifting aspects of any research context -- its "cloudy distribution" (Foucault, 1966/1994, p. 347). In

Chapters Two and Three of this dissertation, I present literature that has drawn from Foucault's work to explore subjectivities in educational research contexts.

Foucault, himself, applied his theories to shed light on a variety of institutions and disciplines including psychology, criminology, literary criticism, and education. In *Discipline and Punish*, Foucault (1975/1995) analyzed not only the penal system but also the educational system as a means of disciplining and creating "docile bodies" through regimented discursive practices. It is not, then, a novel idea to use Foucauldian theory to analyze schooling and the larger political and power regimes in which education unfurls. It is, however, a useful one that allows us to examine not only participants, but society at large and the grids of power in which we are all intertwined.

Foucauldian Understandings of Discourse

Prasad (2015) describes searching for a clear definition of discourse in the work of Foucault as "a fool's errand" (p. x), and Foucault (1982) himself admits employing the word to mean many things, "treating it sometimes as the grand domain of all statements, sometimes as an individualizable group of statements, and sometimes as a regulated practice that accounts for a certain number of statements" (p. 80).

In his preface to *The Order of Things: An Archaeology of the Human Sciences,* Foucault (1966/1994) introduces readers to the idea that discourses are constituted through larger contexts; that is, they cannot be understood independently of the time and space in which they are produced. He does this by deconstructing a brief text from "a certain Chinese encyclopedia" which enumerates the following taxonomy for the classification of animals:

> Animals are divided into: (a) belonging to the Emperor, (b) embalmed, (c) tame, (d) sucking pigs, (e) sirens, (f) fabulous, (g) stray dogs, (h) included in the present

> classification, (i) frenzied, (j) innumerable, (k) drawn with a very fine camelhair brush, (l) *et cetera,* (m) having just broken the water pitcher, (n) that from a long way off look like flies'. (p. xv)

He then comments that,

> in the wonderment of this taxonomy, the thing we apprehend in one great leap, the thing that, by means of the fable, is demonstrated as the exotic charm of another system of thought, is the limitation of our own, the stark impossibility of thinking *that.* (p. xv)

Using the above taxonomy as a point of departure, he questions how we come to know ourselves and our surrounding worlds, critiques how the sciences (particularly the human sciences) lay claim to empirical truths, and impels us to engage in a philosophy of questioning the production of the self, power, and knowledge as well as "the will that sustains them and the strategic intention that supports them" (Foucault 1966/1994, p. 8). From this perspective, scholars must deconstruct what we have been conditioned to view as truth as, instead, produced by disciplines and discourses over the years. This view eschews any attempt to locate or determine a central Truth embedded within a research context because the categories often accepted as true must be recognized as having been produced by and, in turn, as constantly producing our discourses.

Further, Foucault (1976/1990) emphasizes the multiplicity and conflicting nature of discourse. He warns that society is not "divided between accepted discourse and excluded discourse, or between the dominant discourse and the dominated one," but rather "a multiplicity of discursive elements that can come into play in various strategies" (Foucault, 1976/1990, p. 100). Through his philosophy, we can ask certain questions about what can and cannot be said, what is and is not legitimated by society, and how these norms and ideas have been constituted. Discourse, here, is an examination of what/how we are able to think and what/how we are able to

act. It takes into account more than rhetoric and extends through the realms of power and analyses of subject positions. One cannot, from a Foucauldian stance, analyze only the individual, or only society, or only power, or only a text. Instead, one must recognize the constantly overlapping elements of discourse.

Foucauldian Understandings of Power

Foucault's ideas on power are perhaps his best known and most influential across disciplines. As discussed previously, for Foucault power does not exist outside of discourse, but rather produces and is produced by it. In one of his best-known works, *Discipline and Punish* (1975/1995), he demonstrates this through a genealogical analysis of the penal system, illustrating how crime, punishment, and discipline were constituted and re-constituted discursively over the ages. In this poststructural view, power is distributed and circulates throughout society, not held by any person or group, nor concentrated in one part of the government or societal structures (Foucault, 1975/1995). Power is everywhere. It is pervasive and it produces and is produced within every moment, in every interaction (1976/1990, p. 93). It is viewed as a constantly shifting web – everyone enacts it and is affected by it.

Foucault illustrates his understanding of power through concrete examples such as how homosexuality or sexual relations between adults and children became criminalized and, in the first instance, decriminalized over time (1975/1995). Of course, these categories are closely related to societal morals, which are also produced and re-produced through discursive shifts. Moral and penal judgements are closely associated with the categories we produce, such as the disciplining and or punishment of those who break with these socially constructed norms. If our discourses create a category and criminalize it, this categorization has real effects on individuals. Furthermore, these categories do not arise from the natural world, but are discursively produced.

Power, then, not only produces individuals; at the same time, individuals have the capacity to both affect and be affected by discourse. The same is true of knowledge. Foucault articulates his notion of "power/knowledge" as twin concepts completely intertwined with each other: "power produces: it produces reality; it produces domains of objects and rituals of truth. The individual and the knowledge that may be gained from him belong to this production" (1975/1995, p. 194). In other words, though knowledge is not power, one cannot exist without the other.

This centralization of power in Foucauldian understandings of the world leads to questions about the nature of resistance to power. For Foucault, power:

> must not be thought of as negative, as repression, domination, or inhibition. On the contrary, it must always be seen as 'a making possible,' as an opening up of fields in which certain kinds of action and production are brought about. As power disperses itself, it opens up specific fields of possibility; it constitutes entire domains of action, knowledge, and social being by shaping the institutions and disciplines in which, for the most part, we largely make ourselves. In these domains we become the individuals, the subjects, that they make us. (Bové, 1995, p. 58)

Far from being deterministic, this notion of power redistributes it back to the individual. Though we are still constrained by the discourses that we construct and from which we have emerged within society, we constantly exert and resist power, both making and being made by discourses. Resistance, then, plays an almost equal part to power in discourse. An emancipator is no longer necessary, as we are capable of resisting how our discourses define and discipline us on multiple levels, from the micro (e.g. a raised eyebrow) to the macro (e.g. a revolution). Foucault (1975/1995) points out that disciplinary systems have "always met with resistance" (p. 285) and proposes multiple methods of resistance:

> the possible overthrow of power was not present in all of them, far from it; but a good many were able to turn themselves to account in overall political struggles and even lead directly to them. (p. 274)

This view opens many possibilities for the examination of the individual within discourses of power as it does not cast people into fixed roles of "oppressor" or "oppressed," but views each person as holding power that is inextricably linked to larger grids of intelligibility, or parameters of what we are able to comprehend given the discursive limits of our particular era.

Foucauldian Understandings of the Self

The self, for Foucault, does not exist purely on the level of the individual; rather, it is entwined in the discourses of power and the production of knowledge in society. Even so, his conceptualization of subjectivity shifts over the course of his work. In an early text, he (1969/2010), focused on understanding the individual primarily as one small aspect of society, concerning himself less with the agentive capacities of an individual and more with the ways the self is constituted by society. This early work placed heavier emphasis on societal factors, decentralizing the individual subject. Towards the end of his life, however, Foucault began to turn more squarely to the examination of how individuals have the capacity to act, taking up different subject positions in a more micro analysis of the self (e.g. Foucault, 1994/1997).

Technologies of the Self (Foucault, 1994/1997) elaborates his philosophy of the care of the self, in which he stated,

> my objective for more than twenty-five years has been to sketch out a history of the different ways in our culture that humans develop knowledge about themselves…The main point is not to accept this knowledge at face value but to analyze these so-called

> sciences as very specific "truth games" related to specific techniques that human beings use to understand themselves. (p. 224).

This stance differs from his earlier work in that he began to conceptualize and even emphasize the place of the individual, an epistemology of the self. He articulated four "technologies of the self" which "hardly ever function separately": 1) technologies of production, 2) technologies of sign systems, 3) technologies of power, and 4) technologies of the self (p. 225). The first is the study of how humans produce or manipulate things and is related to the philosophy of Karl Marx; it accounts for the material nature of the world and its effects on subject positions. The second is the study of semiotics, how we manage to convey and interpret meaning through signs and symbols. The third examines how discourses, including individual subjects, produce and are submitted to domination and objectification. The final examines how we, on an individual level, regulate and care for our own bodies, thoughts, actions, and interactions in constantly shifting ways (p. 225). This last construct allows us to use a Foucauldian lens to examine individual actions in a given context.

Even when analyzing the actions of a subject, such as a research participant, throughout his works, Foucault required us to attend to the ways in which individuals are produced and produce within larger discourses. Scholars working from his lens often use the term "subjectivities" or "subject positioning" to discuss what others might term "identity." Bové (1995) explains that for Foucault there is no fixed subject, but only constantly emerging and changing subject positions. Foucault (1984/2010) is clear on both how he conceives of the subject and how he approaches its analysis through "the historical ontology of ourselves," seeking to answer the questions:

> How are we constituted as subjects of our own knowledge? How are we constituted as subjects who exercise or submit to power relations? How are we constituted as moral subjects of our own actions? … The critical ontology of ourselves has to be considered not, certainly, as a theory, a doctrine, nor even as a permanent body of knowledge that is accumulating; it has to be conceived as an attitude, an ethos, a philosophical life in which the critique of what we are is a tone and at the same time the historical analysis of the limits that are imposed on us and an experiment with the possibility of going beyond them. (pp. 49-50)

This line of inquiry means we must always pose questions rooted in larger contexts of history while taking into account the sociocultural, political, and discursive elements at play in the practice of constantly becoming and shifting as individuals. It calls scholars to examine individuals in terms of their subject positions embedded in constantly shifting, complex webs of power and discourse, and to recognize that individuals are not passively constructed by discourse, nor ensnared in rigid hegemonic structures. In this way, Foucault offers to researchers in the social sciences both a useful and hopeful view of our subject positions for we are not merely constrained by power, we constantly redistribute it.

Conclusion

To conclude, or rather begin this dissertation, I reiterate that the papers I present here are cohered around several themes. The first is that they each address the topic of drama (and theatre) in TESOL education and qualitative educational research. Their second commonality is a focus not only on the affordances of drama, but also on its challenges, and considering how those challenges might be met by future scholars and practitioners. The third focus they share is their framing through Foucauldian theories of power, discourse, and the subject. In Chapters

Three and Four I discuss how scholars of language and literacy education, particularly second language identities, have taken up Foucauldian understandings of subjectivities (e.g. Canagarajah, 2004; Harklau, 2000; Oral, 2013). I examine how individuals are positioned within the multiple power structures of the class as well as society at large. Foucauldian constructs such as power, discourse, and subjectivities are helpful in this analysis. They allow for a focus on how a particular context ushers different ways of being and discursive practices into existence amid the specific disciplinary practices observed within the research site.

Readers may note that Foucauldian theory is conspicuously absent from Chapter Two, the literature review. This is because none of the reviewed literature drew from Foucault's work. I see this dissertation, then, as a useful exploration of the intersections of drama, language, identity, and Foucauldian theories.

CHAPTER 2

CONCEPTUALIZING DRAMA IN THE SECOND LANGUAG CLASSROOM[1]

Since the 1990's, a vast and diverse body of literature has developed on the subject of drama in the second language (L2) classroom, which points to drama's usefulness in terms of L2 development and cultural and identity exploration as well as certain challenges associated with drama in the language classroom. Belliveau and Kim's (2013) literature review reveals that drama has been associated with many benefits to language learners, including: "fostering communication competence, embodied and engaging learning, contextually-situated interaction, confidence and motivation in learning and using language and deeper engagement with literature" (n.p.). Schewe (2002) points out that the process of making theater is "immediately related to our concerns as language teachers, because the ability to interact and to communicate in efficient ways is, after all, at the heart of language teaching/learning" (P. 73).

My own review of the literature follows the model of Hamann and Harklau (2010); that is, rather than conducting a one-time search of databases to locate literature containing certain search terms, I synthesize literature that has emerged as important over the course of my several-year investigation of drama in the L2 classroom. This includes reviewing four books (Bräuer, 2002; Byram & Fleming, 1998; Larsen-Freeman, 2010; Winston & Stinson, 2014;), along with articles and dissertations identified in those books as seminal (e.g. Via, 1972; Kao, 1994); examining the scholarly work published in this journal, *Scenario*, devoted to drama and L2

[1] This chapter was originally published in *Scenario*, an open access journal on drama and second language. If citing, please use the original citation: McGovern, K. R. (2017). Conceptualizing drama in the second language classroom. *Scenario, 1(3). Retrieved from: http://research.ucc.iescenario/01/03-McGovern-2017-01-en.pdf.*

education, particularly two literature reviews both calling for further research and indicating the potentials of drama in the L2 classroom (Belliveau & Kim, 2013; Schewe, 2013); and discussing articles that have emerged over the course of my previous scholarly endeavors or that were recommended to me by scholars in the field. This review is also informed, along the lines of Smagorinsky's (2008) article, by my work over the past year as an editor for the *Journal of Language and Literacy Education* (*JoLLE*), for which I reviewed dozens of articles, several dealing with drama's place in language and literacy education. This review, then, is a written iteration of my endeavor to make sense of the many terms, approaches, and purposes of drama in the field of language education, and I share it in the hope that it may help guide scholars interested in this rich topic, pushing us all to more clearly define what we mean when we write and speak of drama in L2 pedagogy. In writing about the use of "theater," "drama," or "performance" in L2 learning/teaching, researchers and practitioners might refer to such wildly different endeavors as the rehearsal and staging of a Shakespearian play for public performance, the writing of an original play by students, or the involvement of students in brief in-class improvisations or games, to name only a few. Surely, these practices are so different in nature as to result in completely different implications for teachers and learners. I argue that despite the attention given to drama/theater in L2 instruction by scholars, a lack of clarity in terminology and conceptual framing may create confusion in interpreting findings.

In the following four sections of this literature review, I examine (a) the integral role drama has played in 20th and 21st century L2 teaching methodologies; (b) commonly cited approaches to integrating drama and L2 instruction; (c) uses of drama as a means of exploring culture and power relations within society, and; (d) major definitions and categorizations developed in the existing body of literature. Drama's inherent versatility necessitates that

researchers clearly define what exactly they mean when they use terms like “drama,” “theater,” or “performance” in L2 contexts. In addition to providing transparent definitions, researchers must also clearly situate themselves in a conceptual framework.

Drama as Taken up by L2 Methodologies

Drama has long been viewed as a useful tool for language teaching; several L2 teaching methodologies explicitly call for its use. From role-plays to script readings to gesture, methodologies of the mid-20th century to the current day have sought to capitalize on the benefits that drama offers in terms of communicative competence, lowering affective obstacles to language learning, increasing motivation and even aiding in memorization. Different methodologies have framed drama in relation to the theories they separately grew from. This results in the evocation of wildly contradictory views of the process of L2 learning and teaching to support similar practices of integrating drama into the L2 classroom.

The Audio Lingual approach with its behaviorist underpinnings has viewed the repetition inherent in the rehearsal of scripts as valuable to the language learning process (Larsen-Freeman 2010). Advocates of Communicative Language Teaching (CLT) have used Communicative Competence (Hymes, 1971) to justify drama. CLT (as described in Larsen-Freeman, 2010) calls for the use of role plays and other communicative games influenced by the theater in the belief that unscripted, spontaneous use of language would enhance students’ communicative competence in the second- or foreign-language (Liu, 2002; Dodson, 2002; Via, 1976; Kao, 1994; Kao & O’Neill, 1998).

In contrast, viewing the development of a second language as akin to that of a first language, Total Physical Response (TPR) (Asher, 1977) asks learners to act out words and phrases as a means of processing them with their whole bodies. This methodology focused on the

embodied, kinesthetic nature of language learning. Total Physical Response Storytelling (TPRS) builds on TPR, and explicitly calls for teachers to use drama and storytelling with students. Ray and Seely (2015) explain that TPRS is grounded in Krashen's (1981) notions of L2 acquisition, which aims to keep L2 instruction "fully comprehensible" and calls for "dramatizing stories with students often playing themselves" (p. 15); in so doing, the students create dialogue including aspects of their personal lives because "we need to personalize our stories as much as possible for high student interest" (Ray & Seely, 2015, p. 28).

These methodologies each use theatrical terminology and advocate that teachers engage students in language learning through dramatic processes. Though they differ in their conceptualization of drama as an aid to Second Language Acquisition (SLA), they are united in that drama does not take center stage in the language learning process. As more holistic views of SLA mature, theater artists and language teachers have begun exploring approaches that view drama less as a supplemental part of a language class and more as a means of language teaching/learning in and of itself.

Three Common Approaches to Drama and L2 Instruction

A variety of approaches such as playwriting, devising, and even some unnamed approaches such as "creating performance-based identity texts" (Yaman Ntelioglou, 2011, p. 595) have been explored in L2 research. Yet the following three approaches to drama in the L2 classroom emerge most frequently: Theatrical Performance, Process Drama, and Games and Improvisations. The first entails students rehearsing and performing a scripted play. The second requires students and teachers to take on roles in order to complete extended in-class improvisations, but not for performance. The third encompasses the broad array of approaches

that call for theater games to be used in L2 contexts, such as the games of Spolin (1986) and Boal (1992).

Theatrical Performance, in which learners study and perform a play, is characterized by O'Toole and O'Mara (2007), who discuss it in educational drama rather than specifically language education contexts, as grounded in the view that cultural knowledge of dramatic literature is "an essential pre-requisite for a fully educated adult" (205). Richard Via (1972) was one of the first to publish accounts advocating Theatrical Performance with L2 learners. As a Fulbright lecturer, Via (1972) travelled to Japan in 1966 to teach English as a Foreign Language (EFL) through theater. He led his class in staging a production of *Our Town*, then remained in Japan for five years to stage various American plays with his students. Via (1972; 1976) advocated the use of theater as a means of introducing cultural concepts to L2 learners and believed it augmented their language skills because it necessitated the use of the target language for a "meaningful purpose" (Dodson, 2002, p. 161). He also found it augmented students' speaking skills, self-confidence, and spontaneity while lowering inhibitions (Via, 1972; 1976). Others who have researched this approach find that it increases the sophistication, confidence, and accuracy of communication (Schier, 2002, p. 198), and that students are introduced to "the acquisition of theater terminology, working in a team, being involved in stage design and lighting, putting together a program, all in addition to studying the literature and historical background relevant to the work" (Lys, Meurer, Paluch, & Zeller, 2002, p. 223). Communicative competence and the acquisition of both a target language and target culture are commonly evoked in support of this approach.

Cheng and Winston (2011) present a different take on Theatrical Performance, modified in that the "performance" takes place in the classroom, rather than for outside spectators. Their

study presents a theoretical argument for the inclusion of Shakespeare in the EFL curriculum (Cheng & Winston, 2011, p. 74) that is grounded in Cook's (2000) concept of play as an essential element of SLA, Bakhtin's (1981) notion of dialogism, Halliday's (1973) notion that language is socioculturally constructed, and Bourdieu's (1991) concept of cultural capital. Cheng and Winston (2011) study how the techniques that Cicely Berry (1993; 2008) of the Royal Shakespeare Company developed to train actors were used in an L2 classroom. The authors argue that having students perform Shakespeare can be "personally liberating… [because] In being freed, albeit temporarily, from the formalities of the classroom…there is evidence that these students achieved high levels of personal and emotional involvement" (Cheng & Winston, 2011, p. 74). Even in this one approach, Theatrical Performance, it is clear that the conceptual lens applied by the teacher or researcher influences how drama activities unfold and how they are seen as enhancing L2 learning. In Via's (1972) approach, the focus was primarily on the acquisition of language and understanding of the target culture, while in Cheng and Winston's (2011) the focus was on the students in relation to societal power structures.

Process Drama consists of a completely different set of techniques from Theatrical Performance, and different conceptualizations are commonly used to frame it. The approach, pioneered by Heathcote in the 1960's, was originally termed "'drama-in-education' or 'educational drama'" and is "now referred to as 'process drama'" (O'Toole & O'Mara, 2007, p. 210). O'Toole and O'Mara (2007) describe its key characteristics as: being improvisational in nature, involving no external audience, and calling for reflection on the part of the learners through discussion:

> The drama is always improvised, creating the learning context on the spot in the classroom, with the learners all involved as participants in making the drama and as

> characters within it – unfolding as it goes along, rarely complete, and never entirely pre-ordained. (p. 211)

Chan, Lam, and Tsang (2011) further describe Process Drama in L2 contexts as

> Concerned with the development of a 'dramatic world' co-created by the teachers and students. It emphasizes participants' active identification with and exploration of fictional roles and situations to make meaning and reflections (O'Neill & Lambert, 1982), and values presentation to an internal audience (the participants themselves) more than performances to an external audience (Bowell & Heap, 2001p. 42).

Also focusing on process drama, Kao's (1994) doctoral thesis employed quantitative discourse analysis in conjunction with qualitative ethnographic analysis in a ground-breaking effort to gain empirical evidence supporting drama in L2 instruction. Kao and O'Neill (1998), regarded as the pioneers of Process Drama in L2 classroom contexts, call for teachers to involve students in long-term drama based projects resulting in student/teacher created work, thus engaging students in meaningful acts of communication to question their worlds and the role they occupy within it. This call has been taken up with enthusiasm; in Winston and Stinson's (2014) edited book, *Drama Education and Second Language Learning*, five out of the eight chapters focus on Process Drama.

Proponents of Process Drama in the L2 classroom have asserted that it facilitates natural interaction among students and teachers, allowing for a wider variety of registers to be explored (Kao, Carkin, & Hsu, 2011, pp. 32-33), increases student engagement and participation (To, Chan, Lam, & Tsang, 2011), that it reduces affective barriers such as anxiety (Piazzoli, 2011), and results in embodied, multi-modal interaction (Rothwell, 2011). This approach has been well-

defined, conceptualized, and explored in research, but because it calls for a particular approach to drama, the benefits and challenges associated with it may not extend to other dramatic forms.

The third approach, Games and Improvisations, has been integrated into the language classroom as an accompaniment to certain L2 Methodologies as well as part of larger dramatic processes such as Theatrical Performance or Process Drama. They are, consequently, present in many studies of drama in the L2 classroom and not explicitly tied to any one conceptual frame. Spolin (1986) and Boal (1992) developed the games most frequently cited in L2 literature. Spolin's (1986) games were originally created to help in the training of actors, but later adapted for the classroom. Boal's (1992) games were not intended to stand alone but rather to scaffold the larger practice of *Theater of the Oppressed* (Boal 1979). Nonetheless, his games are cited in studies with very different conceptualizations of drama and language learning from his original intent of sparking societal change. For instance, Paul (2015) encourages teachers to have a large repertoire of games (including those developed by Spolin and Boal) at their disposal, arguing that there is a parallel between the goals of the communicative approach and those of improvisational theater techniques. In contrast, Harman and Zhang (2015) argue for the use of Boalian games with L2 learners from a critical perspective (further discussed in the next section of this paper). In the varied justifications for using theater games and improvisation in the L2 classroom, it becomes clear that the conceptual frame underlying their use determines how the games unfold and what affect they might have on L2 learning.

The three approaches described above have attracted criticism as well as advocacy. Kao and O'Neil (1998), criticize the ways in which some teachers use games and improvisations as "exercise-based, short-term, and teacher oriented" (p. 3). Dunn and Stinson (2011) point out that teacher artistry may determine whether or not Process Drama has a positive effect on the

language classroom. Their study reveals that classrooms led by teachers with less experience in facilitating Process Drama saw fewer benefits for students' language learning. Considering Theatrical Performance with L2 learners, Fels and McGivern (2002) note,

> from a critical applied linguistics perspective, the scenarios typically chosen for drama-based foreign and second language learning promote the dominant culture, consciously or unconsciously reinforcing cultural behaviors, expectations, and relationships common to the culture of the language being taught. (p. 20)

With this remark, Fels and McGivern draw attention to the potency of drama beyond its use as a language-teaching tool and the need for a careful examination of the reasoning underlying our praxis, the need for approaching the study and practice of drama in L2 contexts with a sound theoretical foundation.

Drama, Identity, and Power

Several scholars have explored drama's potential to move beyond a simple focus on communicative competence to an analysis of how drama affects learner identities, cultural orientations, and issues of power (Bräuer, 2002; Axtmam, 2002; Wagner, 2002; Harman & Zhang, 2015). Betty Jane Wagner (2002), a seminal scholar in the field of educational drama, asserts "no instructional strategy is any more powerful than drama-based education for creating situations in which students undergo an experience that has the potential of modifying them as persons" p. (5). Axtmann (2002) likens this process to that of transculturation; in exploring and creating dramatic texts, students may explore their own cultures and identities rather than simply being exposed to the culture of the target language or rehearsing language in a behavioristic fashion. Fels and McGivern (2002) point out that not all dramatic approaches affect students in a

positive light and invite teachers to adopt a critical stance by considering the following questions:

> In the opening up of curriculum to the presence of our students, what learning will be realized within the interplay between the multiple world(s) of experience and identities embodied within each individual? What concerns, fears, challenges and questions will students entertain as they (re)language their world? What issues will they choose (if given a choice) to explore?...With what experiences, memories, stories will they gift us? How may we as teachers and learners engage in a meaningful dialogue that invites the sounding of all voices? (p. 21)

These questions invite researchers and teachers to approach drama from a critical sociocultural lens that views learners not as subjects required to master a target language or culture, but as complex beings able to participate actively in their own learning.

The theories that underlie this critical stance are those of identity and performance in language learning, a comprehensive discussion of which is beyond the scope of this review. However, two concepts are of central importance. The first is Norton's (2000) notion of second language identities, which views L2 learners as participating in the process of not only language learning but also constructing complex and constantly changing identities. Performativity as a linguistic construct is another important dimension, for it views the production of language itself as a sort of performance in which L2 learners in classroom settings "often adopt and reproduce normative understandings of language and learner identity" (Miller, 2011, p. 89). These theories of identity and performativity have been taken up in several studies.

Yaman Ntelioglou (2011) studied drama in a mandatory high school classroom for immigrant adults in Canada. Her research is grounded in identity exploration and conceptualizes

drama as way to create identity texts (Cummins, 2006) with students in order to value the knowledge and experience learners bring to the classroom. In a similar study, Medina and Campano (2006) describe using "teatro" practices with 5th grade linguistically diverse students in the U.S. Their study details the devising of a play that students performed to educate their teachers about their experiences with certain classroom management techniques. Medina and Campano (2006) assert that drama "can open critical spaces within which students negotiate diverse perspectives and generate knowledge" and affords students a "safe space to *fictionalize reality* and enact more empowering individual and collective representations from which others might learn" (p. 133). Both studies are strongly grounded in the notion that theater can function as a means of exploring identity and empowerment in the L2 classroom.

Harman and Zhang's (2015) research plays with the intersections between linguistic, identity-based, and theatrical notions of performance and views drama as a means of disrupting the reproduction of cultural norms. Harman and Zhang's (2015) study includes several dramatic approaches including the processes of storytelling, improvisation in the tradition of Boal's (1979) forum theater, and group analysis. They make an argument for "Critical Performative Pedagogy (CPP)," as "a pedagogical resource used to embody and probe social equity issues such as the deficit construction of bilingual students" (69). Their description of performance to foster critical reflexivity with L2 speakers illustrates the nature of dramatic performance as a means of exploring the representation of self in relation to society. In the studies of Harman and Zhang (2015), Medina and Campano (2006), and Yaman Ntelioglou (2011), we see that the purposes for which we choose to use drama to teach language are equally important as the dramatic approaches we choose.

Defining and Describing Drama in the L2 Classroom

Previous literature does address the wide range of approaches to and reasons for merging drama and L2 instruction. A significant challenge in studying or defining drama in the L2 classroom is that drama, itself, is not a static entity. In addition to having its own evolutions, styles, and approaches, it has been paired with other disciplines to achieve a variety of goals throughout history. A few distinctions in approaches to drama in L2 learning include: (a) drama vs. theater, (b) process vs. product-based approaches, and (c) small scale vs. large scale forms. One distinction that created confusion for me when I began to research drama and L2 instruction was that of "drama" as contrasted with "theater." The term "drama" has been used to describe activities in which students generate plays or scenes or participate in dramatic play whereas the term "theater" reflects drama's "manifestations in performance" (O'Toole & O'Mara, 2007). Despite the existence of such distinctions, books edited by Winston and Stinson (2014), Bräuer (2002), and Byram and Fleming (1998) all unite articles on what they term "drama" in the L2 classroom, but contain articles treating both "drama" and "theater," according to O'Toole & O'Mara's (2007) distinction, thus rejecting this binary conceptualization of drama/theater. Furthermore, this binary excludes approaches that fall on a continuum between them, such as Cheng and Winston's (2011) study investigating theater games as preparation for students to perform Shakespearean texts for their classmates.

Another distinction differentiates between "product-based" and "process-based" approaches. A product-approach is envisioned as the selection, study and rehearsal of a text plus a final performance, often open to the public (Wagner, 2002; Liu, 2002; Moody, 2002). A process-based approach, in contrast, focuses on the development of a dramatic piece through in-class improvisations and theater games; these student-generated creations may or may not be

written down or performed for the public. Despite the appeal of this seemingly dual classification system, this view has been called into question. Moody (2002) and Shier (2002) argue that both approaches afford benefits to language students and may be integrated within a single project:

> Theater, in particular, with its built-in commitment to both processes and product, provides an arena and model for learning that increases students' confidence to reach beyond individual limitations. At the same time, it promotes students' responsibility and desire to be actively engaged in their own learning process. (Shier, 2002, p. 184).

The process versus product-based distinction, then, also creates a dichotomy that does not fully allow for the appreciation of the nuances available to the drama practitioner.

In Schewe's (2013) review of the literature, in addition to acquainting readers with the historical roots of drama in L2 instruction and providing an overview of previous research, he presents a model of the various approaches to drama in the L2 classroom. Shewe's (2013) model of "Small-Scale Forms and Large-Scale Forms" of performative language pedagogy presents a more nuanced view of drama than either of the previous dichotomous conceptualizations. For Schewe (2013), Small-Scale forms include in-class improvisations that unfold in a shorter time frame (one class or one unit) and do not typically result in a staged performance (such as process drama); Large-Scale Forms include both script-based and devised theatre, which require more time. Schewe (2013) asserts that Large-Scale Forms demand high motivation and dedication and can only be materialized in extra-curricular contexts. Despite the potential of such distinctions in forms, I have not seen these terms adopted in literature, nor does Schewe's (2013) model call for an explicit link between the approaches he explains and theories of language learning or performance.

Conclusion

In my review of existing literature, I have identified two core issues to be addressed in future literature on drama in the L2 classroom. First, we must clearly and explicitly identify what dramatic approaches are being used; second, we must identify the theoretical or conceptual frame used to justify it. Some articles advocate the importance of a strong theoretical argument for drama in the L2 classroom, such as Eun and Hye-Soon's (2009) discussion of drama from a Vygotskian (1978) perspective. Others advocate specific dramatic techniques, such as Paul's (2015) advocacy for theater games in the L2 classroom. It is necessary, as we proceed, that researchers provide both halves of the puzzle – the theory and the practice. Scholars have already taken great strides towards defining and theorizing drama in educational contexts (e.g. O'Toole & Mara 2007). Schewe's (2013) article, discussed in the previous section, moves us towards doing so in L2 contexts. It is imperative to recognize that drama is not a uniform entity; therefore, we cannot claim that all forms of drama in the L2 classroom result in the same benefits or challenges. Like all research, the study of drama in L2 contexts is affected by the positioning of the researcher (Miles & Huberman 1994). In order for research to be meaningful to those consuming it, it is the researchers' responsibility to name the dramatic practices they are analyzing, define those practices, and justify them in relation to theories that align with their purpose. Much of the literature on drama in L2 acquisition uses sweeping terms that imply all forms of drama have similar purposes or outcomes, but this is demonstrably not the case. To a certain extent, a lack of definition and conceptual frame usurps the meaning from the practice and research of drama in the L2 classroom.

If, as Fels and McGivern (2002) assert, not all dramatic approaches are useful to second language learners and some are harmful, then a closer examination of what we mean when we

say we are using drama is of the utmost importance. Our advocacy of drama in the L2 classroom must be accompanied by the question: “why are we using drama?” At the least, we must adopt dramatic approaches that are grounded in theoretically sound linguistic approaches to language teaching. At most, we may open up gateways in which drama becomes a medium for individual and societal change.

CHAPTER 3

NEGOTIATING "ROLES": A CASE STUDY OF TWO ADULT LEARNERS IN AN ESL/THEATRE COURSE

Second language identity scholars and researchers of drama-based language pedagogy have attended to learners' performance of self in the classroom and in society. The field of second language identities has examined the figurative roles learners play to illustrate how casting learners in positions such as a "good student," "the worst," (Harklau, 2000) or even as an "English language learner" (Toohey, 2000) impacts learners and their learning. The field of drama-based second language (L2) pedagogies has explored learners' literal performance of self through drama. From this tradition, scholars have demonstrated that drama offers language learners opportunities to both build second language competencies and engage in critical identity-focused practices (Belliveau & Kim, 2013; Medina & Welstek, 2013).

In many ways, drama-based L2 pedagogy affords researchers opportunities to explore the intersections of drama, language learning, and learner identities. Wagner (2002), for instance, asserted that "no instructional strategy is any more powerful than drama-based education for creating situations in which students undergo an experience that has the potential of modifying them as persons" (p. 5). Drama, then, may serve as an approach to language pedagogy capable of affirming and building on learners' identity practices (e.g. Cummins, 2006; Medina & Weltsek, 2013). Cummins (2006), for instance proposed that in creating "identity texts" (student-produced writing, drama, artwork, etc.), language learners "will engage academically to the extent that instruction affirms their identities and enables them to invest their identities in learning" (p. x).

Such identity-affirming approaches are important in a time when immigrant language learners in U.S. schools continue to be viewed from a deficit-based perspective, in terms of what they lack rather than the strengths that they bring. However, a review of the literature on drama-based pedagogies, discussed later, reveals that few scholars have drawn from second language identity literature to explore these connections explicitly.

This case study, drawing from ethnographic methods, explored the literal and figurative roles created within an ESL/Theatre course for adult immigrants in the U.S. in which learners wrote and performed a play. Data from this study was used to explore the roles created for and by learners within the ESL/Theatre course as well as how, and for what purposes, learners negotiated these roles. I draw from poststructural understandings of identity (e.g., Norton, 2000; Foucault; 1990) to focus on how two learners in a drama-based classroom successfully negotiated their positioning in the classroom to assume roles they saw as valuable and appropriate given their sense of identity, with and beyond theatre. This line of inquiry builds on scholarship highlighting how adult immigrant learners enter classrooms fully equipped to navigate complex discourses and position themselves in ways aligned with their own goals, world views, and preferred identities (Cummins, 2002; Moll, Amanti, Neff & González, 1992).

Poststructural Understandings of Language Learner Identities

The study of second language learners in classroom contexts has shifted from an isolated focus on the linguistic development of learners toward understandings of language learning as constructed within sociopolitical discourses, particularly relations of power (Pennycook, 2000). Drawing from the notion of *investment,* Norton (2013) posited that "a learner may be a highly motivated language learner but may nevertheless have little investment in the language practices of a given classroom or community" (p. 33). Student resistance to or take up of assigned

identities has, then, been of particular interest to several researchers (Duff, 2002; Toohey, 2000; Talmy, 2008) who have drawn from poststructural theory to illustrate the complex webs of power and discourse in which identity is negotiated in second language classrooms.

Foucault (1966/1994) views power relations as "rooted in the whole network of the social" (p. 345), and this notion has been helpful in furthering understandings of how learners' positioning in classrooms are influenced, though not pre-determined by broader discourses of power (e.g., Canagarajah, 2004; Harklau, 2000; Oral, 2013). Foucauldian theory allows researchers and teachers to understand how events in a classroom unfold with complexity, layering in individual's interactions with one another and broader sociopolitical discourses (e.g. the marginalization of immigrants in the U.S.). It enables researchers to view how a single person can take up many complex and conflicting identity roles in the space of a single classroom. By observing how individuals take up and resist certain roles (as the class clown in a classroom setting, or as Romeo vs. footman 1 in a theatrical setting), which a Foucauldian emphasis on "subject positions" allows, it becomes possible to see classroom practice as producing many conflicting discourses and identities within it, and vice versa.

Foucault (1966/1994) impels us to engage in a philosophy of questioning the production of the self, power, and knowledge as well as "the will that sustains them and the strategic intention that supports them" (p. 8). For him, society and the individuals embedded in it constitute and are constituted by various aspects of discourse including but not limited to: space, subjects, systems of domination and subjugation, and sign systems. Power produces and is produced within every moment, in every interaction (Foucault, 1976/1990, p. 93). In consequence, the Foucauldian "subject," or self, does not exist purely on the level of the individual; rather, it is entwined in the discourses of power and the production of knowledge in

society. Foucault conducted geneaologies which traced the development of a particular discourse, such as (in)sanity (1965/1988) or punishment (19751995) over several centuries, in order to call into question established concepts of truth, knowledge, and power and illustrate their creation through interactions between power and discourse over time. Though his geneaologies did not focus on "human subjects," his "technologies of the self" (Foucault, 1994/1997) allows scholars to deconstruct how we regulate and care for our own bodies, thoughts, actions, and interactions in constantly shifting ways embedded in these historical discourses (p. 225).

Second language identity scholars who draw from Foucauldian theory view identities as relational categories "embedded in and inextricable from the diffuse yet powerful influence of broader social forces, or discourses, in any given setting" (Harklau, 2000, p. 40). Harklau (2000) drew from Foucauldian theory to trace the subject positioning of English Language Learners (ELLs) in a U.S. high school, demonstrating how participants' subject positions were constituted and re-constituted through a constant flux of identity categories as they entered new discourses. Oral (2013) demonstrated how unequal power dynamics between a teacher and ELL students in the classroom, particularly the teacher's surveillance of learners, both reflected macro discourses of power and led students to position themselves in resistance to the teacher's pedagogy at the micro level. Yeh's (2014) study of adult ESL learners in the U.S. demonstrated how participants were able to negotiate classroom power dynamics to position themselves as more powerful through enacting counter discourses in the language classroom. These studies each illustrate the affordances of drawing from Foucauldian theory to emphasize learners as already adept at navigating discourses of power, rather than in need of empowerment. Further, these studies emphasize the multiple, contradictory discourses manifest in a single classroom. A Foucauldian

perspective, then, allows researchers to examine how learners might position themselves in multiple ways within the same space or pedagogical practice. In this case study, it enables examination of how the casting of individual students in theatrical performance might conflict with or affirm the identities learners intend to negotiate for themselves and how learners navigate these identity negotiations.

Drama-based Language Pedagogies: A Brief Review of the Literature

Belliveau and Kim's (2013) review of literature on drama-based language pedagogies demonstrated that drama can foster intercultural and communicative competence; imagination; creative, playful, and embodied language practice; learner motivation; and contextually-situated interaction. Further review of this literature reveals that there are many varied approaches to using drama for language instruction (McGovern, 2017; Schewe, 2013), which make different demands on learners and teachers and, therefore, offer different sets of affordances and challenges, discussed below. Cahnmann-Taylor and McGovern (2021) argue that drama offers language learners and teachers many opportunities to engage in meaningful communication, discussion of societal influences on language learning, and community building. At the same time, they address some challenges language teachers have expressed relating to teaching language through drama. These range from connecting drama to learning objectives and educational standards, engaging learners who might be nervous about performing, and advocating for drama-based pedagogy within neoliberal educational discourses that marginalize the arts. To build a body of literature of practical import to teachers, it is necessary to report on the nuances inherent in drama-based pedagogies, including the ways in which drama helps scaffold language development, critical skills, and community, as well as the challenges educators and learners may face engaging in dynamic play-based language instruction. Reporting

on such challenges is productive in that it allows researchers and practitioners to build strategies to meet those challenges in future work, as seen in recent calls for scholars across disciplines to address the messiness inherent in both research and practice (Burke, Green, & McKenna, 2017; Harris et. al, 2015; Prendergast & Belliveau, 2018).

Several studies reflect the trend of viewing theatrical performance as a means of studying culture, language, and literature in the L2 language classroom. For example, in terms of theatrical performance with language learners, Richard Via (1972/1976) described staging full-length plays, like *Our Town*, with English language learners at a university in Japan. He found this approach required students to use the target language for a meaningful communicative purpose and therefore improved students' speaking skills, self-confidence, and spontaneity while lowering inhibitions. Similarly, Lys, Meurer, Paluch, and Zeller (2002) reflected on a longstanding collaboration between the departments of Theatre and German at Northwestern University. They found the collaboration increased students' linguistic awareness of the target language through memorization and experimentation in performance.

In another approach to theatrical performance, Medina and Campano (2006) described devising and performing a play with 5th grade multilingual students in the U.S. Their play was performed for their teachers and dramatized students' experiences of punishment in school to educate their teachers about their experiences. These authors move beyond the view of dramatic performance as a means of scaffolding language learning and communicative competence toward a view of its potential to examine learners' identity practices in relation to broader systems of power. In a similar vein, language teacher educators have demonstrated the affordances of drawing from drama to engage pre-and in-service teachers in critical exploration

of the self in relation to classroom and societal discourses (e.g. Cahnmann-Taylor & Souto-Manning, 2010).

However, engaging learners in drama-based pedagogy, like any method or approach to language teaching, also presents challenges for practitioners. Yaman Ntelioglou's (2011) study, for instance, explored an ESL course at a high school program for immigrant adults in Canada, in which students created and performed identity texts (Cummins, 2006). Yaman Ntelioglou found that some learners initially resisted engaging in theatrical performance as a mandatory course element, not perceiving it as relevant to their language goals. However, over time, students saw the project to be worthwhile, implying that through patience and practice, students may perceive more affordances to drama-based pedagogy.

Fels and McGivern (2002) assert that not all dramatic approaches position students in a positive light. Reflecting on a project engaging elementary children in drama to explore Canadian aboriginal experiences in residential schools, they conclude that "successful second language learning requires an embodied understanding by second language learners of the context, land, history, and political, social, economic, and cultural environments experienced by first language speakers" (p. 1). They demand researchers and teachers take learner identities into account in a critical way, and point out this may not automatically happen. Because of this, they caution that scenarios chosen for students to act out may reinforce dominant cultures within the target language (p. 20). This work presents some cautions for drama-based educators to be patient as students assent to these practices and to be more aware of the ways in which scripts and drama may unintentionally reinforce power over students rather than power with them.

Concerns about dominant discourses marginalizing certain student-actors is also seen in literature from the field of theatre education itself, which has developed scholarship around

casting practices and performer identity, including the casting of actors from minoritized racial or ethnic identity categories. In this field, scholars have focused on conceptual issues of casting, such as the lack of roles made available to marginalized populations, such as Hispanic actors in Texas (Schroeder-Arce, 2016) and females of color in the U.S. (Schechner, 2010). However, little empirical research explored how individual actors take up or resist particular roles.

In fact, I conducted a review of four prominent journals in educational drama (*Youth Theatre Journal, Research in Drama Education, Applied Theatre Research, and Theatre Research in Canada*) and the only journal devoted to drama in L2 education (*Scenario*), reading titles, abstracts, and relevant articles from the past 5 years' publications. I then conducted a search within each journal for the terms "cast" and "casting." This search revealed many articles focused on conceptual issues of casting, discussed above. Only one paper discussed a particular student's relationship to casting, describing how an African American teenager dropped out of a drama club after being cast in a small role and conceptualizing how drama might be made more welcoming to students of color (Gonzalez, 2015). Another, empirical study explored casting in an elementary school pageant in Israel which a Black Ethiopian Jewish girl was cast in the role of a White Zionist Pioneer (Shem-Tov, 2013). This study focused on the discomfort that this casting caused school administrators and teachers, finding that a vice principal who argued the Ethiopian girl could only acceptably portray a Jewish Yeminite pioneer, due to her skin color, was "maintaining the binary hierarchy between whites and blacks among the Jewish people" (p. 356). This work illustrates how casting students in particular performance roles can highlight issues of power and race in education. However, a review of the literature on drama-based language instruction and educational drama revealed little empirical research exploring how individual actors take up or resist particular roles, which the study that follows addresses.

Research Methods

The purpose of this study is to explore how learners in an ESL course for adult immigrants in the U.S., in which theatrical performance was a mandatory element, negotiated the literal and figurative roles made available to them in the course. The research questions addressed are:

1. What roles were created for and by learners within the ESL/Theatre course?
2. How, and for what purposes, did learners negotiate these roles?

I use the ambiguous term, "roles," in these research questions intentionally, to address not only the literal casting of students in acting roles in the performance, but also the many roles or positionalities created for and by learners within the ESL, playwriting, rehearsal, scene building, and performance activities of the course.

Context of Study

This section provides an overview of the school, the course, and the pedagogical approach of the teacher before moving on to a discussion of the participants and methods of data collection and analysis. My positionality is also discussed. In the chapter that follows, I provide a deeper analysis of my positionality and the teacher's role in the course, as well as an explanation of my rationale for not including the teacher as a focal participant in this chapter.

The School

The Immigrant Education Institute (IIE) was the site of this study. It is a non-profit, free school for adult immigrants in the U.S. who voluntarily enroll to study English as a Second Language (ESL). Founded in 1992, the institution offered many classes including: second language literacy courses for students with little to no literacy in their first languages, citizenship classes, and ESL classes from the beginner to intermediate level. Within the ESL classes,

students also worked with a computer teacher (in weekly visits) and college and career readiness counsellor who spent two weeks in each class, sharing educational and employment opportunities and counselling students on career paths.

The ESL/Theatre Course

The ESL/Theatre course was the focus of this study. The course was "Level 4," out of five ESL levels in the institution, intended low-intermediate ESL students. The course ran from September 4, 2018 to December 19th, 2018, meeting for 3 hours every Monday-Thursday. Its curriculum included ESL lessons as well as writing and performing a play. Notably, students were not informed of the mandatory theatre component before enrolling. This course was founded in 2003 by an ESL teacher who saw drama as a way to teach ESL and educate the public about the lives and contributions of immigrants to the U.S in a post 9/11 climate hostile to immigrants. The stated mission of the course was both to teach ESL and to collaboratively create a play for performance (artifact). There had been four teachers of the course from 2003 – 2018, and I had taught the course from 2014-2016, directly preceding the teacher at the time of the study.

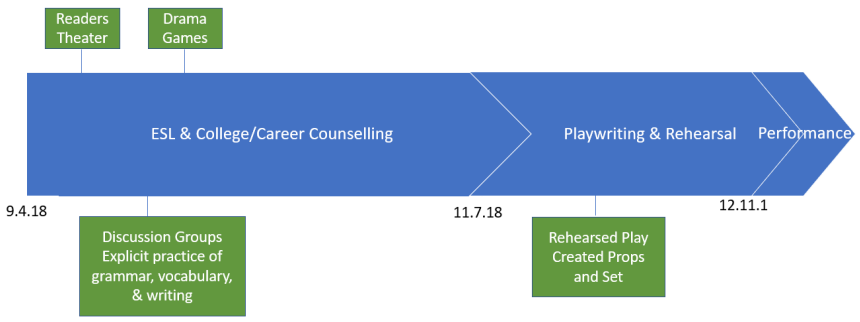
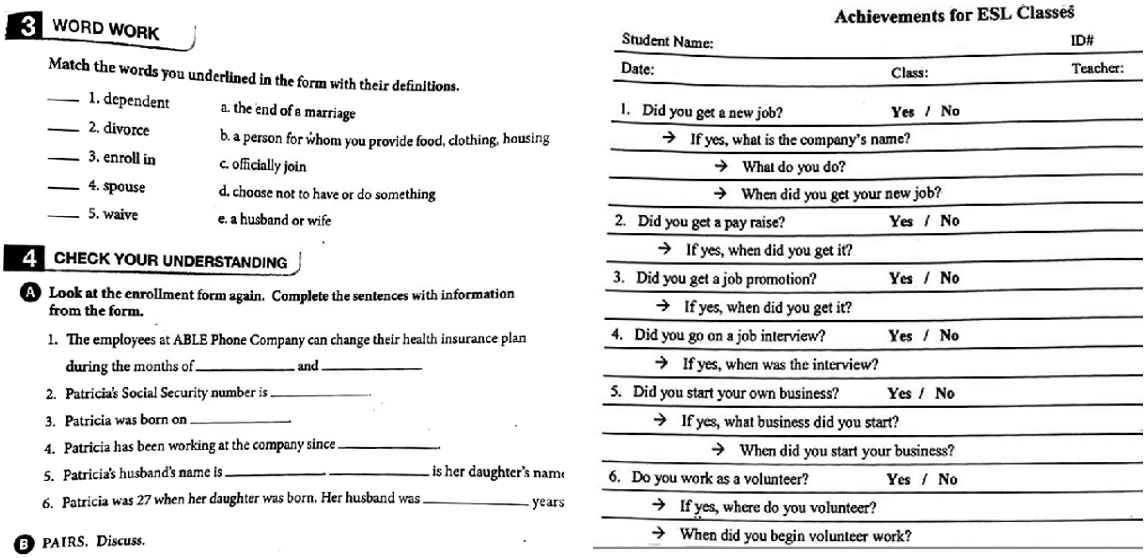


Figure 1: Course Timeline

Figure 1 illustrates that course activities fell into three main categories. The first two months of the course focused on ESL activities, largely unrelated to theatre. In this phase, the teacher used a thematic ESL textbook to engage learners in explicit practice of grammar, vocabulary, and writing (left, Figure 2), and the college and career readiness counsellor worked with students on setting and achieving goals (right, Figure 2). These activities followed the curriculum of the larger ESL program at the institution. Though the teacher played drama games with students on October 18th, and engaged them in readers' theater about the U.S. Constitution on September 20th, the first two months of the course largely functioned as any ESL course at the school without a significant dramatic or performance element.



3 WORD WORK

Match the words you underlined in the form with their definitions.

___ 1. dependent	a. the end of a marriage
___ 2. divorce	b. a person for whom you provide food, clothing, housing
___ 3. enroll in	c. officially join
___ 4. spouse	d. choose not to have or do something
___ 5. waive	e. a husband or wife

4 CHECK YOUR UNDERSTANDING

A Look at the enrollment form again. Complete the sentences with information from the form.

1. The employees at ABLE Phone Company can change their health insurance plan during the months of _____ and _____.
2. Patricia's Social Security number is _____.
3. Patricia was born on _____.
4. Patricia has been working at the company since _____.
5. Patricia's husband's name is _____. _____ is her daughter's name.
6. Patricia was 27 when her daughter was born. Her husband was _____ years old.

B PAIRS. *Discuss.*

Achievements for ESL Classes

Student Name: ID#

Date: Class: Teacher:

1. Did you get a new job? **Yes / No**
   - → If yes, what is the company's name?
   - → What do you do?
   - → When did you get your new job?
2. Did you get a pay raise? **Yes / No**
   - → If yes, when did you get it?
3. Did you get a job promotion? **Yes / No**
   - → If yes, when did you get it?
4. Did you go on a job interview? **Yes / No**
   - → If yes, when was the interview?
5. Did you start your own business? **Yes / No**
   - → If yes, what business did you start?
   - → When did you start your business?
6. Do you work as a volunteer? **Yes / No**
   - → If yes, where do you volunteer?
   - → When did you begin volunteer work?

Figure 2: ESL Textbook (left), College & Career Readiness Document (right)

On November 7th, the teacher introduced playwriting into the course. The teacher wrote a plot summary, that he conceived of, and gave it to the students as a handout. He then assigned the students groups, and asked each group to collaboratively write scenes based on his outline, working from his handout.

Titled, "The Miracle Child," the play told the story of Gabriel, a young man who could perform miracles. Gabriel was homeless and separated from his parents at the beginning of the

play, but could, through miraculous powers, heal others of physical ailments. In the first scene, two passersby witness him perform a miracle, befriend him, and convince him to uses his powers for profit. They assemble an audience so Gabriel can cure people of various health problems for cash. However, through abusing his powers in this fashion, Gabriel loses his powers. His two friends abandon him, and he gambles away his money, finding himself destitute on the streets again. In the final scene, Gabriel's two friends regret abusing him and, to make up for it, locate his parents and reunite them in a happy ending.

Figure 3: Props collected by students

As students worked in groups of three to four to write the scenes, the teacher monitored the classroom, circulating among the groups to provide corrective feedback. When students completed their scenes, he invited them to perform them for the class and led the class in the theatrical practice of giving "notes" – feedback on acting and playwriting choices. He also assigned tasks such as designing props, scenery, and costumes for the play to students who had finished their scene writing. This phase of the course involved students working on different collaborative projects, including: writing scenes, rehearsing, providing feedback to one another, creating the set from art materials the teacher provided, and scavenging props from their homes and from the classroom. A large assortment of theatrical objects had been collected and housed

in the room due to its 15 years' functioning as a rehearsal site (Figure 3). Additionally, students created scenery for the performance using poster board and collage materials. The images below depict a scene students created using casino chips brought from a learner's home, glasses and lights found in the props corner of the classroom, and posterboard (Figure 4, left).

Figure 4: Student-created scene (left), and final celebration (right)

Because of the many activities taking place in this phase of the course, students were actively involved in the development of the play even if they were cast in a small role or had no role in a particular scene. Students worked, as described above, on the play for 18 class meetings, approximately 54 hours, and sometimes worked together outside of class. Finally, the play was performed on December 11 and 12 in a conference room in the school for an audience of other students, teachers, and administrators from the institution. After the performances, there were four class meetings before the semester came to a close. Those meetings were spent in celebration. The teacher invited students to bring food and chat together informally (Figure 4, right).

Participants

At the time of the study, Anton (all participants' names reported as pseudonyms) was the teacher of the course. He was a Haitian-American male in his early thirties with five years'

experience teaching ESL, two at this institution, and a background in playwriting. He had directed three plays at this institution prior to the one that was the subject of this research. There were 8 students enrolled at the time the ESL/theatre students performed their play. As seen in the Table 1 below, students ranged in age from 19-64 and came from a variety of countries of origins. Two of the eight students were male. All but one had finished high school and most had high degrees of education, including a lawyer, doctor, and two engineers. Students had been in the U.S. for a range of 1-15 years at the time of the study, and were of mixed documented/undocumented status (Table 1). Three of the students had main roles and were not representative of the majority of the class, who negotiated their subject position through casting in minor roles. The majority of the students were female and highly educated in their country of origin.

Preliminary analysis revealed that students either took up positions of resistance or acceptance in relation to their casting. This led me to select two focal students for the case studies, both highly educated women cast in small roles. One of these women, Sara, positioned herself as overtly resistant to this casting. The other, Margarita, perceived the casting to be unequal, but participated willingly, as the case studies that follow demonstrate.

My positionality undoubtedly shaped this study. In 2015, I conducted a yearlong action research study of my work teaching the course, finding that though nearly all learners invested in the drama by the end of the performance, many of them were hesitant or even resistant to participating in the beginning. This motivated me to return to the site in 2018 to conduct this study. Though I intended to take on the role of an etic, or outsider, observer (Fetterman, 2010), the teacher sometimes called upon me to monitor the students or lead activities. The students referred to me as “Kathleen” or “teacher,” and their perception of me as an assistant teacher may

have influenced their responses in interviews. Recognizing the role my own positionality played in the data collection and analysis process, I have focused my questions on students' actions and

Table 1: Student Participants, with Case Study participants in bold

Name	**Age**	**Country of Origin**	**Highest Education**	**Occupation in Country of Origin**	**Occupation in U.S.**	**Time in U.S.***
Emmanuel	35	Haiti	Bachelor's degree	Engineer & High School teacher	Fast food worker	2.5 years
Sara	**50**	**Haiti**	**Law School**	**Lawyer**	**Unemployed**	**2.5 years**
Alejandra	19	Colombia	High School diploma	High School Student	Busser in a restaurant	15 months
Margarita	**64**	**Mexico**	**Medical degree**	**Doctor**	**Retired**	**(travels between Mexico & the U.S.)**
Ruth	32	China	Master's degree	Pharmacist	University laboratory assistant	1 year
Ryuko	35	Japan	Bachelor's degree	Nursery school teacher	Homemaker	1 year
Rogerio	34	Brazil	Graduate certificate	Production engineer	Driver	3 years
Valeria	32	Colombia	Some high school, studying for Hi-SET	Student	Busser in restaurant	15 years

perceptions and draw from diverse data sources to include multiple voices in my analysis. My positionality as an ally of the school, the theatre course, and its mission has also led me to focus my analysis, for this paper, on the students' words, actions, and experiences rather than the teacher's implementation of drama-based pedagogy.

Data Collection and Analysis

This case study, drawing from ethnographic methods, focused on the subject positions of two learners across their participation in the course. Case study methodology allows for the use

of multiple data collection and analysis methods to examine a program, person, event, or process in a natural setting (Merriam, 1998) within "a localized boundary of space and time" (Bassey, 2000, p.58). This study was bounded by the time which participants spent together in the ESL/theatre course. It focuses particularly on two students, making it a collective case study in which multiple cases are analyzed to "form a collective understanding of the issue or question" (Simons, 2009, p. 21).

In total, I observed 54 days of the course (out of 58 total course meetings), spending just over 175 hours on site. The data collected for this study consists of field notes collected on each site visit (54), informal interviews (86), video recordings of classroom activities (44), artifacts including samples of students' work and the teacher's lesson plans (>50), photos (>130) and researcher written reflections (20). Because of time constraints (on the part of the students), the interviews were brief (ranging from seven to 34 minutes) and took place before class, during breaks, after class, or during class if a student finished an activity early. I additionally collected audio recordings of students' meetings with the teacher and college and career readiness counsellor.

I was guided by Braun and Clarke's (2006) approach to thematic analysis, as it is a flexible approach that allows the development of themes based on both in-vivo coding and existing theoretical constructs, both of which were used in this study. MacLure's (2013) "post" approach to qualitative research, which encourages researchers to "look for ways in which coding offends" (p. 164) and attend to "that which escapes coding" (p. 167), also influenced analysis. Despite current criticisms concerning incongruencies between coding and poststructuralist approaches to research (e.g. St. Pierre, 2000), MacLure demonstrates coding as effective "in charting the circuits of power, culture, and knowledge through which order have

been produced out of difference" (p. 170). She impels researchers to: complicate facile interpretations, accept the unsettling, undermine the analysts "imperial self-assurance," "treat problematic phenomena as hot spots" (Taussig, 1993, as cited in Maclure, 2013), and pay close attention to affect (pp. 172-173).

In this tradition, for preliminary analysis, I gained a general sense of the larger data set by reading through and annotating all field notes, and next analyzed all interview data from all student participants and the teacher. Through this process, a central theme developed, which was that learners cast in the main roles were perceived to have more opportunities to practice language, and this perception impacted students' take up of and resistance to the literal and figurative roles in which they were cast in the course. I next narrowed the case study down to two participants, described below, to trace how two individuals negotiated their casting in small parts in the play. In a recursive process, I returned to the data to find data enabling me to trace these two learners' subject positioning and the discourses in which their positioning shifted. I analyzed field notes to locate, within the larger data set, interviews, video recordings, audio recordings and artifacts collected from the two focal participants, which I then re-analyzed to address the research questions, paying special attention, in line with MacLure's (2013) work, to how these two cases disrupted the discourse of theatre in the classroom.

Case Study Findings

The two focus students from this study were Sara and Margarita, both of whom were women with high-status jobs in their country of origin, both motivated to study ESL in the course, and both cast in small roles in the final performance.

Sara

Sara, 50 years old, had immigrated from Haiti to the U.S. 2.5 years prior to the study, leaving her three daughters (ranging from 8-18) with a cousin in her country of origin to seek "a better life" for her family (interview). She had attended law school and practiced law in Haiti, but having neither work authorization papers nor documentation of legal immigration to the U.S., she was unemployed at the time of the study.

Sara in the ESL phase of the course

Sara missed her daughters, and though she lived with her mother and sister in the U.S., she longed for connection and community, describing language and her undocumented status as a barrier from connection to other people, as evidenced in the following interview:

Kathleen:	I noticed on (social media platform), your name was 'Sad and Lost,' I think, yes?
Sara:	Uh-huh
Kathleen:	Can you tell me why?
Sara:	Because... I would like to speak English better, because..sometime, I can't explain what I want. Um, so, now I am an adult (*laughs*) my family can't help me.
Kathleen:	Because you're an adult?
Sara:	They are busy, work a lot. So I feel sad. Uh...you know, that's why I am focused to speak English...is good for me to speak English and be able to communicate with other people, make new friends, but uh... When....I stay home, sometimes...I want to go out, but no social security number...speak language is...a block for me?
Kathleen:	A block?
Sara:	Language blocks me
Kathleen:	It blocks you?
Sara:	Yeah. From connection with people. Yeah.
Kathleen:	Can you visit your family in Haiti?
Sara:	I can't.
Kathleen:	Because of the documents?
Sara:	Yeah.
Kathleen:	Oh, that's difficult.
Sara:	Yeah, it is difficult for me.
Kathleen:	I'm sorry.
Sara:	I miss my children. How do you say, surtout (*French*)?
Kathleen:	Especially.
Sara:	Especially my daughter
Kathleen:	And why did you decide to come to the U.S.?

Sara: Um, I have heard that America is, um, a country that there are more opportunity, and that why I'm here to realize my American Dream.
K: Ooh. And what is your American dream?
S: Have a better life
K: Like a better job?
S: A better job, a better life. For my children.
(interview)

This interview reveals Sara's feelings of isolation in the U.S., while attempting to gain documents to bring her daughters to the country. Further, she took up the positioning of a "sad and lonely" person, a name she literally adopted for herself on one social media platform. Sara positions the English language and her undocumented status as blocking her from connections with people, on which she places value.

Having identified these obstacles, she enrolled in the course with the goals of improving her English to remove a perceived linguistic "block" to her and her children's futures, and to find connection with her classmates, evidencing Sara's motivated and self-selected nature. Sara found both linguistic support and community in the ESL/theatre class stating, a few weeks before the class ended: "I don't want the class finish. I will miss my friends. I like go out of my house. The language is hard for me, but I learn many things I use in my life" (interview). This illustrates Sara was able to find peer connections and disruption to her loneliness through the ESL/theatre class. A position was created for and by her, within the class, to function as more than a student, to take on the role of "friend," that she valued highly. Because this role aligned with her the position she wanted to create for herself, she engaged willingly and enthusiastically throughout many of the course activities. The teacher noted her investment, remarking that Sara "(is) really sweet and she, like, works hard and everything…She's great, she's a good student" (interview). Here, the teacher also positions Sara as "a good student" who worked hard and collaborated well in the ESL course.

Sara in the playwriting & rehearsal phase of the course

Sara maintained this positioning, as a good student, during the playwriting and set-building activities. The images below depict a collaboration between Sara and two peers in which they work together to compose dialogue for a scene of the play in which the main character, Gabriel, is reunited with his parents. Sara's partner took notes (Figure 5, left), which Sara later typed up in the computer lab to be included in the script (Figure 5, right).

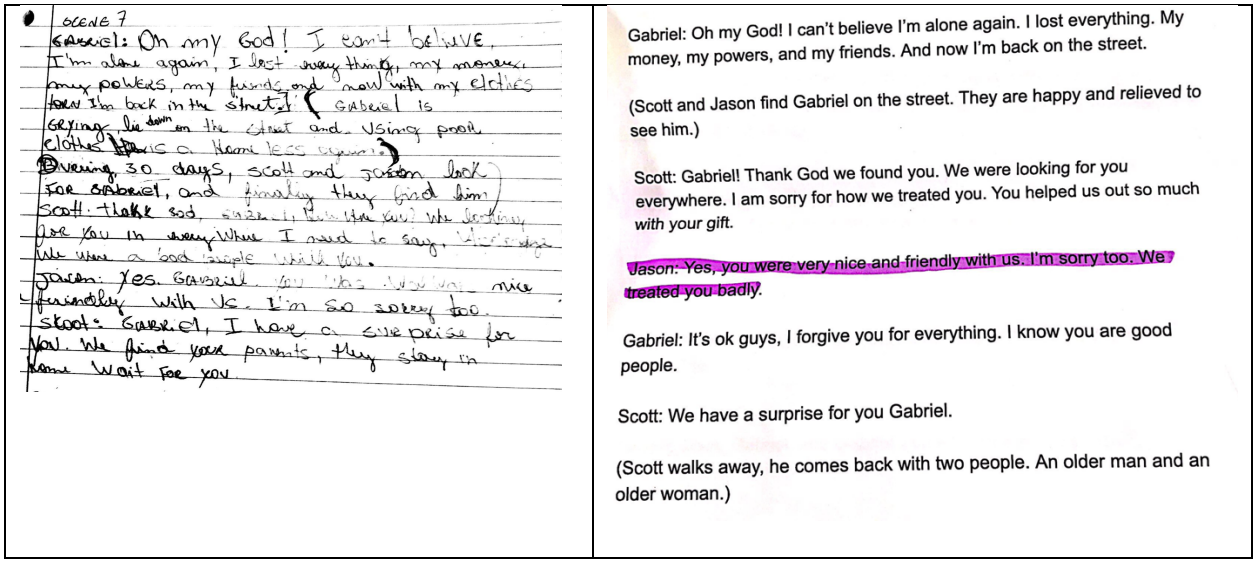


Figure 5: Sara' collaborative playwriting

Sara can be observed negotiating for her voice and contributions to be included in the scene in a video of this collaborative writing assignment:

Classmate 1: (*Pointing to classmate 2, to indicate they should take a dictation*) I can't believe it. I lost everything, I am homeless again.
(classmate 2 writes)
Sara: I think, I think he is homeless again so he pray to his God.
Classmate 1: Ok, he gonna say "Oh my God!"
Sara: Yes.
(classmate 2 writes)
Classmate 2: And maybe we say what he lost.
Classmate 1: *(laughing)* he loses everything
Classmate 2: his money and his powers
Sara: And his friends. *(She watches her classmate write)*. I think is 'lose,' not 'lost'. Teacher, please, you can read and correct?

(video transcript)

Here, Sara offers suggestions and turns to the teacher to seek corrective feedback, positioning herself as "a good student," but also as knowledgeable of a situation of losing everything, of someone who feels lonely and isolated. Further, she includes own experiences, as someone who longs for friendship and connection, in the play she is collaboratively writing.

Sara also participated actively in the set design, creating the scene card for the Casino scene (Figure 4). As students collaborated to design and build the set and props, they took the time to chat informally with one another and with their teacher. The dialogue below took place while Sara and her classmates were creating posters for the scenes of the play:

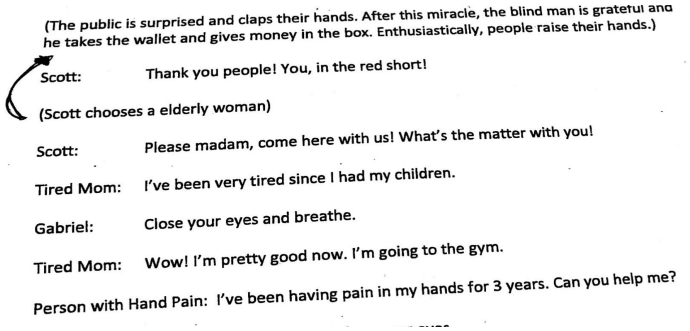
Alejandra:	What you will do for Thanksgiving? You will have the turkey?
Ruth:	Yes. Yes. (*inaudible*) to my friends. My, my husband's American friends. I think they will make turkey.
Sara:	Teacher, what is Thanksgiving? Is a religious holiday?
Alejandra:	No -
Teacher:	Tomorrow we'll talk about Thanksgiving together.
Sara:	Ok.
Alejandra:	You will have turkey for Thanksgiving.
Sara:	Me? No. No.
Ruth:	Why not?
Sara:	Ma relgion. My religion. We don't celebrate. The birthdays, new years, thanksgiving.
Alejandra:	You no have / birthday?
Ruth:	What is your religion?
Sara:	7th Day Adventist
Ruth:	Is Christ, is Christian? Right, teacher, Christian?
Teacher:	Mm hmm.
Sara:	Yes. Yes.
Alejandra:	You believe in miracles?
Sara:	Yes, but by God. No, not by Gabriel (*laughing*).

(audio recording)

Participating in this informal chat, while building the set, Sara positioned herself and her classmates as friends, discussing their plans for the holiday and their religious beliefs. Sara introduced the play into this informal dialogue, juxtaposing her religious beliefs with the

miracles the main character of the play performed in the script, in a lighthearted manner, as evidenced by her laughter. This art-making activity afforded the students time to engage in meaningful personal discussion, rather than teacher or text-book directed language-focused activities (e.g. grammar exercises). In these instances, Sara was able to negotiate positions for herself which she saw as valuable, as a good student, a colleague, and a friend.

Casting of the play was fluid, with some students volunteering to play certain roles and the teacher asking others to take on particular roles in the play. In Sara's case, she did not volunteer to play a particular role, so the teacher cast her in the role of "The Tired Mom." As seen in an excerpt from the script below (Figure 6), the Tired Mom had only 2 lines.



(The public is surprised and claps their hands. After this miracle, the blind man is gratetul and he takes the wallet and gives money in the box. Enthusiastically, people raise their hands.)

Scott: Thank you people! You, in the red short!

(Scott chooses a elderly woman)

Scott: Please madam, come here with us! What's the matter with you!

Tired Mom: I've been very tired since I had my children.

Gabriel: Close your eyes and breathe.

Tired Mom: Wow! I'm pretty good now. I'm going to the gym.

Person with Hand Pain: I've been having pain in my hands for 3 years. Can you help me?

Figure 6: The Tired Mom's Lines

When she was first asked to read this role, Sara refused, as seen in this excerpt from classroom dialogue:

(*While the other students rehearse, Sara sits with her head down on her desk)*
Teacher: Ok, Sara, it's your turn. You read the tired mom.
Sara: No, I don't want to.
Teacher: It's easy - you can do it. Just two lines. Can you read them?
Sara: *(silence)*
Teacher: *(exaggeratingly tired)* Come on, "I've been very tired since I had my children."
Sara: No. I don't want to play Tired Mom.
Margarita: Come on, you say, "I've been very tired since I had my children."
Sara: No. No. I don't want.
Teacher: Are you ok?
Sara: I don't want *(inaudible).*
(Teacher looks at Margarita, who shrugs)

Teacher: Ok, Margarita, you read those for now.
(*Sara's head remains on desk)*
(videorecording)

In this interaction, while the other students laughed, joked, improvised, and rehearsed, she sat with her head on her desk and engaged reluctantly if at all. For the first time in the course, she challenged the teacher, resisting his pedagogical approach. The teacher reported feeling frustrated at Sara's new, resistant, positioning:

Teacher: I'm really frustrated with Sara.
Researcher: You mean with her not wanting to be the Tired Mom?
Teacher: Yeah. I don't know why she doesn't want to do it.
Researcher: Have you asked her about it?
Teacher: No. But like I'm afraid she's gonna drop out because of this.
Researcher: Why do you think she doesn't want to participate?
Teacher: I'm not sure. I'm not sure she can do it. Or that she wants to.
(interview)

His remarks reveal that he interpreted Sara's unwillingness to participate in this role as resistance to performing in general. However, in an interview with me on the following day, Sara explained her rationale:

Kathleen: I think yesterday you weren't very happy with the character Anton asked you to play, is that true?
Sara: (*laughing*) Not really, not really
Kathleen: Yeah. Why?
Sara: Why? Because I would like more participate.
Kathleen: Oh, you want a bigger part in the play?
Sara: Yeah. (*laughing*). Yeah. I would like to more participate. Because I am shy. I would like to see myself…Because when I am with my friends, the students, I'm not feel sad. I am more confident.
Kathleen: You can speak to me in French if you like. Je voudrais savoir plus sur pourquoi vous n'aviez pas envie, hier, de participer au théâtre. Est-ce que c'est parce que vous ne voudriez pas jouer dans la pièce ? *(I'm curious to know more about why you didn't want to participate yesterday. Is it that you don't want to act in the play?)*
Sara: Ce n'est pas que je ne voudrais pas jouer, c'est que, à mon avis, ce n'est pas juste que quelques étudiants jouent les rôles principaux. *(It's not that I don't want to act, it's that I think it is unfair that some people have larger roles).*
(interview, translated in part from French)

Sara's explanation reveals that the teacher misinterpreted Sara's act of resistance (sitting with her head down, refusing to participate in rehearsal) as resistance to theatre in general. Instead, Sara was enthusiastic about theatre, but unhappy with her small role as the "tired mom." After the performance, when I again interviewed Sara, I asked her to revisit why she didn't initially want to play the tired mom:

Sara:	When the beginning, I'm not happy for tired mom
Kathleen:	What did you say?
Sara:	I said... I don't want to be tired mom *(inaudible)*...I don't want to be tired mom, mom, mom.
Kathleen:	You did not want to be the tired mom. Why?
Sara:	I don't know why.
Kathleen:	That's interesting.
Sara:	I don't like.
(*interview*)	

The fact that the role only offered her two lines meant Sara was not afforded the connection and interaction, through this role, that she had envisioned for herself in the class and that she had been able to carve out for herself in the ESL-oriented and play building activities.

When Sara explained this to the teacher, he made efforts to afford her more stage time. However, because the three main roles in the play had already been cast, there were no larger roles available for her. Consequently, during rehearsals, the teacher invited her to play the three main characters whenever one of the principal actors was absent or late (fieldnote). In the week of dress rehearsals, the actor playing the main role of Gabriel had to miss two rehearsals, giving Sara the chance to play the main role, albeit temporarily (field note). After the performance, the teacher remarked, "Sara did an awesome job. She's a natural actor" (interview), and two school administrators who attended the performance complimented her on her acting (fieldnote). Reflecting on the performance, Sara asserted, "The performance helped me…I am happy to be

here, because I have...new friends…because I…speak better.... Is better for me to have a conversation -- it's not perfect, but I try" (interview).

Sara's positioning in the course was neither fixed nor linear. She took up the positions of good student/resistant student, friend, and leader, each of which held different value for her. Through renegotiating her positioning in the class from that of "a good student" to that of a student resistant to the teacher's casting, Sara was able to negotiate a larger role, literally, in the rehearsal process, and a figurative role in the classroom that she saw as valuable to her. By taking on the role of stand-in for the lead actors, Sara opened more opportunities for herself to interact with others in rehearsals. She also negotiated a position of importance for herself among the school community, where she was perceived as doing "an awesome job" and being "a good actor." Further, she negotiated and performed these literal and figurative roles in English, and in doing so, increased her confidence in her language skills that she had previously perceived as an obstacle.

Margarita

Margarita, a 64-year-old retired doctor from Mexico, had come to the U.S. to be with her husband two years prior to the study. Like Sara, Margarita occupied a high status job in her country of origin. Also like Sara, she was cast in a very small (one-line) role in the play. Margarita negotiated her positioning in this course in ways that were both similar to and different from Sara.

Margarita in the ESL phase of the course

Margarita immigrated to the U.S. because she had been dating a man with dual Italian/American citizenship for 18 years. During that time, they visited one another, living in

Mexico and in the U.S. for 3-month periods. However, due to issues with her visa status, she and her partner married and relocated permanently to the U.S. (interview).

Kathleen: And how do you like living here?
Margarita: I like. You know. I stay with my husband. His daughter. We pass good time together. And my husband, he has 95 years. So is important to stay together and enjoy the life.
Kathleen: And how do you spend your free time?
Margarita: I come to my English class. Study English for better my pronunciation. I go out with my, my friends. I take care my husband...Is nice.
Kathleen: Nice. That's good (*laughing*). And why did you decide to come to this class?
Margarita: Is important for me to improve my English. My husband he no speak Spanish very well, and I, I speak little Italian. So, we speak in English. Sometimes he no understand me (*laughing*). I think is important improve my speaking, specially my pronunciation.

(interview)

Margarita resettled in the U.S. to join her husband and his daughter; she had friends she enjoyed going out with. In these ways, her position differs from Sara. Margarita did not find herself isolated by the language and geography of her life in the U.S. Though she positions English as important to her social life, the ESL course is not her primary means of socializing. Nor does Margarita frame her immigration to the U.S. as a pursuit of the American Dream, rejecting the discourse as a land of greater opportunity. Instead, Margarita leverages her positioning as a highly paid medical professional and a person of importance to negotiate a leadership position in the course, as the data presented below indicates.

Prior to her retirement, Margarita worked in the administration of Mexico city's public state hospitals. A brainstorm she wrote for an essay on her favorite job (Figure 7) provides insight as to her values, how she perceives herself, and how she aspires to be perceived, which

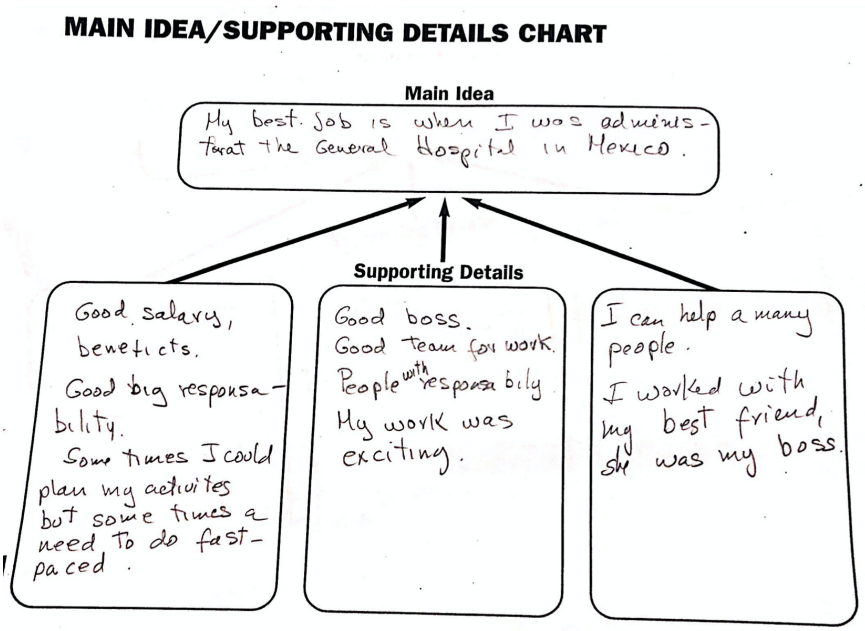


Figure 7: Margarita's brainstorm about her favorite job

influence the positions she takes up in course. Further, as evidenced in a conversation with the college and career counsellor, she hoped to leverage her medical training and professional experience to position herself in a helper role in the U.S (audio recording). This illustrates how Margarita valued her position as someone capable of holding "good big responsibility" as a collaborator, a high earner, and a helper.

Leveraging her positioning as a leader in the medical field, Margarita took on leadership roles in the course. Figure 8 depicts an interview activity the teacher gave to students. The teacher paired Margarita with a classmate and prompted students to ask follow up questions as

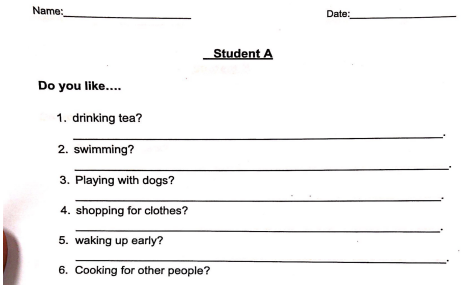


Figure 8: ESL Activity Prompts

they interviewed each other. The following transcript of classroom interaction illustrates Margarita lightheartedly encouraging her partner to extend the conversation, in accordance with the teacher's instructions:

Teacher:	(*talking over the class, working*) Don't forget to ask follow up questions.
Classmate:	Do you like shopping for clothes?
Margarita:	Yes, I like.
Classmate:	Do you like wake up early?
Margarita:	No, you say, "why". Always why, where, -
Classmate:	Ok -
Margarita:	(*inaudible*) when, how. You see?
Classmate:	(*laughing*) ok, ok. Why?
Margarita:	I like because is nice have new things. (*laughing*). I think we all like new things.
Partner:	Ok. Do you like waking up early?
Margarita:	(*laughing*) No, you ask, why you like new things? What new things you like?
Partner:	(*laughing*) ok, ok. What new things do you like?
Margarita:	Yes, very good. You see, teacher, we have good conversation now.
(audio recording)	

In this excerpt of classroom dialogue, Margarita takes up a position of responsibility, teaching her interlocutor how to pay attention and build, improvisationally, on information given. More than a 'good student,' she demonstrates the skills of a communicator who understands the roles and responsibilities of conversational exchange. She plays this role out in a joyful and joking manner, cajoling her partner into asking follow up questions, as the teacher has asked.

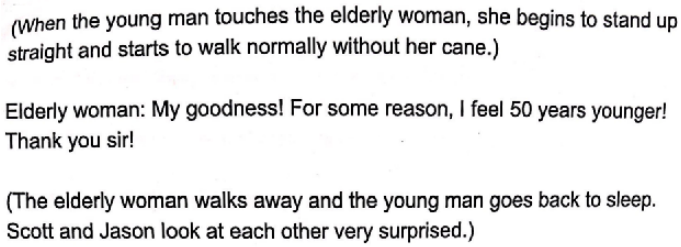
Margarita in the playwriting and rehearsal phase of the course

Margarita continued to position herself as a leader and good communicator in the playwriting and rehearsal phase of the course. She baked food for the class to enjoy during breaks, and used the time allotted for groups to create the set and props to share her life experiences with her classmates. While working on a poster for the play, Margarita showed her classmates a picture of her husband, saying,

Margarita: You see, my husband he has 95 years.
Angelina: Wow!
Margarita: When we meet he is 70 I am 50, the difference is very big. But no is problem for me. I think is important you enjoy the life. I never want husband. I don't go to look, are you my husband? Are you my husband? (*inaudible*) One day, I am on the beach and he speak with me and he is very nice. And now 18 years we are together.
(During this time, all the classmates have gathered around)
Angelina: *(inaudible)*
Ruth: It's very good.
Margarita: So, I think you are young. It no matter you look for husband. It is important you enjoy the life.
(video recording)

In this informal conversation, Margarita, the oldest student in the class, draws from her life experiences to share insights with her younger classmates. Her positioning is that of an elder and mentor, drawing from her considerable life experience and skills to help others. The teacher valued her role as mentor, stating, "she's great, I mean, like, she keeps the other students on task and always does well with the written activities" (interview). Through these interactions, Margarita assumed a role of "big responsibility," positioning herself as an assistant to the teacher and a mentor to her classmates, leveraging her identity as a capable and responsible adult in her classroom interactions.

When I interviewed her about her feelings on participating in a theatrical performance in the first week of the course, Margarita remarked, "I like. Is good try new things and maybe will help with pronunciation" (interview). Her attitude towards performing in the play was enthusiastic. However, when the play was cast, the teacher asked her to play a small, one-line role, like Sara. Her role was that of "The Old Woman," healed of back problems (Figure 9).



(When the young man touches the elderly woman, she begins to stand up straight and starts to walk normally without her cane.)

Elderly woman: My goodness! For some reason, I feel 50 years younger! Thank you sir!

(The elderly woman walks away and the young man goes back to sleep. Scott and Jason look at each other very surprised.)

Figure 9: Margarita's lines

The lines of this part made up less than 5% of the lines in the play meaning that though Margarita was positioned as a leader in the class, she was not cast in a lead role in the play. Despite this small acting role, Margarita played the role enthusiastically in rehearsals and performance. She brought her husband's cane as a prop, throwing it in the air, and dancing around when she was cured of her back pain on stage (video recording). Unlike Sara, Margarita invested in this small role, which to some extent aligned with the identity she had already taken up in the course as a "wise elder."

Margarita performed willingly, whereas Sara sat with her head on her desk in an open act of resistance to her casting. In this excerpt of classroom dialogue, Margarita's peers intervene in the casting to advocate she be given more lines:

Teacher: Ok, we don't have Gabriel's mom, yet. Who can play the mom?
Alejandra: Margarita has only The Elderly Woman. She needs more roles.
Margarita: For me no is problem.
Teacher: Margarita, do you want to play the mom?
Margarita: Ok, sure is no problem.
(audio recording)

Analysis of this classroom interaction indicates Margarita's peers have noticed that the role she has been assigned does not afford her many lines and, thus, stands in contrast with the position as a leader she has carved out for herself in the course. Yet, when they intervene, Margarita responds that her casting is "no problem." When she is offered an additional role, Margarita indicates that she will accept any role assigned to her in the play. Margarita does not position

herself as openly resistant to this casting, preferring to continue her positioning as a mentor, helper, and leader.

Because of her classmates' intervention, the teacher cast Margarita in an additional one-line role, with the line, "we have been waiting for this moment for a long time" (artifact). Even with this additional role, Margarita's lines comprised under 5% of the lines spoken in the play. However, at no point did Margarita openly resist her casting. Instead, she improvised additional lines. In the first performance, she adlibbed: "You know, is very important that we stay together. We missed you very much and we love you!" (videorecording). This improvisation could be interpreted as a sign of micro-resistance in that she works to create more stage time, and more opportunity for the performance of oral language, for herself. However, she navigates this role negotiation through theatrical improvisation, a discourse acceptable to the teacher.

After the performance, an audience member sent the teacher an email praising her performance, writing: "that Margarita, what a star!" (artifact). Margarita's ability to come across as "a star" in two small roles may evidence the theatrical adage that "there are no small parts, only small actors," and speaks to Margarita's power to make the most of the roles given to her in the play. Though Margarita accepted these roles without complaint, an interview after the performance, revealed her opinions about the casting:

Kathleen:	What do you think about the theatre experience you had in this course?
Margarita:	I think it's a good experience. Liked because the classmates are together. Helps in some things, and sometimes in conversation, sometimes with other words. This is good.
Kathleen:	And is there anything you didn't like about theatre or would want to improve if you did it again?
Margarita:	I don't like, example, in this house, only three person. Wasn't igual (*equal*). I would like more participation. Emmanuel, and Rogerio, and Alejandra make more pronunciation to put in the mind.
Kathleen:	I see. So you would like more lines?
Margarita:	Exactly.
Kathleen:	And do you think theatre helped you with your English goals.

Margarita: Maybe, yes. Yes. It help me. Speak with my classmates…is good. The vocabulary, and. But no, no help with my, the pronunciation. For me is very important. But is good. I think is good, the theatre.

(interview)

This interview reveals her perception of the casting as unfair. Further, she makes a connection between the actors playing the lead roles, whom she names (Emmanuel, Rogerio, and Alejandra), as having more opportunity to improve their pronunciation. In an earlier interview, she had identified pronunciation as the aspect of her English language use that she most wanted to improve. She connects being cast in large roles to further opportunities for pronunciation practice, illustrating the importance of tying drama-based language pedagogy to learners' goals.

Despite the critiques she offers, Margarita affirms the value of theatre, saying "I think it's a good experience. Liked because the classmates that are together helps in some things, and sometimes in conversation, sometimes with other words. This is good" (interview). Here, she is referring to the time spent in rehearsal speaking together informally, giving each other notes, and ties this to the practice of oral English and vocabulary building. Like Sara, Margarita valued the community that formed in the ESL/theatre class. Unlike Sara, Margarita did not push back against the teacher's casting choices despite finding them unfair. She negotiated her role within the course to position herself as a leader, helper, and mentor throughout the course, which she maintained despite being cast in a small role.

Discussion

This study explored the literal and figurative roles two learners negotiated within the ESL/Theatre course, asking to what extent those roles affirmed or challenged the learners' complex identities. Analysis of interviews, field notes, artifacts, and classroom interactions revealed the following key findings: 1) Both Sara and Margarita took on many different roles, beyond the acting roles in which they were cast in the course; 2) Both students perceived their

casting in small acting roles as unfair; 3) Both students perceived a connection between having more lines in the play and having more opportunities to practice their English; and 4) Both students negotiated, and renegotiated, positions for themselves in the course that they saw as valuable.

What each student valued was informed by their prior life experiences. In Sara's decision to immigrate to the U.S., she demonstrated the determination that Suárez-Orozco & Suárez-Orozco (2001) assert is characteristic of the "self-selected" nature of immigrants. In a Foucauldian sense, Sara's presence in the U.S. and in this course was brought about through broader societal discourses that position the U.S. as a land of opportunity. However, dominant discourses in the U.S. also function to marginalize "non-native" English speakers and undocumented immigrants. Sara perceived her positioning as an undocumented ESOL student as marginalizing her within U.S. society, which produced real effects on where she could and could not go and what she could and could not do. Sara, nonetheless, took up the discourse of the U.S. as a place where she can find a better life for her and her children, following her "American Dream." Margarita, in contrast, leveraged her positioning as a documented immigrant and high status medical professional in Mexico to position herself similarly in the U.S., where she intended to pursue work in the medical field in her retirement. She also negotiated roles as a leader and mentor within the course, through giving educational advice (as seen in her guiding her conversation partner to ask follow up questions) and life advice (as seen in her discussion of her marriage). Margarita did not express the same loneliness or concerns about restrictions that Sara voiced in interviews, nor did Margarita position the course as her primary means of socialization within the U.S. However, both students positioned the course as helpful to their language goals, not only because of the language practice that rehearsing and performing a play

necessitated, nor only because of the ESL-focused activities, but also because the play building process opened space for informal dialogue with their peers and teacher.

Both learners initially enrolled in the course to improve their English language skills, and ultimately judged that students cast in larger roles had more opportunities to practice their English. However, it is important to note that many "roles" were created in the course beyond the acting roles of the performance. These included, friend, playwriter, set designer, and actor. Negotiating these roles in English may have helped students find value in the course and in theatre making despite the "unfair" casting practices they perceived. Sara ultimately believed that the course, including the rehearsals and performance helped her to meet her language goals. This may account for her ultimate investment in theatre despite her initial resistance to playing the role of The Tired Mom. Margarita stated on several occasions that improving her English pronunciation was her main goal for the course. In the end, she reflected that participating in theatre, "help me. Speak with my classmates…is good. The vocabulary...But no, no help with my, the pronunciation" (interview). Though she did not perceive the performance as helpful to her in meeting her primary goal (pronunciation), she did perceive it as helpful to improving her spoken English and vocabulary skills. This may be due to the fact that the playbuilding process included much more than rehearsing the play, encompassing scenic design, playwriting, and peer feedback. In taking on these roles, beyond the literal roles cast from the script, the students were able to negotiate positions for themselves which they saw as valuable for their language learning goals as well as for their social lives.

The multiple, overlapping, and contradictory roles that the two students took up throughout the course are evocative of Foucault's (1994/1997) understandings of subject positioning as producing and being produced by shifting discourses at the micro and macro level.

This is in line with scholarship on second language identities that evidence the fluid, nonlinear nature of identity in language classrooms and beyond (Degenaus, 2013; Norton, 2000). These cases illustrate the Foucauldian (1975/1995) notion of power as circulatory. Sara's initial refusal to play her assigned acting role in the play speaks to the dispersal and circulation of power within the course. Bové (1995), describes this interrelated nature of power, resistance, discourse, and subject positionings as:

> a making possible… an opening up of fields in which certain kinds of action and production are brought about. As power disperses itself, it opens up specific fields of possibility… In these domains we become the individuals, the subjects, that they make us. (p. 58).

Sara's and Margarita's various subject positionings were both constituted by, and in turn constituted the discourses of the class. Sara's resistance made possible her position as a valued theatre artist, opening up new possibilities beyond those initially presented to her within the casting process. Margarita subverted her casting by improvising more lines in rehearsals and performance, thus negotiating a larger acting role for herself within the accepted boundaries of theatrical discourse.

In line with much scholarship on identity (e.g. Dagenais, 2013; Norton, 2000;), Cummins (2006) proposed that language learners "will engage academically to the extent that instruction affirms their identities and enables them to invest their identities in learning" (p. x). The cases explored in this study support this assertion. However, they also point to learners' skillfulness in shaping discourses to create positions they see as valuable for themselves, demonstrating that far from being only passive subjects shaped by broader societal or classroom discourses, the two students in this course engaged actively in shaping both their own subject positions and the

various discourses of theatre in this second language classroom. The cases of Sara and Margarita illustrate that students are adept at navigating discourses to position themselves in line with the identities they prefer to enact in the classroom, rather than passive subjects of the teacher's discourse. These cases underscore Foucault's (1976/1990) assertion that "Power is everywhere; not because it embraces everything, but because it comes from everywhere" (p. 93), creating "a plurality of resistances." (p. 96). Margarita and Sara's positions are powerful in that they are not only shaped by but also actively shape the discourses and roles available to them within the class. The cases of Sara and Margarita, who ultimately judged their casting to be unfair yet negotiated ways to invest in classroom practice, offer the optimistic view that language learners, particularly adults who already have considerable experience negotiating professional and educational discourses to their advantage, will find ways to advocate for themselves even within practices that have the potential to marginalize them.

Conclusions & Implications

By examining how two learners took up varying positions in drama and beyond, this study demonstrates the nuances of engaging language learners in theatrical performance, calling for scholars and educators to examine and account for learner resistance without discounting a particular practice. Though Sara and Margarita described the casting as unfair, they both found ways to position themselves meaningfully in relation to the teacher's pedagogy. Further, this study illustrates a potential conflict in the discourses of theatre and language instruction. In many plays, some actors have most of the lines (e.g. Hamlet) and others have very few or none (e.g. Rosencrantz). This imbalance of lines and stage time is an accepted part of theatrical discourse. However, in language classrooms, teachers are generally expected to do what they can to equalize turn taking and participation.

The fact that both learners perceived their casting as unfair supports Fels and McGivern's (2002) assertion that it is possible to further marginalize language learners in casting them in dramatic performance. This has also been documented in the scholarship of educational drama, for example in Gonzalez' (2015) conceptual paper discussing why a Black student dropped out of a drama club. Engaging learners in selecting the play with an eye to equal casting, or even writing a play themselves, as in Medina and Campano's (2006) study, might be a means of minimizing the inequality perceived by students cast in very small roles.

However, this study also reveals the many discourses and subject positions made available to and by students in the ESL/Theatre course. The acting and rehearsal phases of the course accounted for little of the course time; much of the course time was devoted to ESL instruction with little to no theatrical components. Further, within in the play building processes that unfolded in the course, many roles emerged for students beyond the acting roles of the play itself. In writing the play and building the props and set, learners took up new roles, pointing to affordances of engaging learners in theatre that surpass those documented in studies focusing solely on the rehearsal and performance processes.

This study leads to several implications for teachers mounting performances with language learners in terms of considering how the roles made available to students in their course align with students' preferred positionalities. It also leads to several implications for researchers of drama and second language identities.

In selecting plays for performance, findings from this study suggest that if teachers keep in minds the acting roles they are making available to students, they may be better able to select or write a play in which student actors have a more equal number of lines or stage time to avoid perceptions of inequality in the rehearsal and performance process. Further, teachers and students

might benefit from open and continuing dialogue throughout all aspects of the dramatic processes. In this case study, for instance, the teacher misinterpreted Sara's unwillingness to play her role as unwillingness to perform in theatre. In dialogue with Sara, however, he discovered the opposite was true and was able to work with her to provide her more stage time. Maintaining an open dialogue may help teachers avoid making assumptions that cast students in roles which they do not perceive as valuable.

In terms of creating the performance, this study suggests that teachers consider the roles afforded students beyond acting roles. These include: props designer, playwright, set designer, costume designer, assistant director, etc. In creating a performance, students can be afforded many opportunities to take leadership positions offstage. Negotiating these activities in students' target language allows students to engage in meaningful discussion in their second language, both in terms of accomplishing tasks and in terms of informal personal dialogue. Students in this study reported a sense of belonging to a community through participating in the creation of this performance in which students functioned as language learners, friends, and actors, stagehands, and more.

For researchers, this study points to drama in language education as a fertile context for exploring second language identities. The rich theatrical metaphors that permeate colloquial discourses on the self and society, such as the concept that "all the world's a stage," or Goffman's (1959) dramaturgical conceptualization of frontstage/backstage performances of self, lend themselves well to the study of identity in dramatic educational contexts. Further, it is surprising that literature in applied theatre journals does not attend more closely to how individual actors, or student actors, take up or resist casting in particular roles. My review of five journals in the field of educational theatre revealed only one empirical study of casting.

Developing further literature in this vein would be useful to teachers in navigating casting choices, a useful future direction for both theatre scholars and scholars of drama-based language pedagogies.

Finally, literature from the field of second language identities has demonstrated that the figurative roles assigned to students impact learners' investment in the learning environment (e.g., Harklau, 2000; Yeh, 2014). This case study indicates that drama-based L2 pedagogical contexts are useful sites for exploring how learners' take up and resist literal and figurative casting. Adopting the theoretical view that power is everywhere (Foucault, 1976/1990), the cases of Sara and Margarita offer optimistic prospects for multilingual education, beyond the study of drama-based language pedagogies, because these second language learners are demonstrated to be adept at navigating relations of power no matter the roles they may be given or take up in a given moment. Attending to nuances of identity and discursive negotiation can promote awareness and, ultimately, avoidance of essentializing or stigmatizing learners.

CHAPTER 4

MESSINESS & FAILURE IN THE RESEARCH PROCESS: WHAT CAN('T) WE TELL?

In line with qualitative and post-qualitative calls for researchers to attend to affect and problematic phenomena in their analysis (MacLure, 2013), researchers have begun to focus on messiness, challenges, and failure as points of central interest to the field of education (e.g., Giles, 2010; Müller, Kruger, Lekoala, & Mokoena, 2020), particularly social justice oriented educational projects (Greene, Burke, & McKenna, 2013; Harris et. al., 2015), qualitative inquiry (Eckert, 2020; Ross & Call-Cummings, 2019), and research-based theatre (Prendergast & Belliveau, 2018). Reporting on challenges is productive in that it allows researchers and practitioners to build strategies to meet those challenges in future work and because it paints a more holistic picture of the practice being studied. Harris et al. (2015), for instance, asks researchers "to report reflexively on the messy and unpredictable nature of qualitative research…and to critically evaluate the success (or otherwise)" (p. 585) of our endeavors. Yet, examining failures in one's own research can be risky. Ross and Call-Cummings (2019), for instance, open their article on failure by sharing an experience failing to put together a panel on failure, due to "just how difficult it is to discuss, even to acknowledge, the failures that we face in the work that we do" (p. 97). Despite this difficulty, reporting on failure is an ethical imperative for researchers and teachers.

Arts-Based Research (ABR), including research-based theatre, has been seen as a hopeful avenue for addressing issues of ethics in the research process. Cahnmann-Taylor (2018) articulated four principles arts-based researchers should consider in their work, many of which

address questions of ethics. She asserted, "'public good' can be obtained if the arts-based researcher makes a commitment to exploring the unknown with complexity, humility, bravery, and beauty" (p. 248), and encouraged researchers to clearly address the "so what?" of their studies (p. 249). However, she also pointed out that the "blurring of fact and fiction," common in many ABER approaches, "can allow the public to question the veracity of events such as the holocaust, Armenian genocide, racialized police violence, or FBI investigations of information leaks from the oval office" (p. 250). In response to this challenge, she lists questions researchers might consider in rendering their work artfully, including:

> Whose work? Who benefits? What risks are involved? For example, is it ethical for an art or language teacher to "use" a former student's work or interview transcript for their own creative rendering? While an artist might consider "copyright," a researcher must consider human subjects' *voluntary* and *informed* consent, as well as the *risks* and *benefits* of others' participation. (p. 251)

In this paper, I explore some of these questions in light of a case study I conducted in an ESL classroom for adult immigrants to the U.S., in which theatrical performance was a mandatory course element.

To address these ethical questions, and others, I dramatize scenes from my own qualitative fieldwork in which I encountered ethical dilemmas. The purpose of sharing these scenes with readers is to consider, 1) What stories can we (not) tell in qualitative research?; 2) What is the role of trust between the researcher and the participants?; and, 3) What can scholars gain from focusing on failure? Finally, I advocate that scholars be more open about sharing these experiences of messiness and failure through publication.

When the Research Gets Messy: A Literature Review

Scholars have recently begun to critique literature that glosses over challenges, hiccups, and failures in both research and pedagogical endeavors, calling for researchers to articulate the "messiness" inherent in the work of education and educational research (Burke, Green, & McKenna, 2017; Harris et. al, 2015; Prendergast & Belliveau, 2018). Ross and Call-Cummings (2019) point out that failure in qualitative research can occur at the micro and macro levels; that is, that both societal discourses and interpersonal communications can produce what might be termed as failure. They further point out that what little research does address moments of failure largely takes a reflexive perspective, focusing on "what I learned" and "how my approach has changed" in light of the unexpected rather than on broader questions of the role power plays research processes – from what we are able to ask, to what we are able to publish. In some ways, the reflexive approach can take a story of failure and smooth it into one of success, at least a projected future success. I argue that it is also important to contemplate failures in and of themselves.

Of course, arts-based research is not the only avenue for addressing failure and mess in research and pedagogy. Research on social justice focused educational projects has also focused on challenges and failures. Greene, Burke, and McKenna (2013), for instance, recount youth participants' hesitancy to collaborate with adults in a Youth Participatory Action Research (YPAR) project, due to skepticism concerning the adults' motives. In a separate study, the same authors discuss how a 6-year YPAR initiative to build a park ultimately failed due to economic and bureaucratic factors, noting that though the youth involved in the project learned valuable research and discursive skills, they "ultimately they didn't have much power" (Burke, Green, & McKenna, 2017, p. 594).

The broader field of qualitative inquiry has also contributed scholarship on failure in fieldwork, often centering on the personal, and sometimes sexual, relationship of the researcher and participants (e.g., Goode, 2002; Wolcott, 1983). Goode (2002), published a reflection on his failures, as a researcher, in studying a Fat Civil Rights group. Over the course of his study, which took place 20 years prior to his publication, Goode (2002) engaged in sexual relations with several of his female participants and ultimately failed to publish any research findings from this study. Reflecting on this fieldwork experience, asks, "when is complete member participation a little *too* complete?" (p. 503), and details transgressions from his fieldwork. Goode reflects on his study, writing, "The fact is, personal ties result in the need to protect the feelings of informants with whom the researcher is closest. This in turn results in tailoring descriptions of episodes to avoid the humiliation of those informants, or simply omitting some of them altogether" (p. 529). This work points to the tensions between the personal relationship between the researcher and the researched, and raises questions about what can be reported without violating participants' trust or discrediting one's own research.

Research-based theatre has offered several examples of this forthright approach to contemplating failure and ethics in qualitative inquiry. In one of the earliest instances of ethnodrama, Saldaña's (2002) *Finding My Place: The Brad Trilogy* dramatized Wolcott's (1983) anthropological case study of a young man, Brad, with paranoid schizophrenia. Wolcott's (1983) original study found that the American educational system was unequipped to adequately support students with psychological issues. However, years after the study, Brad returned to Wolcott's home to burn it, attacking the researcher (Saldaña, 2008). A subsequent trial revealed Wolcott and Brad had engaged in a sexual relationship, and Wolcott's study of Brad, along with Saldaña's dramatization of its aftermath, received considerable criticism from qualitative

researchers (Roth, 2004; Strober, 2005). Much of this criticism focuses on the imbalance of power between Wolcott and his participant and the nature of intimacy and ethics in qualitative research (Strobel, 2005). Strobel (2005) summarizes the polarized reactions that Wolcott's study of Brad evoked in the qualitative research community:

> At one extreme, Roth sees an abuse of power; at the other, Saldana sees a love story. Should it be "read as self-glorifying and redemption seeking arising from his relationship with the *Sneaky Kid*" (Roth, 2004) or should it be received as a "poignant memoir" (Dentith, p.1325)? The answers are crucial to understanding the complexities of qualitative research. (n.p.)

This study, its dramatization, and the fierce debate it sparked has opened conversations concerning ethics, particularly in the relationship between the researcher and participant. In many ways, Wolcott's (2002) book reflecting on his positionality with Brad is a vulnerable account of challenges, even failure. Saldaña (2002) uses theatre as a tool to work through the ethics of undertaking the study and representation of another, bringing to light the moral issues at stake in Wolcott's work with Brad and conveying them transparently to audiences.

More recently, Prendergast and Belliveau (2018) introduced the "twin notions of *misperformance* and *performing failure*" (p. 99). They critique research that focuses solely or primarily on presenting success stories, which they characterize as the "status quo found in the vast majority of research" (p. 103). Prendergast and Belliveau argue that "in making ethnographic experiences of failure invisible—in a pursuit of seamless beauty and aesthetic resolution—we fail to create the most transparently and (perhaps ironically) aesthetically powerful work possible" (p. 100). The authors then illustrate the affordances of failure by presenting two pieces, which they term, *misperformance ethnographies.* These pieces portray

stories of failure crafted through a technique called *tabletop theatre*, which requires actors to perform a full-length play or story using only the props, costumes, people, and scenic elements at hand to improvise the story in a condensed time frame (p. 103).

Belliveau's (Prendergast & Belliveau, 2018) misperformance ethnography is written as a script. The script imagines a dialogue between himself and participants in a project in which he created theatre with veterans dealing with psychological trauma. Prendergast's is written as a dialogue between herself and Belliveau, in which she reflects on an unpleasant experience during her applied theatre work in a male prison. Belliveau's script portrays how in asking the veteran's theatre group to perform an *Italian Run* (a very fast and exaggerated rehearsal) of their show based on their combat experiences, he unintentionally re-traumatized one of his participants:

> I was pushing the performers to go faster and faster. It's unforgiveable what I did. This wasn't a French farce we were rehearsing, but rather, we were working on incredibly difficult stories of injured men. (p. 105)

He notes how the tabletop theatre exercise caused him to reflect on that failure, bringing him to "a deeper understanding, an insight that (he) would not have discovered otherwise" (p. 112) of the opportunities that failure offered him to reflect on and refine his practice.

Prendergast shares a transcription of her discussion with Belliveau that resulted from the tabletop theatre exercise. Throughout the transcription she redacts words so that though readers know something (negatively) surprising has occurred, they do not know what or where:

> MONICA: Ok. So, one of the guys had unlocked the door obviously, so I'm looking into... you know, it's a horrible image. you know, I'm looking at a [redacted] in a [redacted], which I have to say, in my... protected life is not something that I think I've ever seen before. And so, it's not a very, you know attractive...

In this piece she uses the redaction of words as an aesthetic tool to represent silencing, to tell "the story (she) cannot tell" (p. 112).

The works of these scholars illustrate several ethical issues at play in qualitative research. One such issue is, what stories can(‘t) researchers tell? Prendergast’s redaction of key words allows her to partially tell a story that, if left unredacted, would jeopardize her project on drama-based education in a prison. It might also jeopardize the participants themselves, leaving them open to disciplinary measures, if the full story of what she encountered were revealed. For these reasons, the story she tells is partial.

Wolcott’s (1983; 2002) story, as dramatized by Saldaña (2002), addresses another side of the question as to what researchers can and should recount. In vulnerably recounting his intimate relationship with his research participant, and all the ways it went wrong, Wolcott opened himself to extreme criticism from certain colleagues in qualitative research (e.g. Roth, 2004). Scholars, like all members of society, function within neoliberal discourses. Many researchers would likely balk at publishing work that would open them to criticism on ethical grounds, in the way Wolcott (2002) and Saldaña’s (2002) project did. It is telling that Wolcott waited until 20 years after his initial study to publish his reflections on its aftermath, when he had already established a successful career. Each of the scholars discussed in this section open themselves to potential criticism of their projects, either pedagogical or ethnographic. Of course, there is also a question of how much a researcher ought to tell. Fine (1993) asks, "how much is relevant for public consumption, particularly as it relates to the embarrassing actions of the researcher … The issue of what and how much to report does not have any 'right' or eternal answers" (p. 282).

Finally, each of the three researchers who address failure centralize the relationship between the researcher and the participant. Cahnmann-Taylor (2018) discuss the risks and benefits, as well as the voluntary recruitment strategies that Institutional Review Boards require researchers to articulate in proposing projects with human participants. Ferguson, Yonge, and

Myrick (2004) argued that "protection of participants' privacy and autonomy is essential in many studies to maintain trust in the research relationship…Power inequities in all relationships place an onus on the more powerful individual to act in the best interests of the other" (pp.11-12). Indeed, many qualitative researchers emphasize the importance of building trust between the researcher and participants (e.g. Cahnmann-Taylor, 2018; Paris, 2011). The title of Belliveau's misperformance ethnography, "Holy Shit! What Just Happened?," is evocative of both the raw emotion his participant felt when we saw his traumatic story being transformed into a comedy on stage as well as the researcher's horror in realizing this effect on his participant. It is doubtful that many qualitative educational researchers set out to violate the trust of their participants. Yet, it surely happens. I see it as an ethical imperative for both researchers and teachers to reflect on the messiness and failures inherent in our work.

Producing Knowledge

One of the main duties of scholarship is the production of knowledge, which Foucault (1966/1994; 1975/1995) addresses in his theories on how institutional and societal discourses shape and are shaped by power relations. His concepts, *regimes of truth* and *power/knowledge* (Foucault, 1975/1995) theorize how discursive systems determine what is accepted as truth or knowledge within society. This work deconstructs institutional practices, such as punishment within the penal system (Foucualt, 1975/1995), and disciplinary fields, such as how "madness" is categorized and treated psychology (Foucault, 1965/1988). In undertaking this work, Foucault illustrates "the will that sustains' and the "strategic intention that supports" (p. 8) discursive productions of truth, power, and knowledge.

To undertake this work, Foucault (1976/1990) compels scholars to question the production of power and knowledge, asking that scholars search for

> instances of discursive production (which also administer silences, to be sure), of the production of power (which sometimes have the function of prohibiting), of the propagation of knowledge (which often cause mistaken beliefs or systematic misconceptions to circulate). (p. 12)

In this passage he notes that the ways in which knowledge is produced and disseminated can propagate misinformation, and connects the production of knowledge to relationships of power and the functions of silencing certain voices or discourses.

I see this critique of the propagation of knowledge and its interrelationship with power as directly connected to academic scholarship and publication processes. In the peer review process, designed to ensure high quality work, discourses within disciplinary fields are propagated. Knowledge of import to the field is produced and disseminated, but also regulated by broader discourses. Several scholars have highlighted the role neoliberalism plays in the production of scholarly knowledge, arguing that disciplinary and societal discourses shapes the kinds of research projects undertaken, for whom, and to what ends (Busch, 2014; Giroux, 2014). Busch (2014) discusses the impact of neoliberalism on the production of scholarship, pointing out that the counting of peer reviewed articles, common in the process of securing tenure, advantages scholars who undertake work that can be more rapidly produced and published, shaping who can produce work and how (pp. 66-67). Giroux (2014), echoes this concern, writing

> Beholden to corporate interests, career building and the insular discourses that accompany specialized scholarship, too many academics have become overly comfortable with the corporatization of the university and the new regimes of neo-liberal governance. Chasing after grants, promotions and conventional research outlets, many academics have retreated from larger public debates and refused to address urgent social

problems. (p. 17)

Both Busch's (2014) and Giroux's (2014) work highlights how scholarship is heavily influenced by economic factors. Scholars are incentivized, particularly prior to obtaining tenure, to produce a large quantity of work, quickly. This means scholars must produce work that is accepted within the bounds of their discipline, setting boundaries as to the research projects undertaken and the issues with which they are likely to engage. I believe these regimes of truth inform Prendergast and Belliveau's (2018) observation that the "status quo found in the vast majority of research" is the recounting of success stories (p. 103), and research-based theatre is a promising avenue for creating counter discourses to this scholarly status quo. I offer my own small story of failure in the research process to contribute to this counter discourse.

The Study

In the Fall of 2019, I conducted a four-month ethnographic case study of a language classroom of adult immigrant ESOL learners, and their teacher, at a nonprofit educational institution in the U.S. The course's stated mission was to engage learners in sharing their experiences through art-making, particularly drama, for language learning as well as for community dialogue. My aim was to explore how the students perceived the experience of creating plays based on their personal experiences and how creating identity-based plays impacted learners positioning in the course and self-perceptions. However, the project took several unexpected twists and turns, a phenomenon not uncommon in qualitative inquiry with human participants. A chief challenge was that the teacher did not devise a play based on students' experiences, but rather provided students with a plot for their play (about a man who can perform miracles), and asked the students to write the script from his plot.

Because this pedagogical approach deviated from the institutional mission for the course, conflict grew between him and the administration. Readers may note that I do not describe the teacher in great depth; this is an intentional choice to maintain his anonymity and confidentiality as much as possible in this writing. Further, because the teacher did not invite students to craft a play based on their own experiences, my research project had to change. In the end, in several regards, the initial aim of my study failed: I was not able to study how students felt about making and performing a play based on their lives in their second language course.

Here, I explore some aspects of failure in this research project.

Misperformance Method

My approach to exploring the failures of this research project is influenced by Prendergast and Belliveau's (2018) approach, described above, which they term misperformance ethnography, as well as by the arts-based approaches of trans/scripting (Cahnmann-Taylor, Wooten, Souto-Manning, & Dice (2009) and dramatizing data (Saldaña, 2003; 2016), described below.

Cahnmann-Taylor, Wooten, Souto-Manning, and Dice (2009) describe trans/scription as "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 in our data" (p. 2548). They argue *Trans/scripting* allows researchers to compress the data for clarity of purpose and usefulness in teacher education, using dramatic symbols in place of traditional discourse analytic symbols (p. 2549). This process is similar to the writing of ethnodramas, Saldaña's (2002) approach to dramatizing Wolcott's (1983; 2002) data. Saldaña (2016) outlines the following process and benefits of dramatizing data:

> Transforming a participant's interview transcript of one hour in length into a five-to seven-minute monologue forces the researcher as artist to extract from the text the most salient passages, and to aesthetically rearrange the selected words into a coherent, self-standing piece for the stage that captures the essence of the participant-character. (Saldaña, 2016, p. 121)

In this way, both trans/scripting and dramatizing data seek to compress data from transcripts to coherently highlight the salient points, attending in particular to issues of affect that come to light in analysis.

In my own process of artfully compressing my data into brief scenes, I first read through 78 pages of field notes, then 23 pages of researcher reflections, constructing themes of conflict and failure. I then considered: which of these moments can I share with readers? I selected two key moments in my field notes and reflections that were illustrative of the conflict and failure encountered in my project. Next, I reviewed audio transcripts of classroom interaction and participant interviews that spoke to these moments. I then trans/scribed these transcripts. The scenes that follow are largely comprise of actual wording seen in the original transcripts. However, I omit excerpts of dialogue, and redact certain phrases to obscure some details that, were I to share, might breach the confidentiality of my participants.

Thus, the scenes I present blur fact and fiction, which Cahnmann-Taylor (2018) has pointed out may cause readers to question the veracity of claims, or even the nature of the events themselves. Yet, qualitative scholars have argued convincingly that all research is an act of creation, a fiction of sorts (Banks & Banks, 1998; Siegesmund, 2013; Smagorinsky, 2014) Siegesmund (2013) observed that "fictions in arts-based educational research are legitimate to the degree that they help us understand the world-as-it-appears to be in the lives of students,

teachers, and stakeholders in education" (p. 236). However, I clarify for my readers that the events depicted in this dramatization occurred, were recorded, and transcribed according in line with conventions of qualitative inquiry. I have dramatized and, in one scene, redacted these transcripts to present readers with compressed versions making up brief coherent scenes illustrating instances of conflict, ethics, and failure.

"What am I Getting Out of This?"

Scene 1: *An Informant*

Scene: *A busy, loud classroom. Adult ESL students from all over the world are working together in groups, cajoling one another, joking, answering discussion questions, and taking notes to report back to the class. The atmosphere is loud and might be perceived as unruly by a passerby, but students are friendly and engaged. A white woman in her mid 30's, sits at the back of the room with a notebook and an audio recorder; a computer is on a shelf behind her, recording the class. She is the only one sitting silently. She is The Researcher, there to conduct ethnographic fieldwork in the class. The teacher, a black man in his early 30's, is walking among the groups, talking with students, answering questions, joking, and trying to keep them on task. Alejandra, a 19 year old from Colombia, Margarita, a 65 year old Mexican student, and Rogerio a 34 year old Brazilian student are working in different groups. As they speak, they raise their voices across the room.*

Alejandra: (*calls the teacher from another group*) Teacher, is this sentence correct?

Teacher: (*crossing the room to her group, and reading*) That's good, but where does "did" go in this sentence?

Alejandra: Ah, it is a question…so…here?

Teacher: Good!

Rogerio: (*beckons the teacher*) Hey, teacher!

Teacher: Do you have a question?

Rogerio: Yes.

Teacher: Is it about the assignment?

Rogerio: What do you think of Trump? Why do so many Americans don't like him?

Margarita: (*jokingly*) Oooooh! This is an interesting question.

Teacher: Rogerio, you work with your group. Hasnaa, you work with yours. And this assignment has nothing to do with Trump!

Rogerio: But, it's an interesting question, no? So many Americans, they don't like Trump, but I think he does his best to protect his country. Just like Bolsonaro. I mean if it is my country, I'd want to protect it from immigrants, to vote in the best interest of the Americans.

Margarita: (*laughing*) Rogerio! YOU are an immigrant! How you can say this?

Alejandra: (*joking*) Oh my God! Rogerio, you're always causing problems.

Rogerio: Me? I don't cause problems, I ask good questions!

Teacher: Come on. We are not on CNN or Fox. We're answering the discussion questions. Rogerio, work with your group.

Rogerio: Ok, Ok. No problem. We talk later. (*winks*)

Teacher: (*to the whole class*) Only 5 more minutes.

(*The teacher walks to back of the room and beckons to the researcher*)

Teacher: Can we talk in the hall for a second.

Researcher: Sure. (*for the first time in the 2 months of the course, the two walk into the hall together and close the door, leaving the class to work on their own*.)

Teacher: Can you believe that?

Researcher: (*laughing)* At least they're having fun!

Teacher: (*mimes shooting himself in the head*) I need your help with something.

Researcher: I'm happy to help.

Teacher: I had a talk with the director, Mariana, yesterday about Rogerio. He's being so disrespectful.

Researcher: Oh no! I'm sorry you feel that way! What happened?

Teacher: Well, I mean, you're here watching. Like, I can't believe this Trump stuff. He's supposed to be working with his group, and he's getting the whole class off task. He just doesn't listen. I mean, I get he's the class clown, but there are limits to that, you know? It's like he doesn't respect me at all. Like, he's always testing me. You know? Like he's the alpha male. But guess what: there's only room for one alpha male in this classroom.

Researcher: And who's that?

Teacher: Me.

Researcher: (*laughs*) I see.

Teacher: So, anyway, I told Mariana about him and she offered to talk with him about his behavior. She told me to take notes about what he does that's disrespectful, and said that she'll talk to him about it.

Researcher: Mm hmm.

Teacher: But, you know, I'm always busy teaching, and you're already in the back taking notes, so I just need you to take some notes on his behavior for me, and I'll give them to Mariana, and she'll talk with him about how he's acting.

Researcher: (*startled*) Oh!... Oh my!

Teacher: It would be a really big help. I just don't have time to write everything that happens. And, you know, he's just really hard to handle.

Researcher: You know, I'm always happy to help, but I'm afraid I…I can't do that.

Teacher: Why? I mean, you see how he acts. Don't you think he's being disrespectful?

Researcher: Um, well, he does joke a lot. But, maybe he doesn't mean disrespect?

Teacher: I think he does. And I think someone telling him that would help him.

Researcher: I'm really sorry this is causing you trouble.

Teacher: (*silence*)

Researcher: But I'm afraid I can't.

Teacher: (*long silence*). Oh, ok.

Researcher: Sorry.

Teacher: (*silence*) Why not?

Researcher: Well, when the students consented to participate in this project, I explained to them, and we actually signed a contract that said that my presence in the classroom would not impact their performance in the class at all. But if my notes were brought to the director as a disciplinary step, I mean it could negatively impact Rogerio.

Teacher: I don't really think so. I mean, I'm going to give Mariana the notes, anyway.

Researcher: Yes, but, I could get into trouble for doing that. It's just…outside the lines of what I said I'd do while I was here.

Teacher: But you said you'd work as my assistant.

Researcher: And I'm totally happy to help you make photocopies or teach mini lessons when you have meetings, or to help with anything like that. But, I'm really sorry…I just can't do this. I mean, if one of the students asked me to take notes on you to bring to the director,

Teacher: What?!

Researcher: Which, I mean, of course they haven't, but, like, I wouldn't be able to say yes to that either. To protect everyone participating in the research. I mean, I would try to protect you in the same way, too.

Teacher: Ok. That's fine. I gotta go back in.

(*The teacher walks back into the classroom, with the researcher following behind.*).

Scene 2: *What am I getting out of this?*

Scene: *Two weeks later. The classroom is in slight disarray, the students having just left. The researcher is packing up her recording devices. The teacher walks from his desk to the door, and closes it. The atmosphere is tense. The door to this classroom is rarely shut after class hours.*

Teacher: (*speaking quietly, but intensely*). Can we talk?

Researcher: Sure. What's up?

Teacher: You know, last week, when the class had their individual appointments with the career counsellor, you went with them to the appointments and I

just had no idea. I had no idea that you were going to be gone from class several days. I think you at least could have told me so I could have prepared.

Researcher: I'm so sorry. I really thought I had told you I was going with them to the counsellor.

Teacher: Well, you didn't. And it's just really hard for me to plan if I don't know whether you're going to be here.

Researcher: I'm so sorry.

Teacher: (*shaking with anger*) I mean, what am I getting out of this, anyway? You know, I see what you're getting out of this. I mean, like you're getting your dissertation (*he pronounces it, aptly, as "die"-ssertation*). But what am I getting out of this?

Researcher: (*silence*)

Teacher: I mean, like, I think about my colleagues here and nobody else has someone sitting in their class everyday. And I don't think they would accept it. Like, who wants to be watched all the time? And after I help you out by letting you be here, you won't even help me by taking some notes on Rogerio. And you don't even tell me that you're not gonna be here.

Researcher: I'm so sorry! I understand it must be stressful to have me in your class all the time, and I really appreciate you letting me be here. When I was a teacher, I always found it stressful to be observed, so I can appreciate that this is stressful for you and it was really generous of you to let me be here. I would have liked to have helped you with Rogerio. But, I just couldn't, with the contract.

Teacher: (*short*) Yeah, I get it.

Researcher: But, you know, I'm like, happy to be as helpful as I can be.

Teacher: But I mean, like, what can you do to help me? Like, what am I getting out of this whole experience?

Researcher: Um, well. I guess, according to my research proposal, your participation is supposed to be benefitting humanity (*laughs*).

Teacher: (*silence*)

Researcher: But, um, like, as I described in the proposal to you and to Mariana, I can help you out while I'm here… Like, I'm happy to monitor the class, and

make photocopies, or type up what the students have written for you. I just…um...I can't really report on their behavior to the director. What can I do to help?

Teacher: I guess typing up their writing would be useful.

Researcher: Cool. I'm happy to do that. And I'm really sorry. I thought I had told you I was going with the counsellor. I really apologize if that was an inconvenience.

Teacher: It's ok. Sorry for getting angry. It's just…this is a stressful job already.

Epilogue

Researcher: (*to the audience*) This whole interaction left me incredibly dismayed. I wondered if my recruitment letter to him, which outlined my role observing his course, had been unclear and felt terribly that he felt I betrayed his trust. I also worried for the future of the research project because he could decide, at any time, to withdraw his participation in the study and because since our relationship changed, I was no longer invited to be his confidante.

It took over a week to regain his trust. And the trust was rebuilt because, in a conflict that was blossoming with a colleague at the school, he found himself in need of a sympathetic ear. (*The teacher enters*)

Researcher: Oh, I spoke to [redacted] and she asked if she could maybe come to a rehearsal. I told her I'd pass the question on to you.

Teacher: Man, thank you for not just saying yes. I don't want her to come.

Researcher: No problem. I'll give her the message.

Teacher: I mean, I think she just wants to come because [redacted]. You've really got to keep your head on a swivel around here.

Researcher: What do you mean? I don't follow.

Teacher: The other day [redacted].

Researcher: Oh my God! Really? What do you think she wanted?

Teacher: I mean I think she obviously wanted to [redacted]

[redacted]. But I don't want to discuss it with her. I'm afraid, though, that [redacted] might be at risk.

Researcher: I'm so sorry.

Teacher: Yeah. What do you think I should do? I mean, what would you do in my shoes.

Researcher: Oh gosh. I'm not sure. I mean, I'd probably [redacted].But I'd definitely ask some other folks about that.

Teacher: Yeah. I've been thinking about doing that. Thanks. You've got a meeting with [redacted] after class today, right?

Researcher: Yup.

Teacher: What's it about?

Researcher: It's just an interview about how the class began.

Teacher: Oh, Ok. Well, please don't tell her I said any of this, will you?

Researcher: (*laughing*) Of course not.

(*End)*

Reflection & Analysis

These scenes illustrate moments of ethical conflict I encountered in qualitative fieldwork at both the micro, interpersonal, level and the macro level of societal discourse. The first scene depicts a moment when the teacher of the course I was observing asked me to bring my fieldnotes to the director of the school as a disciplinary measure against a student, another participant in my research. The surveillance I had initiated in undertaking observation of the course collapsed back onto me in this moment, forcing me to make an ethical decision not to bring my fieldnotes to the director. Acquiescing to this request would have been a violation of the student participant's terms of consenting to the study because, in the recruitment contract we both signed, I had stated that my presence would not unduly influence his participation in the

course. The second scene depicts a later moment when the teacher questioned what, exactly, he was getting out of participating in this study, emphasizing how stressful it is to consent to constant observation while teaching. In dramatizing these scenes I seek to illustrate how denying the teacher's request damaged the trust I had built with him. I further seek to bring into the spotlight the tensions surrounding my desire to maintain a relationship with the teacher as his confidante so as not to lose access to the research site. His question, "what am I getting out of this," which appears in an original transcript as well as being included in this trans/script, raises questions about the teacher's willingness to continue participating in the study. The epilogue presents a redacted trans/scription depicting our reconciliation, brought forth through his seeking advice from me about another, untellable, conflict that my research recorded. The piece concludes with the teacher asking me not to violate his trust by discussing the story he has shared with me, and my redaction is an attempt to share enough of the story with readers to be able to discuss the ethical implications of this study, but to keep back enough information so as not to violate his confidentiality.

At the micro level, these scenes consider the relationship between researchers and participants. Questions arise concerning the role I played in the course, as an outsider documenting classroom practice (as I intended), as a teaching assistant (as the teacher interpreted), and as a person caught in an ethical quandary of whether to betray the trust of the teacher by denying his request, or the student, by acquiescing. I chose to protect the confidentiality of the student, and in doing so damaged my relationship with the teacher, which took time to regain.

It took me over a year to decide whether and how to address these conflicts in publication. That researchers may time and distance to reflect on the ethical dilemmas of

qualitative fieldwork before publishing on them is also evidenced in Wolcott's (2002) and Goode's (2002) work. Though I did not engage in sexual relations with my participants, my relationship with the school led to an intimacy of a different sort. Indeed, gaining and maintaining access to a research site rests on intimacy, and intimacy is full of potential violation. This intimacy influences researchers decisions in presenting the "truths" of their research in publication. My positionality as a former teacher at the school, with personal relationships with many of the administrators and teachers, affected my decisions. In my esteem, the institution and the theatre course bring many benefits to the marginalized community of adult immigrants it serves. Because of the trend of reporting on success stories, publishing conflict of any kind risk opening the school, the teacher, and me to criticism.

Considering these risks, I corresponded with a mentor with decades of experience in qualitative research, who asked me, "what can you live with in the long term?" Ultimately, my response is that I can live with criticism leveled at me for my part in these conflicts, which might include failing to articulate clearly to the teacher my role and purpose in his classroom. I believe that honestly reporting on failures in the research process has the potential to inform other scholars, particularly novice scholars struggling with similar issues. Further, I believe that researchers contribute to research methodology in discussing conflict, ethics, and failures frankly, taking a full accounting of whom we may help and whom we may damage with such accounts. The redaction and trans/script I drew from in creating this script provided me tools to creatively walk that fine line.

However, returning to the question of what I am living to live with, concerning my research: I am unwilling to contribute to any discourse that might undermine the integrity of the school, the theatre course, or its teacher. The teacher's request that I not inform his colleague

about our conversation, which closes the epilogue, compels me to keep his confidence. In publishing the story, it is not be infeasible that his colleagues might read it; if this occurred I would be in violation of his confidentiality. These considerations led me to my decision to draw from Prendergast and Belliveau's (2018) technique of redaction in writing this piece of research-based theatre on failure. Of note, the studies I discussed earlier which do report on failure largely focus on failures on the part of the scholar's own projects, rather than another's pedagogy or practice (e.g., Burke, Green, & McKenna, 2017; Prendergast & Belliveau, 2018). In this, my choice to redact the teacher's reflections on conflicts in which I was not explicitly involved fall in line with the discourse established in the literature. Further, to an extent, I fall back on the fact that so few people outside of academic read scholarly work, assuming it is unlikely that any of his colleagues will happen on this piece in their reading.

Similarly, as an ally and advocate for drama-based pedagogies, I am hesitant to publish a piece that might be interpreted as negative coverage, thus unwittingly undermining the arts in pedagogy. My study addressed drama-based pedagogy, a subfield of arts-based pedagogies. Scholarship on the arts in the U.S. has been heavily influenced by neoliberal discourses, with funding, time, and curricular focus increasingly diverted to science, technology, engineering, and mathematics in educational contexts (Chappell & Cahnmann-Taylor, 2013; Davies, 2008). Several scholars have worked diligently to create a counter discourse to this neoliberal devaluing of the arts, bringing to light the many benefits of art-making. In Chappell and Cahnmann-Taylor's (2013) article, *No Child Left with Crayons*, the authors outline a moving argument for the importance of arts-based pedagogies, which have been marginalized in the Bush era of "no child left behind," proving that the arts help us in "developing craft, engaging and persisting, envisioning, expressing, observing, reflecting, stretching and exploring, and understanding art

worlds" (Chappell & Cahnmann-Taylor, 2013) and advocating that "we need to disallow statements such as "I don't sing" and "I don't dance," just as we disallow any K-12 teacher to state "I don't read" and "I don't do math." (p. 259). This advocacy for the arts in education is incredibly important, making it potentially counterproductive to publish research findings that might be used to fuel discourses working to lessen access to arts education in the U.S. in the same way that anti-immigrant discourses in the U.S. might make it counterproductive to open institutions to critique, when they are working hard to serve immigrant populations and produce counter discourses promoting the assets immigrants bring to U.S schools and society. In this way, neoliberal discourses shape my scholarship and my considerations on what (not) to write about concerning this study.

Conclusions

I share these scenes of failure, and the ethical questions I considered in determining whether and how to write about them for several reasons. First, to answer the "so what" question concerning this reporting on failure, I draw from Harris et al.'s (2015) request that researchers reflexively report on the messiness and challenges inherent in qualitative research. I argue that reporting on mess, failure, and challenges is an ethical imperative that can only enhance our understanding of ethical questions and practical implementations inherent in qualitative research. I further seek to demonstrate that research-based theatre can be a useful means of addressing ethical issues. By drawing from trans/scripting (Cahnmann-Taylor, Wooten, Souto-Manning, & Dice, 2009) and misperformance ethnographic techniques (Prendergast and Belliveau, 2018), particularly through redaction, I have sought to tell an untellable story. Research-based theatre did not, in fact, allow me to tell this story outright, but it did allow me to articulate certain ethical questions considered relating to what stories researchers can and should tell. This responds to

questions Cahnmann-Taylor (2018) posed in relation to ethics in arts-based research: “Who benefits? What risks are involved?” (p, 251).

Finally, I evoked Foucauldian theories on disciplinary discourse (1978), which address questions of how power is produced and knowledge propagated (p. 12), through academic scholarship. In particular, I frame academic scholarship, qualitative inquiry, and research on arts-based pedagogies in light of the neoliberal discourses that permeate the American educational systems (Busch, 2014; Giroux, 2014). Through redaction, an artistic technique used in my misperformance trans/script, I attempt to break silences, discussed by Foucault (1976/1990) as central to the propagation of knowledge (p. 12), without breaking trust with my participants or contributing to the neoliberal discourses surrounding arts education for minoritized populations. The extent to which I have succeeded will be, in large part, determined by my readers. Even if I have failed, this failure will stand as a challenge to the success stories propagated as the status quo in qualitative research.

Acknowledgements

I would like to acknowledge the assistance Melisa Cahnmann-Taylor and Kathy Roulston provided me in reading multiple drafts of this paper, directing me to relevant literature and posing thought provoking questions. Their generosity, and that of my committee, made this work possible.

CHAPTER 5

CONCLUSION

As noted in the introduction, the three papers presented in this dissertation address the affordances and challenges of drama in the field of TESOL, both in pedagogical practice and in research. In this conclusion, I recap the findings and implications of each of the three main chapters before moving to a discussion of their limitations. To conclude, I consider directions for future research in the field of drama-based language education, qualitative inquiry, and the study of multilingual identities.

Summary of Key Findings

Chapter Two, a literature review, conceptualized drama in second and foreign language instruction contexts. Rather than detailing the affordances of drama for language learners, which Belliveau and Kim (2013) have already largely accomplished, this paper emphasizes that drama has long been a part of language instruction, that it is an approach encompassing many techniques rather than a monolithic method, and that different approaches to teaching language through drama lead to different findings regarding language learning. Some of these findings center around second language acquisition (e.g. Kao, 1998), whereas others center on drama as a useful means of exploring culture and power relations within society. This literature review is included to provide readers with a scholarly context for the study of drama based L2 pedagogies, discussed in Chapters Three and Four.

Chapter Three, a case study on how two participants negotiated their positioning in an ESL/Theatre course for adult immigrants, focused on two learners negotiated their casting in

very small roles in a theatrical performance and larger roles in the ESL and playbuilding process. Four key findings resulted from this study1) Both students took on many different roles, beyond the acting roles in which they were cast in the course; 2) Both students perceived their casting in small acting roles as unfair; 3) Both students perceived a connection between having more lines in the play and having more opportunities to practice their English; and 4) Both students negotiated, and renegotiated, positions for themselves in the course that they saw as valuable, and their values were determined by their lived experiences. This study leveraged Foucauldian theories of subject positioning, particularly the notion that power is everywhere, meaning that a plurality of subject positions are always available (Foucault, 1976/1990). Drawing from this poststructural orientation, this study intended to offer readers an optimistic perspective of second language learner identities, in that the learners in this study drew from their skills at navigating complex discourses and systems of power to position themselves in ways they were able to value.

In Chapter Four, a methodological paper, I drew from research-based theatre to illustrate scenes of failure and conflict in the process of conducting the first study in order to consider several ethical questions concerning qualitative fieldwork and qualitative writing. Several scholars have advocated that qualitative researchers reflexively report on the mess, failures, and challenges encountered in their work (e.g., Greene, Burke, & McKenna, 2013; Eckert, 2020; Goode, 2002; Harris et. al., 2015; Ross & Call-Cummings, 2019). Drawing from this argument, I attempted to tell an untellable story from my research site through the arts-based techniques of trans/scripting (Cahnmann-Taylor, Wooten, Souto-Manning, & Dice, 2009), misperformance ethnographies, and redaction (Prendergast & Belliveau, 2018). Though these techniques did not, in fact, allow me to tell the complete story, I did find that it allowed me to reflect on ethical

questions relating to what stories can(not) be told. In this methodological paper, I further reflected on the role neoliberalism can play as "the will that sustains' and the "strategic intention that supports" (Foucault, 1966/1994, p. 8) discursive productions of truth, power, and knowledge in academic scholarship.

Limitations

As in any qualitative study, the research I present here is context-bound. Byram and Fleming (1998), two scholars of drama-based language pedagogy, noted, "although there is common ground and mutual influence from one teaching situation to another, conceptual developments and curriculum changes are never context-free" (p. 3). The findings presented in the empirical paper, Chapter Two, the questions and answers addressed in the pedagogical paper, Chapter Four, and even the ethical considerations discussed in the methodological paper, Chapter Three are all context bound. As Chapters Two and Three draw from the same data, I first address the limitations of the ethnographic study from which they arose.

The approach that the teacher of the ESL/Theatre course used to teach language through drama was unique. In my review of the literature, I found many studies on theatrical performance with language learners (e.g., Lys, Meurer, Paluch, & Zeller, 2002; Via, 1972; 1976), but none that used this teacher's approach of providing students with a plot he created, facilitating the students' writing of dialogue for that plot, and then mounting a performance. More typically, teachers either devise plays with learners (e.g., Medina & Campano, 2006; Yaman Ntelioglou, 2011) or perform plays that have previously been written by others. This study's context and data, then, is not typical of most drama- and theatre-based pedagogy. Another quirk concerning this context is the fact that drama was a mandatory element of an adult ESL course, and that the students were not informed that the course would necessitate participation in drama prior to

enrolling. This is, similarly, an uncommon phenomenon in language education. However, that does not mean that the pedagogical implications from this study, concerning attending to learners' preferences in casting and selecting a play, cannot be useful for teachers drawing from different pedagogical approaches and techniques.

Another limitation, as discussed partially in Chapter Three, is my unwillingness to write about some aspects of the ESL/Theatre course. My positionality, as a former teacher of the course and an ally of the school in its advocacy for a marginalized populations, makes me unwilling to publish anything that might too closely approach a critique of the course. This speaks to the interpersonal nature of qualitative fieldwork, as well as the broader neoliberal discourses framing any research endeavors. I have, however, addressed this as thoroughly as possible in my methodological paper.

Implications for Further Study

As I have previously discussed, the work I present in this dissertation challenges success narratives in research and pedagogy with marginalized learners. I have attempted to illustrate how focusing on challenges, mess, and failures can lead to productive insights for scholars and researchers. This line of inquiry has led to several implications for further study.

Firstly, I advocate that scholars of drama-based pedagogies balance their accounts of the affordances and challenges they document in their research. This trend has already begun, with Dunna and Stinson (2011), for instance, illustrating the importance of teacher artistry—training and experience in both research and the arts—for teacher using drama with second language learners. Cahnmann-Taylor and McGovern (2020) have illustrated that amid the increasing interest in using drama in language teaching contexts of all kinds (from K-12 to Higher Education to Adult Education, etc.), there remain a considerable number of questions on the part

of teachers in terms of how to surmount challenges they encounter in their practice. I see a focus on mess and challenge as both a hopeful and a necessary path for future research, not only on drama-based pedagogies but on all approaches to language teaching and learning. Siffrinn and McGovern (2019) drew from Foucauldian understandings of the subject to assert that "if the complex interactions among discourses and subject positions are ignored or obscured, we risk essentializing learners" (p.177). Discussing emancipatory efforts, Foucault (1982) reminds us that, "none of these projects can simply, by [their] nature, assure that people will have liberty automatically, that it will be established by the project itself" (p. 354). This study, then builds on Harris et al.'s (2015) call for scholars and teachers to critically evaluate the success and failure of their endeavors, rather than advancing the dominant discourse of success in educational research. In reporting critically on our own research methodology and pedagogies, we open discussion centering on how to meet the myriad challenges facing educators of multilingual learners.

REFERENCES

Asher, J. (1977). *Learning another language through actions: The complete teacher's guide book.* Los Gatos, CA: Sky Oak Productions.

Allexsaht-Snider, M., Buxton, C., & Harman, R. (2012*).* Challenging anti-immigration discourses in school and community contexts. *International Journal of Multicultural Education, 14*(2), 1-9.

Axtmann, A. (2002). Transcultural performance in classroom learning. In G. Bräuer (Ed.), *Body and language: Intercultural learning through drama* (*advances in foreign and second language pedagogy)* (Vol. 3), (pp.37-50). Wesport, CT: Ablex

Bakhtin, M. (1981). *The dialogic imagination: Four essays.* Austin, TX: University of Texas Press.

Banks, A., & Banks, S. P. (Eds.). (1998). *Fiction and social research: By ice or fire*. Walnut Creek, CA: AltaMira Press.

Bassey, M. (1999). *Cases study research in educational settings*. Philadelphia: Open University Press.

Belliveau, G. & Kim, W. (2013). Drama in L2 learning: A research synthesis. *Scenario*, *VII(2),* unpaginated. Retrieved from http://research.ucc.ie/scenario/2013/02/BelliveauKim/02/en#H1-1

Berry, C. (2008). *From word to play: A handbook for directors.* London: Oberon Books.

Berry, C. (1993). *The actor and the text.* London: Virgin Books.

Boal, A.(1992). *Games for actors and non-actors* (A. Jackson, Trans.). London: Routeledge.

Boal, A. (1979). *Theater of the oppressed* (C. A. & M. Leal McBride, Trans.). New York, NY: Theater Communications Group. (Original work published in 1974)

Bourdieu, P. (1991). *Language and symbolic power*. Oxford, UK: Polity.

Bové, P. A. (1995). Discourse. In F. Lentrichia & T. McLaughlin (Ed.s), *Critical terms for literary study* (2nd ed.) (pp. 50-65). Chicago, IL: University of Chicago Press.

Bowell, P. & Heap, B.S. (2001). *Planning process drama*. London: David Fulton.

Bräuer, G. (2002). Introduction. In G. Bräuer (Ed.), *Body and language: Intercultural learning through drama* (*advances in foreign and second language pedagogy)* (Vol. 3) (pp. 37-50). Wesport, CT: Ablex.

Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology, 3*(2), 77-101. doi: 10.1191/1478088706qp063oa

Brice-Heath, S. (2021). Afterword. In *Enlivening instruction with drama and improv: A guide for second and world language teachers*. New York: Routledge.

Burke, K. J., Green, S., & McKenna, M. K. (2017). Youth voice, civic engagement and failure in participatory action research. *Urban Review, 49*, 585-601.

Busch, L. (2014). *Knowledge for sale: The neoliberal takeover of higher education.* Cambridge, MA: MIT Press.

Butler, J. (1990). Gender trouble: Feminism and the subversion of identity. New York: Routledge.

Byram, M. & Fleming, M. (1998). *Language learning in intercultural perspective: Approaches through drama and ethnography.* New York, NY: Cambridge University Press.

Cahnmann-Taylor, M. (2018). Four guiding principles for Arts-Based Research practice. In M. Cahnmann-Taylor & R. Siegesmund (Eds.), *Arts-Based Research in education: Foundations for practice* (2nd ed.) (pp. 247-258). New York, NY: Routledge.

Cahnmann-Taylor, M. & McGovern, K. (2021). *Enlivening instruction with drama and improv: A guide for second language and world language teachers*. New York: Routledge.

Cahnmann-Taylor, M. & Souto-Manning, M. (2010). *Teachers act up: Creating multicultural learning communities through theatre*. New York: Teachers College Press.

Cahnmann-Taylor, M., Wooten, J., Souto-Manning, M., & Dice, J. L. (2009). The art and science of educational inquiry: Analysis of performance-based focus groups with novice bilingual teachers. *Teachers College Record*, *111*(11), 2535–2559.

Canagarajah, S. (2004). Multilingual writers and the struggle for voice in academic discourse. In A. Pavlenko & A. Blackledge (Eds.), *Negotiation of identities in multilingual contexts* (pp. 266-290). Clevedon, UK: Multilingual Matters.

Chappell, S. V. & Cahnmann-Taylor, M. (2013). No child left with crayons: The imperative of arts-based education and research with language "minority" and other minoritized communities. *Review of Research in Education*, 37*, 243-268.*

Cheng, A.Y. & Winston, J. (2011). Shakespeare as a second language:Playfulness, power and pedagogy in the ESL Classroom. *Research in Drama Education: The Journal of Applied Theater and Performance*, 16(4), 541-556.

Cummins, J. (2006). Identity texts: The imaginative construction of self through multiliteracies pedagogy. In O. Garcia, T. Skutnabb-Kangas, & M. Torres-Guzman (Eds.), *Imagining multilingual schools: Language in education and globalization* (pp. 51–68). Clevedon, England: Multilingual Matters.

Dagenais, D. (2013). Identities and language teaching in classrooms. *The Encyclopedia of Applied Linguistics.* Retrieved from http://onlinelibrary.wiley.com.ezproxy.lib.umb.edu/doi/10.1002/978140519843 .wbeal0520/full

Davis, J. H. (2008). *Why our schools need the arts*. New York, NY: Teachers College Press.

Dodson, S. (2002). The educational potential of drama for ESL. In G. Bräuer (Ed.), *Body and language: Intercultural learning through drama* (*advances in foreign and second language pedagogy)* (Vol. 3) (pp. 161-180). Wesport, CT: Ablex

Duff, P. (2002). The discursive co-construction of knowledge, identity, and difference: An ethnography of communication in the high school mainstream, *Applied Linguistics, 23*, 289–322.

Eckert, J. (2020). "Shoot! Can we restart the interview?": Lessons From practicing "Uncomfortable Reflexivity". *International Journal of Qualitative Methods, 19*. doi:10.1177/1609406920963810

Eun, B., & Hye-Soon, L. (2009). A sociocultural view of language learning: The importance of meaning-based instruction, *TESL Canada Journal/Revue TESL du Canada,* 27(1), 13-26.

Fels, L. & McGivern, L. (2002). Intercultural recognitions through performative inquiry. In G. Bräuer (Ed.), *Body and language: Intercultural learning through drama* (*advances in foreign and second language pedagogy)* (Vol. 3) (pp.19-36).Wesport, CT: Ablex.

Fine, G. A. (1993). Ten lies of ethnography: Moral dilemmas of field research. *Journal of Contemporary Ethnography*, *22*(3), 267-294.

Foucault, M. (2010). What is enlightenment? In P. Rabinow (Ed.), *Michel Foucault: The Foucault reader* (pp. 32-50). New York: Vintage Books. (Original work published 1984)

Foucault, M. (1997). Technologies of the self. In P. Rabinow (Ed.), *Ethics: Subjectivity and truth* (pp. 223-251). New York, NY: New Press. (Original work published 1994)

Foucault, M. (1995). *Discipline and punish: The birth of the prison* (2nd ed.). (A. Sheridan, Trans.). New York, NY: Pantheon Books. (Original work published 1975)

Foucault, M. (1994). *The order of things: An archaeology of the human sciences.* (A.M.S. Smith, Trans.). New York, NY: Vintage Books. (Original work published 1966)

Foucault, M. (1990). *History of sexuality: An introduction (vol. 1).* (R. Hurley, Trans.). New York, NY: Vintage Books. (Original work published 1976)

Foucault M. (1988) *Madness and civilization: A history of sanity in the age of reason*. New York, NY: Vintage Books. (Original work published 1965)

Foucault, M. (1982). The subject and power. *Critical Inquiry*, *8*, 777–795.

Harklau, L. (2000). From the "good kids" to the "worst": Representations of English language learners across educational settings. *TESOL Quarterly 34*(1), 35-6.

Giles, D.P. (2010). *"Unchartered" territory. An autoethnographic perspective on establishing Georgia's first public two-way immersion school*. [Doctoral dissertation, The University of Georgia]. Retrieved at: https://getd.libs.uga.edu/pdfs/giles_dell_p_201005_phd.pdf

Giroux, H. (2014). *Neoliberalism's war on higher education*. Chicago: Haymarket Books.

Goffman, E. (1959). *The presentation of self in everyday life.* New York: Anchor Books.

Goode, E. (2002). Sexual Involvement and Social Research in a Fat Civil Rights Organization. *Qualitative Sociology, 25*(4), 501-534.

Gonzalez, J.B. (2015). Constructing a sustainable bridge: Welcoming all students in a high school drama program. *Youth Theatre Journal, 29*(2), 128-137. DOI: 10.1080/08929092.2015.1084181

Greene, S., Burke, K. J., & McKenna, M. (2013). Forms of voice: Exploring the empowerment of youth at the intersection of art and action. *Urban Review, 92*(6), 389–402.

Halliday, M. (1973). *Explorations in the functions of language.* London: Edward Arnold.

Hamann, E.T. & Harklau, L. (2010). Education in the new Latino Diaspora. In E. G. Murillo, Jr. S. A. Villenas, J. S. Muñoz, C. Martínez, & M. Machado-Casas (Ed.s), *Handbook of latinos and education: Theory, research,and practice* (pp. 157-169). New York & London: Routledge

Harman, R. & Zhang, X. (2015). Performance, performativity and second language identities: How can we know the actor from the act? *Linguistics and Education,* 32(A), 68-81.

Harris, J. R. (1977). The teacher as actor. *Teaching of Psychology 4*(4), 185–187.

Harris, C. Jackson, L., Mayblin, L., Piekut, A., & Valentine, G. (2015). 'Big Brother welcomes you': exploring innovative methods for research with children and young people outside of the home and school environmen**ts.** *Qualitative Research*, 15(5), 583-599.

Hymes, D. (1971). Competence and performance in linguistic theory. In R. Huxley & E. Ingram (Eds.), *Language Acquisition: Models and Methods.* London, UK: Academic Press.

Kao, S. (1994). *Classroom interaction in a drama-oriented English conversation class of first-year college students in Taiwan: A teacher-researcher study*. Unpublished doctoral dissertation. The Ohio State University, Columbus, Paper granted by National Science Council.

Kao, S.M., Carkin, G. & Hsu, L. (2011). Questioning techniques for promoting language learning with students of limited L2 oral proficiency in a drama-oriented language classroom. *Research in Drama Education: The Journal of Applied Theater and Performance*, 16(4), 479-488.

Kao, S. M. & O'Neil, C. (1998). *Words into worlds: Learning a second language through process drama.* Stamford, CT: Ablex.

Kasinitz, P., Mollenkopf, J., Waters, M., & Holdaway, J. (2008). *Inheriting the city: The children of immigrants come of age*. New York, NY: Russell Sage Foundation.

Krashen, S. (1981). *Second language acquisition and second language learning*. New York, NY: Pergamon Press.

Kubota, R. (2021). Foreword. In *Enlivening instruction with drama and improv: A guide for second and world language teachers*. New York: Routledge.

Larsen-Freeman, D. (2010). *Techniques and principles in language teaching* (2nd ed.). Oxford, UK: Oxford University Press.

Liu, J. (2002). Process drama in second- and foreign-language classrooms. In G. Bräuer (Ed.), *Body and language: Intercultural learning through drama* (a*dvances in foreign and second language pedagogy)* (Vol. 3) (pp.51-70). Wesport, CT: Ablex.

Lys, F., Meurer, D., Paluch, J., & Zeller, I. (2002).Performing Brecht: From theory to practice. In G. Bräuer (Ed.), *Body and language: Intercultural learning through drama* (a*dvances in foreign and second language pedagogy)* (Vol. 3) (pp. 207-232). Wesport, CT: Ablex.

MacLure, M. (2013). Classification or wonder? Coding as an analytic practice in qualitative research. In R. Coleman & J. Ringrose (eds), *Deleuze and research methodologies* (pp. 164-183). Edinburgh, UK: Edinburgh University Press.

McGovern, K. (2017). Conceptualizing drama in the second language classroom. *Scenario, 1,* Retrieved from: *http://research.ucc.ie/scenario/01/03-McGovern-2017-01-en.pdf*

Mead, G.H. (1934). *Mind, self and society*. Chicago: University of Chicago Press.

Medina, C. & Campano, G. (2006). Performing identities through drama and teatro practices in multilingual contexts. *Language Arts, 83*(4), 332-341.

Medina, C. L. & Weltsek, G. (2013). Deconstructing global markets through critical performative experiences in Puerto Rico. *Journal of Adolescent and Adult Literacy, 57*(3) 189-191.

Merriam, S. (1998). Qualitative research and case study applications in education. San Francisco, CA: Jossey-Bass Publishers.

Miles, M.B. & Huberman, A.M,(1994). *Qualitative data analysis* (2nd ed.).Thousand Oaks, CA: Sage Publications.

Miller, E.R. (2011). Performativity theory and language learning: Sedimentating,appropriating, and constituting language and subjectivity. *Linguistics and Education*, 23(1), 88-89.

Moll, L.C., Amanti, C., Neff, D., & González, N. (1992). Funds of knowledge for teaching: Using a qualitative approach to connect homes and classrooms. *Theory into Practice, 31*(2), 132–141.

Moody, D. (2002). Undergoing a process and achieving a product: A contradiction in educational drama? In G. Bräuer (Ed.), *Body and language: Intercultural learning through drama* a*dvances in foreign and second language pedagogy)* (Vol. 3) (pp. 135-160). Wesport, CT: Ablex.

Nieto, S. (2004). *Affirming diversity: The sociopolitical context of multicultural education* (4th ed.). Boston, MA: Pearson Education.

Norton, B. (2000). *Identity and language learning: Gender, ethnicity, and educational change*. Harlow, UK: Longman.

Norton, B. (2013). *Identity and language learning: Extending the conversation* (2nd. ed.). Bristol, UK: Multilingual Matters.

O'Neill, C. & Lambert, A. (1982). *Drama structures: A practical handbook for teachers.* Portsmouth, NH: Heinemann

O'Toole, J. & O'Mara, J. (2007). Proteus, the giant at the door: Drama and theater in the curriculum. In L. Bresler (Ed.), *International handbook of research in arts education* (pp. 203–218). The Netherlands: Dordrecht.

Oral, Y. (2013) "The Right Things Are What I Expect Them to Do": Negotiation of Power Relations in an English Classroom, Journal of Language, Identity & Education, 12:2, 96-115, DOI: 10.1080/15348458.2013.775877

Paris, D. (2012). Culturally sustaining pedagogy: A needed change in stance, terminology, and practice. *Educational Researcher, 41*(3), 93-97.

Paul, A. (2015). Incorporating theatre techniques in the language classroom. *Scenario*, 2, 26-35.

Pennycook, A. (2000). The social politics and the cultural politics of language classrooms. In J. K. Hall & W. G. Eggigton, *The sociopolitics of English language teaching* (pp. 89–103). Clevedon, UK: Multilingual Matters.

Piazzoli, E. (2014). Process drama: The use of affective space to reduce language anxiety in the additional language learning classroom. *Research in Drama Education: The Journal of Applied Theater and Performance*, *16*(4), 557-574.

Prendergast, M. & Belliveau, G. (2018). Misperformance ethnography. In M. Cahnmann- Taylor & R. Siegesmund (Eds.), *Arts-Based Research in Education* (2nd ed.) (pp. 99-114). New York, NY: Routledge.

Ray, B. & Seely, C. (2015). *Fluency through TPR Storytelling* (7th ed.). Berkeley, CA: Command Performance Language Institute.

Ross, K., & Call-Cummings, M. (2019). Acknowledging and transcending 'failure': lifeworld possibilities and system constraints. International Journal of Social Research Methodology, 22(1), 97-109.

Roth, W. M. (2004). Autobiography as scientific text: A dialectical approach to the role of experience. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research* [On-line Journal], *5*(2), Art. 9. Available at: http://qualitative-research.net/fqs-texte/1-04-1-04review-roth-e.htm [Access: January, 25, 2005].

Rothwell, J. (2011). Bodies and language: Process drama and intercultural language learning in a beginner language classroom. *Research in Drama Education: The Journal of Applied theatre and Performance, 16*(4), 575-594.

Saldaña, J. (2016). *Thinking qualitatively: Methods of mind.* Thousand Oaks, CA: Sage Publishing.

Saldaña, J. (2008). *The drama and poetry of qualitative method.* In M. Cahnmann-Taylor & R. Siegesmund (Eds.), *Arts-based research in education: Foundations for Practice* (1st ed.) (pp. 220-228). New York, NY: Routledge.

Saldaña, J. (2002). Finding my place: The Brad trilogy. In H. F. Wolcott (Ed.), *Sneaky kid and its aftermath: Ethics and intimacy in fieldwork* (pp. 167–210). Walnut Creek, CA: AltaMira Press.

Sawyer, K. (2004). Creative teaching: Collaborative discussion as disciplined improvisation. *Educational Researcher, 33*(2), 12-20.

Schechner, R. (2010). Casting without limits. *American Theatre Organization*. Retrieved at

https://www.americantheatre.org/2010/12/01/casting-without-limits/

Schewe, M. (2013). Taking stock and looking ahead: Drama pedagogy as a gateway to a performative teaching and learning culture. *Scenario*, 7(1), 5-27.

Schewe, M. (2002). Teaching foreign language literature: Tapping the students' bodily kinesthetic intelligence. In G. Bräuer (Ed.), *Body and language: Intercultural learning through drama (advances in foreign and second language pedagogy)* (Vol. 3) (pp. 73-112). Wesport, CT: Ablex

Schroeder-Arce, R. (2016). Zoot Suit: Latino/a youth inclusion and exclusion on Texas stages, *Youth Theatre Journal, 30*(1), 35-49. DOI: 10.1080/08929092.2015.1088911

Shakespeare, W. (2006): *As You Like It*. Edited by Juliet Dusinberre. London: Arden Shakespeare.

Shem-Tov, N. (2013) Black skin, white pioneer: non-traditional casting in an Israeli school pageant, *Research in Drama Education: The Journal of Applied Theatre and Performance, (18)*4, 346-358, DOI: 10.1080/13569783.2013.836921

Shier, J.H. (2002). The arts and the foreign-/second-language curriculum: An interdisciplinary approach to actively engage students in their own learning. In G. Bräuer (Ed.), *Body and language: Intercultural learning through drama (advances in foreign and second language pedagogy)* (Vol. 3) (pp. 183-206). Wesport, CT: Ablex.

Siffrinn, N.E., & McGovern, K. (2019). Expanding youth participatory action research: A Foucauldian take on youth identities. *International Multilingual Research Journal, 13*(3), 168-180.

Simons, H. (2009). Case study research in practice. Thousand Oaks, CA: Sage.

Smagorinsky, P. (2008). The method section as conceptual epicenter in constructing social science research reports, *25*(3), 389-411.

Spolin, V. (1986). *Theater games for the classroom: A teacher's handbook.* Evanston, IL: Northwestern University Press

St. Pierre, E. A. (2000). Poststructural feminism in education. *Qualitative Studies in Education, 13*(5), 477-515.

Strobel, Kara M. (2005). After the Aftermath: A Reply to Wolff-Michael Roth's Review of Harry F. Wolcott's "Sneaky Kid and Its Aftermath" [61 paragraphs]. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, *6*(3). Retrieved at http://nbn-resolving.de/urn:nbn:de:0114-fqs050364.

Suárez-Orozco, C. & Suárez-Orozco, M. (2001). *Children of immigration*. Cambridge, MA: Harvard University Press.

To, L.D.C, Lam, Y.P., & Tsang, S.Y.. (2011). Reflections on a primary school teacher professional development programme on learning English through Process Drama. *Research in Drama Education: The Journal of Applied Theater and Performance*, *16*(4), 517-540.

Toohey, K. (2000). Learning English at school: Identity, social relations and classroom practice. Cleveland, UK: Multilingual Matters.

Via, R. (1976). *English in three acts*. Honolulu, HI: The University Press of Hawaii.

Via, R. (1972). TESL and creative drama. *TESL Reporter, 5*(2), 30-32.

Vygotsky, L. (1978). *Mind in society*. (Trans. M. Cole). Cambridge, MA: Harvard University Press.

Wagner, B. (2002). Understanding drama-based education. In G. Bräuer (Ed.), *Body and language: Intercultural learning through drama* (a*dvances in foreign and second language pedagogy)* (Vol. 3) (pp. 3-18). Wesport, CT: Ablex.

Winston, J. & Stinson, M. (Eds.). (2014). *Drama education and second language learning*. New York, NY: Routledge.

Wolcott, H. F. (1983). Adequate schools and inadequate education: The life history of the sneaky kid. *Anthropology and Education Quarterly*, *14*(1), 2-32.

Wolcott, H. F. (2002). *Sneaky kid and its aftermath*. Walnut Creek, CA: AltaMira.

Yaman Ntelioglou, B. (2011). 'But why do I have to take this class?' The mandatory drama-ESL class and multiliteracies pedagogy. *Research in Drama Education: The Journal of Applied Theater and Performance*, 16(4), 595-616.

Yeh, L. (2014). Participatory legitimacy in ESL Practice and the use of coping strategies. *Journal of Language, Identity & Education*, *13*(3), 195-216, DOI: 10.1080/15348458.2014.919811