

Becoming Central:  
The Participation and Positioning of Seventh-Grade Emergent Bilinguals

During Drama-Based Pedagogy

by

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## ABSTRACT

This interpretive dissertation study draws upon a sociocultural framework to understand what happened when a seventh-grade teacher introduced drama-based pedagogy into her English Language Arts (ELA) classroom to aid emergent bilinguals' participation and positioning within the classroom network of practice. The classroom teacher had little training in best practices for supporting emergent bilinguals and no training in drama-based pedagogical approaches for teaching and learning before she participated in this study. I trained the classroom teacher in these practices and provided guidance and feedback during the implementation of drama-based pedagogy. The following research question guided this investigation: What happens when drama-based pedagogy is introduced into a seventh-grade ELA class to support emergent bilinguals? Twenty-seven students from an urban middle school in the southwestern United States participated in this study. According to the state's English language proficiency exam, three students were identified as English language learners. All three had attended schools in the United States since kindergarten. I conducted classroom observations and interviews with the student and teacher participants to gather data on how emergent bilinguals participated and were positioned during drama-based lessons. Then I analyzed the data corpus using multiple forms of coding, social network analysis, and multimodal interaction analysis. My findings describe the emergent bilinguals' multimodal classroom interactions with their peers and the teacher during drama-based pedagogy. I present excerpts from interview, reflection meeting, and multimodal transcripts to support my analysis of participation and positioning. Based on my findings, I generated five

assertions: (1) emergent bilinguals increased their access to academic resources within the peer academic network after engaging in drama-based pedagogy; (2) emergent bilinguals demonstrated moments of resistance and adaptation during drama-based pedagogy; (3) emergent bilinguals' participation during drama-based pedagogy fluctuated between moments of maintaining and becoming certain kinds of students; (4) incorporating drama-based pedagogy into the seventh-grade ELA class required the teacher to preserve time for more traditional ELA practices while also re-envisioning classroom instruction; and (5) students sometimes misinterpreted teacher facilitation as requirements which limited student agency during drama-based pedagogy. The dissertation concludes with implications for research and practice and outlines potential directions for future research.

## DEDICATION

To my former students, both in the classroom and on the stage, you give my life's work meaning, and I am honored to have taught you.

To Alex, Charles, and David, I think about you often. You challenged me to continually think of new ways to engage emergent bilinguals in the classroom and always kept me on my toes with your constant silliness and laughter. When I think of the joys and the challenges of teaching, I think of you.

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To the teachers who continue to challenge themselves to learn more, to do more, and to never give-up on a student. Continue to fight the good fight. Your students are worth it!

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Finally, this study would not have happened without Ms. Johnson's commitment to learning and implementing new teaching practices in her classroom to support her emergent bilinguals. Thank you, Ms. Johnson and your students, for welcoming me into your classroom. I enjoyed watching all of you grow!

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## CHAPTER 1

### INTRODUCTION

#### **Becoming a Researcher of My Life's Work**

This dissertation reflects my personal history and my life's work. As I prepared to write my dissertation, I reflected upon the various influences that led me here. When I began my doctoral studies, I was interested in researching how to improve literacy teaching practices for middle school newcomer and refugee students who were learning English as an additional language. My experiences as a sixth-grade English language arts (ELA) teacher, a K-8 English as a new language (ENL) teacher, and a secondary English as a second language (ESL) specialist taught me the importance of being an advocate and an ally for emergent bilinguals and their families. I had just created curriculum for a brand-new newcomer school in Indiana before moving to Arizona to begin my studies, and newcomer and refugee students were at the forefront of my mind, even though I spent most of my teaching career working with emergent bilinguals who had been in United States (U.S.) schools since kindergarten.

As I entered my first doctoral courses and began working with Dr. Kathleen Farrand on studies that incorporated drama for language learning, engagement, and inclusion (e.g., Anderson et al., 2019; Deeg et al., 2020; Farrand & Deeg, 2020; Farrand et al., 2019), my focus shifted back towards my theatre and drama roots. I studied theatre and telecommunications during my undergrad at Indiana University, but I decided my senior year that I wanted to teach. So, I entered a transition to teaching program the fall after I graduated and placed theatre and drama aside for a few years. After I began

teaching middle school English language arts (ELA), I took on the responsibility of co-sponsoring the drama club and the speech team. I continued to co-sponsor these after-school programs when I transitioned into my position as a K-8 ESL teacher, splitting my time between the local elementary school and middle school. I enjoyed integrating drama-based pedagogy into my own classroom teaching and even conducted my master's thesis on using applied theatre in my sixth-grade ELA classroom. I knew first-hand the power of drama-based pedagogy for creating inclusive classrooms which embrace multimodal representation (Edmiston, 2007; 2014; Farrand, 2015; Farrand & Deeg, 2020). Still, I had no intention of incorporating theatre or drama into my doctoral studies until I began working with Dr. Farrand and became reacquainted with a part of my identity and history that rests at the core of who I am: my love for theatre and drama.

I realized just how integral drama and language learning have been to my personal history after searching for a copy of my full master's thesis. Although I had a copy of Troxel and Kandel-Cisco's (2015) article based-on my thesis, I decided I might want to reference my full thesis in my dissertation, but I could not find it on my old computer. While conducting this search, I found two newspaper articles. The first article discussed a tutoring program in which I participated during my senior year of high school. I went to the local elementary school and tutored a third-grade emergent bilingual during one class period each day. The second article described a one-week theatre summer camp I developed and ran during my undergrad for a local parks department. The moment I saw those two articles next to each other, I realized that this dissertation is an example of my life's work: bringing together my love of drama with my passion for



improving teaching and learning practices for emergent bilinguals.

Although I used drama as a teacher-researcher, I had no experience supporting other teachers with using these methods in the classroom or researching drama-based methods in someone else's classroom until I worked as a research assistant. My work on the Using Dramatic Inquiry to Increase Student Engagement and Positive Social Interactions (DIPSI) Project (Anderson et al., 2019; Deeg et al., 2020; Farrand et al., 2019) and other studies helped to fill this gap in my experience and laid the groundwork for the development of my dissertation. The DIPSI Project focused on using drama-based strategies and activities to promote the engagement and positive social interactions of students in a special education preschool classroom. My primary role as a research assistant for this project was to conduct direct observations of student engagement and interactions. Through my participation in this research, I learned ways to support teachers with implementing drama-based pedagogical practices in the classroom and experimented with different analysis methods I thought I might use in my dissertation. While conducting direct observations of student engagement and interaction, I “noticed shifts in how students were using language and other modes to make meaning” (Deeg et al., 2020, p. 6). After discussing this observation with the research team, they agreed to collaborate with me to conduct additional analysis on how preschool students with language delays used different forms of language (i.e., social, instructional, and academic language) and “multimodal actions to engage in interactive dialogue” during circle time instruction (Deeg et al., 2020, p. 6). Although the focus population (i.e., preschool students with language delays) and context (i.e., an inclusive rural preschool classroom)

of the DIPSI Project differed significantly from the focus population (i.e., seventh-grade emergent bilinguals who have attended school in the U.S. since kindergarten) and context (i.e., an inclusive urban seventh-grade ELA classroom) of my dissertation, my experience working with the DIPSI Project provided insight into the development and implementation of my pilot study.

### **Definition of Terms**

Before I explain the details of my pilot study and provide an overview of my dissertation, I define several of the essential terms used throughout this dissertation. Many of the terms presented below are not common knowledge outside of their specific field of study. Since I draw from scholarship and methods from several fields, this list of terms was designed to support comprehension across these fields.

**Academic resources-** students identified during student interviews who other students accessed for support (e.g., homework, tasks in class, questions, studying for a test) with their English class.

**Commission-** in drama-based pedagogy as part of the Mantle of the Expert, “[t]he commission requires the team [students in-role as experts] to perform a range of tasks and activities that create opportunities for students to study the curriculum and develop their knowledge, skills, and understanding” (Taylor, 2016, p. 23). The commission establishes the purpose for in-role exploration and learning.

**Drama-based pedagogy-** an umbrella term used in the United States to describe the multitude of active and dramatic strategies teachers can use to support student learning during curricular instruction by engaging students in dialogue, drama games, image work,

and role work (Dawson & Lee, 2018). These strategies draw upon various process-oriented drama work such as Boal's (1979) Theatre of the Oppressed, Heathcote and Bolton's (1995) drama in education, including the Mantle of the Expert, O'Neill's (1995) process drama, and Edmiston's (2014) dramatic inquiry.

**Dramatic inquiry-** an approach to teaching in which students engage in inquiry-based instruction using various dramatic strategies to co-create real and imagined worlds and explore potential solutions to real-world-type inquiry questions (Edmiston, 2014). Viewed as a type of process drama that emphasizes teaching and learning, dramatic inquiry diverges from other kinds of process drama because of its focus on the Bakhtinian theory of dialogism.

**Emergent bilingual-** students who speak a primary language other than English who are learning English as an additional language at school. These students are not necessarily enrolled in a bilingual program; however, the term emergent bilingual is used instead of English learners (ELs) or English language learners (ELLs) to highlight the linguistics assets of students who speak other languages and aims to avoid privileging the knowledge of English above other languages (García et al., 2008). Emergent bilingual is used in lieu of terms such as emergent multilingual or multilingual learner, which also view the use of multiple languages as an asset and a resource because all participants in this study identified by the state as ELLs spoke only one additional language, so emergent bilingual seemed the most appropriate. Although emergent bilingual could refer to a person who is learning an additional language other than English, this study focuses on three emergent bilinguals who are learning English as an additional language at school

and are not enrolled in a bilingual program.

**Frame-** “an expert point of view for the students, which gives them power and responsibility within the imaginary world, and develops a relationship with a fictional client that can be used to generate purposeful and meaningful activities for learning” (Taylor, 2016, p. 51). Expert framing is another way to explain how students are positioned or repositioned in-role through drama-based pedagogy. Since the terms position and positioning are used in relation to positioning theory, I use the terms frame, commission, and in-role when discussing drama-based activities which allowed students to take on the perspectives of experts through drama-based pedagogy.

**In-role-** refers to the various characters and perspectives students take on when they engage in drama-based pedagogy. I purposely avoid using the term role when referring to positioning theory to avoid conflating the two terms that have different meanings.

**Laminated identities-** how “a particular represented chronotope [i.e., time-space; Bakhtin, 1981], from a narrative...is overlaid, juxtaposed with, and authorized as a resource for interpretive identity work in a particular instance, that is, a particular time-space situation or interactional chronotope” (Leander, 2004, p. 190). In this study, lamination happens when narratives of past student behavior and identity influence a student’s current positioning within the classroom. For instance, when a student gets labeled as the disruptive kid in class and continues to be labeled as disruptive despite attempts to change that narrative or identity within the classroom, that student’s identity as being disruptive in the classroom could be considered a laminated identity because the student’s pattern of past behavior influences how the student is viewed and positioned in

the present.

**Language learners-** emergent bi/multilingual learners from various contexts and backgrounds. In this study, I draw upon scholarship from a wide range of contexts (e.g., Taiwanese college students learning English as a foreign language, middle school English learners from a newcomer program in California, Italian second language learners at an Australian university, middle school German language learners in Australia). Most of these studies use some form of the term language learner rather than emergent bi/multilingual, so I use the term language learners and additional language learning when referring to this collective body of scholarship.

**Location-** an alternative term used in lieu of position or positioning when I discuss social network analysis and peer academic network maps. Positioning theory (Harre´ & Van Langenhove, 1999) and communities of practice (Lave & Wenger, 1991) view and use the terms position, positioning, centrality, and periphery differently than social network analysis theory (Borgatti et al., 2013), so I chose to distinguish position and positioning within social network analysis theory by using the term location. Moreover, when I discuss the location of students on the periphery of a peer academic network map, I use the term outskirts, fringe, or perimeter instead of periphery to reserve the term periphery for discussing legitimate peripheral participation (Lave & Wenger, 1991) in communities of practice.

**Mantle of the Expert-** a dramatic strategy in which students are positioned as experts in a specific enterprise who are commissioned to solve a real-world-type problem through dramatic role-play (Heathcote & Bolton, 1995).

**Multimodal interaction analysis-** “a holistic analysis of the multiple real-time sequential and simultaneous communicative processes that participants engage in” (Norris, 2004, p. 112) which draws upon elements of mediated discourse analysis (i.e., analyzing the action and the discourses surrounding that action; Scollon, 1998) and semiotic meanings of communicative modes (i.e., any tool, such as language, gesture, image, or writing, used to make meaning in interaction; Kress & Van Leeuwen, 2001) (Norris, 2011).

**Network map-** a visual representation of the relationships among people. In this study, I use the term peer academic network map to emphasize the academic relationships between students and their peers within one middle school ELA class.

**Position-** “a cluster of short-term disputable rights, obligations and duties” (Harré, 2012, p. 193). Although the terms position and positioning are used differently in social network analysis theory, I draw upon the definitions for position and positioning from positioning theory. I use the term location as an alternative for position when I discuss my network analysis and network mapping to further this distinction. In positioning theory, a person’s position or positioning is “based on the principle that not everyone involved in a social episode has equal access to rights and duties to perform particular kinds of meaningful actions at that moment and with those people” (Harré, 2012, p. 193).

**Process drama-** a type of unscripted dramatic role-play which is composed by the participants (e.g., the teacher and students) through a series of episodes (O’Neill, 1995). Process drama begins with a pre-text which frames “the participants effectively...in a firm relationship to the potential action...establishing location, atmosphere, roles, and

situations” (O’Neill, 1995, p. 22). Process drama focuses on the learning *process* by exploring dramatic experiences without performing for an external audience rather than focusing on the *product* of a theatrical production for an external audience.

**Social network analysis-** a method of analyzing the connections between people in social interaction with each other, which “can be conceptualized as social ties that can be mapped as a social network” (Wagner & González-Howard, 2018, p. 375). Social network analysis aligns well with understanding discourse as a network of social interactions between and among people (Wagner & González-Howard, 2018).

**Sociogram-** a visual representation of the relationships among people. Although typically synonymous with a network map, I use the term sociogram to distinguish between teacher and student-created visualizations of these relationships with the peer academic network maps which I created using social networking software.

### **The Pilot Study**

I received funding from the AZTESOL’s *Jean Zukowski/Faust Special Project Academic Mini-Grant* to support my pilot study. In accordance with the grant, I submitted a brief research report (i.e., 685 words including references) outlining the information presented below but in significantly less detail. This report was published in the spring 2020 AZTESOL Newsletter.

I was first introduced to Ms. Johnson (pseudonym) because she taught middle school ELA and expressed an interest in learning more about supporting emergent bilinguals in her classroom using drama-based pedagogy. At the time, Ms. Johnson was teaching seventh-grade ELA on a modified block schedule. Although she had been

teaching for six years, the 2018-2019 school year was her first time teaching seventh-grade (information obtained from the initial teacher demographics survey only after IRB approval and teacher consent). She taught sixth-grade science and eighth-grade ELA previously. Although Ms. Johnson felt “pretty confident in providing effective opportunities for students to interact with their peers,” she shared, “I do not feel very confident with being able to meet the needs of my ELLs...because I did not receive a lot of training during my teacher certification program” (teacher demographics survey, spring 2019). When asked about any previous training she had received related to working with emergent bilinguals, she stated, her training “was more about filling out paperwork than actually considering how to best help support ELL language acquisition” (teacher demographics survey, spring 2019). Before the pilot study, Ms. Johnson had some experience with theatre and drama, participating in theatre in high school and studying Shakespearean literature in college, but she had never incorporated drama strategies in her classroom instruction and received no training on how to do so prior to the study.

After receiving IRB approval, teacher consent, parental consent, and student assent from all participants, I began my pilot study in Ms. Johnson’s second block class at Southwestern Middle School (pseudonym) in the spring of 2019. Students in the second block attended 90 minutes of ELA four days a week with a shortened session on Wednesdays. However, this 90-minute class was considered a split block meaning they attended ELA for 30 minutes in the morning and returned to the class for an additional 60 minutes in the afternoon. The majority of the 23 student participants in the class



identified themselves as Hispanic or Latino. Six of these students were also classified as current ELLs according to the state English language proficiency exam.

I investigated how emergent bilinguals participated in their ELA class during regular instruction compared to dramatic inquiry instruction through the pilot study. Specifically, I considered how culturally responsive literacy practices were implemented in the two types of instruction and how connected emergent bilinguals were within their peer academic network before and after the implementation of dramatic inquiry. Since Ms. Johnson had no prior experience with using drama-based pedagogical practices in the classroom, I trained her in the principles behind dramatic inquiry and taught her several active and dramatic activities and strategies she could incorporate in her instruction. These activities and strategies will be discussed in more detail in the forthcoming sections of this dissertation.

The pilot study followed the same basic research design as the present study, which I will present in detail in the methods section. During the pilot study, I conducted student interviews at the beginning and end of the study with the student participants to learn about their ELA class experiences. I also took observational field notes and video-recorded classroom instruction before and during the implementation of the dramatic inquiry instructional unit. Data from student work samples, teacher planning meetings, lesson plans, and classroom pictures were collected as well. Then data were analyzed using multimodal interaction analysis (Norris, 2004) and social network analysis (Borgatti et al., 2013).

During the study, I came across a systematic literature review emphasizing

specific cross-sector culturally responsive literacy practices (Piazza et al., 2015) that support diverse groups of learners including ELLs, students with learning disabilities, and socioculturally diverse learners. Piazza, Rao, and Protacio's (2015) article identified explicit instruction, dialogue, collaboration, visual representation, and inquiry as crucial practices to support these students collectively. Their article served as an additional lens through which I analyzed my pilot study data to understand when and how essential culturally responsive literacy practices were implemented in Ms. Johnson's classroom.

Since the pilot study began in the spring semester prior to the state's ELA exam, Ms. Johnson's instruction focused mainly on helping students prepare for this exam. She used workbooks designed to mimic exam questions and broke down the individual components of how to thoroughly respond to various types of test questions, often reiterating the importance of restating the question as part of the answer and supporting your claims. She regularly used direct and explicit instruction during these lessons to make sure she broke down the steps, so students could be successful. Additionally, she engaged students in dialogue as they shared their personal experiences and nightly book reading. However, the three remaining culturally responsive literacy practices (i.e., collaboration, visual representation, and inquiry) were largely absent from the majority of lessons. By incorporating a dramatic inquiry instructional unit, which includes all of these practices when fully implemented, Ms. Johnson aimed to improve her teaching practices and provide new instructional supports for her emergent bilinguals and their peers.

Ms. Johnson used the information she gained through our training and planning meetings to design a historical tour dramatic inquiry unit. Through this unit, she

commissioned students in-role as recent college graduates with degrees in history who were “hired as part of a team...to create a historically based tour with at least five stops” (historical tour assignment sheet, spring 2019). Students brainstormed historical topics and events during this unit to determine places of historical significance they could use to create their tour. Ms. Johnson showed video clips of model historical tours. She even had students compare video clips of a productive meeting versus an unproductive meeting before having students enter their first team meeting as historians. Immediately, she incorporated more multimodal representation than she had in the previous unit. During team meetings, students in-role as historians set research and presentation creation deadlines and collaborated to outline how to complete the project on-time. Ms. Johnson engaged students in role-play as historians during a professional mixer and as supervisors interviewing potential historical tour guides. Through these in-role experiences, students embodied the language and demeanor of historians, allowing them to become “a head taller” than themselves (Vygotsky, 1978). They engaged in inquiry learning by creating soundscapes (i.e., creating the sound effects of a specific environment) of historical events and entering the hot seat (i.e., someone is in-role as a character and other participants ask that character questions about their experience) as characters from history before writing in-role as those characters. These dramatic activities diversified students’ perspectives and provided them with new tools for participation in their ELA class, allowing the six emergent bilinguals to become more connected within the classroom network, even if they remained predominantly on the periphery.

But, the pilot study was not without challenges. Managing behaviors during

dramatic inquiry posed a significant challenge, especially at the end of the school year after state ELA exams. As a former middle school teacher, I understood the struggle to survive the last few weeks of school as students become increasingly anxious for summer break. Although the classroom community was well-established at the time of the study, they had not engaged in this type of collaborative inquiry throughout the year and learning something so new and different at the end of the year was not ideal. I also recognized the need for additional scaffolding both for training and supporting Ms. Johnson with implementing drama-based pedagogy and for students to be prepared to enter a dramatic inquiry instructional unit.

The information I gathered from the pilot study helped me to refine my methods for this dissertation. First, I created and found additional training materials to support Ms. Johnson with implementation. Second, I developed teacher reflection questions based on Piazza et al.'s (2015) key culturally responsive literacy practices. I also incorporated teacher-created sociograms of student engagement during these regular reflections (Edmiston, 2014). These reflection sessions were designed to help Ms. Johnson process how emergent bilinguals and their peers were participating and interacting in her classroom on a weekly basis. Third, I added student-created sociograms of student engagement in the class to the beginning and end of study interviews to understand student perceptions of their peers' participation and engagement in class. Finally, I generated lesson planning and implementation goals for the dissertation study from Ms. Johnson's pilot study reflections and constructed an email feedback template utilizing these goals as a guide. This template was designed to be implemented after a few weeks

of initial classroom observation to provide Ms. Johnson with scaffolded feedback and suggestions for implementing culturally responsive literacy practices and drama-based pedagogical practices. Research suggests coaching incorporating performance-based feedback as an effective method for bolstering the implementation of new strategies in the classroom (Barton et al., 2018). Strategies and practices associated with culturally responsive teaching allow teachers to develop classroom communities that draw upon student assets to ensure all students learn (Gay, 2010), and instructional coaching provides a way for teachers to receive additional one-on-one training on how to implement culturally responsive teaching practices in the classroom to support diverse learners. For my dissertation study, I designed the regular feedback emails to provide Ms. Johnson with the necessary feedback and suggestions to implement these practices (i.e., culturally responsive literacy practices and drama-based pedagogical practices) successfully in the classroom.

### **Theoretical Rationale for the Study**

This study draws upon scholarly literature from the field of drama in education to trace the history behind drama-based pedagogical practices such as dramatic inquiry and further explores research related to the use of drama-based pedagogy with language learners from different contexts. Dramatic inquiry is a drama-based instructional approach that focuses on student strengths and provides students with multiple ways to participate in learning, access content, and feel included (Edmiston, 2007). By incorporating strategies such as the Mantle of the Expert (Heathcote & Bolton, 1995), students are commissioned as experts (e.g., podcast developers) to collaboratively solve a

problem (e.g., a new podcast is needed to reach the teen market) through extended role-play and other drama-based activities. These drama-based activities engage students in the culturally responsive literacy practices Piazza and colleagues (2015) identified as necessary for supporting diverse learners: multimodal representation (moving beyond just visual representation), dialogue, collaboration, explicit instruction, and inquiry. In addition to improving vocabulary (Cannon, 2016) and language skills (Dunn et al., 2012; Galante & Thomson; 2017), studies with middle-level language learners found the use of drama-based activities in the classroom cultivated opportunities for students to embody their learning (Cannon, 2016; Rothwell, 2011) and encouraged them to develop agency (Dunn et al., 2012) and resist deficit-based perspectives (Cannon, 2017; Harmon & Smagorinsky, 2014).

Drawing upon the works of Vygotsky (1978) and Bakhtin (1981), drama-based pedagogical practices like dramatic inquiry promote learning through multimodal and dialogic interactions in which students engage in the co-creation of real and imagined worlds (Edmiston, 2014). Bakhtin's (1981) theory of *dialogism* provides a way to analyze how students build on others' ideas through active and dramatic dialogue. Whereas his concept of the *carnival* offers insight into how emergent bilinguals may be commissioned through the Mantle of the Expert as they engage in-role as experts. The commission empowers students through role reversal. This role reversal resembles a carnival where the typical structure and rules of the world are changed. Furthermore, as emergent bilinguals engage in experiences through dramatic inquiry which allow them to broaden their views of the world, they begin the process of *ideological becoming* (Bakhtin, 1981).

Vygotsky's (1978) sociocultural theory of learning also adds to this work. According to his theory of the *zone of proximal development*, emergent bilinguals accomplish more challenging tasks when they collaborate to solve problems. As students work together to negotiate meaning in-role as experts (e.g., podcast developers), they draw on various tools and artifacts (i.e., physical tools such as calculators or pencils and symbolic tools such as language and maps). As emergent bilinguals use these tools and artifacts with others, they begin to internalize how they can use them in the future. Thus, according to Vygotsky's (1978) theory, emergent bilinguals learn language through their interactions with others as they work to negotiate meaning.

This learning happens through on-going social interaction and participation within the classroom *community of practice* (i.e., a group of people with a common goal who draw upon a collection of tools to learn in community with each other; Lave & Wenger, 1991). Theoretically, as emergent bilinguals gain confidence, they increasingly interact and participate in new ways within their classroom community. During these moment-to-moment interactions, emergent bilinguals are positioned by themselves and others. Analyzing the positioning (Harré & Van Langenhove, 1991) of emergent bilinguals provides a method for understanding how they accept and resist these positions during drama-based pedagogy.

### **Overview of the Study and Research Questions**

The pilot study's consenting process began at the end of February 2019, and I collected pilot study data in Ms. Johnson's second block class through the middle of May 2019. I continued to work with Ms. Johnson the next school year for my dissertation

study. Since she had a new class of students during the 2019-2020 school year, the consenting process for this part of the study began in September 2019, and I collected data in Ms. Johnson's first-period class through the middle of February 2020. My data collection concluded prior to COVID-19 lockdowns. Funds from AZTESOL's Jean Zukowski/Faust Special Project Academic Mini-Grant and the Mary Lou Fulton Teachers College's Learning, Literacies, and Technologies Programming committee supported this study and the purchase of tools used for data collection and analysis.

The purpose of this qualitative research study was to investigate what happened when a seventh-grade ELA teacher, Ms. Johnson, introduced drama-based pedagogy into her classroom instruction to support her emergent bilinguals. She often described herself as a words person, loving to read and write, but she also recognized that many of her students would not describe themselves that way and wanted to find new ways to support student participation and learning. Since she had little training in supporting emergent bilinguals, she focused her attention on instructional methods that would assist them specifically. Through the pilot study, she latched onto the idea of adding visual representation into her lessons to support her emergent bilinguals and recognized drama-based pedagogical practices as a way to get her students to "think outside themselves" (Ms. Johnson, meeting transcript, September 10, 2019). Still, she identified herself as a novice in implementing strategies to support emergent bilinguals and drama-based pedagogy and wanted to continue to develop her practice during the 2019-2020 school year.

Drawing upon the findings from the pilot portion of this study and Ms. Johnson's



reflections, I constructed one main research question and three sub-questions to develop my understanding of how emergent bilinguals participated and were positioned in moment-to-moment interactions during drama-based pedagogy. Specifically, this interpretative dissertation study asked:

What happens when drama-based pedagogy is introduced into a seventh-grade ELA class to support emergent bilinguals?

- How do the stated peer academic networks of emergent bilinguals and their peers shift after drama-based pedagogy is introduced into the seventh-grade ELA class?
- How do emergent bilinguals in seventh-grade “participate—and how are they positioned—in interactions within the classroom network of practice” (Bernstein, 2018, p. 6)?
- How does the teacher’s facilitation of drama-based pedagogy influence emergent bilinguals’ participation in the seventh-grade ELA class?

### **Significance of the Study**

The current scholarship on the use of drama-based pedagogy to support middle-level language learners has mainly been conducted in separate language learning classes, often with beginning level language learners. This study focuses on using drama-based pedagogy in a seventh-grade general education ELA class that includes emergent bilinguals who have been in U.S. schools since kindergarten. Few studies have investigated the classroom interactions of this population of emergent bilinguals who often receive instructional programming that limits their access to academic content (Kibler et al., 2018). This study investigates the interactions and subsequent positioning

of emergent bilinguals using an instructional method, drama-based pedagogy, that aims to improve student access to content and language by drawing upon culturally responsive literacy practices. Moreover, no previous study of drama-based pedagogy has used social network analysis to analyze how emergent bilinguals' access to academic resources within the peer academic network shift after introducing drama-based pedagogy into the classroom. Although other studies have discussed the community building potential of drama-based pedagogy, peer academic network mapping generates a visual representation of the community connections formed through drama-based pedagogy. Specifically, this study's peer academic network maps visually display who students access within their ELA classroom network of practice (NoP) to gain support with English-related tasks. This study also contributes professional development tools and resources related to the implementation of drama-based pedagogy and culturally responsive literacy practices.

### **Organization of the Dissertation**

This interpretative dissertation study is organized into five chapters. In chapter one, I expressed my personal connection to this work and how my previous experiences as a teacher and researcher laid the groundwork for my dissertation study. Then I provided a list of key terms with definitions. I also summarized the key findings from my pilot study and explained the new data sources I incorporated in my dissertation as a result of these findings. I presented an overview of the study, including the purpose, rationale, and significance.

In chapter two, I review scholarship related to drama in education, the use of

drama-based pedagogy to support language learning, and middle-level emergent bilingual academic networks, and I outline my theoretical framework.

In chapter three, I describe the setting, participants, and my researcher role. I also explicate the methods I used to conduct this interpretative research study and analyze my data sources. Additionally, I explain how I selected video segments for further multimodal transcription and analysis.

In chapter four, I detail my findings including excerpts from interview transcripts, reflection meeting transcripts, and multimodal transcripts. The chapter is organized in relation to dramatic concepts, and I present my findings chronologically by featured lesson date.

In chapter five, I contribute five assertions (Erickson, 1986) I constructed based on my findings and discuss them in relation to previous scholarship and theory. I conclude this dissertation by discussing the significance, limitations, implications, and future directions related to this research.

## CHAPTER 2

### LITERATURE REVIEW AND THEORETICAL FRAMEWORK

The purpose of this inquiry was to examine what happened when drama-based pedagogy was introduced into a seventh-grade English language arts (ELA) class to support emergent bilinguals. Before I explain the details of this study, I situate my research within the context of relevant literature. Specifically, chapter 2:

- outlines the history of the approaches to drama in education which led to the development of drama-based pedagogies such as dramatic inquiry,
- describes how dramatic inquiry aligns with and diverges from previous dramatic approaches,
- shares previous research related to how drama-based pedagogical practices have been used to support language learning,
- and describes specific drama-based activities educators can use to support emergent bilinguals in the classroom.

Finally, this chapter expounds upon the main theoretical underpinnings of this research study and discusses how my theoretical framework influences the way I view the integration of drama-based pedagogies and language learning.

#### **History of Drama in Education Leading to Dramatic Inquiry**

Many terms have been used throughout history to describe the use of dramatic approaches to learning including, but not limited to, creative dramatics, theatre in education, drama in education, process drama, story drama, and drama-based pedagogies. Although the myriad of terms may cause confusion to those unfamiliar with their subtle

similarities and/or differences, the concepts behind these terms play an important role in the history and development of the use of drama in educational settings. Moreover, each of these terms informs the development of one of the newest concepts and terms of drama in education, *dramatic inquiry* (Edmiston, 2014). Thus, in order to understand how dramatic inquiry came about, I must first trace the history of the various dramatic approaches which led to the development of dramatic inquiry.

### **A Brief History of Creative Dramatics**

The history behind dramatic inquiry begins around the 1930s when John Dewey platformed the idea that learning is a social and interactive process in which creativity should play an integral role. His theories gave rise to the progressive education movement and led others to write new texts discussing the role of dramatic play in child development (Gallagher et al., 2017). One of these authors, Winifred Ward, encouraged the teaching of dramatics as a separate subject in school (Bolton, 2007) and emphasized the importance of playmaking in the classroom to provide students with opportunities for self-expression and creative play (Gallagher et al., 2017). Ward, like Dewey, recognized the importance of teaching the whole child (i.e., developing the child’s social, emotional, physical, and cognitive wellbeing). She sought to harness the creative and collaborative aspects of learning and envisioned the classroom as a place for children to create, “instead of memorizing set speeches and acting parts in the way the teacher directs, the children develop plays out of their own thoughts and imaginations and emotions” (Ward, as cited in Theater for Children, 2003). This focus on child development through improvisational and dramatic playmaking rather than the development of a full theatrical

production eventually became known as creative drama or creative dramatics (Bolton, 2007).

The work that Winifred Ward was doing in the United States during the 1930s with creative dramatics began in the United Kingdom several years later with the work of Peter Slade (Bolton, 2007). Slade became similarly known for being one of the first people to prioritize child-centered, process-oriented drama education (Gallagher et al., 2017). In his book *Child Drama*, Slade expanded upon the concept of creative dramatics illuminating the importance of self-expression, creative play, and dramatics to all aspects of life in addition to the classroom (Gallagher et al., 2017). However, despite the striking similarities between the two programs (i.e., Ward's American program and Slade's English program), these programs seemingly developed individually without much, if any, influence from the other (Rodgers, 1956). Although each program was impactful in its own right, the creative dramatics pioneered by Ward and Slade was soon met with criticism. Slade's approach, which mostly focused on freedom of expression, largely ignored the development of content knowledge; this concerned some educators (Bolton, 2007). This concern for the lack of content offered through creative dramatics led to a new turn regarding the purpose of drama in educational settings. Bolton (2007) posits, "the choice of *genre* has been in part determined by the political, religious or cultural climate of the time" (p. 45). In other words, the vision of how drama should be utilized within educational settings changes as the educational theories change.

The 1960s brought about a new wave of theories surrounding the purpose of drama in educational settings. During this time, theatre companies in England began

working and performing in schools to teach students about various topics and issues through dramatic performance (Prendergast & Saxton, 2009), and thus refocusing the purpose of drama in education back on content. These theatre company performances in schools quickly became known as theatre in education (Prendergast & Saxton, 2009). Theatre Centre, established by Brian Way in 1953, became one of the premier theatre companies to engage in this work (Prendergast & Saxton, 2009). However, as actors from theatre in education companies continued working in schools, they became increasingly aware of how different these settings were from a more traditional theatrical setting leading them to incorporate more audience participation (Prendergast & Saxton, 2009). In the late 1960s, Way recognized a need to support educators with integrating drama into their daily lessons rather than relying mostly on a theatre company to conduct drama-based activities (Gallagher et al., 2017). *Development through Drama*, Way's (1967) published handbook, outlined strategies that educators could incorporate in their classrooms to support individual development and creativity through drama. This move away from theatrical companies producing plays for students toward actors and educators using dramatic approaches in the classroom more closely aligned with the creative dramatics of the past (Gallagher et al., 2017).

### **A Brief History of Drama in Education**

Like creative dramatics, drama in education favors a process-oriented, student-centered approach to using dramatic approaches in educational contexts (Bolton, 2007). However, the primary aim of drama in education diverges from creative dramatics because the focus is not on the emotional and creative development of individuals, but

rather on using dramatic approaches as a teaching and learning method to explore content (Booth, 2012; Özbek, 2014). The word drama is emphasized in this term to depart from theatre in education and recognize the process-oriented, rather than product-oriented, nature of using drama to promote learning (Gallagher et al., 2017).

Dorothy Heathcote pioneered the use of drama in education and embraced a child-centered approach to teaching; however, unlike some of her predecessors, she acknowledged the important role and responsibility of the teacher in guiding student learning (Johnson & O'Neill, 1984). To guide and challenge students through drama, Heathcote developed the strategy of teacher-in-role (Johnson & O'Neill, 1984). Taking a role within the dramatic context allowed the teacher to influence the direction of the dramatic action and build on students' experiences to extend learning; moreover, stepping back out of a role provided opportunities for reflection, in which the class could discuss what they learned and negotiate their developing understanding of the issue (Booth, 2012). In addition to placing the teacher-in-role, Heathcote thought dramatic action could be used to reverse the traditional power roles of the classroom and frame students in-role as experts rather than the teacher (Heathcote & Herbert, 1985). Thus, she created the Mantle of the Expert approach to combine inquiry learning, process-oriented drama strategies, and expert framing to help students explore curricular topics (Aitken, 2013).

The Mantle of the Expert approach frames students as experts in a specific, collaborative enterprise who are commissioned by a fictional client to solve a specific problem (Heathcote & Bolton, 1995). In *Drama for Learning*, Heathcote and Bolton (1995) shared the following example of how students could be framed through the



Mantle of the Expert approach: “Six-year-old rose growers had to help the 1920s ace flyer, Amy Johnson, get her tiny plane out of their rose garden, where she had landed when short of fuel” (p. 35). In this example, the students were framed as expert rose growers who were commissioned by the fictional client, Amy Johnson, to get her tiny plane out of their rose garden (i.e., the specific problem to solve). The students in this example would then work collaboratively to explore the possible solutions to the problem in-role as expert rose growers. As students engage in negotiating solutions to the problem, the teacher-in-role can provide additional support by engaging students in various drama and inquiry-based activities to facilitate interaction (Booth, 2012).

### **A Brief History of Current Practices of Drama in Education**

Heathcote’s groundbreaking work has continued to inform drama in education practices today. Cecily O’Neill (1995) acknowledges Gavin Bolton and Dorothy Heathcote as having a profound influence on her work. In *Drama Worlds*, O’Neill (1995) extended their work by introducing two new terms to the field: process drama and pre-text. Although she admits that some people may consider drama in education and process drama synonymous, O’Neill (1995) introduced the term process drama to emphasize the process-oriented, rather than product-oriented, nature of creating an on-going improvised dramatic event to engage in learning more immediately apparent. A pre-text, on the other hand, is the process of initiating dramatic action using, for example, a word, gesture, item, or image to invite participants into the dramatic world (O’Neill, 1995). O’Neill (1995) suggests process drama begins with a pre-text which invites the entire group into the same enterprise and develops in an episodic structure which evolves over time. This

episodic structure in some ways mimics the multiple scenes of a play and demonstrates that process drama is a complex, non-linear experience which unfolds in synchronic time.

### ***Story Drama***

O'Neill (1995) suggests David Booth's story drama, developed in the 1980s, uses a similar process. Booth (2012) was also influenced by Heathcote's work. Like O'Neill, he draws upon Heathcote's collaborative approach to drama, often utilizing the teacher-in-role strategy (Bolton, 2007). However, in story drama, the pre-text usually begins with a story. Booth (2005) explains,

[Teachers] with students as co-constructors of a common story, represented through drama, based on and integrating pieces of the stories we have met and the stories we have lived. As a community, we build another story together through improvisation, always experimenting, slowly putting each piece of our work together until we have our story told and shown 'in action.' (p. 13)

Thus, story drama might best be considered a specific type of process drama which uses a story as a pre-text.

### ***Dramatic Inquiry***

Dramatic inquiry could also be considered another type or extension of process drama. Drawing from his training with both Dorothy Heathcote at the University of Newcastle upon Tyne and Cecily O'Neill at The Ohio State University (Edmiston, 2013), Brian Edmiston (2016) introduced the term dramatic inquiry to highlight his pedagogical focus on "using multimodal dramatic approaches in...teaching with participants of all ages in order to promote collaborative meaning making through dialogic inquiry" (p.

4). He further suggests a dramatic inquiry approach diverges slightly from the purpose of process drama because even though process drama also uses drama for learning, the term is used mainly to distinguish it from a traditional theatrical performance rather than for promoting dialogic inquiry.

The use of Bakhtinian theory, specifically the concept of dialogism (i.e., the recognition of the multiple voices and perspectives on a topic) (Bakhtin, 1981), also sets Edmiston's work apart from the drama in education approaches which came before it, although this distinction is not explicitly stated in the literature. The dramatic inquiry approach combines Bakhtinian dialogism, inquiry, social imagination, and dramatization to facilitate learning (Edmiston, 2014). Moreover, this dramatic approach draws on student interests and curricular goals to develop fictional spaces that provide students with opportunities to explore diverse perspectives while working to solve real-world-type problems (Farrand, 2015). For example, students may take on the role of advertisers to figure out how to draw more business to a neighborhood coffee shop. Such fictional narratives extend the possibilities for students to examine different perspectives within society through in-role exploration and expert framing (Heathcote & Bolton, 1995). Using expert framing allows students to be empowered to take on the titles and roles of their characters in the narrative allowing them "to explore how they...*might* answer in dialogue with the viewpoints of imagined others" (Edmiston, 2014, p. 234).

### **Drama-based Pedagogy: Supporting Learning Using Drama-based Activities**

Drama-based pedagogy, an umbrella term for various types of drama-informed teaching practices used to support learning (Lee et al., 2015), provides educators with

“alternative approaches [to teaching] which encompass a wider view of learning...where creativity might be experienced in a real and meaningful way” (Hulse & Owens, 2019, p. 19). Educators who employ drama-based pedagogy cultivate creative educational experiences using a play-based approach to learning designed to encourage collaboration and give students more agency and power in the classroom (cf. Deeg et al., 2020; Davies et al., 2013). Rooted in social constructivist Vygotskian theories of meaning-making, creative learning environments, such as those employing drama-based pedagogy, embolden students to generate ideas and solve problems, grant them choice in their own learning, incorporate their interests, provide opportunities for intrinsic motivation, extend learning beyond the classroom, and authentically connect to the real world (Beghetto & Kaufman, 2014; Davies et al., 2013; Edmiston, 2014; Richardson & Mishra, 2018). In 2015, Lee and colleagues published a meta-analysis examining forty-seven quasi-experimental studies from 1985-2012 on the effects of using drama-based pedagogy with students in preschool through college settings from Australia, Canada, the United Kingdom, and the United States. They determined that drama-based pedagogy had a significant, positive effect on various academic, psychological, and social outcomes including 21st century skills, views of the content area, perspectives towards others, motivation, drama skills, and even absenteeism. These effects were strongest when students received between 6-20 drama-based lessons, drama-based pedagogy was infused into ELA or science instruction, and lessons were facilitated by the classroom teacher or researcher instead of a teaching artist. Teaching artists, however, had a greater influence on students' attitudes and motivation than the classroom teacher or researcher. Lee et al.

(2015) suggest “researchers need to document the experience level and type of professional development leaders have when they implement DBP [drama-based pedagogy] in the classroom” to further unpack the training requirements for effective implementation (p. 39).

Students involved in drama-based pedagogy develop new perspectives on important issues as they engage in role-playing activities designed to frame them in-role as other characters. The physical space is adjusted to support authentic collaboration, so students can more deeply embody their learning. As the students and their teachers construct meaning together, they draw upon different tools and resources to help them think creatively and promote inclusion (Edmiston, 2007; Farrand, 2015; Farrand & Deeg, 2020). During Theater of the Oppressed (Boal, 1974) role-playing activities, participants begin to think critically about difficult issues such as racism and immigration (Caldas, 2017), gender nonconformity (Caldas, 2018), school lunch concerns (Troxel & Kandel-Cisco, 2015), and drug abuse (Chidaura, 2017) and brainstorm novel solutions towards social change. Process drama and dramatic inquiry role-playing activities, on the other hand, have been used to support participants with thinking beyond the text by becoming a character in *Homer* (Edmiston & Sobjack, 2017) or commissioning students in-role as expert entomologists to help local farmers deal with an insect infestation (Farrand et al., 2019). These unique experiences provide opportunities for participants to rethink and reimagine what is possible.

### **Drama-based Pedagogy, Creativity, and Play**

Educators who aim to develop these types of creative environments embrace the

messiness that often comes with creative practice, remain flexible to changes in the workspace and lesson direction, encourage risk-taking, and learn alongside their students (Edmiston, 2014; Richardson & Mishra, 2018). Incorporating creative play-based approaches such as drama-based pedagogy in the classroom poses some challenges as educators attempt to balance negotiating curricular demands with student-centered inquiry (Deeg et al., 2020). Comparable claims have been made regarding the implementation of creative practices in classrooms amid fears that incorporating more creativity in the classroom may “take away from educator’s primary responsibility” (Beghetto, 2020, p. 418) and therefore “be sacrificed in order to cover the content required by external examinations” (Hulse & Owens, 2019, p. 18). Thus, educators and students must be able to identify the appropriate time, place, and method for incorporating creative educational experiences authentically in the classroom (Kaufman & Beghetto, 2013).

### **Drama-based Pedagogy to Support Additional Language Learning**

Several drama-based pedagogical practices have been used to support students of various ages with learning a new language. Shin-Mei Kao (1994) first endorsed process drama as an effective method for learning a second language in her dissertation study; however, this work went largely unnoticed until Kao and O’Neill (1998) published *Words Into Worlds* four years later. This book, which includes some of the research from Kao’s dissertation, has become a seminal text for those interested in process drama and additional language learning because the text highlights different approaches to drama in additional language learning and teaching, offers different strategies for engaging with

process drama in the classroom, and contributes research evidence to support the use of such strategies in educational settings (Kao & O'Neill, 1998). For example, a discourse analysis of teacher-student interaction in a drama-oriented English course for regular first-year university students in Taiwan confirmed that students took more turns at talk during process drama activities (Kao & O'Neill, 1998). According to Kao and O'Neill (1998), these interactions helped the students to overcome their fears of learning and speaking English, make connections between dramatic experiences and the real world, and gain a deeper understanding of the world beyond the classroom. These promising findings, thus, led others to experiment with process drama and related methods in their own research practice.

Several studies incorporating various forms of drama-based pedagogy have since been conducted in educational additional language learning contexts in Australia (e.g., Dunn et al., 2012; Piazzoli, 2010; 2011; 2014; Rothwell, 2011; 2015), Brazil (e.g., Galante & Thomson, 2017), Canada (e.g., Ntelioglou, 2012), China (e.g., To et al., 2011), England (e.g., Hulse & Owens, 2019), Korea (e.g., Park, 2016), Singapore (e.g., Stinson & Freebody, 2006), Taiwan (e.g., Kao, et al., 2011), and the United States (e.g., Cannon, 2014; 2016; Cushman, 2011). Majority examined students, teachers, and pre-service teachers' perceptions of using process drama as a tool for teaching an additional language (e.g., Hulse & Owens, 2019; Ntelioglou, 2012; Park, 2016; Rothwell, 2011; 2015; Stinson & Freebody, 2006; To et al., 2011). However, several other research studies investigated how process drama engages language learners and assists in furthering classroom interactions (e.g., Cannon, 2014; 2016; Kao, 1994; Piazzoli, 2014; Rothwell,

2015). Some researchers even looked specifically at whether process drama improves students' English language proficiency (Kao, 1994; Kao et al., 2011; Piazzoli, 2011; Stinson & Freebody, 2006). Additionally, one researcher investigated views on the use of process drama for building intercultural awareness (Piazzoli, 2010) and spontaneous communication (Piazzoli, 2011), and another researcher considered how dramatic inquiry could be used to co-construct a reading event (Cushman, 2011).

### ***Participants in Research Using Drama-Based Pedagogy***

Most research has taken place at the college level (e.g., Hulse & Owens, 2019; Kao, 1994; Kao et al., 2011; Park, 2016; Piazzoli, 2010; 2011; 2014). Still, a few studies were conducted with high school (e.g., Ntelioglou, 2012; Stinson & Freebody), middle school (e.g., Cannon, 2014; 2016; Galante & Thomson, 2017; Harmon & Smagorinsky, 2014; Rothwell, 2011; 2015), or elementary school (e.g., Cushman, 2011; Dunn et al., 2012; To et al., 2011) language learners or their teachers. Further, studies in which students were learning English in a country where English is the primary spoken language typically took place in K-12 settings (e.g., Cannon, 2014; Cushman, 2011; Dunn et al., 2012; Harmon & Smagorinsky, 2014; Ntelioglou, 2012), whereas studies in which students were learning English in a country where English is taught in the later years of school spanned both K-12 (e.g., Stinson & Freebody, 2006; To et al., 2011) and higher education contexts (e.g., Kao, 1994; Kao et al., 2011; Park, 2016). Additionally, the two studies involving German learners (Rothwell, 2011; 2015) occurred in K-12 settings; however, the three studies involving Italian learners (Piazzoli, 2010; 2011; 2014) and one study focused on modern languages (Hulse & Owens, 2019) occurred in



higher education settings. Together these studies suggest process drama, dramatic inquiry, and other forms of drama-based pedagogy can be incorporated into a wide variety of contexts and support many kinds of language learners.

### ***Theories Guiding Research in Drama-based Pedagogy***

Although many research studies using process drama for additional language learning only drew on drama theories and research (e.g., Dunn et al., 2012; Galante & Thomson, 2017; Hulse & Owens, 2019; Kao et al., 2011; Park, 2016; Stinson & Freebody, 2006), some researchers incorporated additional theoretical frameworks to ground their work. Several researchers drew from the works of Vygotsky (e.g., Cannon, 2014; Cushman, 2011; Piazzoli, 2010; 2014; Rothwell, 2011), Bakhtin (e.g., Cannon, 2014; 2016; 2017; Rothwell, 2015) and the New London Group (e.g., Cushman, 2011; Ntelioglou, 2012; Rothwell, 2011; 2015; To et al., 2011) to ground their work in sociocultural theory, dialogic learning, and multimodal literacies. A few researchers built upon language, social, and anthropological theories such as Krashen's comprehensible input hypothesis (Kao, 1994) and affective filter hypothesis (Piazzoli, 2011), Bourdieu's theory of capital (Ntelioglou, 2012), the theory of third space (Ntelioglou, 2012; Piazzoli, 2010), and the theory of communities of practice (Cannon, 2014).

### ***Common Methods in Research on Drama-based Pedagogy***

Five different methodologies (i.e., ethnography, case study, experimental design, action research, and mixed methods) were used among the studies mentioned above. A case study approach (Cannon, 2014; 2016; 2017; Cushman, 2011; Dunn et al., 2012, Kao, 1994; Park, 2016; Piazzoli, 2011; 2014; Stinson & Freebody, 2006) was most common,

followed closely by mixed methods (Galante, 2018; Kao, 1994; Kao et al., 2011; Park, 2016; Stinson & Freebody), ethnography (Cannon, 2014; 2016; 2017; Cushman, 2011; Ntelioglou, 2012; To et al., 2011), and action research (Harmon & Smagorinsky, 2014; Hulse & Owens, 2019; Piazzoli, 2010; Rothwell, 2011; 2015). Only one study (Galante & Thomson, 2017) implemented an experimental design. Notably, many studies used more than one of the four methodologies combined (e.g., Cannon, 2014; Cushman, 2011; Kao, 1994; Park, 2016; Stinson & Freebody, 2006). Common data collected across these studies include observations, video and/or audio recordings, field notes, memos, researcher journals, interviews, focus groups, photographs, written artifacts, and questionnaires. These data were analyzed in a multitude of ways across the studies with different versions of discourse analysis (e.g., Cannon, 2014; Kao, 1994; Kao et al., 2011; Rothwell, 2015), multimodal analysis (e.g., Ntelioglou, 2012; Rothwell, 2011; To et al., 2011), and statistical analysis (e.g., Galante, 2018; Galante & Thomson, 2017; Park, 2016; Stinson & Freebody, 2006) being the most common approaches.

### ***Key Findings from Research on Drama-based Pedagogy***

Process drama studies conducted with language learners reveal high levels of student engagement (Ntelioglou, 2012; Piazzoli, 2014; Rothwell, 2011), which is not surprising considering process drama fosters a means for language learners to use the target language purposefully (Hulse & Owens, 2019). By incorporating process drama into their lessons, teachers create environments which cultivate more spontaneous communication in the target language (Piazzoli, 2011). These environments provide language learners opportunities to engage in productive interactive and dialogic talk

(Cannon, 2014; Kao, 1994; Rothwell, 2015; To et al., 2011). Kao (1994), for instance, found language learners who engaged in process drama during class took more turns of talk, altering the overall discourse pattern in the classroom. Additionally, since process drama and dramatic inquiry lessons encourage students to enlist multiple modes of response (Cushman, 2011; Rothwell, 2015; To et al., 2011), students may draw from any number of multimodal resources (e.g., images, body movements, music, gestures) to help make their thinking visible (Cushman, 2011). Being able to explicitly engage with multiple modalities during instruction benefits language learners because they have access to more ways of communicating than just through the target language. In-role experiences afford students opportunities to embody their learning (Ntelioglou, 2012) as well as experience different perspectives (Rothwell, 2015). These in-role experiences guide language learners in building a deeper sense of intercultural awareness (Park, 2016; Piazzoli, 2010). One study even claims when instructors combine the mode of technology (i.e., a robot) with process drama, students gain agency in the classroom (Dunn et al., 2012).

Additionally, research proposes using process drama with language learners might lead to decreased anxiety (Piazzoli, 2011) and increased confidence in speaking the target language (Stinson & Freebody, 2006; Park, 2016; Piazzoli, 2011). This sense of confidence may have been what led to increased oral language proficiency in other studies (cf. Ntelioglou, 2012; Park, 2016; Stinson & Freebody, 2006). Kao and colleagues (2011) even found the length of students' oral communication was longer after the drama intervention. The quality of students' writing also improved after the

intervention; however, the total number of words in students' writing decreased because students' word choice was more precise (Kao et al., 2011). Furthermore, Stinson and Freebody (2006) determined students in their process drama intervention group outperformed the control group on their speaking post-tests. Cushman (2011), on the other hand, established dramatic inquiry as an approach for building language learners' literacy awareness, vocabulary knowledge, fluency skills, and comprehension. Finally, Rothwell (2015) demonstrated how language learners exhibited symbolic competence, including subjectivity, performativity, and historicity, during their drama lessons. Collectively these studies validate the potential of process drama and dramatic inquiry as an effective approach for the language learning classroom. Still, despite the promise of these approaches, some teachers may be concerned about maintaining control during drama lessons or feel they are ill-prepared to implement drama practices in the classroom (Hulse & Owens, 2019). Thus, teachers could benefit from understanding how engaging language learners in peer interactions which extend classroom discourse, such as dramatic inquiry, supports them with developing their content and language skills.

### **The Potential Benefits of Using Dramatic Inquiry with Emergent Bilinguals**

Dramatic inquiry provides students multiple opportunities to exhibit agency through dialogic inquiry which encourages student voice (Edmiston, 2010; Farrand, 2015). Students demonstrate agency when they take initiative and mediate learning within a specific sociocultural context and recognize how their actions affect others (van Lier, 2008). Therefore, creating imagined communities (i.e., the ability to connect with people through imagination who you do not interact with in real life) (Anderson, 1983;

Kanno & Norton, 2003) within the classroom through dramatic inquiry has the potential to support emergent bilingual students in creating new identities through their classroom interactions. Imagining being connected to communities beyond the immediate context allows emergent bilinguals to construct new identities, engage in learning, and imagine the world differently from their current reality (Kanno & Norton, 2003; Pavlenko & Norton, 2007). The classroom offers a safe environment for emergent bilinguals not only to imagine these alternative possibilities but also develop agency through drama with decreased risk (Piazzoli, 2011; Rothwell, 2011; Stinson, 2008). This decreased sense of risk provides the condition for emergent bilinguals to lower their affective filters (i.e., an affective variable such as anxiety, motivation, or self-confidence that get in the way of language acquisition; Krashen, 1981). When emergent bilinguals have a low affective filter, they exhibit lower anxiety, higher motivation, and more self-confidence in acquiring a new language (Krashen, 1981). Thus, emergent bilinguals with lower affective filters have the potential to interact more in the target language.

### **Overview of Dramatic Strategies and Activities Used in Drama-based Pedagogy**

Many different dramatic strategies and activities have been used to support language learners. The most commonly used strategy, however, seems to be engaging students and the teacher in-role. In fact, all of the drama-based pedagogy studies mentioned above incorporate some form of role-playing in which the students and/or the teacher step into a role of someone else and take on a new perspective. While in-role, students and the teacher use improvisation techniques to act out the imagined perspectives of the character they are playing. Many researchers integrated pre-texts (e.g.,

Dunn et al., 2012; Hulse & Owens, 2019; Piazzoli, 2010; 2011; 2014; Rothwell, 2011; 2015; Stinson & Freebody, 2006) and storytelling (e.g., Cannon, 2014; Cushman, 2011; Ntelioglou, 2012; Kao, 1994; Hulse & Owens, 2019; Park, 2016) in their study designs as well. Additionally, several process drama and dramatic inquiry lessons incorporate tableau, also referred to as frozen pictures or freeze frames (e.g., Cannon, 2014; 2016; Cushman, 2011; Kao et al., 2011; Ntelioglou, 2012; Piazzoli, 2010; Rothwell, 2015). In tableau, students freeze in group or individual poses to represent a specific topic, feeling, character, or scene (Edmiston, 2014). Sometimes teachers follow a tableau activity with thought tracking (e.g., Cushman, 2011; Ntelioglou, 2012), also referred to as voices in the head (Macy, 2005), which allows students to verbally share their thoughts behind the topic, feeling, character, or scene they or others are portraying (Edmiston, 2014).

Sculpting offers another way to extend a tableau (Edmiston, 2014). In this strategy, one or several students act as the sculptor(s) and one or several other students act as the clay. The sculptors tell the clay how to move to create a new tableau or change an existing one. Cannon (2014), Cushman (2011), and Rothwell (2015) exercised some form of sculpting in their studies. These strategies offer opportunities for students to show what they know rather than just verbally explain what they know. These opportunities benefit language learners who may not have a strong grasp of the target language yet.

Other strategies were used more sporadically in the research; however, these strategies should not be viewed as less valuable tools for engaging language learners. Two researchers, for example, integrated soundscapes into their drama lessons (Cushman, 2011; Rothwell, 2015). Students create soundscapes by using their voices,

hands, and bodies to create sound effects that depict a specific event (Edmiston, 2014). If the class was studying the rainforest, they may make a soundscape of the sounds of the rainforest to set the mood for the drama. Moving as a character, similarly, builds context for the drama (Cushman, 2011). When students move as characters, they assume the posture, walk, and demeanor of the characters they role-play (Edmiston, 2014). Some teachers extend dramatic role-playing with strategies such as hot seating (Hulse & Owens, 2019) and decision alley (Cushman, 2011). The hot seating strategy requires a teacher or a student to act as a specific character while the rest of the class asks the character interview-type questions; the student or the teacher then responds to those questions in-role (Edmiston, 2014). On the other hand, decision alley (Cushman, 2011), also referred to as conscience alley (Edmiston, 2014), begins by having the class divide into two different lines which face each other. One student portrays a character with a big decision to make. That student walks down the alley (i.e., the space between the two lines) while the students in each line speak to the student in character. One line provides the pros for making a certain decision, and the other line provides the cons. When the student in character reaches the end of the line, he or she explains what decision he or she made to the group. This strategy helps students explore complex decisions through the viewpoints of imagined others. Heathcote's Mantle of the Expert approach, described earlier, also entails taking on other perspectives, but, surprisingly, only one study explicitly mentioned employing this approach (Ntelioglou, 2012). Though many different process drama and dramatic inquiry strategies have been highlighted through language learning research, even more strategies can be found in other process drama and dramatic

inquiry books (Edmiston, 2014; Heathcote & Bolton, 1995; Neelands & Goode, 2015).

These references may be valuable for the development of future research studies.

### ***Community Building Activities***

Not all strategies and activities in drama-based pedagogy are inherently dramatic. Many lessons in drama-based pedagogy begin with community building and dialogue. Dramatic inquiry units, for instance, should focus on the importance of building a classroom environment in which students feel safe and respected, learn collaboratively from mistakes, value each other's ideas and input, and celebrate both mistakes and successes together throughout the learning process (Edmiston, 2014). Celebrating mistakes allows students to internalize the idea that making mistakes is an important part of learning anything new. Edmiston (2014) stresses the importance of establishing an "ensemble sense of working collaboratively as a 'we' rather than as a collection of individual 'I's'" (p. 83). This concept can be difficult for teachers and students new to dramatic inquiry, so providing time for team building activities and ensemble games prior to and throughout the dramatic inquiry study could help support the class in developing a 'we' mindset. A teacher who introduces this concept for the first time should anticipate some resistance particularly when working with older students who have had few opportunities to actively participate in collaborative and productive group work. The teacher should be patient with students and try to be energetic and encouraging. For example, if a student is worried about looking silly when acting as a character, the teacher may demonstrate the activity first, so the student does not feel alone in the process. Most importantly, the teacher will need to continually build a community in



which students trust and respect each other and feel safe to take risks for a dramatic inquiry unit to be successful. Thus, the dramatic inquiry unit in this study was designed to include opportunities for students to build community and engage in team building activities.

### **Previous Literature's Influence on the Current Study**

#### **Focus on Middle-Level Emergent Bilinguals in an Inclusive ELA Class**

The current study focuses on the interactions and participation of three seventh-grade emergent bilinguals as drama-based pedagogy was introduced into their inclusive ELA class. This population, context, and area of study aligns well with the literature but also adds to the current scholarship.

#### ***Justification for Middle School ELA***

Research suggests a middle school ELA class as an ideal context for implementing drama-based pedagogy (cf. Lee et al., 2015). Lee et al.'s (2015) meta-analysis found drama-based pedagogy to be particularly motivating for upper elementary and middle school students, providing the strongest effect on the development of their 21st century skills compared to other grade level-bands. Their review also revealed drama-based pedagogy was particularly effective when infused into ELA curriculum and utilized in conjunction with other research-based approaches.

#### ***Justification for Middle School Emergent Bilinguals***

Drama-based pedagogy studies conducted with middle-level language learners demonstrate a wide range of benefits, particularly with regard to multimodal interaction and participation, which support the use of this method with emergent bilinguals.

**Newcomer English as a Second Language Learners.** Cannon's (2016) study of California middle school ELs in a drama-based English as a second language (ESL) newcomer class revealed students made meaningful connections to academic vocabulary because drama-based activities such as tableau allowed them to embody their knowledge and represent it multimodally. She (Cannon, 2017; both 2016 & 2017 articles were conducted as part of her dissertation research with the same population of students) also found this group of students engaged in carnivalesque language play during drama-based activities in effort to resist deficit-based depictions of them and give rise to their frustrations with being labeled newcomers and ELs. Dunn and colleagues (2012) study of fifteen newly arrived refugees (8-12 years old) in an ESL class in Australia revealed the combination of drama-based approaches and robot technology provided opportunities for students to exhibit agency, develop English language skills, and promote resilience as teachers and students co-created experiences together.

**Emergent Bilinguals.** Harman and Smagorinsky's (2014) study of six emergent bilinguals in an English for Speakers of Other Languages (ESOL) class in a southeastern United States all-girls middle school drew upon arts-based participatory methods, critical performative pedagogy, and Boal's (1979) *Theatre of the Oppressed* techniques such as forum theatre (i.e., a brief performance related to some type of oppression which is followed by the audience joining in to adjust scenes and discuss the social issue). The emergent bilinguals in this study were able to perform their experiences for academic audiences, demonstrate "appropriate forms of resistance," and cultivate conversations around issues they faced in the community (Harmon & Smagorinsky, 2014, p. 147).

**English as a Foreign Language Learners.** Galante and Thomson (2017) examined how incorporating both process and product oriented dramatic approaches could impact the oral language fluency, comprehension, and accentedness of thirteen EFL students (13-16 years old) enrolled in private language schools in Brazil compared to the control group. They found drama-based lessons had a significant impact on oral language fluency and some, but a less significant, impact on comprehension of EFL students compared to the control group. However, there was no notable difference in accentedness. Galante's (2018) study, on the other hand, demonstrated Brazilian adolescent EFL students in both the drama group and the control group decreased their foreign language anxiety overtime, but the drama group decreased their anxiety levels more than the control group.

**Beginning German as an Additional Language Learners.** Rothwell (2011) suggests kinesthetic drama-based techniques support student engagement and participation in intercultural language learning. Twenty-two beginning German learners (12-13 years old) in Australia benefited from the multimodal nature of process drama because the physicality involved in creating a dramatic experience helped to make the language more memorable (Rothwell, 2011). Rothwell's (2015) study identified additional benefits for middle-level language learners. When twenty-one eighth-grade beginning German learners in Australia engaged in drama-based pedagogy to support intercultural language learning, they demonstrated several forms of symbolic competence including:

- position[ing] themselves as a speaker of more than one language (subjectivity)

- us[ing] their own heteroglossic referents to make meaning, thus creating and performing alternative realities (performativity)
- develop[ing] and mak[ing] use of new cultural memories, albeit somewhat second hand and ‘pale’ (historicity). (Rothwell, 2015, p. 355)

**Primary Drama Instructor.** Earlier I explained that drama-based pedagogy tends to be more effective when implemented by a classroom teacher or a researcher (Lee et al., 2015). Notably, in all of the middle-level studies I reviewed in this section, none of them used a teaching artist to deliver drama-based instruction. Rothwell (2011; 2015) served as the teacher-researcher for both of her studies. Harman (Harmon & Smagorinsky, 2014) collaborated with the ESOL teacher in her study to deliver drama-based instruction to middle school emergent bilinguals. Galante designed curriculum for the 2017 (Galante & Thomson) study and delivered drama-based professional development to the teachers who implemented drama-based pedagogy (Galante & Thomson, 2017; Galante, 2018). Dunn and colleagues (2012) facilitated the drama-based instructional sessions, and the teacher reinforced language between these sessions. Finally, a teacher with thirty plus years of experience in teaching drama and ESL delivered the drama-based instruction in Cannon’s studies (2016; 2017).

***Justification for How This Study Adds to the Current Scholarship***

This dissertation study builds upon previous scholarship in several ways. Although drama-based pedagogy has been well established as a tool for language learning, none of the middle-level studies mentioned above investigated the use of drama-based pedagogy to support emergent bilinguals in a general education classroom.

Instead, they focus on separate language learning classes rather than a content area class which includes language learners (cf. Cannon, 2016; 2017; Dunn et al., 2012; Galante, 2018; Galante & Thomas, 2017; Harman & Smagorinsky, 2014; Rothwell; 2011; 2015). Some of these classes were even specifically designed as drama-based language learning classes (cf. Cannon, 2016; 2017). Additionally, none of these research studies took place in the southwestern United States. Only the Bay Area of California (Cannon, 2016; 2017) and the southeastern United States (Harman & Smagorinski, 2014) were represented in the middle-level scholarship related to using drama-based pedagogy to support language learning. Furthermore, many of these studies focused on newcomers (e.g., Cannon, 2016; 2017; Dunn et al., 2012) or beginning language learners (e.g., Rothwell, 2011; 2015). The present study focuses on emergent bilinguals who have attended school in the United States since kindergarten.

The amount of time the emergent bilinguals in this study had been in the U.S. school system learning English (i.e., not scoring as proficient on state English language proficiency exams) placed them in the category commonly referred to as long-term English learners (LTELs). Unfortunately, this labeling of emergent bilinguals as LTELs often “positions young people as linguistically deficient instead of acknowledging the reality of their multifaceted linguistic repertoires” (Brooks, 2018, p. 223) and does not account for other factors such as instructional programming that may limit their access to first language support and academic content (Kibler et al., 2018; Menken & Kleyn, 2010). Both of these issues (i.e., deficit views of emergent bilinguals and lack of access to quality programming) were prevalent in the southwestern United States at the time of

this study. Brooks (2018) further debunks several myths circulating around the LTEL label such as LTELs share similar language, literacy, and academic profiles and are still learning English, even when bureaucratic factors may be to blame. Moreover, according to Kibler et al. (2018), few studies focusing on the LTEL population have investigated the interactions among these emergent bilinguals, their peers, and their teachers through classroom observations, even though classroom interactions are essential to language development and learning. Thus, this study focuses on the use of drama-based pedagogy in the ELA classroom to support seventh-grade emergent bilinguals who have been in U.S. schools since kindergarten and pays particular attention to their multimodal participation and interactions with their teacher and peers.

### **Mentorship in the Shaping of This Study**

The mentorship I received through my doctoral studies shaped the way I approached the theory and analysis of this study. Farrand's (2015) dissertation on how students with special rights were positioned during classroom dramatic inquiry activities influenced the way I thought about inclusion and positioning during drama-based pedagogy. Through Farrand's mentorship and scholarship, I learned about the importance of sociocultural theory (Vygotsky, 1978), Bakhtian theories of language and social practice (Bakhtin, 1981), positioning theory (Harre' & Van Langenhove, 1999), and communities of practice (Lave & Wenger, 1991) to studies of drama-based pedagogy. Similarly, through Bernstein's mentorship and scholarship, I was exposed to new methods of analyzing the participation and interactions of emergent bilinguals within a classroom NoP. Bernstein's (2018) study of preschool emergent bilinguals

used social network analysis to examine their positions within their classroom NoP. Her work built upon several theories (i.e., communities of practice; Lave & Wenger, 1991, language socialization; Ochs & Schieffelin, 1986, and social network analysis; Borgatti et al., 2013) first brought together by Zappa-Hollman and Duff (2015). Zappa-Hollman and Duff's (2015) individual networks of practice (I-NoP) approach focused on the network connections of one individual participant, but Bernstein's (2018) participation in a network of practice (P-NoP) approach provided a way to analyze individuals' "patterns of participation and learning" within the entire classroom network of practice (p. 808).

## Theory of the Study

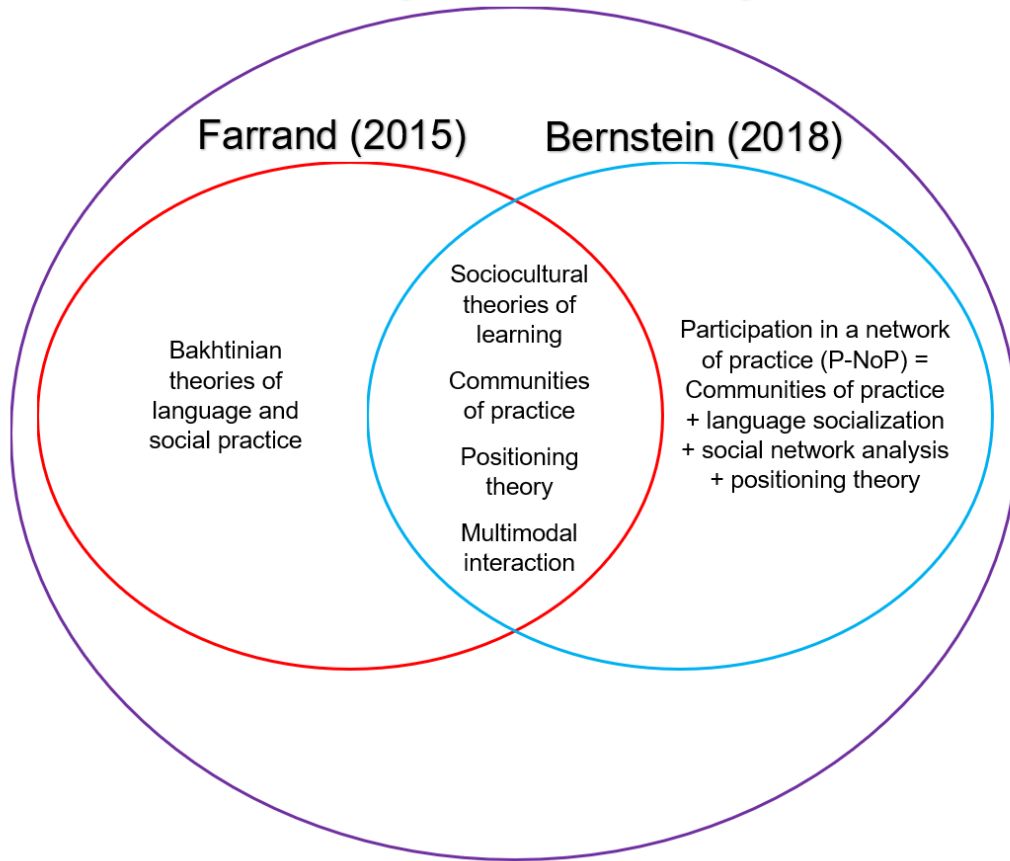


Figure 1. Visual depiction of the theories that inform this study

In other words, Bernstein's approach emphasizes certain individuals within the whole network, whereas Zappa-Hollman and Duff's approach only shows the part of the network to which a certain individual is connected. In addition to drawing upon sociocultural theories of learning, positioning theory, and communities of practice, Farrand's (2015) and Bernstein's (2018) works both utilize multimodal analysis methods to examine the participation and interactions of students and teachers in classroom settings. Figure 1 demonstrates the unique features of Farrand's (2015) and Bernstein's (2018) works as well as ways in which they intersect. Although I discuss social network analysis and Bernstein's (2018) P-NoP in more detail within the methods section, I briefly review some social network studies of middle-level language learners below to further ground this study in the literature before discussing my main theoretical framework.

### **Social Network Studies of Middle-Level Language Learners**

Recent research on the peer social networks sheds light on the importance of peer interaction and collaboration for the language development of emergent bilingual students. Carhill-Poza's (2015) social network study of adolescent ELs demonstrated that students who had a greater number of peers who they accessed for academic and English language support in their peer network tended to have higher academic English proficiency. Moreover, when emergent bilinguals were given opportunities to interact with peers on academic tasks in either Spanish or English, their academic English proficiency increased. Additionally, students who were networked with "academically engaged peers" who were willing to discuss homework or other school related tasks saw



the most gains in academic English (Carhill-Poza, 2015, p. 691). This finding mirrored Carhill-Poza's (2011) study of Spanish-speaking adolescent immigrants. She found students who had three or more peers with whom they could engage in English or academic discussions were more likely to see greater English proficiency outcomes. Similarly, Elreda, Kibler, Futch Ehrlich, and Johnson's (2016) study of peer social networks in twenty-four middle school classrooms suggests ELLs achieve more academically when they are more integrated with their peers. Suárez-Orozco, Pimentel, and Martin's (2009) study of newcomer students also concluded academic benefits for students with expanded social networks. Furthermore, Kibler, Atteberry, Hardigree, and Salerno's (2015) mixed methods social network study of an adolescent two-way language program revealed ELLs who engaged in cross-linguistic and cross-cultural small groups shared knowledge and expertise as well as built linguistically integrated social networks through these classroom collaborations.

Kibler et al. (2019) also compared the role of teacher practices in creating more linguistically integrated classroom communities among forty-six middle school English and math classrooms which incorporated ELs. They found the demographic make-up a class had less to do with whether the classroom community was linguistically integrated than the teaching practices implemented. Classrooms which were more integrated linguistically exhibited a grow-mindset and teachers frequently praised student contributions to lessons, especially for those students identified as ELs. Teachers in well linguistically integrated classrooms provided a wider range of ways for students to participate in the class, utilized more open-ended tasks for group problem-solving, and

focused on developing effective peer work skills in addition to teaching academic content. Thus, since drama-based pedagogy leverages opportunities for students to interact and engage with different peers to collaboratively solve problems and work on academic tasks, the research suggests emergent bilinguals could potentially gain access to more academically engaged peers who could support them with their content and language development.

### **Theoretical Framework**

The theoretical framework for this study assembles a myriad of theories from different fields to examine what happened when drama-based pedagogy was introduced into a seventh-grade ELA class to support emergent bilinguals. The theories of Lev Vygotsky and Mikhail Bakhtin provide unique insights into drama-based pedagogical practices such as dramatic inquiry and how these practices could be beneficial for the interactions of emergent bilinguals. Vygotsky provides a development perspective influenced by his work in developmental psychology; whereas, Bakhtin provides a dialogic perspective derived from his work in literary criticism and sociolinguistics (Holland et al., 1998). Although neither theorist discusses process drama, dramatic inquiry, drama-based pedagogy nor additional language learning, their theories informed the instructional practices that were implemented in the classroom to support interaction and participation in language learning. Situated learning theory (Lave & Wenger, 1991) rooted in social anthropology and positioning theory (Harré & Van Langenhove, 1999) rooted in social psychology provided further insights into how emergent bilinguals along with their peers and teacher participated and interacted multimodally during drama-based

pedagogy.

Below I discuss Vygotsky's influence on dramatic inquiry, interaction, and language learning. In this section, I chose to focus on dramatic inquiry specifically, rather than drama-based pedagogy generally, because the main instructional unit in this study was designed as a dramatic inquiry unit. Then I explain the role of situated learning theory and positioning theory in examining the socioculturally situated interactions of emergent bilinguals, their peers, and their teacher in this study. Finally, I expound upon Bakhtin's influences on dramatic inquiry, interaction, and language learning and discuss the how chronotopes are constructed and laminated through everyday interactions.

### **Vygotsky's Influence on Dramatic Inquiry, Interaction, and Language Learning**

Lev Vygotsky's (1978) sociocultural theory postulates learning as a social process in which language develops primarily through our social interactions with others. He argued that learning happens in two stages: "first, on a social level" with input from others "and later, on an individual level" within the mind (Vygotsky, 1978, p. 57). In other words, students can learn more together when they are engaged in their "zone of proximal development" (Vygotsky, 1978). Meaning, when students work with others, they can draw upon their various abilities and strengths of the group and can accomplish more challenging tasks together than they can when working alone. Furthermore, when learners engage in the co-construction of knowledge with others, they gain access to the knowledge others already have of language and content (Vygotsky, 1978). As they gain new knowledge from working with others, they will eventually be able to employ their new knowledge on their own. Cooperative learning experiences, such as dramatic

inquiry, engage students in learning within their zone of proximal. Therefore, cooperative learning experiences which promote interaction, peer mediation, and scaffolding afford emergent bilinguals' opportunities for content and language development (Contreras León & Castro, 2016).

Vygotsky's (1978) zone of proximal development may at first seem similar to Krashen's (1985) input hypothesis because both theories discuss the importance of reaching the learner just beyond what they can currently do on their own. However, Vygotsky's theory is markedly different in focus. Krashen's input hypothesis focuses on acquisition, not learning, with input from outside of the learner, whereas the zone of proximal development focuses learning through the co-construction of knowledge with others (Dunn & Lantolf, 1998). Moreover, sociocultural theory emphasizes that learning begins outside of the mind through socially mediated interaction rather than beginning internally in the mind of the learner (Lightbrown & Spada, 2006). Jim Lantolf (2000) posits the concept of mediation as fundamental to sociocultural theory.

The institutional and sociocultural norms of an environment mediate how people interact within and with their environment. Thus, language learners must appropriate tools or artifacts to help mediate their interactions with others (Vygotsky, 1978). Vygotsky proposed three main types of tools for meaning-making: physical tools, symbolic tools, and human mediation (Eun, 2016). Physical tools allow a person to interact within the environment. For example, a person uses a pencil to write on a piece of paper, or mouse to navigate the internet. Symbolic tools, on the other hand, are signs that represent something else. For instance, language represents a person's ideas; a stop

sign signals a person to stop moving; or a map symbolizes the relationship between different buildings and environmental features. Learners appropriate both physical and symbolic tools to create meaning in social interaction with others. Symbolic tools, such as language, therefore, help learners to think about the world as well as regulate and reflect on their own learning and interactions.

In dramatic inquiry, sociocultural theory provides a method for understanding how students with their teachers make sense of their daily interactions within collaboratively created fictional worlds. According to Vygotsky's (1978) theory of child development, students learn through engaging in problem solving activities with others in which language acts as a mediating tool. More specifically, internalized language acts as a sign of conceptual understanding, and externalized language acts as a tool for identity expression (Vygotsky, 1978). When students work together on a jointly productive activity, they "are able to co-construct contexts in which expertise emerges from the group" (Lantolf, 2000, p. 17). In the Mantle of the Expert approach (Heathcote & Bolton, 1995), students are framed as experts working in a specific enterprise to solve a problem. According to sociocultural theory, this type of jointly productive group interaction provides opportunities for students to develop language and content knowledge through their socialization with others (Vygotsky, 1978). Once students internalize the knowledge they gain through social learning, they are able apply this knowledge on their own. Through their social interactions with others, students learn to use artifacts, tools, and signs to mediate their future interactions (Vygotsky, 1978).

Dramatic inquiry provides teachers an opportunity to expand the tools for

meaning-making used in the classroom by including music, movement, visuals, and artifacts to engage students in multiple modes of response (Edmiston, 2014). The use of multimodal response allows students, including emergent bilinguals, more opportunities for communication because they can express themselves through more than just one form of language. When students enter imaginary play, they step outside of themselves to become more deliberate in their actions and less impulsive, allowing students to begin to develop who they are and will become (Vygotsky, 1967). Thus, dramatic inquiry, incorporating multiple modes of response, heterogeneous groupings, and imaginary play, creates a bridge between a student's current understanding alone and their collective understanding as a group (Farrand, 2015). In this sense, the fictional worlds established through dramatic inquiry endow students with opportunities to explore ideas in a safe space with more skilled others.

Since how we interact with tools, artifacts, and signs is culturally constructed, students' interactions are also mediated by their classroom experiences. For example, a student in a traditional classroom may look to the white board or a textbook to learn about propaganda, but a student in a dialogic dramatic inquiry classroom may step in-role as an advertiser and work with other student advertisers from a large advertising firm to create a multimodal commercial. In these two scenarios, students interact with tools differently to support learning because they have different cultural experiences with the tools available to them in their classroom environment. Therefore, if a teacher incorporates new classroom experiences such as those in dramatic inquiry, students will likely learn to use different cultural tools to mediate their classroom interactions and

learning in a new way.

Furthermore, research suggests collaborative dialogic inquiry as a beneficial approach for helping emergent bilinguals construct new knowledge (Beach & Myers, 2001; Gutierrez et al., 1999; Kumpulainen & Lipponen, 2010). Moving away from the traditional teacher-directed instruction into dialogic inquiry provides students with opportunities to learn from each other as a collaborative community (Wells, 1999). Additionally, creating dialogic communities supports the mediation of emergent bilingual language learning (Donato & McCormick, 1994) because, as a result of classroom interaction in the zone of proximal development, emergent bilinguals are able to complete tasks in the target language on their own which they originally could not complete without significant support from more skilled others (Ohto, 2000). These findings are promising for the current study because dramatic inquiry cultivates collaborative dialogic communities of learners.

### ***The Role of Situated Learning and Positioning***

Lave and Wenger's (1991) situated learning theory adds to the sociocultural perspective of this study because their notion of a community of practice shifts "the focus from the individual learner to learning as participation in the social world, and from the concept of cognitive process to the more-encompassing view of social practice" (p. 43). In other words, learning happens through social interaction and participation within a specific context and community of practice. A community of practice is a group of people with a common interest, problem, or goal, referred to as the domain, who draw upon a shared repertoire of language, tools, and actions and learn in community with each

other to improve their domain of practice (Lave & Wenger, 1991). People in a community of practice demonstrate varying degrees of participation. Newcomers or novices first learn about participation within the community through watching the interaction and participation of more skilled members or “old-timers.” This initial act of watching and engaging in low-risk activities within the community of practice is known as legitimate peripheral participation (Lave & Wenger, 1991). As novices learn and become more familiar with the shared repertoire of the community of practice, they begin to increase their level of participation and gradually shift towards full participation and membership in the community.

In the present study, the concept of communities of practice provides a method for examining the participation and learning of emergent bilinguals within the larger ELA class as well as within their smaller project groups. Theoretically, drama-based pedagogy expands the tools and resources available for meaning-making within the classroom.

Therefore, as the teacher introduces new tools and resources into the shared repertoire of the classroom community of practice, emergent bilinguals will be afforded more ways to authentically participate with the classroom community as well as their project-based community and move away from the periphery towards full participation.

Through the process of participation and interaction, people shift their position within the community of practice. Harré and Van Langenhove (1999) proposed the positioning triangle as a way to explain how position, storyline, and speech and other acts inform each other to determine what an individual can do, within a certain context, and what that likely means. Thus, people are ephemerally positioned as a specific *kind* of person (e.g.,



classroom leader) through their social interactions with others in a particular context (e.g., seventh-grade ELA class). A student's position in the classroom is consistently constructed and reconstructed through moment-to-moment interactions within the community of practice, but the student's present position is still "situated relative to past, present, and imagined others... [suggesting that current] positioning could shape further interpretations of her actions...it could afford or limit certain modes of participation; or it could be an irrelevant construct altogether" (Anderson, 2009, p. 293).

According to Harré and Van Langenhove (1991), there are many forms in which positioning can occur during any given interaction. Each interaction includes some form of self-positioning and positioning of others. How participants in the interaction react to these positions determines how the storyline continues. In each of these interactions, there are multiple forces at play. Drawing upon speech act theory (Austin, 1962), Harré and Van Langenhove (1999) acknowledge that an utterance says or does something and some type of action is performed as a result. The locutionary force is the act of making the statement, asking a question, or producing some form of utterance. The illocutionary force is the implied meaning of the utterance. For example, if a student asked the teacher, "Can I borrow a pencil?" (i.e., the locutionary force), the student's implied illocutionary request is for the teacher to hand her pencil. The resulting action becomes the perlocutionary effect of the utterance (i.e., the teacher handing the student a pencil). In this study, the perlocutionary effects of classroom interactions and speech acts offer additional insight into how emergent bilinguals were positioned in their ELA class.

The three main forms (i.e., first order, second order, and third order positioning)

of positioning differ based on whether participants accept or resist their positions and how past interactions influence present positioning (Harré and Van Langenhove, 1991). First order positioning occurs when the initial positioning of a person in the interaction goes uncontested (i.e., the implied illocutionary act is followed without resistance). This type of positioning is often referred to as tacit, meaning the positioning happens unintentionally and without much thought. Second order positioning occurs when a person contests how someone positions them within the interaction. Third order positioning occurs when people are being positioned according to an external situation to the present interaction (e.g., positioning someone based on previous experiences). Unlike first order positioning, both second and third order positionings are intentional and either deliberate or forced positioning of self or others.

A person will invoke deliberate self-positioning when they want to express some aspect of their identity by exhibiting agency, sharing their perspective, or discussing past experiences (Harré & Van Langenhove, 1991). Forced self-positioning, on the other hand, happens in response to someone else initiating the interaction, usually in the form of a demand. For instance, a teacher might say to a student, “How’s your project going?” and thereby uses her institutional power to elicit a response from the student. The deliberate and forced positioning of others occurs in much the same way, but the person being positioned does not necessarily have to be present during the given interaction. In this study, I investigate how emergent bilinguals are positioned by themselves, their peers, and their teacher through interactions during drama-based pedagogy. As students enter in-role during dramatic inquiry, I examine how their positioning shifts during daily

interactions and how these positions afford or limit their participation within the community of practice.

### **Bakhtin’s Influence on Dramatic Inquiry, Interaction, and Language Learning**

Dramatic inquiry supports teachers in creating new fictional worlds in which their students can become active participants, change the structure of their daily interactions, and develop new identities in the classroom. The process of creating these new fictional worlds involves co-constructing and co-authoring meaning through dialogic negotiations. The dialogic approach used in dramatic inquiry involves building upon the ideas of others to construct potential solutions to a problem (Edmiston, 2014). In this sense, one’s words are always “half someone else’s” (Bakhtin, 1981). This concept known as dialogism recognizes the polyphony (i.e., multi-voicedness) of viewpoints that are present in discourse and suggests that all discourse is inherently dialogic (Bakhtin, 1981). In Bakhtin’s view, language is never separate from dialogue between speakers. Norton and Toohey (2011) explain, “For Bakhtin, language had no independent existence outside of its use, and that usage was of course social” (p. 416). As people rework and reuse the language of others to negotiate meaning, discourse becomes a chain linking utterances in the present with those of the past (Bakhtin, 1981), creating a “process of *assimilation*” in which newcomers appropriate the words or language of others in various ways in order to attempt to fit-in with the community (Bakhtin, 1986, p. 89). However, “Language is not a neutral medium that passes freely and easily into the private property of the speaker's intentions; it is populated –overpopulated– with the intentions of others” (Bakhtin, 1981, p. 294). Thus, Bakhtin also emphasized the importance of social positioning in this

process because the sociocultural histories of words, how words are appropriated and used in context, and by whom words are appropriated influences their reception by others in the community (Norton & Toohey, 2002).

In this study, Bakhtin's view of language offers a way to analyze how language is appropriated, extended, or contested through classroom negotiations. Additionally, this work provides a lens for analyzing whose contributions are privileged, challenged, or ignored in classroom interactions as emergent bilinguals struggle to demonstrate their content and language expertise. In a dialogic classroom, the teacher aims to create a student-centered atmosphere where students ideas and opinions are valued and shared so that meaning can be collectively negotiated through daily interactions; the monologic classroom, by contrast, holds the teacher as the esteemed knower and distributor of information (Nesari, 2015). However, with negotiation comes potential struggle. The struggle to be noticed. The struggle to be heard. The struggle to be accepted. Bakhtin understood the struggle speakers endure as they use language to generate meaning, especially speakers who may be viewed as having a lower position of influence in the community. Thus, although dramatic inquiry assumes a dialogic approach to teaching and learning designed to honor the array of viewpoints and voices that take place through socially mediated and interactive dialogue, I do not assume that the mediation process happens without struggle and positioning.

When teachers employ drama-based pedagogical practices such as dramatic inquiry in their classrooms, they aim to disrupt the expected chronotopes (Bakhtin, 1981) present in classroom discourse and interaction. Chronotope refers to links between time

and space in which a particular narrative develops (Bakhtin, 1981). When people encounter a familiar chronotope, they expect certain events to happen. Leander (2004) refers to this as lamination. A laminated identity develops when a person's current position becomes fused with their past and reproduced through familiar chronotopes. However, dramatic inquiry aims to disrupt this historical pattern of chronotopes and offer new narratives for the imagined futures of those involved. In other words, the dramatic inquiry classroom "invite[s] us to reexamine the history of signs, theories, and utterances associated with our selves/values" (Herrera, 2010, p. 48). For example, at a micro-scale, an emergent bilingual who has been historically viewed as a student who typically performs poorly on school-related tasks may be empowered through expert framing during a dramatic inquiry unit where he can be viewed as an expert in caring for ocean animals. Since this student grew up in a fishing village, he has deep knowledge of the effects of waste and debris on ocean life, and by disrupting the expected chronotope and plot structure of this student's story through dramatic inquiry, the student and his peers can begin to co-create a new identity for him as, for example, a knowledgeable oceanographer. Therefore, adjusting this student's social position in the classroom restructures his role potential in his current and future classroom interactions.

As emergent bilinguals' appropriate language and infuse it with their own voice and intentions, I expected that they would be met with some resistance. Bakhtin referred to this contention as the centripetal (i.e., forces that try to maintain the status quo) and centrifugal (i.e. forces that try to push against the status quo) forces of society. As emergent bilinguals struggle to use language and gain a more powerful position within

the classroom community, they could be met with some contention that tries to keep them on the periphery. Still, the dialogic and dramatic inquiry classroom aims to resist potential centrifugal forces that would keep emergent bilinguals on the fringe of the community by embracing the concept of the third space. The third space (Combs et al., 2011) allows students to connect to their prior knowledge, negotiate roles within the classroom, and participate equally. Teachers who use the concept of the third space allow students to draw on their linguistic and cultural assets and in doing so, honor their identities.

By embracing the concept of the third space, students, through dialogic and dramatic inquiry, can begin to author new versions of themselves as they co-construct solutions to problems (Edmiston, 2014). Moreover, similar to Bakhtin's (1981) concept of the carnival, in which there is a change to the typical structure and rules of the world, dramatic inquiry places students in an alternative role as experts in a specific enterprise. In so doing, dramatic inquiry harnesses the carnivalesque restructuring of expertise and power while leveraging the dialogic potential of language that Bakhtin offers to further student agency within the classroom. This change frames students with more power than they hold in their traditional role as students in the classroom. However, unlike a typical carnival where the participants return to their regular roles in society at the conclusion of the event, dramatic inquiry aspires to provide students with opportunities to author new identities for themselves that extend beyond a singular event. The process of authoring new versions of self, as Bakhtin emphasized, does not happen in isolation but rather through collective negotiations. The classroom emerges as a space for dialogic

negotiations which allow students to author understanding together “as one consciousness, voice, or perspective answers another searching for meaning while connecting to prior understanding in the real world and/or in a real-and-imagined world” (Edmiston, 2014, p. 8). As emergent bilinguals engage in inquiry discussions, they begin to find their own voice through interaction with the voices of others (Harvey, 2017). This “process of selectively assimilating the words of others” with one’s own is known as “ideological becoming” (Bakhtin, 1981, p. 341). Therefore, when emergent bilinguals learn language through practicing language with others, they develop their views about the world through their dialogic experiences (Harvey, 2017).

### **Chapter 2 Summary**

In this chapter, I briefly reviewed the history of drama in education beginning with creative dramatics and ending with dramatic inquiry. Through this review, I explained how each new term either built from or responded to previous terms in the field and discussed how drama-based pedagogy incorporates many different forms of dramatic strategies and activities to support learning. Next, I provided an overview of the drama-based pedagogy research that has been done in various language learning contexts. I outlined their main theories, methods, and findings, and I examined how these studies collectively demonstrate the potential of drama-based pedagogical practices for supporting middle-level emergent bilinguals. Then I situated my study within the context of previous literature and considered how the mentorship I received through my doctoral studies influenced my theoretical framework and methods. Finally, I described how the theories of Vygotsky and Bakhtin along with situated learning theory and positioning

theory informed my view of how drama-based pedagogical practices could engender new opportunities for interaction, participation, and language learning in the middle school ELA classroom to support emergent bilinguals.



## CHAPTER 3

### METHODS

The goal of this dissertation study was to investigate how seventh-grade emergent bilinguals along with their peers participated in interactions within the English language arts (ELA) classroom network of practice (NoP) during drama-based pedagogy. The following overarching research question and three related sub-questions guided this investigation:

What happens when drama-based pedagogy is introduced into a seventh-grade ELA class to support emergent bilinguals?

- How do the stated peer academic networks of emergent bilinguals and their peers shift after drama-based pedagogy is introduced into the seventh-grade ELA class?
- How do emergent bilinguals in seventh-grade “participate—and how are they positioned—in interactions within the classroom network of practice” (Bernstein, 2018, p. 6)?
- How does the teacher’s facilitation of drama-based pedagogy influence emergent bilinguals’ participation in the seventh-grade ELA class?

In this chapter, I explicate my research design, and I describe the setting, participants, and researcher’s role. Then I outline my data collection process and the analysis methods I used to investigate my research questions.

#### **Research Design**

As a constructivist researcher, I believe my research and subsequent findings cannot be separated from the context in which the research was conducted (Crotty, 1998;

Kamberelis & Dimitriadis, 2005). This study utilizes a qualitative design because my research questions sought to describe, interpret, and understand what happens when drama-based pedagogy is introduced into a seventh-grade ELA classroom to support emergent bilinguals (cf. Merriam & Tisdell, 2016). I recognize that I am an active participant in shaping and constructing my research design, analysis, and dissemination. Although I acknowledge the findings of this study are specific to one seventh-grade ELA classroom, detailed descriptions of the participants and context of the study allow for comparisons to be made among other situations (Dyson & Genishi, 2005; Guba, 1981). These descriptions support the credibility and transferability of this qualitative study beyond its singular context (Guba, 1981; Shenton, 2004). According to Merriam and Tisdell (2016), the act of conducting qualitative research is a systematic and organized inquiry, which must be articulated to the reader. In this chapter, I provide an audit trail (i.e., documentation of the steps taken during the research process) to further confidence in the credibility and dependability of my study implementation and findings (Guba, 1981). An audit trail answers questions, such as *What did the researcher do?* and *How did she do it?*, which creates transparency for the reader (Trainor & Graue, 2014).

This qualitative study applies an interpretative approach to research design to honor this study's unique sociocultural context of learning, the multiplicity of factors that influence the learning process, and the roles of both teachers and students in the meaning-making process (Erickson, 1986). This approach is particularly valuable when the study aims to 1) answer questions related to what is happening in a specific context, 2) examine everyday interactions, and 3) consider the locally derived meanings that stem from these

interactions (Erickson, 1986). According to Erickson (1986), an interpretative approach to qualitative research on teaching “points to the key feature of family resemblance among the various [qualitative] approaches” rather than restricting the research to one specific methodology with a more exclusive list of methods (p. 119). This approach further recognizes that quantification of data may be appropriate in some instances when necessary for answering the research questions. Through this study, I “attempt to be empirical without being positivist; to be rigorous and systematic in investigating the slippery phenomena of everyday interaction and its connections” by being thorough and reflective in my descriptions of the events that took place in one middle school ELA classroom during drama-based pedagogy (Erickson, 1986, p. 121).

## **Setting**

### **The School Site**

The site for this study was a public charter middle school, Southwestern Middle School (pseudonym), located in the center of a large metropolitan area of the southwestern United States. Data was collected at this site in person in fall 2019 and winter 2020 prior to stay-at-home orders being put in place due to COVID-19. Interactions between the teacher and the students as well as students and their peers were not restricted at the time of the study. However, the first COVID-19 case in the school’s metropolitan area was detected prior to the conclusion of the study, and one interaction took place during my recording sessions in which students discussed the need to use hand sanitizer to prevent the spread of the coronavirus.

Southwestern Middle School’s motto placed a strong emphasis on preparing

students for college and their future careers. Southwestern Middle School shared a campus with an elementary school and a high school, and each school was allocated a specific section of the main building where students in each grade level band would attend their core classes. The three schools shared common spaces such as the courtyard, auditorium, and cafeteria. At the time of the study, the school saw a large influx of students compared to previous years, but student demographics remained relatively consistent from year to year. Southwestern Middle School received Title I funding and often saw higher than average chronic absentee rates compared to other schools in the state. According to the state's Department of Education data for the 2019-2020 school year, approximately 76% of Southwestern Middle School students identified as Hispanic, approximately 10% of students identified as African American, approximately 9% of students identified as White, and approximately 5% of students identified as Multiple Races or other redacted subgroups.

State ELA assessment data was unavailable for the 2019-2020 school year, since testing was cancelled due to the COVID-19 pandemic. However, state Department of Education data from the 2018-2019 school year showed that only 39% of Southwestern Middle School students in grades 5-8 passed the state ELA exam, a lower percentage than average for the state. Forty-one percent of Southwestern Middle School students scored within the minimally proficient range, 28% scored within the partially proficient range, 29% scored within the proficient range, and 10% scored within the highly proficient range. Closer analysis of subgroup data revealed that 100% of students identified as ELLs and 95% of students identified with having a special need scored

below proficient. Conversely, students who identified as White greatly outperformed all other subgroups with 39% of students scoring within the highly proficient range.

Students at Southwestern Middle School moved from class to class in cohort groups, remaining with relatively the same group of peers in each of their core subject classes. All students also participated in an academic support class. This class served as a study hall in which students used computer-based instructional programs and worked on their homework. They could visit their core subject teachers for additional assistance during this class as well. Each class throughout the school day lasted about an hour. First period classes were slightly longer to accommodate student arrivals and daily announcements. Each class was approximately five minutes shorter on Mondays so students could be released early to allow time for teachers to attend meetings and professional development sessions. The previous year the school ran on a modified block schedule in which students attended ninety-minute classes four days a week with a shortened schedule on Wednesdays. This schedule change impacted how Ms. Johnson structured her lessons.

### **Ms. Johnson's Classroom**

Students in Ms. Johnson's class sat at desks with attached seats. The desks were typically organized in groups of four with all students facing the front of the room. Two bulletin boards bookended the main whiteboard in the front of the classroom. There was also a black couch in the front right-hand corner which students were occasionally allowed to use when reading books or working on projects. Bookshelves filled with young adult novels, picture books, nonfiction books, graphic novels, and reference texts

lined three corners of the classroom with a filing cabinet in the back left-hand corner near Ms. Johnson's desk. Three small tables with chairs were located in the back of the classroom for students to use to work on projects, and a mobile laptop cart could be found next to the windowsill. Ms. Johnson posted several anchor charts throughout the classroom for students to reference as needed. These anchor charts included a reader's bill of rights and Beers and Probst's (2012) fiction signposts from their book *Notice and Note: Strategies for Close Reading* along with others. She would post the anchor chart in the room the day after introducing the key concepts from the anchor chart in a lesson. Additionally, Ms. Johnson had a bulletin board near her desk where she posted images and quotes related to favorite books, personal interests, and hobbies including a map of Hogwarts and a picture with her friends. She also had a guitar, and sometimes a keyboard, in her classroom though I never saw anyone play either instrument.

### **Study Participants**

Prior to the start of the study, I obtained approval from both the Arizona State University Institutional Review Board (IRB; see Appendix A for IRB documentation), the school district research department, and the school's director. I met with Ms. Johnson in person and provided her with an overview of the project including the requirements for participation as well as any potential benefits or risks. Then I explained that participation was completely voluntary, and she could withdraw from the study at any time. After answering any questions, I provided her with a consent form to review and sign.

With Ms. Johnson's permission, I presented to her selected class about my dissertation study. Since she chose to conduct drama-based pedagogy with the entire

class and subsequent classes, students experienced this instructional approach even if they chose not to be involved in the research study. Information about students who chose not to participate in the study are excluded from this dissertation. After explaining the project and answering any questions, each student was given a parental consent form to take home that included information about the project and a number to contact my advisor with questions. Parent consent forms were translated in Spanish, so all parents could access the information in the language in which they were most comfortable. The forms were translated from English to Spanish and then from Spanish back to English by two different people in accordance with IRB protocol and to ensure the forms were translated accurately. Again, the form stated that participation in the study was completely voluntary, and parents could withdraw their child from the study at any time.

Once written consent was received from parents in the participating class. I reminded the students about the study, including the commitment required to participate and any potential benefits and risks. I also reiterated that participation in the study was completely voluntary, and they could withdraw from participation in the study at any point. After answering any follow-up questions, I gave students whose parents consented an assent form to sign. Assent forms were available in both Spanish and English. Only students with a signed parental consent form and a signed assent form were included in the research study.

### **Focal Teacher**

Ms. Johnson, who participated in the pilot study for this dissertation mentioned in the introduction, expressed interest in continuing to learn about culturally responsive

literacy practices for supporting emergent bilinguals and how drama-based pedagogy may be used to develop rich interactions among emergent bilinguals and their peers.

Thus, she consented to participate in the 2019-2020 dissertation study.

Ms. Johnson was a 30-year-old White female in her seventh year of teaching. The 2019-2020 school year was her second-year teaching seventh-grade ELA. She previously taught sixth grade science and eighth grade ELA. Just prior to the dissertation study, she graduated with a Master of Arts in Curriculum and Instruction: Literacy Education. She was interested in potentially applying for a doctoral program and welcomed the opportunity to get some experience with classroom-based research.

After the pilot study, Ms. Johnson shared she felt more confident in meeting the needs of her emergent bilinguals and providing opportunities for interaction, but she also felt she had “a lot of room to grow and become better” (teacher demographics survey, fall 2019). She received some additional training from her district on how to write Individual Language Learner Plans (ILLPs) but did not get support with how to best implement them (teacher demographics survey, fall 2019). Her unit planning, however, reflected a stronger grasp of best practices for emergent bilinguals than the previous year.

Ms. Johnson developed a picture book unit for students to complete during the first quarter of the school year because she felt students “just need the visual support just to make sure that everyone can be in this conversation...when we actually do study short stories and write them, we could go back and use that drawing as a way to help us” (meeting transcript, September 10, 2019). She had not previously incorporated this type of unit, so I asked her why she decided to do a picture book unit this year. She explained,



I thought that this [the picture book unit] would be more engaging, and I could assess how they [the students] would add all of these elements that we've been talking about as readers into their own story...I thought it was just a nice step (meeting transcript, September 10, 2019).

Although she did not directly attribute the creation of this unit to our collaborative work from the year before, I could tell Ms. Johnson was thinking differently about how to address the diverse needs of students in her classroom. She developed a unit that included additional communicative modes, such as visuals, and focused on delivering instruction in manageable steps.

During our first meeting, I explicitly asked Ms. Johnson if there was anything she felt like she had changed in her teaching practice for the 2019-2020 school year after participating in my pilot study. She expounded, "Really just trying to get them [the students] to think outside of themselves. So having a lot of conversations about different types of connections...I want you to imagine that you're the character" (meeting transcript, September 10, 2019). These shifts in her teaching practice set the groundwork for the main instructional unit in this dissertation, the podcast challenge.

### **Focal Class**

Ms. Johnson's first period seventh-grade ELA class was selected as the focal class for this study because this class included the largest number of students identified as ELLs in a single class. Since I was interested in how emergent bilinguals were positioned and interacted with others in the classroom, I invited all students in the class to participate in the study. All of the consent and assent forms were the same despite some students

being selected as focus students (i.e., any consented and assented emergent bilingual). Twenty-seven students agreed to participate, but eight of these students would not remain in the class for the entire duration of the study. Table 1 shows the breakdown of the student participant population at the beginning of the study compared to the end of the end of the study.

The student population was highly transient. Students were often late, and many moved away or were transferred into different classes (e.g., different class period; moved into the honors cohort) throughout the course of the study. The excessive tardiness and

**Table 1**

*Student Participant Demographics Comparison*

	<b>Beginning of the Study</b>		<b>End of the Study</b>	
<b>Gender</b>				
Female	15/27	55.6%	10/19	52.6%
Male	12/27	44.4%	9/19	47.4%
<b>Race/Ethnicity</b>				
Black or African American	4/27	14.8%	4/19	21.1%
Hispanic or Latino	15/27	55.6%	10/19	52.6%
White	1/27	3.7%	0/19	0%
Multiple (e.g., American Indian, Black, and Hispanic Or Hispanic and White)	5/27	18.5%	3/19	15.8%
Unidentified	2/27	7.4%	2/19	10.5%
<b>Home Language(s)</b>				
English	14/27	51.9%	10/19	52.6%
English and Spanish	9/27	33.3%	7/19	36.8%
English, Keres, and Spanish	1/27	3.7%	0/19	0%
Spanish	3/27	11.1%	2/19	10.5%
<b>Students with Special Services</b>				
Students Identified as ELLs	3/27	11.1%	3/19	15.8%
Students Identified with a Disability	5/27	18.5%	4/19	21.1%

absenteeism of students in Ms. Johnson's first period class became readily apparent after my first few weeks in the class. Some students were late or absent to Ms. Johnson's class during the spring 2019 pilot study, but never to the extent we saw during the 2019-2020 dissertation study. Ms. Johnson shared that the excessive tardiness and absenteeism was a new phenomenon that she had not experienced in years past. She often mentioned that there was an unexpected increase in student enrollments during the 2019-2020 school year which meant many students did not attend the school the year before. These factors influenced how the class was structured and operated on a daily basis, leading to changes in when and how information was presented to students. These changes are highlighted throughout this dissertation to ensure transparency.

The shifts in the student population pose an obvious limitation to the main assertions posed within this dissertation, but they also present a unique opportunity to add to the discussion about very real issues in many urban middle school classrooms: transiency and shifts in the classroom dynamics. Although this particular study does not focus on transiency or shifting student populations, these matters will be discussed in context of how they influence the answers to my research questions.

### **Focal Students**

All emergent bilingual students in Ms. Johnson's first period class who were classified as ELLs with pre-emergent through intermediate scores on the state's English language proficiency exam during the 2019-2020 school year were invited to participate in this study. In order for a student identified as an ELL to participate in a general education ELA class at Southwestern Middle School or other schools in the area, a parent or

guardian had to sign a waiver for their child to receive instruction in the general education classroom rather than from a structured English immersion block. Three students in Ms. Johnson's first period class fit this criterion, and all of them chose to participate in the study. Although I focused my gaze on the emergent bilinguals in the classroom, I purposely did not single them out by collecting different data from them than the rest of the class. Instead, Ms. Johnson and I collaborated to ensure they were placed in groups near the back of the classroom with other student participants, so I would be able to record their daily interactions more discreetly. Despite the chronic absenteeism and tardiness of many students in the class, the three focal students were regularly on time, rarely absent, and remained in the class for the entire duration of the study. Table 2 provides an introduction to each of the focal students in this study. Although it was not notated on the records review form Ms. Johnson completed, all three of these students would be considered long-term English learners (LTELs) because they only attended school in the United States (student demographics questionnaire, fall 2019).

### **Focal Peers**

Students who were highlighted within example multimodal interactions with at least one focal student served as focal peers for this study. Table 3 (see Appendix B for Table 3) provides a brief introduction to each of the focal peers. Initial interviews with the focal peers were used to identify their perspectives of each of the focal students. No questions were asked directly about the focal students. These perspectives were only included if a focal peer happened to mention one of the emergent bilinguals in their initial

**Table 2***Introduction to the Focal Students*

	<b>Demographics</b>	<b>Additional Background Information</b>	<b>Likes and Dislikes about ELA Class</b>	<b>Ms. Johnson's Perspective</b> (transcript, September 17, 2019)
<b>Ariana</b>	12 Female Hispanic or Latino Home Language (HL): Spanish English Language Proficiency (ELP) Level: Intermediate	Ariana sought help from her brother with her English assignments. When they discussed her assignments, they engaged in translanguaging using a hybrid of Spanish and English. In class, she enjoyed working with Adrianna. The two were very close friends and regularly switched between speaking Spanish and English.	Likes: Writing and dividing up group work  Dislikes: Nothing	“very quiet. I hardly ever hear her speak but she really works hard ...I think that she really wants to do well. So my impression is that she's very intrinsically motivated...I definitely get the most written data from Ariana”
<b>Cynthia</b>	12 Female Hispanic or Latino HL: Spanish ELP Level: Intermediate	Cynthia sought help from her brother and sister on English assignments at home because her parents spoke little English. In class, she often received support from Gabrielle, speaking in Spanish most of the time. Unfortunately, Gabrielle moved after the first quarter. Cynthia also worked with Julianna who was often off task.	Likes: How Ms. Johnson explains lessons, class discussions, and teacher guided notes  Dislikes: Tests	“very, very social, and she does not mind talking about the day-to-day stuff, but she doesn't usually volunteer to share in class. It's kind of hard because...her older sister was one of the students in the class last year... and [she had] just [a] very different personality.”
<b>Victor</b>	12 Male Hispanic or Latino HL: Spanish and English ELP Level: Intermediate	Victor lived in Mexico prior to starting to school. He did not start learning English until he was adopted and moved to the United States. He would occasionally seek help from his sisters on his homework, and they regularly spoke in English. In class, he enjoyed working with Rodrigo and Alex, but they struggled to stay on task. They typically spoke in English since Rodrigo only knew a little Spanish.	Likes: Group projects and discussions, teacher read alouds, and teacher guided notes  Dislikes: Reading and Homework	“I feel like he tries to avoid work, actively avoid work. Struggles with... sometimes it's careless mistakes I think, and then sometimes I'll notice some verb tense things”

interview without receiving any prompting about them specifically.

### **Timeframe**

My study was approved by the Arizona State University IRB and the Southwestern Middle School administration on September 9, 2019. I met with Ms. Johnson the next day to consent her before school and invite students to participate in the study. Ms. Johnson and I met during her prep period to discuss her impressions of the school year so far, her goals for the study, and changes from the previous year. As I received completed consent forms from students, I assented them and began conducting one-on-one interviews. After concluding the initial student interviews, I started observing Ms. Johnson's first period class on a daily basis. Reflection and planning meetings began on September 17, 2019 and continued throughout the course of the study. After watching her ELA class for about a month, I started providing Ms. Johnson with regular instructional feedback emails. My first feedback email was sent on October 30, 2019. These emails were designed to support Ms. Johnson with planning and implementing culturally responsive literacy practices, which served as the building blocks for drama-based pedagogy. During the subsequent weeks, Ms. Johnson occasionally included a drama-based strategy or activity into her instruction as well as additional culturally responsive literacy practices not typically present in her regular instructional practice. From September through November, Ms. Johnson designed a drama-based podcast challenge unit with my support. She introduced the drama-based podcast unit to students on December 3, 2019. This unit concluded on February 12, 2019. I did not attend class

Table 4

*Visual Timeline of the Study*

<b>Primary Month(s) of Implementation</b>	<b>Approvals, Consent, Assent, and Initial Interviews</b>	<b>Teacher Reflection and Planning Meetings</b>	<b>Drama-based Podcast Challenge Unit Development</b>	<b>Initial Classroom Observations</b>	<b>Classroom Observations with Email Feedback</b>	<b>Introducing Some Drama Activities</b>	<b>Implementing the Drama-based Podcast Challenge Unit</b>	<b>Post Interviews</b>
September 2019	█							
October 2019		█		█				
November 2019					█			
December 2019			█				█	
January 2020								
February 2020								█

periods during which students were testing or when Ms. Johnson was absent. Ultimately, I attended and observed sixty-one first period classes. There were a few classes which I was unable to attend due to conference presentations. Ms. Johnson video recorded the class periods I was unable to attend in person. I completed the end of study interviews throughout the remainder of February 2019. (See Table 4 for a visual depiction of my study timeline.)

### **Researcher**

Researchers have a responsibility to their participants to be aware of their positionality (i.e., how your background, culture, race, and experiences influence your perception of the world) and the biases they may possess because of that positionality (Brayboy & Deyhle, 2000). As a White, middle-class, monolingual female working on my doctorate, my experiences differed greatly from most of the participants in this study. I do not have personal experience with having to learn English as an additional language or dealing with the language and racial discrimination many students in the southwestern United States face. Thus, I entered the classroom aware that my background and experiences shape the way I view this research, so I carefully reflected on my potential biases when engaging in this work, practicing reflexivity throughout the research process (Lincoln, 1995).

### **Subjectivity Statement**

I held both insider and outsider positionalities to this research project and the participants. Due to my previous work as a sixth grade ELA teacher, a K-8 English as New Language teacher, and a secondary English as a Second Language (ESL) specialist,



I considered myself a partial insider because I had experience working with middle school students in ELA and ESL classrooms as well as coaching middle/secondary teachers in best practices for supporting emergent bilinguals with content and language development. My theatre background along with my previous research experience using dramatic inquiry and other drama-based pedagogies (Anderson et al., 2019; Deeg et al., 2020; Farrand et al., 2020; Farrand et al., 2019; Troxel & Kandel-Cisco, 2015) supported my understanding of the primary features and strategies involved in the developing relevant drama-based instruction for seventh-grade ELA classes as well. However, although I had extensive experience working with emergent bilinguals, middle school students, teachers, and dramatic approaches, I was still an outsider in many ways. When I initially began working with Ms. Johnson during the pilot study, I had no personal experience with middle school classrooms in the southwest. Laws related to educating ELLs in the area greatly differed from those where I taught in the Midwest, and these laws were mediated differently in classrooms based on district, school, and teacher implementation practices on the ground (cf. Ricento & Hornberger, 1996). Although I had theoretical knowledge of many of the misconceptions about how federal and state laws should or must be applied in the classroom at the time of the study, I had little firsthand experience with how these laws were enacted in middle school classrooms in the southwest. After spending several months working with Ms. Johnson during the previous school year, I learned about the struggles she faced meeting the needs of her emergent bilinguals and the lack of professional development she received in this area. My extended time in the field also afforded me the opportunity to gain necessary

ethnographic knowledge about Ms. Johnson’s teaching methods, classroom structure, and personal interests. This ethnographic knowledge furthered my positionality as a partial insider and prepared me to better address “relationality, responsibility, respect, and reciprocity” (CRIM; Brayboy et al., 2012, p. 436) during this dissertation study.

### **Researcher’s Role**

I draw from the 4Rs (i.e., relationality, responsibility, respect, and reciprocity) of Critical Indigenous Research Methodologies (CRIM) when I think about my role as a researcher (cf. Brayboy et al., 2012). Although this study did not focus on indigenous populations and was not a CRIM study, I believe relationality, responsibility, respect, and reciprocity should be considered in any research study. Below I will address each of these components in turn and how I addressed them in my role as a researcher.

#### ***Relationality***

As stated above, I spent an extended amount of time in the field working with Ms. Johnson and developing a relationship with her over two years. I recognized that we each brought our own subjective knowledges to this research, and we would have to work in collaboration to best meet the needs of her students. Even though most of our interactions had to do with how to construct drama-based lessons and support emergent bilinguals, I also spent time getting to know Ms. Johnson as a person outside of the classroom. She loved to travel, read young adult fiction, and watch *Games of Thrones*, *Star Wars*, and *Harry Potter*. She coached several sports and even skated in the roller derby for a while. Ms. Johnson drank Starbucks every day, so I made sure to learn what drinks she liked at different times of the year, getting her a drink as a thank you from time to time.

Through our regular meetings and my classroom observations, I also learned about Ms. Johnson as a teacher and life-long learner. She often shared that she gravitated towards developing students as readers and writers because she loved to read and write. She would rarely include lessons on developing speaking skills, listening skills, or visual literacy because they were not the areas she felt confident teaching. However, she recognized the importance of incorporating other modes of communication in her lessons to support her emergent bilinguals and realized just how important other modes of communication could be for supporting language learning after visiting France the summer between the pilot study and the dissertation study. Our regular discussions came to life as she tried to communicate in French on her trip. My meetings and discussions with Ms. Johnson over time strengthened our relationship and thus the research study.

### ***Responsibility***

As a researcher, I have an on-going responsibility to my participants. I had to be attuned to Ms. Johnson's needs to ensure her students were prepared to meet state, district, and school initiatives and assessments. Sometimes this meant deviating from my research design. I often reassured Ms. Johnson that she should not be concerned with my research agenda, but she should be focused on the current needs of her students. Although my research was important, the needs of my participants were the number one priority. I had a responsibility to my participants to adjust my timeline to be responsive to the classroom in which I conducted my study and that responsibility did not end with data collection. Brayboy and colleagues (2012) explain, "Our ideas matter: how and if we pursue them and what becomes of those ideas after research ends--these things have long-

lasting repercussions for those with whom we are in relationship” (p. 438). I was mindful of this enormous responsibility even as I wrote this dissertation.

### ***Respect***

To honor my responsibilities to my participants, I aim to show respect for their ideas, their interactions, their successes, and their mistakes. I put considerable thought into how I should present information in this dissertation. Since the majority of my participants were only twelve-years-old at the time of the study, they could not fully understand the potential implications of their seventh-grade image being permanently displayed in an article or dissertation. Out of respect for their current and future selves, I chose to display images using artistic effects to obscure the identities of my participants.

### ***Reciprocity***

I designed this study with reciprocity at the forefront of my mind because I view research as needing to be mutually beneficial. Although I could not guarantee any tangible benefits to participants for engaging in this research, I hoped Ms. Johnson would benefit from learning ways to support her students using culturally responsive literacy practices and drama-based pedagogy as well as receiving individualized feedback on her instruction and suggestions for drama-based lesson planning. For these reasons, I was not an objective observer in this study. I was an active participant who needed to be constantly aware of my own subjective interpretations and biases.

I taught Ms. Johnson different drama-based pedagogical practices, helped her design a dramatic inquiry unit, and coached her throughout the dramatic inquiry implementation process. I observed instruction daily and collected data during Ms.

Johnson's first period ELA class, but I tried to observe rather than participate during instruction. I rarely interacted with students with the exception of one-on-one interview sessions at the beginning and end of the study. However, there were occasions in which students would ask me questions directly or Ms. Johnson would ask me to help with the class in some small way. When participants engaged with me, I responded and supported when I could.

I began training Ms. Johnson in drama-based pedagogical practices during the pilot study. These initial training sessions focused on how dramatic inquiry served as a potentially useful approach for supporting emergent bilingual students and how to write lesson plans incorporating dramatic inquiry. Ms. Johnson received some resources to support her implementation during the pilot study, but after working with Ms. Johnson and reviewing the data from that study, I revised and added to the information I initially gave her. At the beginning of the dissertation study, I created a resource binder for Ms. Johnson which included the following:

- a chart I made connecting the components of Mantle of the Expert from Aitken's (2013) chart with WIDA Essential Actions (Gottlieb, 2013) for supporting emergent bilinguals in the classroom,
- descriptions of drama-based strategies from <https://dramaresource.com/> (Farmer, 2020) and <https://dbp.theatredance.utexas.edu/> (Dawson, 2021) with links to video examples,
- a template for adapting a unit into a dramatic inquiry unit with a completed example (see Appendix C),

- information and resources for creating Sheltered Instruction Observation Protocol (SIOP; Echevarría, et al., 2008) and Problem-Based Enhanced Language Learning (PBELL; Bostick et al., 2017) lessons,
- resources and practitioner articles about how to engage students in inquiry,
- and relevant articles and book chapters about drama-based pedagogy and dramatic inquiry.

In addition to the binder, these resources were made available on a secured Dropbox folder that Ms. Johnson and I shared, and I often referred to these resources in feedback emails and during our weekly reflection and planning meetings. I also purchased a copy of Neelands and Goode's (2000) *Structuring Drama Work: A Handbook of Available Forms in Theatre and Drama* for Ms. Johnson to reference and keep.

### **Data Collection and Construction**

In this section, I describe each of the four main data sources I collected throughout this study: (1) archival and demographic information, (2) interview data, (3) observational data, and (4) documents and artifacts. Then, I explain the specific procedures I used for collecting each data source.

#### **Data Sources**

Several data sources were used to answer the research questions in this study. According to Kamberelis and Dimitriadis (2005), data from observations, interviews, and archival information aid researchers in conducting qualitative inquiries. Merriam and Tisdell (2016) propose the collection of documents and artifacts as important to this work as well. Since this study draws from the methodological traditions of social network

analysis and multimodal interaction analysis, observations, interviews, archival information, documents, artifacts, and video data were imperative to this investigation. Social network analysis often draws upon interview data and observations to support the development of network maps (Prell, 2012). Video data and observational data are fundamental to the formulation of video data logs and multimodal transcripts for multimodal interaction analysis (Norris, 2004). To facilitate effective analyses, data sources must be well organized (Merriam & Tisdell, 2016; Norris, 2004). All data sources for this study were uploaded to a secured and password protected drive, organized into folders by specific data sources (e.g., video, observational field note, student work sample), and labeled with the specific data source and date of collection or construction. I discuss each of these data sources in more detail below. (See Table 5 for a visual display of how my data sources align with my research questions).

### ***Archival and Demographic Information***

Several forms of archival and demographic information were collected throughout the study, so I could accurately describe the participants and the context. A teacher demographics questionnaire was used to gain information about Ms. Johnson's background and demographics. The teacher questionnaire included questions about the teacher's basic characteristics such as age, gender, and race/ethnicity in addition to more specific characteristics related to working in the field of education such as degrees earned, licensures, and current and previous roles in education. Other questions further addressed Ms. Johnson's experiences with emergent bilinguals, interactional strategies, and drama strategies. These questions helped describe her experiences with various

**Table 5**

*Data Constructed to Address My Research Questions*

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	What happens when drama-based pedagogy is introduced into a seventh-grade ELA class to support emergent bilinguals?	How do the stated peer academic networks of emergent bilinguals and their peers shift after drama-based pedagogy is introduced into the seventh-grade ELA class?	How do emergent bilinguals in seventh-grade “participate—and how are they positioned—in interactions within the classroom network of practice” (Bernstein, 2018, p. 6)?	How does the teacher’s facilitation of drama-based pedagogy influence emergent bilinguals’ participation in the seventh-grade ELA class?
Student Interview Transcripts	•		•	•
Student Sociograms	•		•	
Weekly Reflection and Planning Meeting Transcripts			•	•
Teacher Sociograms			•	
Observational Field Notes			•	•
Video Data Logs			•	•
Multimodal Video Transcripts			•	•
Photographs				•
Teacher-Researcher Email Correspondence				•
Student Documents and Artifacts			•	
Teacher Documents and Artifacts				•

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strategies prior to study. See Appendix D for more details about the teacher demographics questionnaire.

Similarly, a student demographics questionnaire provided insights into the student participants' demographics and backgrounds. The student demographics questionnaire included questions about the student's basic characteristics such as age, gender, and race/ethnicity in addition to more specific characteristics related to his/her language and school background. All twenty-seven student participants completed this survey. See Appendix E for more details about the student demographics questionnaire.

A records review form was completed electronically by Ms. Johnson to gain more information about the archival records and educational histories of students in the study. Once completed this form was uploaded to a shared and password secured Dropbox folder, so I could access the information. The form included questions regarding whether each student participant qualified for ELL services or special education (SPED) services. If a student received one or more of these services, Ms. Johnson identified the student's English language proficiency level (i.e., pre-emergent, emergent, intermediate, proficient), whether the student was a newcomer or LTEL, and/or the student's specific disability. This information allowed me to describe the general educational backgrounds of the class more fully and each of the focal students and the focal peers in greater detail. See Appendix F for more details about the records review form.

### ***Interview Data***

All student participants were interviewed at the beginning and end of the study to gather information about their experiences and perceptions. These interviews were audio

recorded and transcribed. The beginning and end of study semi-structured interview protocols incorporated questions related to student experiences in ELA class as well as questions designed to identify student perceptions about classroom structures and strategies that best support them with learning English and content. Additionally, the semi-structured interview protocol included a few questions related to who each student accessed for academic support with English related activities. These questions were adapted from Carhill-Poza's (2015) social network study of adolescent ELLs in which

Students were asked which of the persons in their social network had done any of the following four activities with them: (a) helped with homework, (b) helped find some information needed for schoolwork, (c) explained something a teacher said that they didn't understand, or (d) studied for a test with them (p. 684).

As I mentioned in chapter 2, ELLs who were connected to more academically engaged peers who they could access for help with school related tasks often demonstrated higher English language proficiency. Since I was interested in the academic interactions of emergent bilinguals and how they participated in ELA as drama-based pedagogy was introduced, I decided to include similar interview questions for students in this study to help identify any shifts in the emergent bilinguals' connections to academically engaged peers. The end of study semi-structured interview protocol expanded upon the beginning of study protocol by incorporating questions specifically about student's perceptions related to implementation of the drama-based podcast challenge unit. Additionally, this protocol was modified slightly from the initial protocol based on classroom observations and student responses from the initial interviews. See Appendix G for more information

about the specific questions included in each protocol.

### ***Weekly Reflection and Planning Meetings***

I held regular reflection and planning meetings with Ms. Johnson throughout the study. All of these meetings were audio recorded and transcribed. These meetings took place during her prep period typically once a week. During these sessions, I asked her to reflect on the teaching practices she used to support her emergent bilinguals. I developed a semi-structured interview protocol, entitled Weekly Teacher Reflection Questions (See Appendix H), based on some of the findings from Piazza and colleagues' (2015) systematic literature review on culturally responsive literacy practices. Since Ms. Johnson aimed to incorporate more culturally responsive literacy practices to support emergent bilinguals in her classroom, this protocol helped to structure our conversations around those practices and served as a way to scaffold instruction in preparation for using drama-based pedagogy.

Through their investigation, Piazza and colleagues' (2015) identified explicit instruction, dialogue, collaboration, visual representation, and inquiry as the collective culturally responsive literacy practices to support students from several different populations (i.e., ELLs, students with special needs, and other socio-culturally diverse populations). Although the culturally responsive literacy practices identified are relevant for all students, these practices are particularly important for supporting emergent bilinguals. Explicit instruction allows for an inductive approach to learning that still provides structured and effective instruction to students. Dialogue, grounded by the theories of Bakhtin (1986) and Vygotsky (1978), emphasizes the importance of language

in mediating of our interactions. In a culturally responsive literacy classroom, dialogue between teachers and students provides opportunities for teachers to extend student learning by engaging students in higher order questioning, whereas peer dialogue engages students in negotiation and reflection around topics, texts, and ideas. The social aspect of dialogue with teachers and peers is extended through collaboration. Drawing upon Vygotsky's (1978) zone of proximal development, Piazza and colleagues (2015) recommend collaboration as a practice which allows students to build upon their current understanding of a topic as they work with more knowledgeable others such as teachers and peers. They further recommend culturally responsive literacy teachers incorporate visual representations (e.g., charts, maps, images, drawings, Venn diagrams) into their lessons to support student comprehension of concepts. Additionally, they suggest students be given opportunities to represent their knowledge visually. Finally, these researchers (Piazza et al., 2015) underscore the importance of allowing students to generate original questions regarding a topic through inquiry to increase student motivation and engagement. These five culturally responsive literacy practices created a strong foundation for the implementation of dramatic inquiry and other drama-based pedagogical practices.

Dramatic inquiry emphasizes the importance of the five culturally responsive literacy practices but goes even further to include community connections and multimodal response, opposed to just visual representation. Edmiston's (2014) dramatic inquiry approach values the collective 'we' in which all students contribute to solving problems in multiple ways based on their individual strengths.

First, drama makes classrooms more inclusive when teachers draw on the linguistic, technical, social, and cultural strengths and resources of all children, including those who are considered to have special needs. Second, in drama situations, children begin to form identities as competent language users when they are consistently positioned [and framed through in-role explorations] as capable participants in shared literacy practices. (Edmiston, 2007, p. 338)

Because our reflection and planning meetings were designed to prepare Ms. Johnson for designing and implementing a dramatic inquiry unit, I included questions about building community connections and engaging students in multimodal responses in the Weekly Teacher Reflection Questions as well (see Appendix H).

My decision to include these two additional culturally responsive literacy practices also aligned with research on teaching emergent bilinguals. Teachers generate community connections within the classroom through two main approaches which aim to create a more inclusive environment: 1) connecting to students' funds of knowledge (Moll et al., 1992; González et al., 2005) and 2) connecting students with their peers to ensure they feel like they belong in the school community. Moll and colleagues (1992) define funds of knowledge as the "historically accumulated and culturally developed bodies of knowledge and skills essential for household or individual functioning and well-being" (p. 133). Thus, by drawing upon students' funds of knowledge, teachers create connections to their students' lives outside of the classroom and value their cultural and linguistic knowledge as assets to classroom learning. Moreover, when teachers support students in learning about and from each other in the classroom,

emergent bilinguals are more likely to feel they belong as part of the classroom community.

### ***Observational Data***

Observational data provides a firsthand account of what is happening in the field, allowing the researcher to gain valuable knowledge and experience of that setting and notice the routines and procedures of participants within that setting (Merriam & Tisdell, 2016). Merriam and Tisdell (2016) suggest careful observations make it possible to record the activities and behaviors of participants within a real-world setting. In this study, observational field notes were recorded for all classroom observations.

For every classroom observation, I began by notating the date, start time (and end time at the conclusion) of the observation, and the focal student(s) I was observing that day. Since each emergent bilingual was seated with a different group, I mainly directed my gaze on one focal student per class period, but I did make some observations about the other emergent bilinguals when my attention was drawn towards them. Sometimes Ms. Johnson would move students to different areas of the classroom for activities during the lesson. On these occasions, I typically stayed in the same area and just observed the students closest to me, rather than following the specific focal student I originally selected to observe that day, to keep the emergent bilinguals from feeling singled out or followed. Each day I rotated my focus to a different group of students which included an emergent bilingual. I followed a cyclical rotation pattern, observing Cynthia, then Victor, and then Ariana, to ensure I observed each emergent bilingual for approximately the same number of class periods and during a variety of activities. I decided to write all of

my observational field notes by hand in a Rocketbook (i.e., a smart notebook that allows you to scan written documents to your computer and clear the notebook contents using the microwave) using student pseudonyms because I felt the Rocketbook would be less obtrusive than a laptop and more efficient than writing or typing on a tablet (cf. Merriam & Tisdell, 2016). After an observation, I scanned and uploaded my observational field notes to a password secured Dropbox folder and erased the notes from the notebook.

Since I took an interpretive approach to observational research, my field notes included a combination of description, reflection, and “interpretative commentary” (Erickson, 1986, p. 149). I included descriptions about how students were interacting with each other as well as objects around them. I also included descriptions of Ms. Johnson’s instruction and interaction with the focal students and their peers. A timestamp was placed at the beginning of each description. Occasionally, I would put direct quotes in my field notes when I could hear pertinent dialogue. Following Merriam and Tisdell’s (2016) suggestion, I formatted my field notes, so I could easily find information and clearly distinguish my thoughts and commentary from participant descriptions and quotations. I drew a star in front of my reflections and interpretative commentary to clearly denote my observer comments from my observations. These reflections and comments included questions I was thinking about during the observation, theories I was generating from my observations, as well as feedback and suggestions for Ms. Johnson to name a few. The feedback would be typed up into feedback emails after the class. My field notes also provided a space for me to practice researcher reflexivity and document my own thoughts and reactions as the study unfolded. Lincoln (1995) elucidates,

reflexivity “enables the researcher to begin to uncover dialectic relationships, array and discuss contradictions within the stories being recorded” and “also recognize the ability of meaningful research experiences to heighten self-awareness in the research process” (p. 283).

Because of the ephemeral nature of in-person observation and field notetaking, I also collected video data during daily ELA instruction. Since I was particularly interested in the interaction, positioning, and participation of emergent bilinguals as drama-based pedagogy was introduced into the seventh-grade ELA classroom, video data afforded me the ability to revisit the data multiple times for more in-depth interactional analysis of even rare events, notice things I may have missed during my in-person observations, and further examine my initial interpretations (Erickson, 1986). Video recordings also documented the multiple communicative modes people use to construct meaning (Norris, 2004). But, as Merriam and Tisdell (2016) note video cameras can be obtrusive in the field. To limit the obtrusiveness of the video camera, I recorded in the back of the room slightly removed from my participants. Even though I used a boom microphone, the location of the camera and volume of the class discussions obscured some of the audio but still provided rich multimodal interactional data. My observational field notes and video recordings further demonstrate that despite my attempts to limit the obtrusiveness of the camera students were still aware of the camera’s presence in the classroom. Some students commented about or pointed to the camera. Others flashed peace signs or poses to the camera. Although these acknowledgements of being researched did not happen extremely often, they were present in the data. By conducting in-person field notes and



collecting video data, I aimed to reduce some of the other limitations of using only video data such as lacking the contextual knowledge of the interactions within the environment and being able to “only interact with it [the data] vicariously” (Erickson, 1986, p. 145).

Video data logs were generated for each video in chronological order. Norris (2004) recommends each log should include the date, a description of the main interactions, and factors that may have influenced the interactions in the video. Additionally, video data logs should provide information about the present participants, the time of day, the video length, and when various interactions occurred. Since multiple interactions occurred during the course of classroom instruction, I adapted the video data log proposed by Norris (2004) specifically for this study. My video data log included space to record the date, video length, focus students present, educators present, the observer, the main topics covered, descriptions of each activity, the main interactions among the focus participants in each video, and researcher notes. These logs include some descriptions of eye gaze, physical movement, gesture, use of tools, and dialogue depending on the saliency of the modes present in each interaction. I used rough transcripts of direct quotations in logs when dialogue seemed pertinent to my research questions. When including a direct quote, I would enclose the text in quotation marks and place any additional modal descriptions or commentary in brackets. This process of transforming the data from raw video recording to video data log was simultaneously an act of transcription, data condensation (Miles et al., 2020), and transduction (Cowan & Kress, 2017). I was representing the data in a new form, privileging certain communicative modes over others as I created my video data logs. I began constructing

data rather than just collecting it. This process started my initial data analysis.

Information from video data logs were then used along with observational field notes to identify interactional incidents during classroom instruction for further, more detailed multimodal transcription and multimodal interaction analysis.

### **Documents and Artifacts**

Documents and other artifacts such as tools or objects used to make meaning in context provide valuable data that reflect the individual interests and perspectives of participants (Saldaña, 2016). These naturalistic forms of data include any “written, visual, digital, and physical material relevant to the study” (Merriam & Tisdell, 2016, p. 162). In this study, several documents and artifacts were collected such as teacher lesson plans, student work samples, classroom handouts or materials, photographs, screenshots, documented teacher-researcher correspondence, and student and teacher created class sociograms. Ms. Johnson uploaded her lesson plans, handouts, and student work samples electronically to our password secured shared drive, so I could access them. I took daily photographs of the whiteboard to document how information was presented to students each day. I also collected my email correspondence with Ms. Johnson, which I uploaded to a password secured Dropbox folder. An Email Coaching Feedback Form (see Appendix I) was used to structure my feedback emails to Ms. Johnson. During student interviews and teacher planning and reflection meetings, all participants were asked to create classroom sociograms based on their perceptions of the engagement level of each student. I took photographs of these student and teacher created artifacts, so I could use them to inform the creation of social network maps.

## **Data Analysis**

I used the data sources discussed above in a variety of ways to examine what happened when drama-based pedagogy was introduced into a seventh-grade ELA class to support emergent bilinguals. (See Table 5.) To address each of my sub-questions, I used distinct approaches to data analysis, including an array of coding methods, social network analysis (Borgatti et al., 2013), and multimodal interaction analysis (Norris, 2004), to gain a holistic picture of how emergent bilinguals were positioned and participated in interaction with others in their seventh-grade ELA class during drama-based instruction.

### **Approaches to Analysis**

Miles and colleagues (2020) view qualitative data analysis as occurring, often simultaneously, through the following processes: condensing data into a stronger, more focused corpus for further analysis, displaying data “into an immediately accessible, compact form so that the analyst can see what is happening”, and drawing and verifying conclusions through recursive meaning-making (p. 9). In each of my approaches to data analysis, I engaged in these three recurring processes.

### ***First Cycle Coding of Interview Data***

I conducted several forms of first cycle coding to condense and analyze my data sources: attribute coding, descriptive coding, and in vivo coding (Saldaña, 2016). Attribute coding was used to analyze basic demographic data and participant characteristics such as a student’s first language. Descriptive coding, on the other hand, was used primarily as a tool to analyze interview transcripts when I wanted to identify the topic of conversation. I then generate sub-codes to more fully describe the content. My

descriptive codes closely aligned with my interview questions. For instance, when I asked a student, “What was the best thing about your English language arts class this year?”, I would code the response as *Best Part of ELA*. The sub-codes corresponded with the contents of what the student said such as *Get to Draw, Projects, or Choose Our Own Books*. Occasionally, I used in vivo coding when a participant’s term seemed relevant or useful. Since a lot of the interview data was used to support the development of the dramatic inquiry unit, provide feedback for Ms. Johnson, and construct peer academic network maps, descriptive coding with additional sub-codes seemed appropriate.

### ***Social Network Analysis of Stated Peer Academic Networks***

This study draws upon social network analysis to examine emergent bilinguals’ access to academic resources within the peer network of their seventh-grade ELA class. Social network analysis theory proposes a person's location in the social network determines their ability to access certain resources or opportunities (Borgatti et al., 2013). Although social network analysis typically uses the term position rather than location, I chose to use the term location when referencing information connected to my network analysis because I also draw upon positioning theory and communities of practice in my multimodal interaction analysis of students’ participation and positioning. The term location is used to distinguish between these two forms of analysis and their subsequent findings. As mentioned in my literature review, findings from Carhill-Poza’s (2011; 2015) analysis of adolescent ELs social networks suggest students with access to more peers who they can reach out to for linguistic and academic support tend to perform better academically, so I investigated who students identified as members of their peer

academic network in the ELA class.

To answer my first sub-question: *How do the stated peer academic networks of emergent bilinguals and their peers shift after drama-based pedagogy is introduced into the seventh-grade ELA class?*, I used the information gathered from student demographics surveys, student-created sociograms, and semi-structured interviews with each student to create before and after study peer academic network maps. Since the network maps were based on questions regarding who students access as academic resources for support with English, I chose to use the term peer academic network maps rather than social network maps because the term better aligns with the overall purpose of the maps. Although the term sociogram is often considered synonymous with network map, I use the term sociogram to distinguish between the student and teacher created maps (i.e., sociograms) with the ones I created on the computer (i.e., peer academic network maps). To create the peer academic network maps, I first needed to condense the data into a usable format for creating network maps. I entered student responses into a master Excel matrix which I would later upload into social network analysis software, UCINET software (Borgatti et al., 2002), to create visual maps of the classroom network data. While some responses were easy to translate into the matrix (e.g., Who in your class has helped you with your English homework this year?; Who do you see as a leader in your class?; basic student demographic information) because the responses were just a brief list of names or descriptors, other responses were more complicated to translate into a usable format. During the interviews, students were asked to arrange cards with their classmates' names on them based on who they felt was most engaged to least engaged in

the class. They were allowed to arrange the cards in any form of their choosing to construct a sociogram. Based on the interview commentary and the visual arrangement of these student-created sociograms, I gave each student a numerical value between 1-5 with one being most engaged and five being least engaged. I entered the numerical values for each student into an Excel spreadsheet and averaged them to get a sense of the whole class's perception of an individual student's engagement level in ELA class. I then color-coded these values based on their range: 1-2.33 was green for most engaged; 2.34-3.66 was yellow for somewhat engaged; and 3.67-5 was red for least engaged.

After entering necessary descriptors and creating matrices in Excel to represent the results of the interview and student-created sociogram data, I utilized UCINET software (Borgatti et al., 2002) to create peer academic network maps for further analysis. When constructing these maps, I drew upon Bernstein's (2018) Participation in Networks of Practice (P-NoP) approach in which "the structure of the whole network is visible and relevant, but individual cases are...highlighted to examine their patterns of participation and learning" (p. 808). See Figure 2 for a visual depiction of a hypothetical network using Bernstein's (2018) P-NoP approach. Each student participant was represented as a node in the network. I enlarged the size of the focal students' nodes to highlight them within the network. Then I labeled each node with the student's name and color-coded it according to the engagement range listed above. The shape of each node was determined by whether the student was identified as a leader (upward triangle), disrupter (downward triangle), neither (square), or both (diamond). If a student spoke Spanish, they received a blue border around their node, and if a student did not speak Spanish, they received an

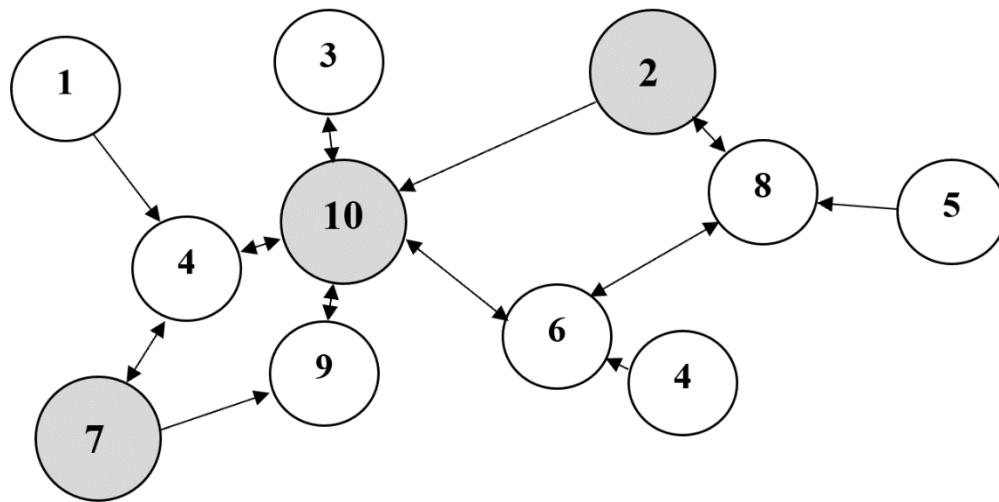


Figure 2. Hypothetical example of focal student Participation in a Network of Practice (P-NoP) adapted from Bernstein (2018)

orange border around their node. Finally, arrowheads were used to show the directionality of who accessed whom as academic resources for support with English.

As mentioned earlier, several students who started in the class at the beginning of the study later moved out of the class for various reasons (e.g., switched schools, went into the honors class, switched class periods). Since none of these student participants actually dropped out of the study, I included them in the initial peer academic network map. Recognizing the limitations and field realities of having so many students shifting out of the class throughout the course of the study, I also ran the peer academic network data with those students removed. These maps were shared with Ms. Johnson during a reflection and planning meeting to engage her in the research process and keep an open dialogue about my preliminary findings. The two initial peer academic network maps provided unique insights to the shifting dynamics of the classroom and established a more holistic comparison for the post dramatic inquiry unit peer academic network map.

### ***Multimodal Interaction Analysis***

In this study, multimodal interaction analysis (Norris, 2004) was used to analyze the interactions among focus students and their teacher and peers. Drawing upon work from sociolinguistics (Goffman, 1963), sociocultural anthropology (Wertsch, 1998), applied linguistics (Sollon, 1998; 2001; van Lier, 1996), and social semiotics (van Leeuwen, 1999; Kress & van Leeuwen, 1998; 2001), multimodal interaction analysis considers the multiple modes involved in interaction (Norris, 2016). Although definitions of modes vary, a mode can be defined as any resource or sign that is used to create meaning (Kress & van Leeuwen, 2001). Norris (2013) defines a mode as “*system of mediated action with regularities*” which stems from “the theoretical underpinnings of mediated discourse theory (Scollon, 1998; 2001; Wertsch, 1998)” (p. 156). Thus, multimodal interaction analysis allowed me to investigate the interactional meaning of the various communicative modes the students and Ms. Johnson used to participate and mediate interaction in the classroom. Additionally, this method provided a means for investigating the awareness and attention participants paid to different modalities.

I used descriptive coding, process coding, and axial coding methods (Saldaña, 2016) along with multimodal interaction analysis to analyze the following sub-questions:

- How do emergent bilinguals in seventh-grade “participate—and how are they positioned—in interactions within the classroom network of practice” (Bernstein, 2018, p. 6)?
- How does the teacher’s facilitation of drama-based pedagogy influence emergent bilinguals’ participation in the seventh-grade ELA class?



First, I reviewed video data from 60 different class periods in chronological order. While watching each video, I created detailed video logs of relevant interactions involving Ms. Johnson, Ariana, Cynthia, and Victor. As mentioned earlier, each video log included a combination of brief descriptions of interactions as well as some transcription of dialogue, gestures, eye gaze, and other salient communicative modes central to meaning-making during a given interaction. As I created the video data logs, I found myself embodying the actions of my participants as I attempted to describe how they were using gestures, for example, to make meaning. In a way, I entered my own dramatic inquiry as I engaged in the act of embodying my data to gain new perspectives of my participants' interaction and participation in the classroom. This process of data condensation was the first step in the analysis process.

**First and Second Cycle Coding of the Data Corpus.** After I completed the initial condensation of my video data, I uploaded all video data logs, observational field notes, and audio transcripts from interviews and weekly meetings into MAXQDA (VERBI Software, 2019) for further qualitative analysis and coding. I used coding as a method for familiarizing myself with the full dataset and closely reviewing the data to determine which video segments warranted further multimodal transcription. As I began reading through my data corpus in chronological order, I remained focused on my research questions, choosing not to code data that did not help me to answer them. I simultaneously coded my data using descriptive coding and process coding methods alternating between line-by-line coding and segment coding depending on the needs of the data. Descriptive codes were used to readily identify excerpts of data by topic rather

than content (Saldaña, 2016). I coded excerpts in which drama strategies were used or focal students had interesting interactions with their peers descriptively, so I can easily find these sections when answering my research questions. However, I primarily coded the corpus using process codes (i.e., coding with gerunds to denote action; Saldaña, 2016).

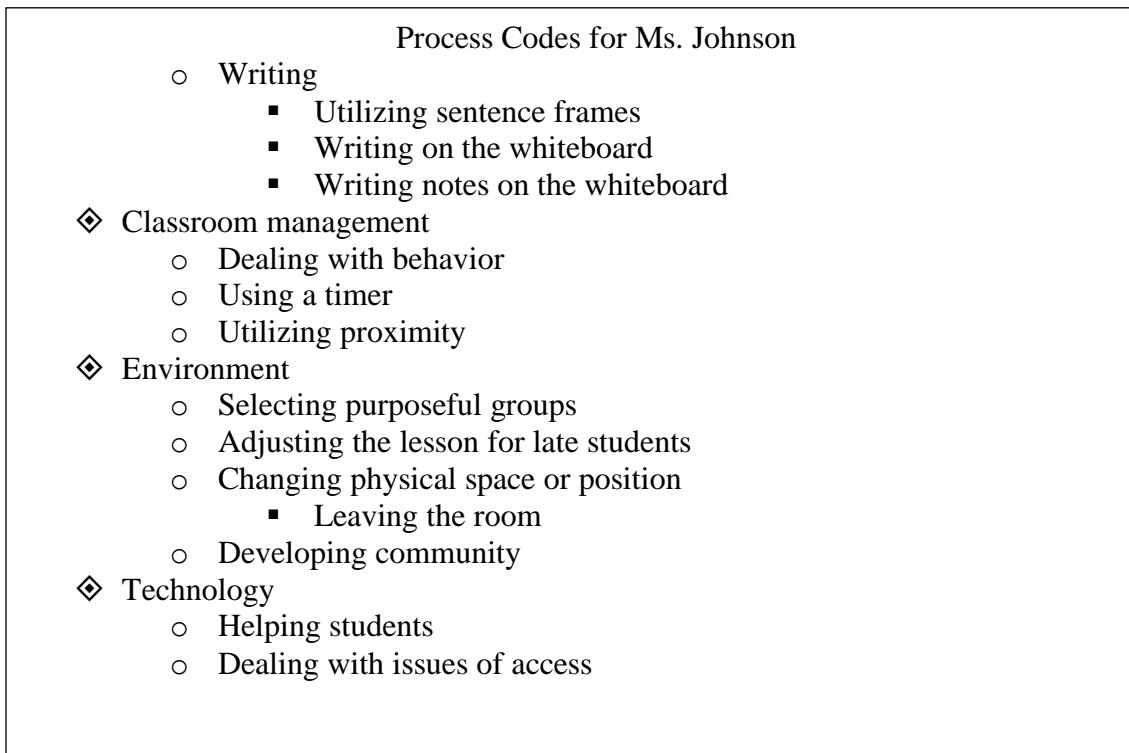
Process coding afforded me the ability to focus on the actions and interactions within the data corpus and aligned with the embodied process I ventured into while constructing my video data logs. Saldaña (2016) explicates, “Since Process Codes suggest action, I encourage you to *embody* each code you develop as a form of kinesthetic experience and analysis. Gesturally or with your whole body, enact movements that interpret the codes.” (p. 114). Initially I coded broadly guided by research questions, since I was coding mainly to target incidents for further multimodal transcription and analysis. I would embody the actions of my participant as I simultaneously tried to describe how to code the data to address the broader questions of my study. I separated my process codes into two categories: Process Codes for Ms. Johnson--generating codes such as *Providing choice or student voice*, *Providing multimodal representation*, *Seeking student input*, and *Prompting or facilitating thinking-*and Process Codes for Focal Students--generating codes such as *Orchestrating or directing*, *Engaging multimodally*, *Making group decisions*, and *Sharing ideas with the small group*. As I continued first cycle coding, I wrote analytical memos and began to recognize the need to reorganize and adjust my initial process codes through axial coding (Saldaña, 2016). Before entering my second cycle of coding, I generate code clouds in

MAXQDA for both Ms. Johnson and the focal students to visually display the most prominent codes. The most frequent first cycle process codes generated related to Ms. Johnson's facilitation of drama-based pedagogy were *Writing on the board*, *Reminding students of directions and/or expectations*, *Providing multimodal representation*, *Timing*, *Defining the purpose*, *Providing time for discussion, collaboration, or practice*, *Seeking student input*, *Modeling*, and *Prompting or facilitating thinking*. The most frequent first cycle process codes generated related to focal students' participation in drama-based pedagogy were *Listening*, *Sharing ideas with the small group*, *Volunteering or sharing with the whole class*, *Recording notes or writing*, *Making group decisions*, and *Engaging multimodally*.

Contrary to Saldaña's (2016) assertion that "[r]esearcher reflection through analytic memo writing, coupled with second cycle coding, will condense the number of Process Codes," I found I expanded the number of process codes as I reanalyzed my initial work (p. 113). Since I used board process codes to begin with, my second cycle focused on drilling down to more specific actions of *Engaging multimodally*, for instance. At this point, I had to move away from coding solely on MAXQDA and draw out the connections between codes by hand. I looked at all of the excerpts under my initial codes to determine if they were coded correctly or needed to be removed or recoded. Then used my hand drawn webs to breakdown my initial codes into more specific sub-codes. Once I got a grasp on how to make these adjustments, I continued axial coding on MAXQDA, generating mostly process codes but also grouping these codes into themes or categories. See Figures 3 and 4 for second cycle codes for Ms. Johnson and the focal students.

## Process Codes for Ms. Johnson

- ◇ Lesson delivery
  - Prompting or facilitating thinking/discussion
  - Reviewing and/or building on prior knowledge
  - Ensuring student voice
    - Repeating or paraphrasing students
    - Providing choice or student voice in the lesson
    - Calling on a focal student
    - Seeking student input
      - Prepping students
  - Encouraging more balanced air-time
  - Creating interest or connections
  - Clarifying
    - Clarifying what someone said, did, or wrote
    - Asking clarifying questions
  - Defining the purpose
    - Revising directions
    - Reminding students of the directions
    - Having a student repeat directions
    - Previewing what will happen
    - Introducing and explaining the task or prompt
  - Drawing students' attention to something in the lesson
  - Suggesting
  - Modeling
    - Including students in modeling
    - Modeling a drama activity
    - Sharing examples from her own life or perspective
    - Using audio or video models
    - Modeling think alouds
    - Providing example ideas
  - Providing time for discussion, collaboration, or practice
  - Providing multimodal representation
    - Using other annotations
    - Having students move around the classroom
    - Using graphic organizers
    - Using video clips
    - Using images or drawings
    - Role-playing or pantomiming
    - Presenting information in different colors
    - Having students draw
    - Having students select or highlight
    - Providing podcast links or playing podcasts



*Figure 3.* Second cycle codes for Ms. Johnson

**Role of Literature Review and Theoretical Framework in Analysis.** Since I used coding primarily as a means for systematically reviewing the data corpus, I do not focus on the resulting codes in the findings section. Instead, I used them as a method to target incidents and specific video segments for the next step of multimodal transcription and multimodal interaction analysis. Through process coding, I became attuned to what was typical and atypical for the class. I got to know how each focal student typically participated in traditional ELA instruction and how that was similar or different from how they participated during drama-based pedagogy. Additionally, I learned about how their identities had been previously laminated (Leander, 2004) through their interactions in the ELA class. With this information in mind, I returned to my literature review and theoretical framework to aid the next step of my analysis. First, I made a list of the key

## Process Codes for Focal Students

### ◆ Participation

- Reading or presenting writing
  - Reading article silently
  - Reading aloud to the whole class
  - Rehearsing presentations
  - Presenting to a small group
  - Presenting to the whole class
  - Reading aloud to the group
- Recording notes or writing
  - Writing ideas on the whiteboard
  - Recording notes from group discussion
  - Writing ideas in notebook
  - Adding to notes after additional support
  - Recording notes from the whiteboard
  - Typing up notes from group discussions
- Speaking
  - Clarifying
    - Focus student clarifying something they wrote, did or said
    - Asking clarifying questions
  - Inquiring
  - Collaborating and decision-making
  - Orchestrating and directing
  - Sharing ideas with a small group
  - Repeating others
  - Voicing for the group
  - Volunteering
  - Shouting out ideas/thinking out loud
  - Sharing ideas with the whole class
- Listening
  - Listening to a podcast
  - Listening to a presenter
  - Listening to group members
- Engaging beyond writing, reading, listening, speaking (WRLS)
  - Using graphic organizers
  - Selecting or highlighting
  - Creating or engaging with a prop
  - Role-playing
  - Moving around the classroom
  - Drawing
  - Gesturing
- Evaluating/providing feedback
- Participating across the board

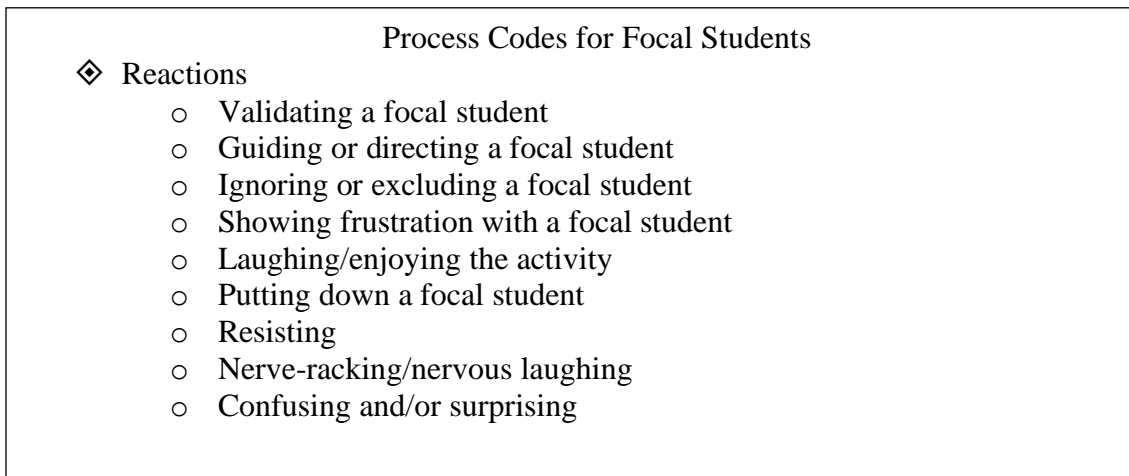


Figure 4. Second cycle codes for focal students

findings from my literature review of dramatic inquiry, process drama, and drama-based pedagogy studies of language learning and compared them to the list of process codes I generated for both Ms. Johnson and the focal students. This process helped me to reflect on my overarching research question—*What happens when drama-based pedagogy is introduced into a seventh-grade ELA class to support emergent bilinguals?* and determine the anticipated outcomes based on previous research compared with the actual outcomes from the present study.

Next, I consulted my theoretical framework to aid the selection of video segments for further multimodal transcription. I combined ideas from positioning theory with a crucial component (i.e., tension) of Mantle of the Expert, a widely used strategy in drama-based pedagogy. Positioning theory postulates position, storyline, and speech and other acts determine how a person's roles, rights, and duties are mediated through interaction (Davies & Harré, 1999; Harré & van Langenhove, 1999), and Mantle of the Expert emphasizes the importance of using tension to engage students in the fictional

world and sustain student interest in the dramatic commission (Taylor, 2016). According to Taylor (2016) the purpose of tension is:

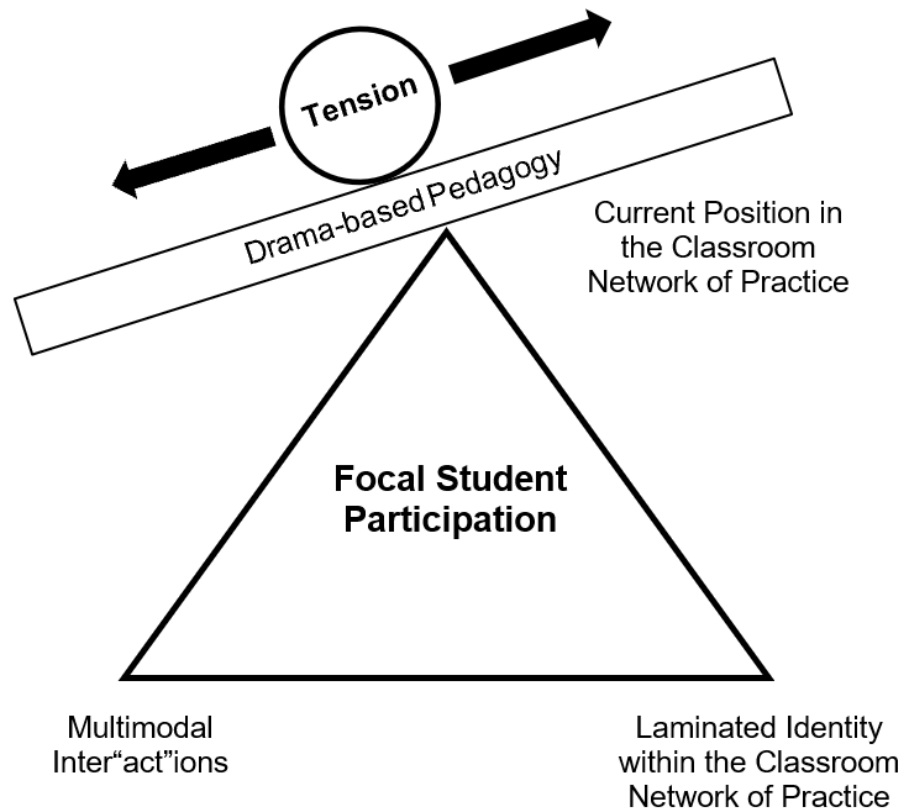
- to create excitement and interest
- to create the binding circumstances which hold the group in the fictional world
- to create productive energy, drawing on the students' excitement and commitment to events
- to generate opportunities to examine people's actions, motivations, and values
- to build resilience (things don't always go to plan) (p. 75).

Finally, I considered how focal students previously laminated identities within the classroom NoP influenced their current positioning. Together, focused review of my data corpus through several rounds of coding, positioning theory, and the concept of dramatic tension, guided my selection of video segments for further multimodal transcription.

In this study, focal student participation centered on each student's position in the classroom NoP at that moment, their laminated identities within the classroom NoP based on previous behavior and interactions, their multimodal inter“act”ions as they engaged in drama-based pedagogy, and how engagement in drama-based pedagogical practices created tension by framing focal students in-role as experts. (See Figure 5 for a depiction of the positioning theory-tension triangle for this study.) In other words, initial position in the classroom NoP (location on the peer academic network map and position based-on initial qualitative data) + anticipated storyline in the classroom (initial commentary and perspectives about focal students from Ms. Johnson and peers) + multimodal inter“act”ions (engagement and participation in academic tasks and activities in ELA



class) + dramatic tension (drama-based activities) = alternative or unexpected narratives of focal student participation.



*Figure 5.* Positioning theory-tension triangle, adapted by combining ideas from Harré and Van Langenhove’s positioning triangle (1999, p. 18), Leander’s (2004) laminated identities, and Town City Lane’s (2018) visual tension graphic

**Multimodal Transcripts.** I selected three videos--one from the beginning, middle, and end of the podcast unit--to transcribe for each focal student for a total of nine. Once identified, I revisited the videos of each alternative narrative of focal student participation and created multimodal transcriptions of the significant interactions. At the top of each transcript, I recorded the focal student’s pseudonym, provided a brief description of the focal activity, the video date, the video number, and the time of the

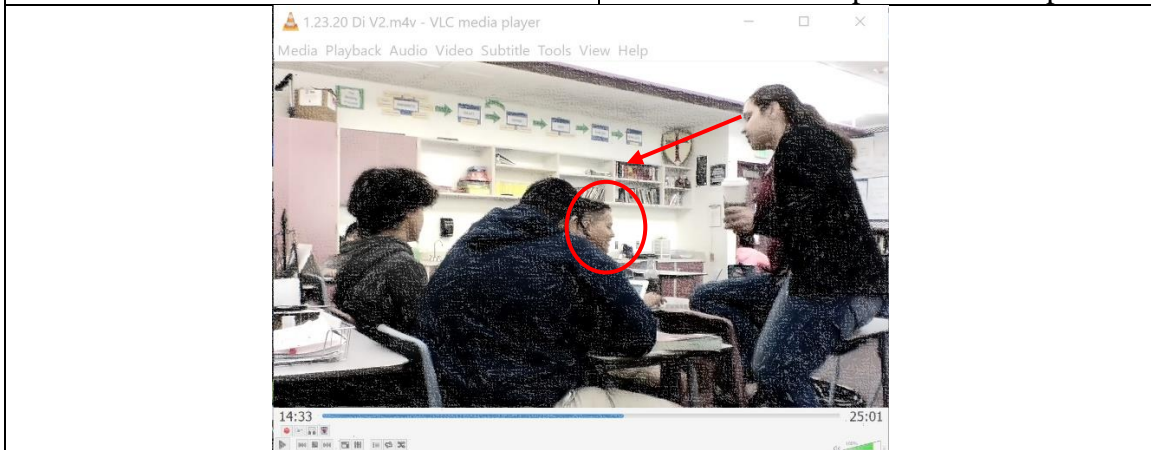
transcribed segment. Next, I pasted relevant information from my detailed video data log from just before, during, and after the segment to provide additional insight and context for the segment. Each transcript was organized using a two-column format with the spoken language written on the left side and additional modes written on the right side. On the left side, I recorded timestamps followed by direct transcriptions of participants speech, and on the left side, I transcribed other communicative modes such as proxemics, posture, gesture, body movement, or eye gaze depending on the importance of each mode to the interactional meaning of the event (Norris, 2004). After every few seconds, typically denoted by a speech turn or notable gesture, I took a screenshot. I marked the screenshot with arrows, circles, and other annotations to draw attention to the specific modal properties in the interaction. Figure 6 shows an excerpt from a multimodal transcript. My remaining data sources were used to triangulate the findings from video data.

<b>Example Excerpt from a Multimodal Transcript</b> <i>Activity: Finding Information for the Podcast</i>	
<i>Focus Student: Victor</i> <i>Date: 1.23.20</i> <i>Video 2 Time: 14:32-23:44</i>	
<b>Spoken Language Transcript</b>	<b>Multimodal Transcript</b>
14:32 Ms. Johnson: You're being loud.	The boys gaze towards the front of the room as Ms. Johnson walks towards them and puts her foot up on the seat of the desk in front of Daniel. She holds her coffee in her left hand.



14:33  
 Ms. Johnson: Are you guys all opened to the same Google doc where all of your work has been?

Ms. Johnson is positioned above the boys as she sits on top of the desk in front of Daniel. Victor smiles as he touches the cursor pad on his computer.



14:37  
 Daniel: Yes!

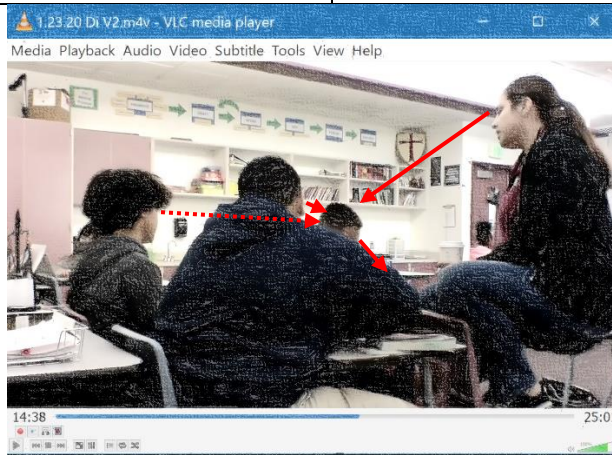
Daniel emphatically nods yes in one swift downward motion.



14:38

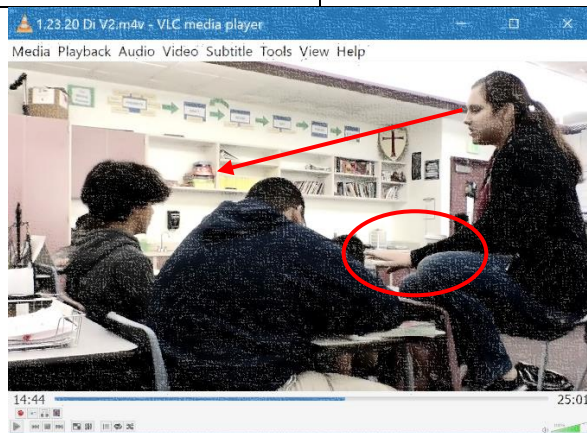
Everyone seems to gaze at Victor while he gazes down.

Ms. Johnson: Are we all making sure that we're following the guidelines that we set for us?



14:44  
Luis: Victor.

Luis gazes at Victor and seems to blame him for them being off task, even though they were all being loud. Victor appears to be doing something under his desk, perhaps getting something from his backpack or tying his shoe. Daniel gazes down, and Ms. Johnson gazes at Luis. Ms. Johnson holds a downward facing stop gesture in Victor's direction with her left hand, but she does not look at him.



14:46  
Ms. Johnson: I think maybe we said things like stay focused,

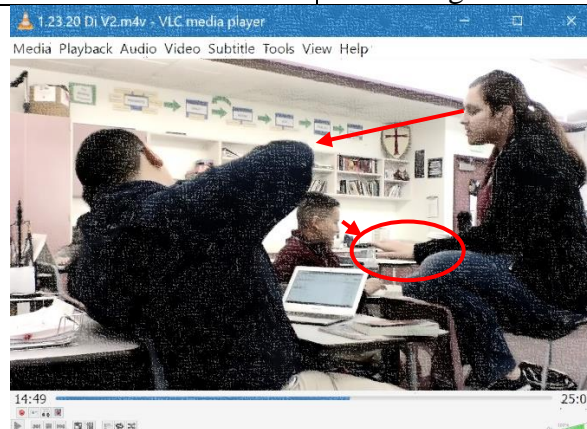
Ms. Johnson reminds the group about their team norms. Both Luis and Daniel appear to stare at Victor. Ms. Johnson continues to gaze towards Luis's direction and hold a downward facing

stop gesture in Victor's direction with her left hand, still not looking at Victor.



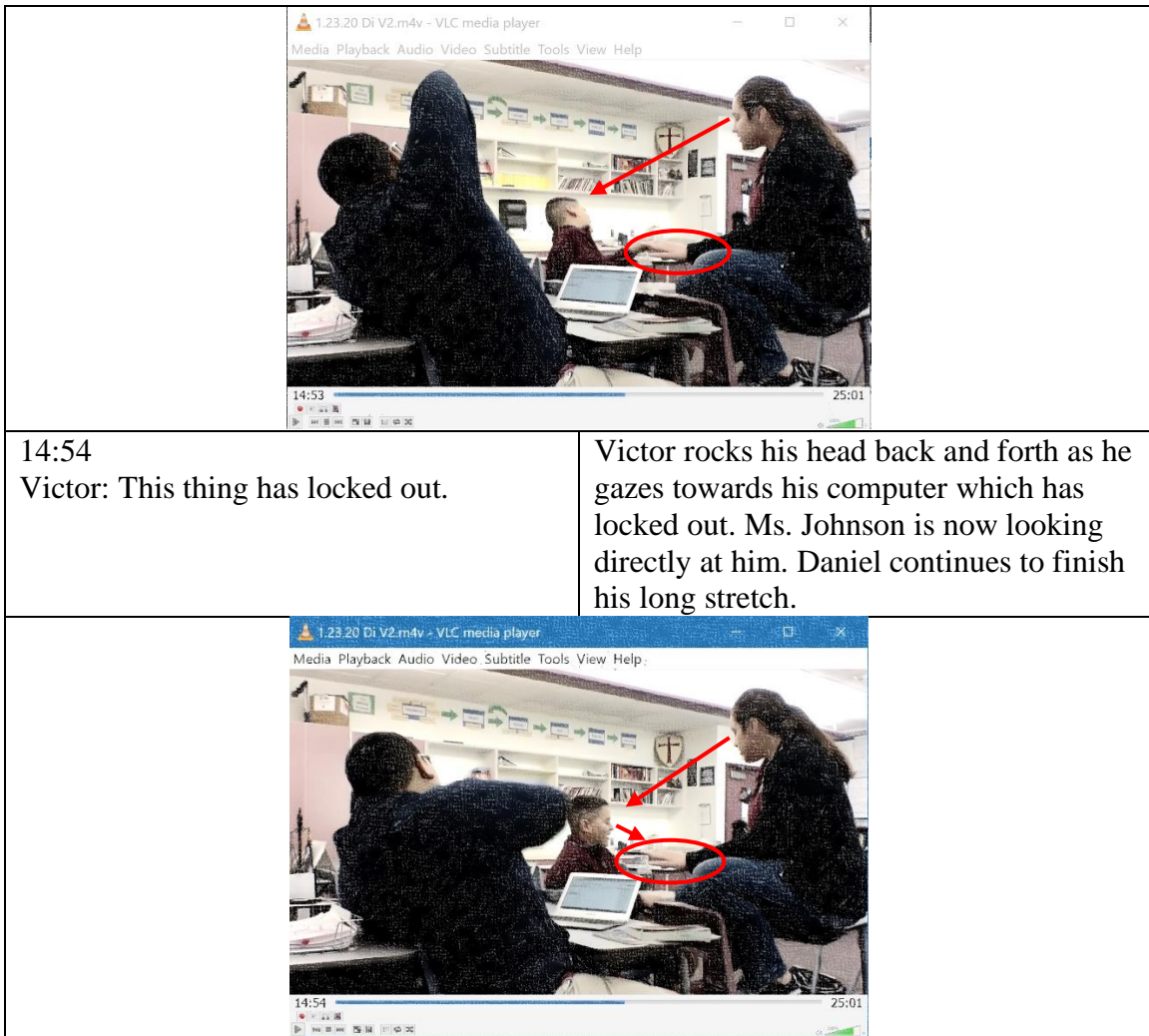
14:49  
Ms. Johnson: Get our work done.

As Ms. Johnson continues to gaze primarily toward Luis and keeping her hand out towards Victor, Daniel leans back to stretch and cocks his head towards Luis. Victor smirks and does something on his computer.



14:53  
Ms. Johnson: Do our best.

Daniel and Victor gaze away from Ms. Johnson and stretch. Ms. Johnson switches her gaze towards Victor as she says, "do our best," still maintaining the downward stop hand gesture.



14:54  
Victor: This thing has locked out.

Victor rocks his head back and forth as he gazes towards his computer which has locked out. Ms. Johnson is now looking directly at him. Daniel continues to finish his long stretch.

Figure 6. Example excerpt from a multimodal transcript

### Chapter 3 Summary

In this chapter, I expounded upon my interpretative research design, study participants and context, and role as researcher. I also discussed how I constructed my data sources for further analysis. Then I outlined the analytic approaches I took to analyzing my data corpus using a combination of coding methods, social network analysis, and multimodal interaction analysis.

## CHAPTER 4

### FINDINGS

In this chapter, I share the findings from this study of what happened when drama-based pedagogy was introduced into a seventh-grade ELA class to support emergent bilinguals. As mentioned above, I used several cycles of coding to identify incidents for further multimodal transcription. Even though I do not focus on the resulting codes in this findings section, I share findings from multiple points throughout the study and include examples from beyond just the nine multimodal transcripts.

This chapter is organized in relation to dramatic concepts. I start with the backstory and related warm-up activities which took place in the class before discussing findings from the drama-based unit. According to O'Toole and Dunn (2002), process drama--or in this case, dramatic inquiry--begins with a pre-text which ignites interest in the dramatic concept. Then the drama enters three more phases: the initiation phase, the experiential phase, and the reflective phase. The initiation phase focuses on how students enter their roles within the dramatic world. The experiential phase centers on the dramatic activities that students engage in as they delve deeper into inquiry, and the dramatic process concludes with the reflective phase in which students contemplate their own learning and meaning-making. These dramatic concepts mirrored how Ms. Johnson presented drama-based pedagogy to her class, so I decided to utilize these concepts in organizing my findings as well.

As part of the backstory, I discuss the positions Ariana, Cynthia, and Victor held in their classroom NoP before the introduction of drama-based pedagogical practices. I

explain the preliminary peer academic network map as well as provide insights from Ms. Johnson about each of the focal students' positions at the beginning of the study. Then I provide an overview of some of the introductory activities Ms. Johnson incorporated into lessons as a warm-up prior to the start of the drama-based podcast challenge unit. I introduce the pre-text Ms. Johnson implemented to build student interest and excitement about the podcast challenge unit before examining the lessons Ms. Johnson used to initiate students into the drama as an expert podcast team. During the experiential phase, I expound upon the alternative ways each emergent bilingual student participated within the drama-based unit. Finally, I reflect on how the focal students' access to academic resources within their classroom NoP shifted after the podcast challenge unit.

### **The Backstory: Access to Academic Resources in the ELA Classroom**

In this section, I present the preliminary peer academic network map of the seventh-grade ELA class. I created this map based on student interview data collected prior to introducing drama-based activities in the classroom. The student participants were asked the following questions about the peers they accessed as academic resources within their ELA class:

- Who do you interact with the most in your English class when working on your assignments in class?
- Who in your class has helped you with your English homework this year?
- Who in your class have you gone to for information or questions about your English class this year?
- Who in your class have you studied with for a test in your English class this year?



If a student was named in response to any of the four questions listed above, that student was considered a peer academic resource of the interviewee. The answers to these questions supported the development of the preliminary peer academic network map of this seventh-grade ELA class. This beginning of the study map served as a basis for comparing the beginning and ending peer academic network data and supported answering my first sub-question: *How do the stated peer academic networks of emergent bilinguals and their peers shift after drama-based pedagogy is introduced into the seventh-grade ELA class?*

### **General Connections**

The preliminary academic network map with all student participants indicates the majority of students in the class were at least connected to one other person who they felt they could access for support with English. (See Figure 7.) A node is used to represent each student on the network map. Figure 7 shows the preliminary peer academic network which contains one large cluster of students with three main branches extending out from the center. One cluster of two students stands away from the main cluster, and two students do not have any connection at all. Ariana, Cynthia, and Victor (indicated in Figures 6 and 7 by larger-sized nodes) each identified two students to whom they access as academic resources within their class. (See Figure 8 for a close-up of the focal students' connections.) Ariana was originally connected to Adrianna and Bailey. Cynthia was connected to Gabrielle and Julianna, and Victor was connected to Alex and Rodrigo. Ariana and Cynthia also each had one student identify them as someone who they could access as an academic resource in their ELA class: Adrianna and Julianna respectively.

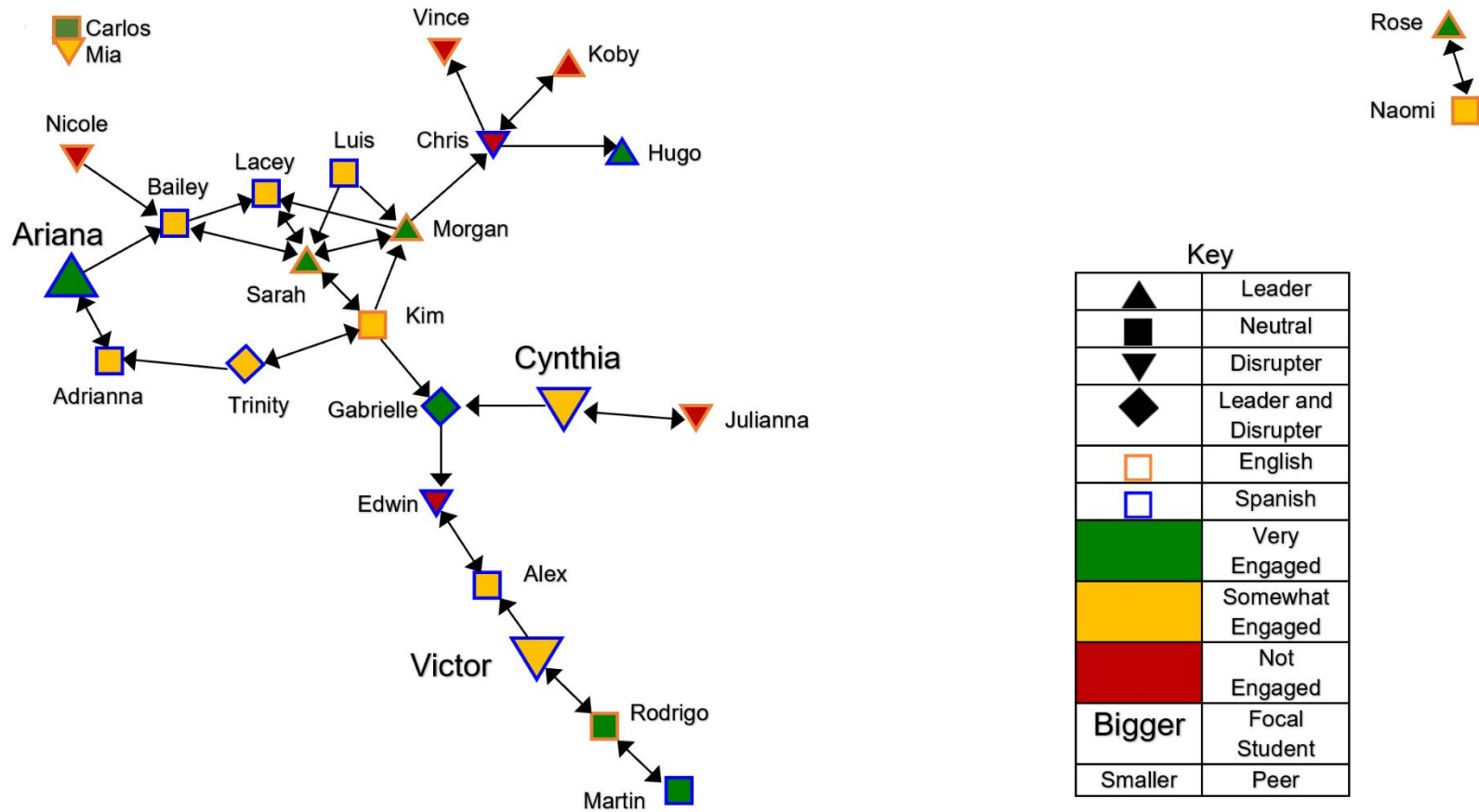


Figure 7. Preliminary peer academic network map with all student participants

However, no one stated that they reached out to Victor, suggesting he was not viewed as an academic resource within the class.

### Gender

Although not indicated on the peer academic network map itself, I decided to analyze how gender may play a role in how students were clustered. Bernstein (2018) noticed students in her study “clustered somewhat along gender lines” (p. 820). Gender seemed to play a role in the peer academic network of this study as well. The central cluster only included one male student, Luis. The three main branches (two male branches and one female branch) and the additional two-student cluster (both females) were all separated by gender.

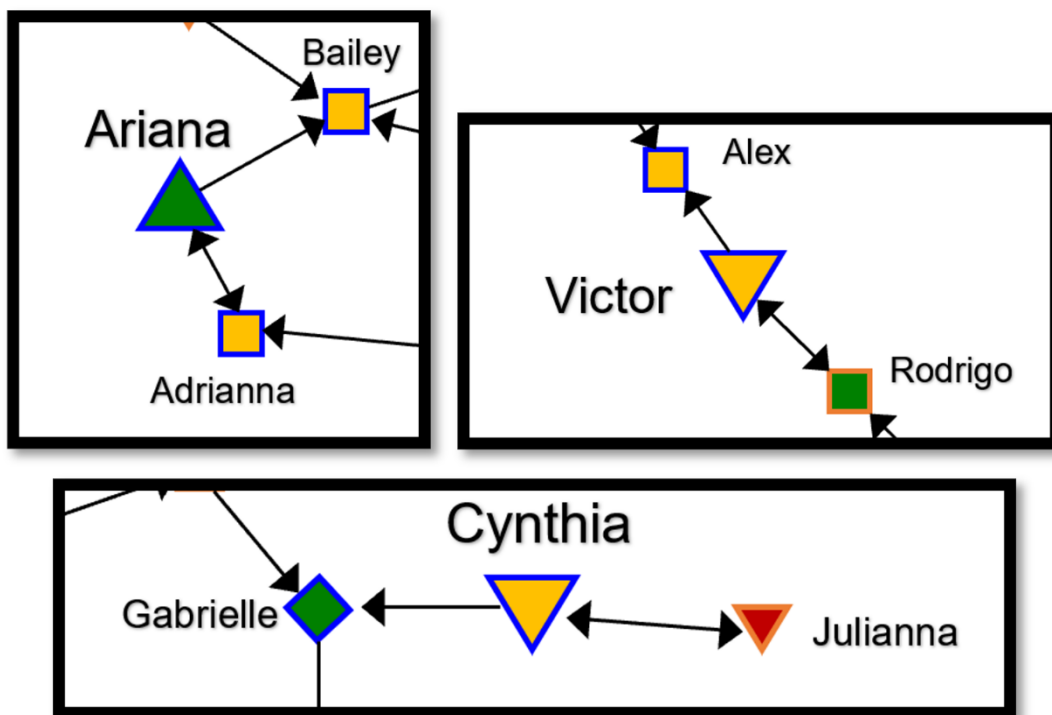


Figure 8. Close-up of focal students' preliminary peer academic connections

## **Leaders, Disrupters, and Overall Engagement in Class**

The shape of each node indicated whether a student was identified as a leader (upward-pointing triangle), disrupter (downward-pointing triangle), both a leader and a disrupter (diamond), or neither a leader nor a disrupter (square) within the classroom NoP by at least one student. In Trinity's case, she identified herself as a leader and a classmate identified her as someone who disrupts the class. She was the only student to identify herself in this manner. Additionally, the color of each node was determined by the perceived level of engagement of each student. In the methods section, I described how I created these engagement levels based on the averages from student-created sociogram and interview data. Green nodes suggest the student was highly engaged in ELA class. Yellow nodes suggest the student was somewhat engaged in ELA class, and red nodes suggest the student was not very engaged in ELA class.

The preliminary peer academic network map with all student participants included clusters around two students who several peers identified as highly-engaged leaders within the class, Sarah and Morgan. Ariana, who Adrianna identified as a leader and close friend, is tangentially connected to Sarah and Morgan but directly connected to students who were only somewhat engaged: Adrianna and Bailey. Several peers indicated Ariana was generally engaged in class but noticed she was very quiet. Students tended to equate students who participated more vocally in class as being more engaged. Cynthia and Victor, however, lied further on the outskirts of the peer academic network. Peers identified them as somewhat engaged in the class with a tendency to get off-task. Both had one student state they were disruptive in class. Cynthia was connected to one student

who was highly engaged (Gabrielle) and one student (Julianna) who was not very engaged in class. Victor was originally connected to one student who was somewhat engaged (Alex) and one student who was highly engaged (Rodrigo) in class.

### **Spanish-speakers and Non-Spanish-speakers**

The rim color of each node indicated whether the student was a Spanish-speaker (blue rim) or a non-Spanish-speaker (orange rim). All of the non-Spanish-speakers spoke English only, but some of the Spanish-speakers spoke additional languages besides Spanish and English. Since the majority of the class spoke Spanish, I did not anticipate the students at the central-most point of the network to be non-Spanish-speakers: Sarah, Morgan, and Kim. Students considered Sarah and Morgan as the leaders of the class despite the fact that they did not speak Spanish. Interestingly, the remaining non-Spanish-speaking students were relegated to the fringe of the network: Nicole, Rodrigo, Vince, Koby, Rose, Naomi, Mia, and Carlos. This separation across language lines indicates that the classroom NoP was not initially well-integrated based on language.

### **Revised Preliminary Peer Academic Network Map**

Due to the changes in the class population throughout the course of the study, I first ran the preliminary peer academic network data with all participants. (See Figure 7.) Then I reran the data with only the participants that remained in the class for the entire duration of the study. The two different versions demonstrate the dramatic impact population transience can pose on a classroom community. When I removed the students who were no longer in the class by the end of the study, the peer academic map became scattered. (See Figure 9.) Not a single student remained in the middle of the network.

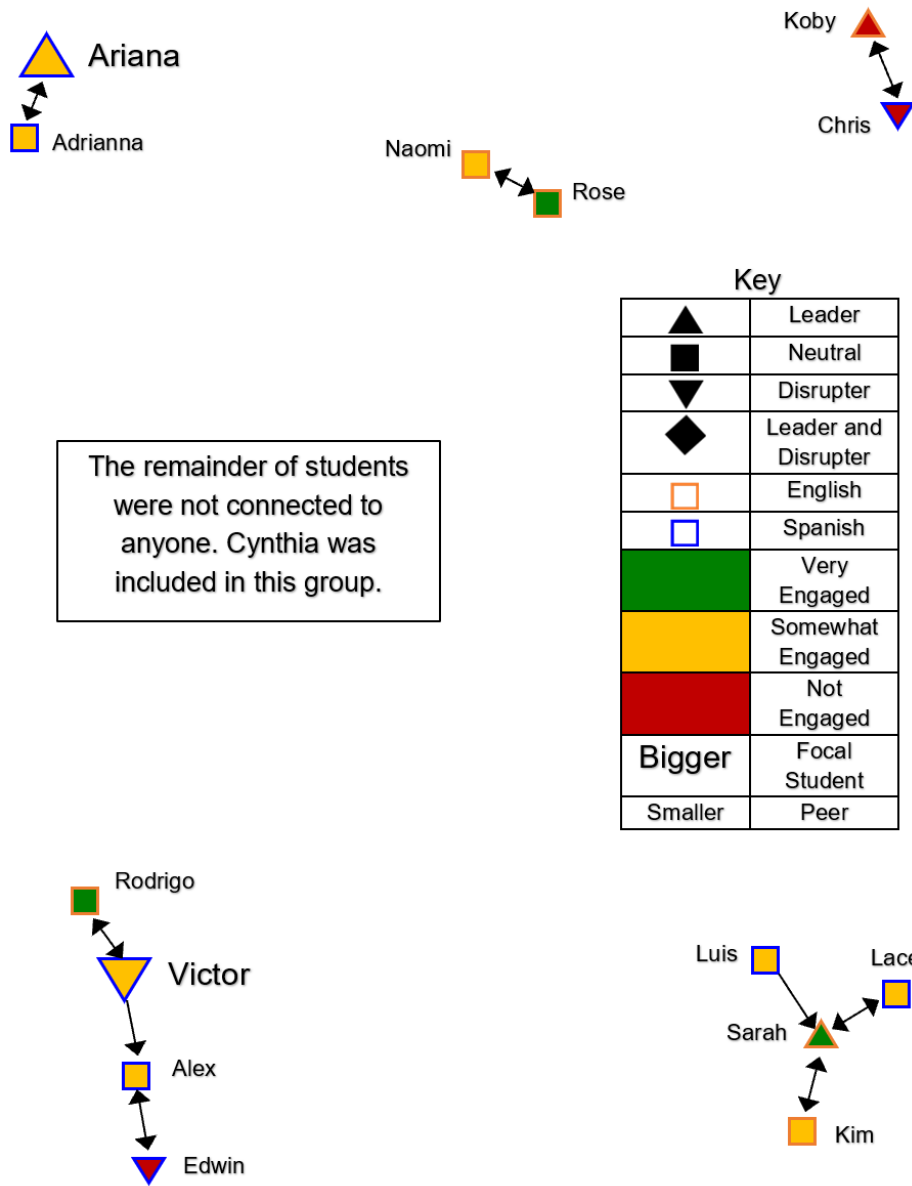


Figure 9. Preliminary peer academic network map with students removed who moved out of the class

Instead, there were five small network clusters of no more than four students with several students who were no longer connected to anyone they named as an academic resource.

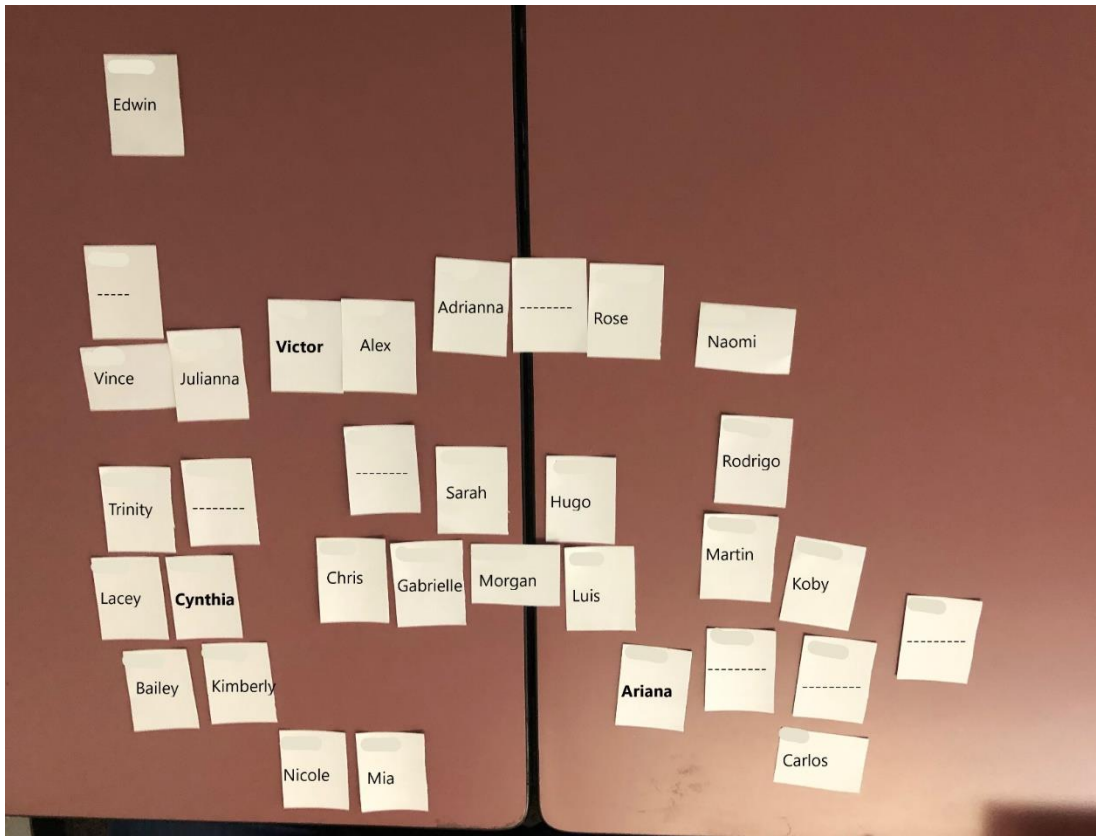
Ariana was still connected to Adrianna, but Cynthia was no longer connected with anyone. Victor remained connected with Alex and Rodrigo, but the connection only went

one way. Victor identified that he sought support with English from them, but they did not identify him as a mutual academic resource. I shared both versions of the preliminary academic network map with Ms. Johnson, so she could reflect on her classroom NoP and use this information as she planned future lessons for her ELA class.

### **Commentary Related to the Initial Perceptions of Three Emergent Bilinguals**

In addition to the peer academic network map data, initial meetings with Ms. Johnson provided further insights into how Ariana, Cynthia, and Victor were positioned in the classroom NoP prior to the introduction of drama-based pedagogy. Every time I met with Ms. Johnson for reflection and planning time, I asked her to construct a sociogram to depict each student's engagement level in her class. Similar to the preliminary academic network map, Ms. Johnson's sociogram (See Figure 10) places Sarah and Morgan at the center demonstrating a high-level of engagement. Ariana, Cynthia, and Victor are located closer to the perimeter than the center, but other students are further out than they are. Their location suggests they are sometimes engaged, but they also have a lot of room to grow.

At our regular meetings, I also challenged Ms. Johnson to create a simile or metaphor to describe each one of her emergent bilinguals. I included this task for three reasons: (1) I thought Ms. Johnson would appreciate this task as an English teacher, (2) I thought it would help her to critically think about the positions of each emergent bilingual student in her class, and (3) I thought it would provide interesting imagery to depict the individual personalities of each focal student. At first, Ms. Johnson described all three emergent bilinguals the same way: "low flying planes...just try[ing] to stay under the



*Figure 10.* Ms. Johnson’s initial sociogram of student engagement in ELA class from our September 17, 2019 meeting

radar” (meeting transcript, September 17, 2019), but she began to view them differently by November. On November 12, 2019 (meeting transcript), Ms. Johnson depicted Ariana as “a little baby bird leaving the nest and taking a leap to fly”, Cynthia as “a sail... kind of fills with whatever forces come in her way”, and Victor as “a submarine. I feel like he just keeps sinking down.” These metaphors corresponded well with some of the other comments Ms. Johnson made regarding these students. In her view, Ariana was quiet, shy, and difficult to open-up. Cynthia was very social and therefore greatly influenced by those around her, and Victor was just generally off-task, doing anything and everything he could to avoid work because he lacked confidence in his academic abilities.



## Structural Overview of the Drama-based Sections

Throughout the next several sections, I address my second and third sub-questions:

- *How do emergent bilinguals in seventh-grade “participate—and how are they positioned—in interactions within the classroom network of practice” (Bernstein, 2018, p. 6)?*
- *How does the teacher’s facilitation of drama-based pedagogy influence emergent bilinguals’ participation in the seventh-grade ELA class?*

I provide examples from across my data corpus of how three emergent bilinguals: Ariana, Cynthia, and Victor were positioned and participated within the classroom NoP as more drama-based pedagogical practices were introduced in their seventh-grade ELA class. I use excerpts from multimodal data and positioning theory to illuminate how the focal students were positioned and participated in interactions with others throughout the study. I also discuss how Ms. Johnson’s lesson facilitation influenced their positioning and participation. The focused review of my data through several cycles of coding helped me identify the excerpts shared below to ensure I represented the range of how focal students engaged in drama-based activities as well as the successes and challenges of using drama-based pedagogical practices in the classroom.

In *The Warm-up* and the beginning of *The Pre-text*, I draw mainly from my observational field notes and video data logs to provide descriptions of Ms. Johnson’s lesson introductions as well as few initial interactions among focal students and peers. I present brief lesson introductions to provide context to the upcoming interactions I

analyze more thoroughly through multimodal interaction analysis. Below I distinguish between the two using introductory phrases such as in this lesson introduction or in this interaction. To draw attention to interactions involving each focal student, I use subheadings with the student's name and a brief descriptor to identify the positioning of that student in the upcoming interaction.

In *The Pre-text, The Initiation Phase, and The Experiential Phase* sections, I present a collective total of three multimodal transcript excerpts per focal student in addition to brief lesson introductions and short interactional data from video data logs and observational field notes. I selected the interactions featured in the multimodal transcripts because they told an alternative narrative of a focal student's participation from what I had anticipated based on my historical knowledge of the class, observational data, interview data with Ms. Johnson and students in the class, and focal students' previously laminated identities (Leander, 2004) within the classroom NoP. (See Figure 5 on page 115 for a visual depiction of how these interactions were selected using positioning theory and productive tension created through drama activities.)

### **The Warm-up: Developing as a Community and Preparing for Dramatic Inquiry**

In preparation for the drama-based podcast challenge unit, Ms. Johnson conducted a few community building and drama-based activities with the class. Since working together as a community of learners lies at the heart of dramatic inquiry, developing community connections was essential to the future success of the podcast challenge unit. To support Ms. Johnson in preparing students for the unit, I began providing Ms. Johnson with regular email feedback on October 30, 2019 after observing the class for several

weeks. Through our work during the pilot study, we outlined four main goals that governed my gaze (“governing gaze,” Emig, 1983) as I provided email feedback to Ms. Johnson. The first goal was for Ms. Johnson to design and implement a dramatic inquiry unit around her expertise, ideas about what would support emergent bilingual learning, and student interests incorporating the Mantle of the Expert, hot seating, and other drama strategies to engage emergent bilinguals in positive interactions (i.e., interactions in which focal students could be positioned as valuable contributors to the class and be actively involved in contributing to the lesson task) with their peers. The second goal was to create a classroom atmosphere where ALL students, including emergent bilinguals, were actively engaged in learning, supported each other, and felt successful. The third goal was to incorporate explicit instruction and modeling during all activities to support dialogue and collaboration around unit topics to meet ELA standards and support emergent bilinguals in developing their individual language goals. The fourth and final goal was to incorporate opportunities in every lesson for ALL students, including emergent bilinguals, to learn and express their ideas through multiple modes, beyond just reading and writing (e.g., movement, visuals, sound effects, role-playing), as well as create productive tension to drive further inquiry. I included these goals at the top of every feedback email to ensure I focused my feedback to target our collaborative goals.

### **Sharing Scary Stories**

In honor of Halloween and in preparation for the speaking/presenting portion of the podcast challenge unit, Ms. Johnson decided to create a three-day collaborative scary story lesson which started on October 31, 2019. This lesson served several purposes in

preparing students for the podcast challenge unit because students collaborated with a small group of their peers to write a scary story and then presented that story to the class. When students arrived in class that day, they were surprised to hear that they could work in groups of their choice. Students quickly shifted spots in the room to create groups of four with their friends. Once the students were in their groups, Ms. Johnson passed out a white “piece of paper to [every group, so they could] create a story arc” (video data log, October 31, 2019). She modeled one on the whiteboard as each group drew their own arc on a piece of paper. Then she asked each group to select three numbers between 1-13 and projected a chart on the board with three columns: a character column, a setting column, and an ending/resolution column (See Figure 11 for a replica of the chart that was presented to the class.) Ms. Johnson explained,

I created a little chart for you...So, if you like your numbers and what they correspond with you can use it. If you are looking at this chart and like ooo I don't like that, you can pick whatever you want. (video data log, October 31, 2019, video 1 ~8:17)

Then Ms. Johnson provided a specific example of how a group might use the chart to create a story arc. “So this middle table right here has 6, 1, 6. If they want, they could write a story about a troll in the school basement, and then the story ends with, on the run from the cops” (video data log, October 31, 2019, video 1, ~9:20). After providing a few graphic organizers (i.e., the story arc and the scary story idea chart), Ms. Johnson encouraged the students to begin collaborating on their scary stories. She walked around the room remaining in close proximity to the students, so she could check on how they

<b>Character</b>	<b>Setting</b>	<b>Ending/Resolution</b>
1. The headless horseman	1. New York City	1. with a wedding
2. A vampire	2. downtown Phoenix	2. smashing of a pumpkin
3. Jack the Pumpkin King	3. secret underground tunnel	3. a firework's show
4. A zombie	4. the school basement	4. a death
5. The little bat who could	5. Halloween town	5. getting suspended
6. A troll	6. a little town on the edge of a forest	6. on the run from the cops
7. A ghost	7. an abandoned warehouse	7. the end of the world
8. A witch/warlock	8. a haunted house	8. being violently sick/ill
9. Kids trick or treating	9. a cemetery	9. sitting by the campfire
10. An evil jack-o-lantern	10. an ancient forest	10. with an epic feast
11. Frankenstein	11. Flagstaff	11. the school burns down
12. A werewolf	12. the mall	12. winning the big game
13. A mummy	13. a school dance	13. a funeral

*Figure 11.* A replica of Ms. Johnson's scary story character, setting, and ending/resolution idea chart (October 31, 2019)

were doing and help when needed.

In this lesson introduction, Ms. Johnson used her speech to draw students' attention to print resources they could utilize to develop their stories. At first, Ms. Johnson stood at the front of the room in more of a lecturing position in relation to the students in the class, placing herself in a position of power and leadership. However, after she showed students the print resources they could use to support their story development, her proxemic behavior changed. As she walked around the room and interacted with individual groups of students, she shifted the power distribution in the classroom. Her physical proximity to students became closer and her position in the

classroom became less “sage on the stage” and more “guide on the side.”

***Cynthia: Juggling Social Versus Academic Priorities***

When Ms. Johnson checked in with Cynthia’s group, she noticed they were writing without doing any planning beforehand, so she encouraged them to “Sketch it out and just get an idea of what the story’s gonna be before you start writing. Because I don’t want you to have to write it halfway and then go back and change it” (video data log, October 31, 2019, video 1 ~17:21). After Ms. Johnson left the group, Cynthia continued to listen to her group members and share her own ideas. Cynthia also took on the responsibility of recording notes for the group as they shared their ideas. Ultimately, the group decided to do a story involving a school dance. Cynthia and Julianna gazed down at their phones to search for images of school dances when Ms. Johnson stopped by to check on their progress. Cynthia quickly showed Ms. Johnson an image she found of her dream dance, and Ms. Johnson emboldened her to describe the image in her story. “Ok, you guys know what to write, you just need to get it down on paper” (video data log, October 31, 2019, video 2 ~15:20). Although the group generally discussed the assignment, they got caught up looking up images of school dances and had a hard time focusing on the writing portion of the assignment.

This interaction above demonstrates how, although not formally invited to do so, Cynthia and Julianna drew upon visual tools (i.e., a cell phone image search) to help express their ideas about what the fictitious dance should look like. Norris (2004) suggests modes of communication can be either embodied or disembodied depending on how they are used in interaction; however, the “[b]oundaries are fuzzy” (p. 45).

Typically, a mode is considered embodied "when a person is employing it as an extension of their own body, i.e. writing, drawing, or painting something" (Norris, 2004, p. 46).

The created object or other communicative mode becomes disembodied as others use it to make meaning in interaction. Originally, the image presented to Ms. Johnson by Cynthia represents a somewhat disembodied mode of communication because Cynthia and Julianna selected someone else's image to express their ideas for the scary story, but Ms. Johnson encouraged them to use the found image as a mediating tool for expressing their ideas about the scary story setting in writing. Instead of telling the group that they could not use their cell phones or conduct image searches, Ms. Johnson invited the group to take a disembodied mode (i.e., the found image) and develop it into an embodied mode (i.e., using the found image as a tool to describe their story in writing) for communicating their story, increasing their available tools for meaning-making. Ms. Johnson also affirmed Cynthia's positioning of herself as the group leader when she acknowledged Cynthia's found image as a demonstration that now "you guys know what to write, you just need to get it down on paper."

The next day Ms. Johnson taught a mini-lesson on tone prior to the scary story presentations. She began with a relatable topic to peak students' interest. "I have a question. How many of you have been a little irritated with your parents and you might have said something to them and they say I don't like your tone?" (video data log, November 1, 2019, video 1 ~21:32). The majority of the class raised their hands. Ms. Johnson then asked the students to discuss what it means when someone says they don't like your tone. After providing time for students to share in small groups and later as a

whole class, Ms. Johnson summarized, “Tone is kind of how you’re talking about something” (video data log, November 1, 2019, video 1 ~22:57). She continued, “So today, when you share your story, I want you to focus in on how you’re telling the story. How your voice sounds when you’re telling the story” (video data log, November 1, 2019, video 1 ~23:14). Ms. Johnson set a timer and gave groups time to plan and practice how they wanted to present their stories to the class.

Cynthia immediately began reading their story to her group in her typical tone of voice, “She was right inside the haunted room” (November 1, 2019, video 1 ~24:08), but she quickly burst out in nervous laughter. After some verbal encouragement from her group, she continued reading, but again it was short-lived. The group promptly entered into an unrelated conversation about Star Wars and Batman, which Cynthia joined. However, after about a minute of being off-task, Cynthia started to edit their story while the other group members continued to chat. Eventually, Cynthia led the rest of the group in getting back on task just in time for Ms. Johnson to stop by. Cynthia acted as the voice of the group, showed Ms. Johnson the selections each group member wrote on the paper and explained Julianna was going to write the last part of the story. Ms. Johnson reminded them they had four minutes left to practice before leaving their area.

Cynthia again positioned herself as a leader in the scary story group through reading aloud first, editing the story, and acting as the voice of the group in interactions with Ms. Johnson, but her desire to be social and fit-in with Julianna and the other girls often repositioned her as a follower. In the interaction above, Cynthia got nervous presenting in front of her group members, bursting into nervous laughter, but she was



reassured by her group members giving her confidence to continue, if only for a brief time. Then she engaged in an off-task conversation about hero stories (i.e., Star Wars and Batman), following her other group members. In the preliminary peer academic network map presented earlier (see Figure 7 on page 124), students in the class identified Julianna as a disruptive student who was not engaged in the academic tasks of the class, but Cynthia and Julianna mutually named each other as academic resources during their initial interviews. Julianna was the only student to name Cynthia as an academic resource. Cynthia, being closely tied to Julianna, struggled to balance her desire to be a leader in the class without breaking her network connection to Julianna. In our November 12, 2019 meeting, Ms. Johnson spoke about the tension between Cynthia's social and academic priorities. Ms. Johnson shared,

So, when she's with a group of students, who might not be as focused, that's where she lets them blow her [referencing her metaphor depicting Cynthia as a sailboat]. And then if she's with other people who are on the ball, are really focused on what's going on, that's how...she'll fly. (meeting transcript, November 12, 2019)

However, Cynthia's positioning and repositioning as a leader or a follower often depended on proxemics. Notice how in the examples above the closer Ms. Johnson was physically to the group or the more recently she had spoken to Cynthia, the more likely Cynthia was to position herself as a leader. If Ms. Johnson was further away, Cynthia was more easily led astray from her academic tasks. In essence, Cynthia wanted to please whoever was in closest proximity to her at the time. If Ms. Johnson was near, she wanted

to please her. If her friends surrounded her, she wanted to socialize with them.

After Ms. Johnson's final visit to the group with the presentation impending, Cynthia enthusiastically bounced up and down in her seat and raised her hand to volunteer to read their story. She pleaded with the members of her group, "Oh my god, can I be the one that reads it?" (video data log, November 1, 2019, video 2 ~1:57) She even briefly modeled how she could read the part. (See Figure 12.) She opened her eyes wide, leaned in towards the group, and spoke in a slow deep voice as she read, "It was a dark and stormy night" (video data log, November 1, 2019, video 2 ~2:00).

The modes of physical movement, gesture, spoken language, posture, and eye gaze played an important role in the above interaction. Cynthia engaged her whole body in communicating to the group her interest in reading their scary story, evidenced by the physical movement of bouncing (up and down) and the iconic gesture of raising her hand as she spoke "Oh my god, can I be the one that reads it?". According to Norris (2004), iconic gestures "mimic what the individual communicates verbally" (p. 29). Cynthia's physical and vocal presence in the group changed as she began reading. Her posture shifted from being tall and fairly straight to low and slightly hunched forward, and her vocal intonation shifted as well from a high-pitched excited tone to a low-pitch, foreboding tone. Cynthia used these communicative modes as a means to support her bid for a leadership role within the group.

Although Julianna was out of the camera shot at the time, she was seated diagonally across from Cynthia during the above interaction. The image on the left of Figure 12 shows Cynthia casually glancing towards Julianna as she moves her gaze



*Figure 12.* Cynthia volunteers to read the story for the group on the left and practices reading the scary story on the right (November 1, 2019)

upward with her hand. (See Figure 12.) The image on the right of Figure 12 shows Cynthia directly gazing towards Julianna as she models how she could read the story. Cynthia's eye gaze further demonstrates her continued desire for Julianna's approval and acceptance.

A few minutes later, Ms. Johnson asked for volunteers who wanted to get their presentation out of the way. Keeping with her desire to lead, Cynthia volunteered her group to go first. Unfortunately, the enthusiasm Cynthia displayed when she presented to her small group went away when she stood up in front of the class. She, along with the rest of her group members, read quickly without expression often bursting into nervous laughter. Cynthia even pulled on her sleeves, moved from side-to-side, and covered her

face with the paper. Victor's group, Ariana's group, and the other groups in the class all presented similarly. I even noted in my November 1, 2019 observational field notes, "It's pretty obvious that students don't have much practice presenting. They seem nervous when they read." In my regular communication with Ms. Johnson, she mentioned that the students rarely do presentations and that was one of the reasons for including this exercise before the podcast challenge unit.

Here Cynthia followed the rest of her group with her physical movements, posture, and spoken language instead of maintaining the leadership role she asserted in the small group. No one in her small group ever outwardly affirmed Cynthia's bid to read the story she modeled earlier. Since she did not receive this confirmation, Cynthia lacked the confidence to take this agentic role in front of the whole class. Instead, Cynthia mirrored the behaviors of her friends and group members, choosing the safety of peripheral participation rather than central participation.

Although students struggled with public speaking, the entire class participated in the presentations. In most of the lessons I observed before the scary story lesson, only a few students shared with the whole class, and Ms. Johnson historically called on the same few volunteers. Here Ms. Johnson pushed all students to actively participate in the lesson, even if it was uncomfortable or intimidating for some of them. She began to reconstruct her class as a place where everyone is involved in the learning process and expected to actively participate.

### **Personal Narratives**

Just prior to the podcast challenge unit, Ms. Johnson taught a unit on personal

narratives. Although she taught the majority of this unit using more traditional ELA methods, she incorporated new multimodal supports during the unit to prepare students for the upcoming dramatic inquiry unit.

### ***Connections Web***

According to Edmiston (2014), dramatic inquiry draws upon a collective community of learners working together as an ensemble. To lay the groundwork for the drama-based podcast challenge unit, I encouraged Ms. Johnson to engage students in activities to develop their sense of belonging to the classroom community. In my November 14, 2019 feedback email to Ms. Johnson, I suggested,

Students haven't had many opportunities lately to develop as a community. I know this can be hard to incorporate with busy schedules and pressing deadlines, but quick community building activities can help the class stay positive and get students up and moving. Even one brief community building activity a week could help build morale and a sense of belonging. You can even tie these activities to what students are learning. One idea could be to get a thing of yarn...and have a student share a sentence or two related to his or her narrative. The first student tosses the yarn to a student who has a connection. That student shares their two-sentence narrative and the connection with the previous narrative. This repeats until the entire class is connected in the web.

She implemented the connection web activity in the next day's lesson.

To conduct the activity, Ms. Johnson told students to move their desks into a giant circle. Students quickly acknowledged this change in the physical space as something

atypical in their classroom. I noted, “Some students are excited. Some students are reluctant” (observational field note, November 15, 2019) shouting comments such as “Wait. What?” (video data log, November 15, 2019, video 2 ~3:50). By physically changing the students’ desk arrangement, Ms. Johnson aimed to create a feeling of community because students were now physically facing each other as they shared their connections. Unfortunately, the classroom was not big enough to make a circle with all the desks, so the students created a wide, wavy-looking oval. The desks were attached to the students’ seats and thereby limited students’ mobility during the activity. To begin, Ms. Johnson had each student open their laptop to their personal narrative then place the laptop partially opened on the desk. Several students also had drink bottles on their desks posing potential challenges for when students had to throw a string across the classroom. Ms. Johnson explained that students would be sharing “a tinsy bit of our narratives” as a warm-up for next week when they would have to present the whole thing to a small group of their peers (video data log, November 15, 2019, video 3 ~3:18). Again, students resisted the idea of having to present. Victor stated, “I do not agree to this” (~3:29), and Cynthia followed, “Miss, you’re funny. You’re really funny, oh my gosh” (~3:35). The students’ commentary cemented my previous instinct that Ms. Johnson’s students were uncomfortable and intimidated by presenting their ideas in front of others. Ms. Johnson immediately tried to encourage them to stay positive, affirming “It’s gonna be great. It’s gonna be awesome.”

Victor and Cynthia’s spoken language demonstrated verbal resistance to presenting their writing to the entire class. Since both Victor and Cynthia were towards

the perimeter of their peer academic network at the beginning of the study (see Figure 7 on page 124), their initial resistance was not very surprising. Although I did not ask participants specifically about their social relationships in the class, my observations in the field revealed Victor and Cynthia were well-liked and well-connected socially. Their desire to save face socially may have fueled their resistance. Through regular conversations with Ms. Johnson, I knew Victor and Cynthia lacked confidence in their writing abilities and, thus, may have been nervous to present their work to such a large group. Additionally, as demonstrated during the scary story presentation, Cynthia volunteered for leadership roles within the small group, but she fell into a follower position in the whole group. Although the connection web activity was designed to be a fairly low-risk, fun activity for students to connect to each other socially and academically, Victor and Cynthia seemed to view it as a high-risk activity that may threaten their social position within the classroom NoP.

As the lesson continued, Ms. Johnson explained a student would share a sentence or two from their narrative, and then another student who could make a connection with the previous narrative would raise their hand. The student who just read would throw the ball of string to the student with the connection while holding on to the end of the string. “Everyone is eventually going to touch this ball” (Ms. Johnson, video data log, November 15, 2019, video 3 ~5:28). Students were slow to start sharing and making connections to each other’s narratives, but students giggled and made excited noises when the ball of string was thrown across the room. Despite being coerced into presenting some of their narratives, students seemed to enjoy the activity. Students

continuously smiled and laughed throughout the lesson, and most importantly, Ms. Johnson ensured every student participated, positioning every student as an equally valuable contributor to the class. She continued to establish her class as a place where everyone participates as part of the community.

**Victor: The Assistant Coach.** Since this was the first time Ms. Johnson had ever facilitated an interactive activity of this kind, there were a few things that impeded the overall success of the lesson but also presented a surprising opportunity for Victor to reposition himself within the classroom. As I mentioned earlier, the physical positioning of students, while well intended, actually hampered students' mobility to fully engage in the activity. Since students were arranged in a large oval, and the desks and seats were attached, all of the desks were butted up next to each other. This arrangement blocked students from being able to easily maneuver around when the ball of string was dropped in the middle of the classroom. The computer screens and drinks also posed a potential barrier because students needed to avoid knocking over drinks and hitting the laptops. Additionally, the string was so thin that it tangled easily and created countless knots. Victor, however, took this opportunity to position himself in a coaching role. He enjoyed playing with objects and moving around the classroom, and he understood how to keep the ball of string from getting increasingly tangled. He had the expertise to share in a low-risk, high-reward situation. While he was not so keen on sharing his narrative, he actively coached his classmates on how to effectively toss the string.

Nicole [across the circle from Victor], hold the, hold the piece of the string, and then throw it to Carlos. [Points with his right hand to Carlos who is two students

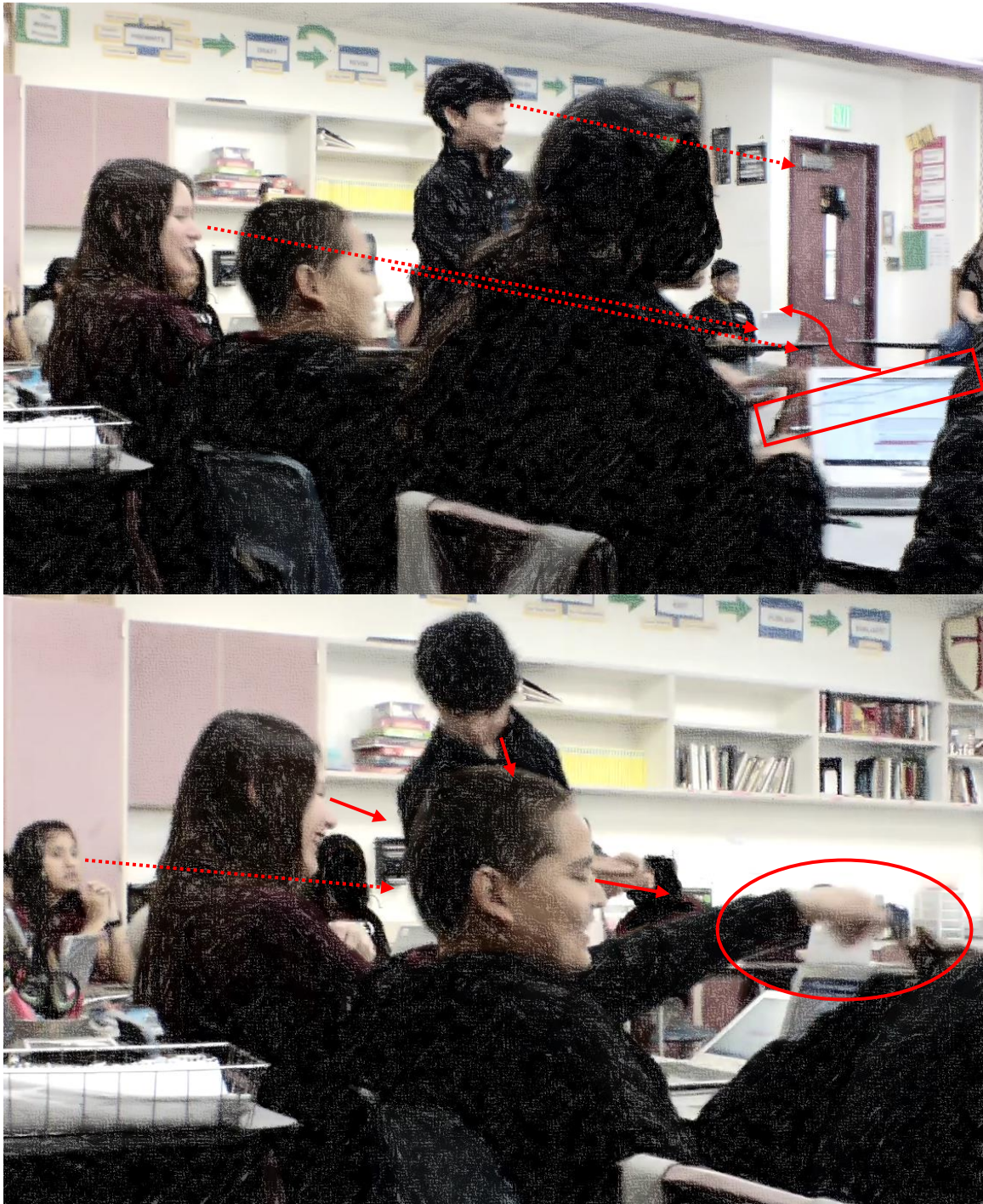


away from him.] [Long pause as Nicole looks around nervously for a few seconds.] Just grab the string and then throw it. [Pantomimes throwing the ball of string.] But don't let go of the string. [Another few seconds go by and Nicole smiles and pulls her arm back to throw the ball.] Just throw it. (Victor, video data log, November 15, 2019, video 3 ~8:27)

During the entire interaction above, Victor maintained a supportive tone. He directed Nicole using a calm and consistent delivery maintaining the same volume throughout. He used both deictic and icon gestures to help facilitate the interaction. A deictic gesture is when someone points to someone or something, and an icon gesture is when someone uses gestures to illustrate physically what they are saying verbally (Norris, 2004). In this case, Victor used a deictic gesture to point to Carlos. Then he used the icon gesture to demonstrate how Nicole should throw the ball.

Several minutes later, Victor asserted himself in this coaching role again. Luis went to retrieve the string from the center of the oval when it did not reach the correct destination. As Luis picked up the string and made his way back towards his seat, someone on the other side of the oval dropped the string. At that moment, a classmate next to Victor took a drink from a bottle and the string began to pull the laptop off the desk. (See Figure 13.) Victor reacted quickly and grabbed the laptop before it fell off the edge of the desk. He then provided an oral explanation about why the string caught the laptop and began to pull it off that student's desk. "Wait you let go. That's why you're supposed to *hold* it. That's why you're supposed to *hold* it" (~14:25). Because Victor's gaze was focused on the string and the camera lens could not view the entire class at

once, I do not know who exactly Victor was addressing.



*Figure 13.* Victor helps save a laptop and coaches his classmates on how to toss the string (November 15, 2019)

Here Victor used spoken language, eye gaze, gesture, and physical movement of objects (i.e., the string and laptop) to support others with preventing the string from wreaking havoc in the classroom, despite the challenges mentioned earlier with the layout and object placement. Figure 13 shows how Victor attentively watched the string as it moved across the front of his neighbor's laptop and grabbed the laptop before it fell. Then he carefully repositioned the string to avoid the same thing happening again while verbally explaining why the laptop got caught in the string. Unlike the last interaction in which Victor's verbal delivery was consistently calm and maintained the same volume throughout, Victor spoke more forcefully and placed emphasis on the word *hold*. Victor also emphasized the importance of holding the string in preventing damage to objects within the classroom by repeating the sentence "That's why you're supposed to *hold* it," and increasing his volume the second time he said it. Through these interactions, Victor asserted himself in a position of power as he coached his fellow classmates on how to effectively complete the physical part of the activity.

Victor's self-repositioning here is particularly interesting in light of his previously laminated identity (Leander, 2004) in the classroom as a disruptive student who plays around. During process coding, I identified instances where Victor was playing around with objects or disrupting other students in almost every data source in which he was the focus. Ms. Johnson's December 10, 2019 metaphor for Victor described his laminated identity within her classroom well. She depicted him as "an untrained puppy who seems to have a little bit of energy and doesn't listen to directions" and needed "little reminders to not play with things" (meeting transcript, December 10, 2019). The above interaction

seems to flip this narrative on its head. As Victor is invited to interact with objects as part of the lesson, he resists his instinct to play with other objects to avoid doing work.

### ***What Good Public Speakers Do***

Prior to starting the podcast challenge unit, Ms. Johnson wanted students to have some additional practice with public speaking because students still felt uncomfortable and intimidated by presenting to others. She decided that students would read their final personal narratives aloud to a small group of classmates. To prepare students for this endeavor, she drew upon multimodal supports including video models.

Tomorrow you will be presenting your story to a group of your classmates...So to prepare for that we're gonna talk about what your storytelling should look like, what it should sound like, how you should be uh holding yourself, what you should be doing with your hands, what you should be doing with like your face, how loud your voice should be. Um so I have a couple videos of student storytellers and we're gonna watch them. We're gonna talk about some things that we notice they're doing...we're gonna write them down in our notes. And...we're going to talk about what we noticed and create a list of things that we need to do tomorrow. (Ms. Johnson, video data log, November 26, 2019, video 1 ~15:51)

Ms. Johnson regularly incorporated mentor texts in her classroom, but she rarely incorporated other multimodal supports as mentoring tools in her classroom. As she planned and prepared students for the podcast challenge unit, she began to recognize the meaning potential of video and audio clips as mentoring tools in her classroom. She carefully selected two video clips to play for the class, considering their prior knowledge,

current ages, interests, and backgrounds. In the first video, a middle school-aged boy told a dynamic story of the three little pigs using multiple voices. The second video, which immediately resonated with Cynthia, focused on a middle school-aged girl telling a personal story in English and Spanish. Cynthia even mimicked the girl's voices and actions after the video ended (observational field notes and video data log, November 26, 2019).

Ms. Johnson explicitly included audiovisual support for students to draw upon as they practiced their presentations. Remember during the scary story lesson Ms. Johnson provided a chart and graphic organizer to support students, but Cynthia's group expanded the tools for meaning-making by looking up images. In this lesson introduction, Ms. Johnson preemptively provided these types of supports for students.

In addition to providing time for students to discuss what they noticed in small groups, Ms. Johnson also invited students to write their ideas about what makes a good storyteller on the whiteboard. She walked around the room passing out markers announcing, "Once you've written something on the board, give it to someone who has not" (video data log, November 26, 2019, video 2 ~6:49). Ariana, who typically did not participate much orally in class, went to the front of the classroom and wrote her idea on the whiteboard. She added, "body movement." Ms. Johnson then collaborated with the class to condense the list into what would become an anchor chart for students to reference on the 27th. (See Figure 14.) This anchor chart continued to be posted in the classroom during the podcast unit.

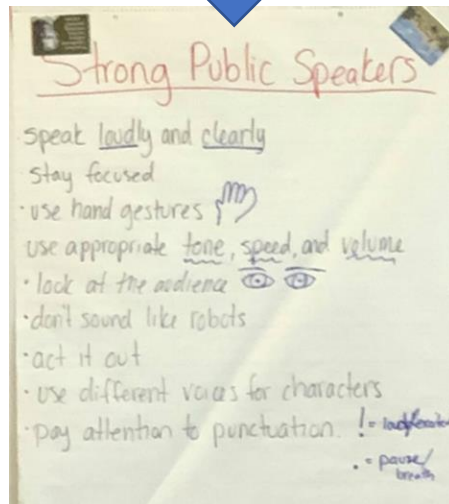
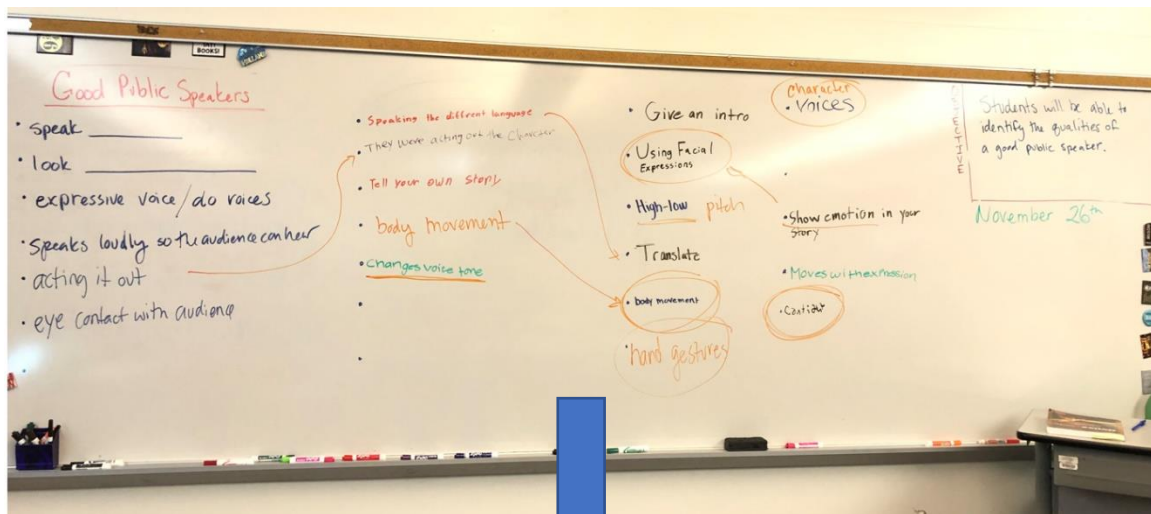


Figure 14. Good public speaker whiteboard notes from November 26, 2019 condensed into a Strong Public Speakers anchor chart (November 27, 2019)

In this lesson, Ms. Johnson incorporated a tool for meaning-making in a new way. Instead of students merely recording their ideas in their notebooks and sharing them with their small group, Ms. Johnson invited students to record their ideas on the board for the entire class to see. Ariana who was reticent to share her ideas orally with the class engaged in writing her idea on the board. By switching the traditional structure of the lesson sharing activity, Ms. Johnson provided an opportunity for students like Ariana who are more comfortable writing than speaking to valuably contribute to the collective

meaning-making process. Ms. Johnson provided a low-risk way for Ariana to enter the conversation about good public speakers without forcing her to talk.

### **The Pre-text: Introducing the Podcast Challenge Unit**

In this section, I share how Ms. Johnson introduced the podcast challenge unit to her students. I note some of the initial reactions to the unit, including instances of resistance. I also point out key interactions involving the focal students during these introductory lessons and highlight instances where students were positioned as a certain kind of student.

Ms. Johnson's podcast challenge unit infused National Public Radio's (NPR's) Student Podcast Challenge (See <https://www.npr.org/2018/11/15/650500116/npr-student-podcast-challenge-home>) with drama-based activities to position students as a podcast development team. The unit was structured as an extended dramatic inquiry "using multimodal dramatic approaches... to promote collaborative meaning-making through dialogic inquiry" (Edmiston, 2016, p. 4). Being a type of process drama, dramatic inquiry typically starts with a pre-text. According to O'Neill (1995), a pre-text can be anything (e.g., image, video clip, discussion, idea, document, movement) that stimulates interest in the dramatic context of the process drama. In this case, Ms. Johnson decided to incite interest in the unit by posing a series of questions related to YouTubers and podcasters. See Table 6 in Appendix J for an overview of the drama-based activities used throughout the podcast challenge unit.

### **YouTuber vs. Podcaster**

On December 3, 2019 (video data log and observational field notes), students

walked into Ms. Johnson’s classroom and were surprised by the questions written on the board. (See Figure 15 for the list of questions.) The first student who walked into the classroom glanced at the board and stated twice, “Those are interesting questions.” Victor walked into the classroom a few seconds later, and questioned, “What is a podcast?” These reactions indicated that students were immediately intrigued by the topic of the unit, even though they did not know about it yet.

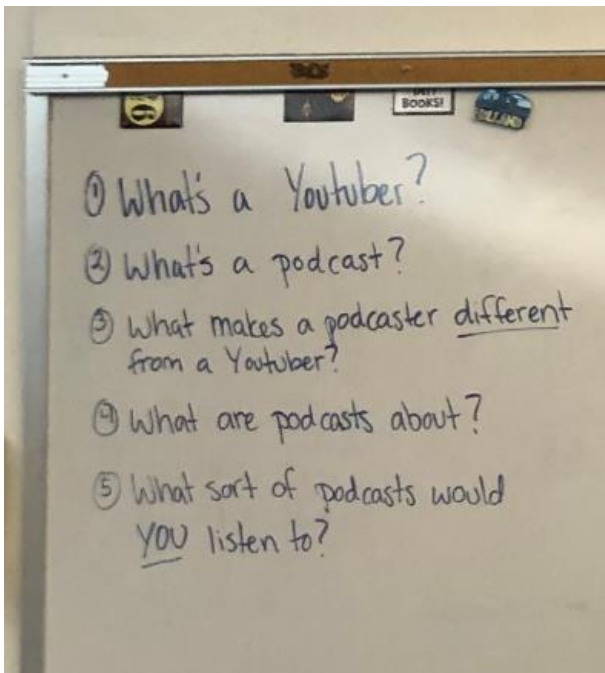


Figure 15. The list of pre-text questions to incite in interest the podcast challenge unit (December 3, 2019)

### ***Cynthia: The Battle for Centrality***

Once class began, Ms. Johnson asked the students to compare a YouTube video and YouTuber to a podcast and podcaster. When Ms. Johnson invited students to define a YouTuber, Cynthia quickly raised her hand and offered, “a content creator” (video data log, December 3, 2019, video ~8:30). Ms. Johnson stated she had not heard that term before, but she still turned and wrote it on the whiteboard. Some students seemed



surprised that Ms. Johnson did not know this term, questioning “really?” Ms. Johnson requested more information from Cynthia, “What do you mean a content creator?” to better understand her meaning (video data log, December 3, 2019, video 2 ~8:43). Cynthia explained, “They make content. [Flipping her right palm up.]” (video data log, December 3, 2019, video 2 ~8:44). At the same time, Vince, who sat next to Cynthia, shouted out, “They make content. They make videos for people to watch.” Ms. Johnson summarized what she heard and continued to take notes on the board, and Cynthia continued to provide more specific examples such as “DIY” and “blogger.”

In this brief interaction, Ms. Johnson’s multimodal actions position Cynthia as a valuable knower in the class. Ms. Johnson first legitimized Cynthia’s contribution to the class through the physical action of writing Cynthia’s idea on the board and then by verbally requesting more information. Notice how Ms. Johnson used the word “you” in her spoken language to invite Cynthia to extend her response. However, Vince took it upon himself to interject his own definition of “content creator,” even though Cynthia was specifically invited to do so and fully capable of explaining her thoughts on her own. In the preliminary peer academic network map (see Figure 7 on page 124), Vince was even further towards the perimeter of the classroom NoP than Cynthia.

Although the peer academic network map demonstrated ties to peer academic resources, the map also showed whether those ties were with highly engaged students, somewhat engaged students, or not engaged students as well as whether those ties were with leaders or disrupters. Vince’s peers initially identified him as a disrupter and fairly disengaged in class. On the other hand, Ms. Johnson’s created-sociograms demonstrated

her perceptions of student engagement in the class rather than focusing on individual student ties to academic resources within the class. Her initial created-sociogram (see Figure 10 on page 130) corresponded with Vince's peers' perception of him as disengaged because she placed Vince on the outskirts of her created-sociogram. For this initial sociogram, Ms. Johnson arranged the cards so the most engaged students were towards the center and least engaged students were towards the perimeter. However, after several weeks of reflection and planning meetings in which Ms. Johnson did this sociogram creation exercise, she started to think differently about how her seating arrangement might be influencing how her emergent bilinguals and their peers participated and were positioned within the classroom NoP. So, early in November, Ms. Johnson moved Vince next to Cynthia. Based on my on-going personal communication with Ms. Johnson, I knew this move was designed to separate Cynthia from some of the social influences that got her off-task. Interestingly, and perhaps by Ms. Johnson's design, the longer Cynthia and Vince sat next to each other, the more central Ms. Johnson placed them in classroom NoP on her created-sociograms, suggesting they were both becoming more engaged and increasing their participation in class. My video data and observational field notes also confirmed this shift.

On her November 12th and 19th sociograms, Ms. Johnson placed them near the center, and by the 26th Ms. Johnson determined there was no true-center to the classroom NoP anymore.

There's a little hole in the middle because I don't know if I saw any one student in

particular...I would pinpoint...as the hub...I still think that Cynthia, Carlos, Sarah, Vince, [are the most central because] I feel like I hear them the most...I think they are leaders in their own way. (Ms. Johnson, meeting transcript, November 26, 2019)

After reflecting on the above interaction in light of this information, I began to notice the competitiveness embedded in Cynthia and Victor's relationship. Both of them were initially on the perimeter of the classroom NoP; both of them recently became more central and had been repositioned as leaders by Ms. Johnson, and both of them fought to keep that new position. Thus, Vince's unsolicited explanation in the above interaction could be viewed as a way to outbid Cynthia for the position of class leader, but as Ms. Johnson noted above, there was no true leader in the class anymore rather multiple students were showing leadership in their own way. According to Ms. Johnson, overall participation was increasing, and "there [were] more people engaged and so that's why I don't think there was necessarily one person that was standing out. So I would say that's a good thing" (meeting transcript, November 26, 2019). Ms. Johnson's comments also suggest the class was developing as a collaborative community in which all students could be successful and seen as leaders in their own right, even if the students did not recognize this shift yet.

After providing some time for students to discuss their ideas about how to define a YouTuber and YouTube video, Ms. Johnson asked students to try to define a podcast. Most students had no idea what a podcast was, but Sarah helped to define a podcast for the class. Sarah explained, "it's a voice recording of a conversation, so it could be a

conversation. It could be a discussion. It could be an interview.” Ms. Johnson then explained they were going to create their own podcasts in class. The project was initially met with some resistance. Victor even exclaimed, “no thank you” in response to this information. Victor’s initial resistance to creating a podcast was similar to how he responded to the connection web activity. Earlier I explained that Victor lacked confidence in his writing ability and often avoided writing and presenting his work. Therefore, his reaction seemed fairly in-line with how his identity had been previously laminated within the class. Since the idea of a podcast was still new to most students, Ms. Johnson knew she needed to spur more interest in the project before the students were positioned as an expert podcast development team.

To gain student interest, Ms. Johnson planned for students to listen to an example podcast from the 2019 NPR Podcast Challenge. Unfortunately, she soon realized the application was blocked by the school computers, so she needed to adjust the lesson on the fly. Instead of listening individually, she had them listen to another podcast as an entire class and think about what they noticed in the podcast. The first podcast she played was a previous NPR Podcast Challenge submission that examined disgusting bathroom passes used in schools. After the podcast concluded, Ms. Johnson shared some of the things she noticed while listening to the podcast such as the hosts introducing themselves and stating their names. Additionally, Ms. Johnson recapped that the podcast provided a definition for what constitutes a bathroom pass and included examples of different types of bathroom passes. Then Ms. Johnson requested more ideas from the class. Students contributed the following: the podcast included different perspectives on the topic,

exaggerated voices, interesting vocabulary, and sounded scripted. The class started to define podcasts as a genre with specific features.

In this lesson introduction, Ms. Johnson attempted to gain student interest using a student-created podcast as a mentoring tool. Earlier I explained how Ms. Johnson often used mentor texts in her class, but the concept of using other modes of communication as potential mentoring tools was new to her. She carefully selected a podcast that focused on a topic relevant to the students (i.e., disgusting school bathroom passes). Additionally, she selected a mentor podcast created by students of a similar age to hook her students which allowed them to envision themselves creating their own podcast. The goal of creating a podcast in essence becomes more possible as students hear other students like them creating their own podcast.

***Victor: Off-task, Not Engaged, and In Need of Encouragement***

Later during the December 3, 2019 lesson (video data log and observational field notes), Ms. Johnson then afforded students time to listen to some podcasts on their own. Victor, who had a tendency to get off task rather easily, started leaning over towards Sarah's desk and gazing at her after listening to only about four and a half minutes of his first podcast. He held his headphones under his desk as he slouched forward. Victor inquired what they were supposed to do. Sarah glanced down at Victor's computer screen which was conveniently angled towards her on Victor's desk. Recognizing that Victor only listened to part of one podcast, Sarah encouraged Victor to stay on task, "Then you should pick another one" (video data log, December 3, 2019, video 4 ~4:40). Sarah gazed back at her computer screen and looked for another podcast to listen to as Victor

watched. As Ms. Johnson neared his group and casually glanced in his direction, Victor turned his gaze forward towards his computer screen, slouched down in his desk chair, and began scrolling through podcast options. Ms. Johnson's close proximity pushed him to get back on task. However, this was short-lived, lasting less than a minute. As soon as Ms. Johnson left his group area and walked back to the front of the classroom, Victor began playing with his headphone cord, pulling it up vertically, for a few seconds before touching Sarah's computer (video data log, December 3, 2019, video 4 ~5:42). Sarah immediately grabbed the top of Victor's hand to move it away from her computer as she entreated Victor to "stop" (~5:49). However, his hand remained at the upper corner of Sarah's desk right next to her computer. Ms. Johnson then returned to Victor's group area to whisper something to Sarah. Although his left hand generally remained in the same spot next to Sarah's computer, he fixed his gaze back on his computer screen, so he looked like he was on-task. He began wiggling his knees together and apart under his desk, making his desk shake. Then he spent a few seconds using his cursor pad to scroll the podcast page up and down really fast before finally playing with his headphones (i.e., putting them upside down for a few seconds and then taking them off for a few seconds).

In this interaction, notice how both Sarah and Victor maintained their initially identified positions within the classroom NoP. According to the preliminary peer academic network map (see Figure 7 on page 124), peers viewed Sarah as a leader who was highly engaged in class; on the contrary, peers viewed Victor as often disruptive and not very engaged in class. Victor's eye gaze and postural direction were focused on Sarah as he reached out to her for guidance about what he should do next, further positioning

her in a leadership role. Sarah quickly glanced at Victor's computer screen, provided him with direction, and continued to work on her assignment. Her brief engagement with Victor coupled with Ms. Johnson's nearing proximity seemed to motivate him to get back on task. His slouched posture suggested he was not thrilled at the idea of listening to another podcast, but he still turned his gaze towards the computer screen and began looking for another podcast. However, Sarah's initial encouragement turned to annoyance once Victor's behaviors started to interfere with her own progress on the assignment. He physically invaded her space by placing his arm on her desk and touching her computer. My process coding of the data corpus revealed Victor engaged in playing with objects and/or disrupting others almost daily during traditional ELA tasks (e.g., reading a book; small group discussions; writing time). Although listening to a podcast and taking notes on its features was an atypical task for class, the task mirrored elements of more traditional ELA tasks such as reading a story and taking notes about how it relates to a specific genre, so his invasion of Sarah's space seemed in-line with his previous proxemics behavior in class. Sarah demonstrated her frustration with Victor using her spoken language (i.e., "stop") and her corresponding icon gesture (i.e., picking Victor's hand up off of her computer); however, Victor continued to invade her physical space. As Ms. Johnson neared his group, he gazed at his computer screen to fool Ms. Johnson into thinking he was on-task while his lower body movement (i.e., wiggling his knees until the desk started to shake) and eventually the constant adjustment of his headphones suggested he was not. His continuous off-task behavior strengthens his position as someone who is not very engaged in class and often disruptive.

Ms. Johnson culminated the lesson with a short YouTube video that reviewed the key components of a podcast. Prior to the start of the podcast unit, Ms. Johnson rarely included video clips or other audio-visual supports in her instruction. Through my process coding of the data corpus, I became attuned to various types of multimodal supports Ms. Johnson incorporated as she planned and implemented her dramatic inquiry unit. Although most of them were not drama-based, Ms. Johnson resonated with the idea of providing multiple modes of representation to support student learning.

***Ariana: Trying to Pry Open the Oyster to Reveal the Pearl***

On December 4, 2019 (video data log and observational field notes), Ms. Johnson continued the discussion comparing a YouTuber and a podcaster. She reminded students of the notes they took the day before to draw upon their prior knowledge. To extend the previous conversation, she provided students with a sentence stem, “A podcast looks/sounds like \_\_\_\_\_.” Sentence stems also became more commonly used throughout the podcast challenge unit. After supplying students with about one-minute to write their answers on their own, Ms. Johnson gave them time to discuss what they wrote about the difference between podcasts and YouTube videos with other students around them. Ariana’s group members immediately began sharing their ideas with the exception of Ariana who typically listened instead of spoke. Carlos, recognizing Ariana rarely shared during their group discussions, prompted Ariana to participate demanding, “you have to answer” (video data log, December 4, 2019, video 1 ~17:52). In addition to his verbal demand, he also pointed at Ariana with his right hand and gazed directly at her. Ariana immediately obliged and shared her thoughts with the group, but she spoke so



softly that even her group members could barely hear her.

Here Ariana showed both her reluctance to speak to others and share her ideas as well as her desire to comply. She was a rule follower and seemed to want to please others, but she was also extremely shy. Perhaps Ms. Johnson described her best when she stated Ariana was like an oyster “because I think there's a lot of good stuff inside if we could just pry her open” (meeting transcript, October 22, 2019). In fact, Ms. Johnson used this simile many times over the course of the study to describe Ariana (e.g. “the pearl inside,” meeting transcript, December 10, 2019; “the pearl and the clam...she has a lot of wisdom,” meeting transcript, January 14, 2020). Carlos also seemed to recognize that Ariana had “a lot of good stuff inside if we could just pry her open” because he explicitly prompted her on more than one occasion to share her ideas with the group: “you have to answer” (video data log, December 4, 2019, video 1 ~17:52) and again later in the class period when the group shared their thoughts on the podcast they just heard.

Once students had a few minutes to discuss their thoughts in small groups, Ms. Johnson asked a few students to share their ideas with the entire class as she wrote notes on the board for the class to copy. Carlos had a “nice way to sum it up” (Ms. Johnson, December 4, 2019, video data log, video 1 ~9:48). “A podcast is a recording with a voice. A YouTuber makes podcasts you can watch” (Carlos, December 4, 2019, video data log, video 1 ~9:46). Ms. Johnson then played another example podcast which debated having a skunk versus a hedgehog as a house pet, and students took notes on things they noticed about how the podcast was put together. Again, students pooled their ideas through a group discussion. Ariana, however, only listened and did not participate verbally,

occasionally nodding her head in response to someone else's commentary. Later in the class period, students selected another podcast to listen to in their small groups. Ariana's group selected a podcast entitled, *The Haunting Effects of Going Days without Sleep*. After listening to the podcast individually, the group members began sharing their thoughts on the podcast with each other. I noted in my video data log, Ariana had not contributed to the conversation. Instead, she just smiled occasionally and gazed down several times as Carlos and Mia did most of the talking and primarily gazed at each other. However, a few seconds later, Carlos noticed Ariana was still not sharing with the group, so he again entreated her to share her ideas. He pointed directly at Ariana and said, "Now you" (video data log, December 4, 2019, video 3 ~6:01). Ariana complied and shared very briefly, but her voice was too quiet to pick-up on the video recording.

In the interaction above, Carlos used deictic gestures along with spoken language to prompt Ariana to contribute to the discussion. He pointed directly at Ariana when he said, "you have to answer" (video data log, December 4, 2019, video 1 ~17:52) and "Now you" (video data log, December 4, 2019, video 3 ~6:01), positioning Ariana as someone who needs to be coerced into participating in discussions. In both instances, she followed his directives and shared immediately after his prompt further positioning her as a compliant student. Her quiet demeanor, however, suggests that she remained uncomfortable and resistant to sharing her ideas verbally.

### ***Ms. Johnson's First Period Lesson Run-through***

Ms. Johnson's first-period class often acted as the run-through class because just like the students, Ms. Johnson had no experience with drama-based pedagogy outside of

her participation in my research. Since this was the first time Ms. Johnson was doing this unit and the first class she taught each day, she often found herself rethinking her teaching after her first-period class. Anyone who has taught the same content in multiple class periods can attest that the lesson is never the exact same twice. Teachers adjust the lesson throughout the day as they learn what works better for their students in different contexts. Through my process coding of the data corpus, these adjustments from one period to the next became more apparent and suggested that Ms. Johnson did this often. When we would meet for planning and reflection, I had the opportunity to watch her second-period class and see how she made adjustments from the first lesson. She would also note these changes in our meetings, sometimes forgetting, if she did certain activities in the first-period class or not. In our December 10, 2019 meeting, Ms. Johnson seemed almost apologetic about her lesson delivery during her first-period class because she was teaching everything for the very first time. She even told me that she had started to adjust when she tried different activities, so she could practice in other classes before her first-period class. One time she even started telling me about a charades-type activity she did in another class that went really well before realizing she had not done that activity in the first-period class. Ms. Johnson shared, “Oh, man. So what I have been trying to do is get ahead of this class and try out some of these things before” (meeting transcript, December 10, 2019). Unfortunately, that did not always work out, and she would occasionally have to add information into the next day’s lesson to clarify things she forgot to include during the first period run-through.

After the group discussion about podcast features on December 4, 2019 (see the

section above), Ms. Johnson realized she forgot to tell students the main purpose for listening to all of these podcasts. She explicated,

Now this list is going to be very important because [makes a circular gesture around the list on the board as she talks] this is going to ... give you ideas about what you can include in your podcast. And I don't think I mentioned it yesterday, but these ones that um we've been listening to as a class, the ones the kids had done, they entered them into a contest on NPR, which is the National Public Radio. It plays across the U.S., and every year they have a contest for students to create a podcast. Well, you are students, and you will be creating a podcast for this competition. (video data log, December 4, 2019, ~5:02).

When Ms. Johnson first told the students that they would be entering the NPR podcast challenge, there were audible gasps. Some students even exclaimed “Ohhh!” or “What?” They were almost panicking. Since the information was just added in causally, the students were caught off guard, and Ms. Johnson missed the opportunity to get them excited about the project beforehand. Later in the unit, she re-presented the information in the form of a commission through the Mantle of the Expert (discussed in more detail in *The Initiation Phase* section) once students had more opportunities to listen to model podcasts and engage in drama-based activities to promote inquiry learning.

***Victor: Peeking Out of the Shell***

After calming the students' nerves and getting them back on track, Ms. Johnson requested the students ponder why a podcaster would need to include their sources and what the podcasters were trying to tell them. Victor quickly shouted, “data” from across

the room, but Ms. Johnson called on someone else to respond who commented, “credit the website.” Noticing Victor was still raising his hand, Ms. Johnson called on Victor next, and he repeated, “data.” She casually agreed with him while also redirecting him, “You’re right...but what about the sources?” Victor promptly recognized that he did not answer the question that was asked and raised his hand to revise his response. “It tells about how they’re like good.” Ms. Johnson tilted her head from side to side to indicate that Victor’s response was still not exactly the answer for which she was looking. She prompted the class further, but the class never arrived at a solid answer. Instead, they added other things they noticed about the podcast to the bulleted list (e.g., the podcast was an argument, included jokes and personal stories).

In this interaction, Victor volunteered a response, but he was not the first person to be called on. When Ms. Johnson called on him second, he provided related information, but the information did not actually answer the question that was asked. Ms. Johnson attempted to redirect him, but his answer was still slightly off base. She did not tell Victor he was wrong but said she agreed while still fishing for additional ideas. Here Ms. Johnson encouraged Victor’s participation, and she did not directly correct him in front of the class to continue to motivate him to participate. Her facilitation demonstrated her recognition that Victor lacked confidence in her class, and he participated inconsistently as a result. Ms. Johnson confirmed this during our regular meetings, sharing Victor “seems very shy and hesitant” and depicting him as “a tortoise because progress is really slow and maybe I’ll see a little bit of personality peek out, and then it comes back. And then maybe it comes out” (meeting transcript, October 22, 2019). She

reiterated this same metaphor the following week, “it’s [the turtle] coming in and out of the shell. And it happens in spurts and then just slow and sometimes there might not be any movement at all on days where he’s [Victor] not participating as well” (meeting transcript, October 29, 2019).

### **Action Clip**

#### ***Cynthia: Dim-witted or Innovative***

My coding of the data corpus revealed Ms. Johnson provided opportunities for students to listen to model podcast episodes every day at the beginning of the podcast challenge unit. Typically, she played podcasts submitted to the 2019 NPR Student Podcast Challenge and then engaged students in a related drama activity. On December 5, 2019 (observational field notes and video data log), Ms. Johnson played a podcast for the class about pickles and requested students write down two interesting facts they learned while listening. After playing several minutes of the episode, she stopped it and explained, “We’re gonna do an acting activity” (video data log, December 5, 2019, video 2 ~8:05). Her words were immediately met with some resistance. Several students responded with some version of awww no while Cynthia exclaimed, “Ahhh, you’re kidding me” (video data log, December 5, 2019, video 2 ~8:06). Ms. Johnson, undeterred by the initial resistance from students, continued to explain and then model the action clip activity.

Yess, yes. Shh so umm what we’re gonna do is I’m gonna take one of my facts that I wrote down about pickles, and I’m going to act it out for you. And if you want, you can guess what it is about. But what’s gonna happen is we’re gonna say

lights, camera, action, and on action, I'm gonna act out one of my facts about pickles that I wrote down. And then I'm gonna yell freeze, and when I freeze, I'm gonna stop in the middle of my performance. Alright? And then I'm gonna tell you my interesting fact that I wrote down about pickles. Ok? Uh but I guess I'll let you guess since we all listened to the same podcast. I'll freeze, and then I'll look at you and see if anyone maybe can guess what my interesting fact is about pickles. Ok? And then you guys will actually...listen to a podcast with your group. You're gonna write down some facts, you'll pick one to act out for the class. Alright? You'll perform to another group, and then if there's time, maybe some group will perform to the entire class. Alright, can I get a lights, camera, action [Cynthia raises her hand to volunteer] from all of you please. [Cynthia says, "Oh" and lowers her hand after she realizes the whole class is saying it together]. (video data log, December 5, 2019, video 2 ~8:10)

Cynthia ensured her voice could be heard despite Ms. Johnson's request for the whole class to say lights, camera, action together. She started a little later than everyone else and shouted, "lights, camera, action." Then Ms. Johnson pantomimed walking to the counter, opening a big jar of pickles, and pulling the pickle up to her mouth. When she finally yelled freeze, she stood motionless holding an imaginary pickle about a foot away from her open lips. (See Figure 16.) Several students shouted their guesses about Ms. Johnson's pickle fact, including Cynthia who called out, "She's gonna drink the juice" (video data log, December 5, 2019, video 2 ~9:43). Vince quickly took this as an opportunity to position Cynthia as dim-witted stating, "No, she isn't. You're wrong. Oh



Figure 16. Ms. Johnson pantomimes eating a pickle from a jar (December 5, 2019)

my god. [Vince swipes his hand over his face out of annoyance.]” Ms. Johnson explained,

So I heard, I heard some people yell. My interesting fact was that pickles will help with uh uh cramps and replenishing electrolytes...I was an athlete, [Pantomimes running arms and wiping her forehead] and I was sweating a lot, and then after my workout, I went for a pickle to help with the muscle cramps. (video data log, December 5, 2019, video 2 ~9:48).

But then, a second or two later, Ms. Johnson repositioned Cynthia as a legitimate contributor to the class confirming, “Well, I was about to drink the pickle juice after eating the pickle.”

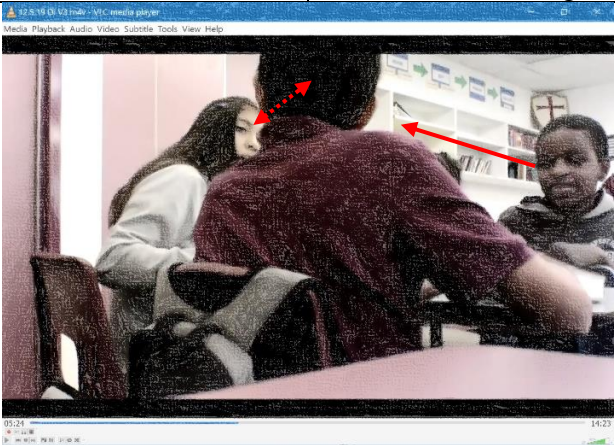
After modeling the activity, Ms. Johnson had students select one *Stuff You Missed*



in *History Class* podcast episode to listen to in their small groups. While they listened, Ms. Johnson expected each student to take notes on the facts they learned. Cynthia’s group decided to listen to a podcast on Krampus, an evil-horned counterpart to Santa Claus who scares poorly behaved children around Christmas time. After listening to the podcast, Ms. Johnson tasked the group with collaboratively creating an action clip of their own to demonstrate a fact from the podcast. The excerpt from a multimodal transcript below shows how Vince initially resisted collaborating with Cynthia and positioned her as a copier or cheater. (See Figure 17.) Although I originally included screenshots every few seconds within my multimodal transcripts, I present the majority of my multimodal transcripts in text form, limiting the number of screenshots to conserve space.

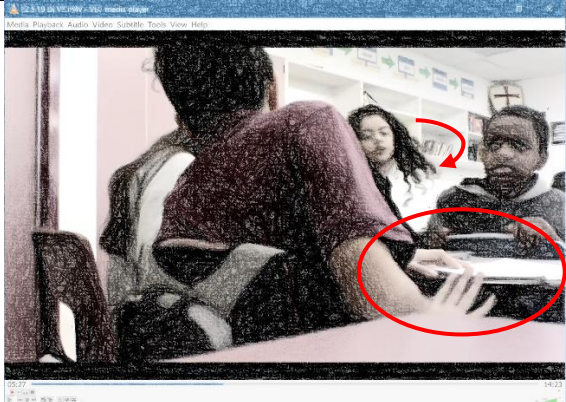
<b>Spoken Language Transcription</b>	<b>Multimodal Transcription</b>
4:40 Cynthia: So what I put was [Too much cross-talking to hear her.]	Looks down at her paper and sweeps her hair behind her right ear. Occasionally gazes up at Lacey as she talks. Both Lacey and Koby had to turn around in their desks to face Cynthia and Vince because their desk position was not conducive to group collaboration.
5:03	After Cynthia finishes explaining what she wrote, Lacey turns back around, and both girls take additional notes in their notebooks. Cynthia chews her gum as she continues to write in her notebook.
5:21 Cynthia: Wait what did you put?	Overhearing part of Vince’s conversation with Koby, Cynthia glances back at Vince.
5:23	Cynthia leans towards the notebook on Vince’s desk and turns it towards her.
5:24 Vince: Umt mm. No, you can’t copy off of me.	Vince and Cynthia gaze at each other as Vince snatches the notebook out of Cynthia’s hands and slaps it back down on his desk. Koby gazes at Vince and

smirks. Cynthia opens her mouth as if she is going to reply, but she ends up closing it instead, retreating from commenting.



5:27  
Lacey: We actually can.

Lacey whips her head around, sending her hair flying as she looks back over her right shoulder to add to the discussion. She immediately gazes at Vince who is now more aggressively leaning towards Cynthia and actively blocking his notebook from Cynthia's grasp. The notebook is on the lower right-hand corner of Vince's desk, and Vince places both of his hands on top of it.

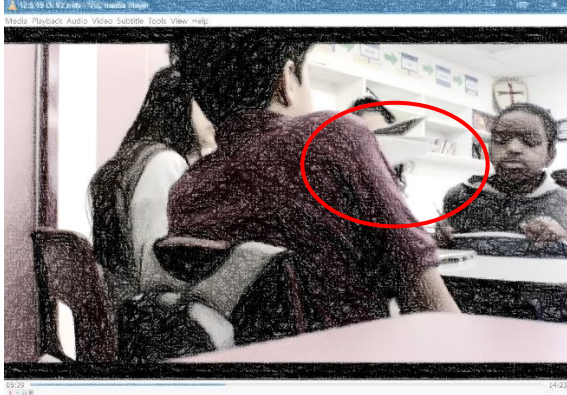



5:28

Vince glances towards Lacey and begins retreating by removing his hands from his notebook.

5:29

Not looking at Cynthia, Vince flips wrist with his notebook in his left hand to reluctantly pass it towards Cynthia.

	
5:30	Cynthia looks at Vince’s notebook. Koby and Lacey gaze at Vince, and Vince looks down at his desk.
5:33	Vince glances off to his right side. Koby looks behind him, and Cynthia and Lacey continue to look at Vince’s notebook.
5:34	Vince stands up and walks away from his desk as Cynthia and Lacey continue to look over Vince’s notes.
5:36	Cynthia reads Vince’s notes aloud as Lacey and Cynthia look at Vince’s notebook. Cynthia uses her pencil to help keep track of her spot as she reads. Koby is still looking behind him.
	

*Figure 17.* Multimodal transcript of Cynthia trying to look through Vince’s podcast notes (December 5, 2019)

In this interaction, Cynthia pulled Vince’s notes towards her to look at them after she overheard Vince sharing his ideas with Koby. Through the physical act of turning the notes towards her, Cynthia acknowledged Vince’s notes as a valuable resource in



creating the group action clip. Vince's verbal refusal to let Cynthia "copy off" of him (see 5:24 of Figure 17) coupled with his iconic gestures (i.e., pulling the notebook out of Cynthia's hands, placing it on the opposite side of his desk, and putting both of his hands on top of it) as well as a shift in his posture (i.e., leaning his body in front of his notebook to physically block Cynthia from seeing it) and eye gaze (i.e., glaring at Cynthia as he spoke to her) further prohibited Cynthia from accessing his notes. Victor's multimodal actions, along with his earlier comments (i.e., "No, she isn't. You're wrong. Oh my god. [Vince swipes his hand over his face out of annoyance.]") which positioned Cynthia as dim-witted, suggest Vince viewed Cynthia as an inferior student.

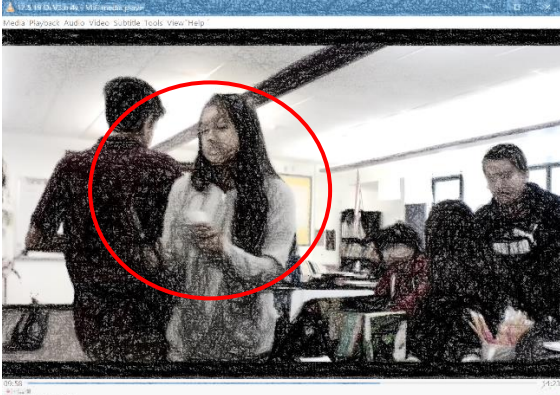
As demonstrated in earlier interactions, Cynthia and Vince displayed an almost sibling-like rivalry to attain and then maintain centrality, as in more skilled member or old-timer status within a community of practice (Lave and Wenger, 1991), in the classroom NoP. But here, Vince did not seem concerned about maintaining centrality in the NoP and establishing himself as a leader who supports his fellow classmates. His refusal to support Cynthia when she sought his input diminished his potential position in the classroom NoP as a leader. Instead, he was concerned with protecting his own ideas. Interestingly, this shift corresponded with an upcoming change in Vince's schedule. Vince had recently been notified that he would be moving into the honors class at the conclusion of the semester. (He became one of the students who moved out of the class prior to the conclusion of the study.) Vince's location towards the perimeter of the preliminary peer academic network may have implied that Vince did not do very well in ELA class, since his peers identified him as disruptive, not very engaged in class, and

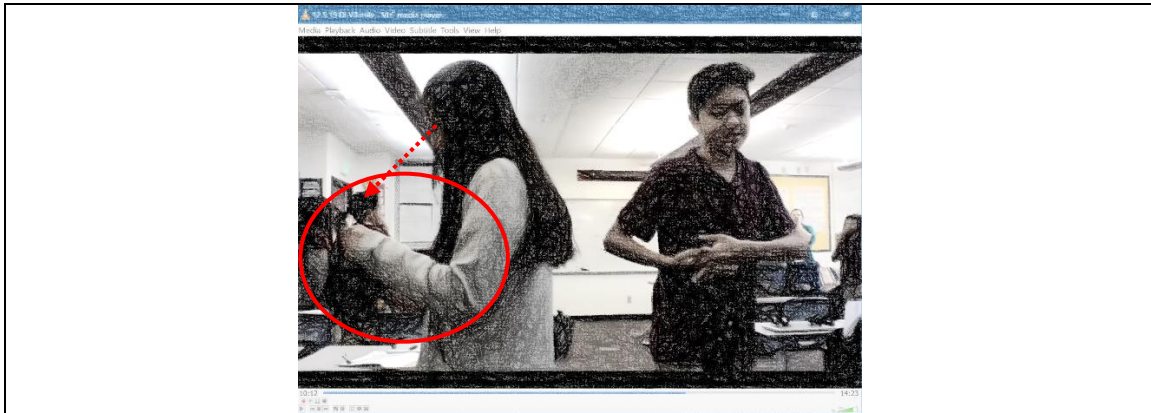
only one student identified him as an academic resource. However, the switch to the honors class suggested he actually did very well and may have just been bored in class. Because he did not need support in the class, the switch also explains why Vince did not identify anyone in the class as an academic resource. This switch positioned him as a superior student to those in the class. He no longer needed to work to maintain centrality in the classroom NoP because he was not going to be in that class anymore. Because of his earlier verbal positioning (i.e., “You’re wrong. Oh my god.”) of Cynthia as an inferior student and his refusal to let her look at his notes, Cynthia decided not to argue with Vince. (See 5:24 of Figure 17.) He only gave up his notes to Cynthia when Lacey got involved and implied Ms. Johnson told them they could copy his notes. By stating, “We actually can” (see 5:27 of Figure 17.) Lacey referenced how Ms. Johnson told them to work together as a group.

Once Cynthia and Lacey received and finished copying the notes, the group decided to create a Krampus Christmas parade for their action clip. However, several minutes went by before the group actually started to practice. During this time, Cynthia stated twice that she was not going to be acting or presenting, demonstrating her initial resistance to the drama activity. Her refusal to participate juxtaposed with her personality. She often enjoyed volunteering in class and being dramatic. Vince’s positioning of Cynthia earlier in the lesson likely influenced her current resistance to participating in the action clip. Although she verbally exclaimed she would not participate, her actions told a different story. In the following excerpt from a multimodal transcript, Cynthia first attempts to act as Krampus. But, when Vince criticizes her performance by suggesting

she is too jolly for the role, Cynthia adapts the original directions for the action clip to meet her desire to avoid acting while still actively contributing to the presentation. (See Figure 18.)

Spoken Language Transcription	Multimodal Transcription
8:16	Cynthia stands in front of the group of desks next to Vince starts moving her arms like they are wet noodles and smiles. Lacey gazes at Cynthia while still seated, and Vince looks away towards Koby as if he is trying to avoid getting hit in the face. Koby stands and looks at Cynthia.
	
8:17 Vince: No, you're too jolly.	Vince turns back towards Cynthia who is still waving her arms. Vince makes blades with his hands as he tries to direct Cynthia as Krampus. Both Lacey (sitting) and Koby (standing) gaze towards Vince and Cynthia.
	

8:18	Cynthia lowers her arms, backs away from Vince, and giggles.
VIDEO SWITCHES TO VICTOR'S GROUP	
9:03 Cynthia: Oh yeah, we can make snowflakes.	Cynthia glances back at Vince as she heads to her desk.
9:05	Cynthia stands next to her desk and rips a piece of notebook paper out of her notebook.
ALMOST A MINUTE LATER	
9:57 Ms. Johnson: Only one group	Ms. Johnson again cups her hands around her mouth as she talks. Cynthia leans over Ms. Johnson's desk to grab her scissors.
9:58 Ms. Johnson: is standing up. The other one stay in your seats.	Cynthia takes the scissors and her paper back towards the desk to cut out her snowflake while Ms. Johnson continues to give directions from the front of the room.
	
10:02 Lacey: What're you gonna do with it?	Cynthia stands next to what is normally Vince's desk and cuts out her snowflake.
10:10 Ms. Johnson: Marco Class including Cynthia: Polo	Cynthia continues to cut out snowflakes. Ms. Johnson cups her hands around her mouth as she speaks to the class.
10:12 Ms. Johnson: Marco Class including Cynthia: Polo	Cynthia gazes down at her paper as she continues to cut snowflakes. Vince walks back towards his desk.



*Figure 18.* Multimodal transcript of Cynthia’s participation during the action clip (December 5, 2019)

In this interaction, Cynthia waved her arms attempting to play the role of Krampus, but Vince leaned away from her and put his hands up in the air to block her from hitting him. Then, he placed his hands together in a prayer-type position against his lips as he criticized Cynthia’s interpretation of Krampus as being “too jolly.” (See 8:17 of Figure 18.) As he leaned in towards Cynthia, he asserted his power as the director of the group. Since Vince, as the self-appointed director, determined Cynthia was unfit to play Krampus, Cynthia decided she could make snowflakes to contribute to the action clip instead. (See 9:03 of Figure 18.) Notice here that no one in the group attempted to argue with Vince or take over the role of director, passively affirming Vince’s role as the director. Cynthia seemed to seek Vince’s approval as she glanced back towards him after suggesting that she could make snowflakes for the action clip. Her eye gaze further positioned Vince as the director of the group. Cynthia spent the remainder of the practice time as well as the time she was supposed to be watching Victor’s group’s action clip grabbing Ms. Johnson’s scissors and carefully cutting out snowflakes for the presentation.



Cynthia's initial resistance to participating in an acting activity (i.e., "Ahhh, you're kidding me," video data log, December 5, 2019, video 2 ~8:06) coupled with Vince's consistent criticisms (i.e., "You're wrong. Oh my god."; "You're too jolly," Figure 18) likely influenced Cynthia's decision to avert acting by using a created prop: handmade snowflakes. Despite being positioned in the above interactions as an inferior student, dim-witted, and a poor actress, she denied Vince's negative lamination of her and found an innovative way to adapt the situation in order to participate and add value to the performance. Even though the action clip activity was designed as a pantomime or acting activity, Cynthia's adaptation supported the overall effect of the action clip because a Krampus parade was a difficult action to pantomime and for the other group to guess. Cynthia persevered throughout the activity, despite her negative positioning, to create an effective depiction of the winter parade setting using snowflakes. Her innovative use of tools mirrors earlier interactions in which she drew upon image searches to help her describe the scary story school dance. In both instances, Cynthia drew upon visual tools outside of the list of tools originally provided by Ms. Johnson to support her with successfully completing the assigned task.



In the final action clip performance, Vince, as the self-appointed leader and director, led the parade march followed by Koby who held both of his index fingers above his ears to represent the horns of Krampus. Cynthia followed twirling around with snowflakes. Lacey remained seated at her desk, claiming "I was in the crowd" (multimodal transcript, December 5, 2019, video 3 13:03). I chose not to include a screenshot of the final action clip in the above excerpt because the group members' backs

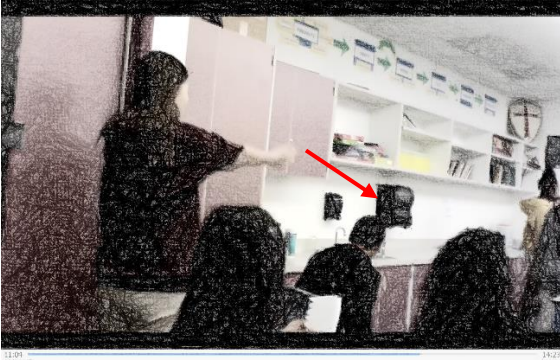
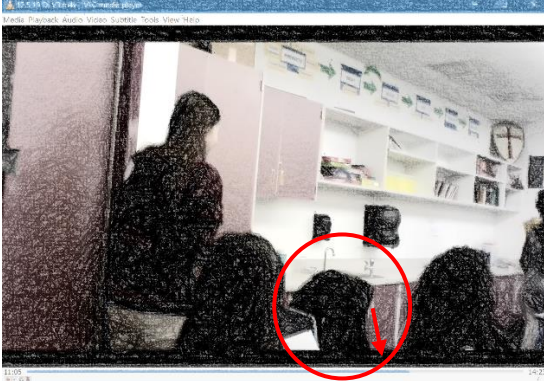
were to the camera, making it difficult to see.

***Victor: The Director***

Victor actively participated in the action clip in a very different way from Cynthia. As soon as Ms. Johnson told the class to start practicing their presentations, Victor sprang into action directing his group members: Luis and Sarah. Sarah, who in previous interactions needed to encourage Victor to stay on task, immediately took direction from him, “You sit there, and I’ll sit there” (Victor, multimodal transcript, December 5, 2019, video 3 8:01). In the multimodal transcript below, Victor plays an active leadership role in the group. (See Figure 19.)

<b>Spoken Language Transcription</b>	<b>Multimodal Transcription</b>
8:32 Victor: Sarah, you be the shooter.	Victor stands up to direct Sarah again. He points at her as he talks.
8:34 Sarah: Yay!	Sarah springs up to standing position demonstrating her excitement about being the shooter. Victor smiles and giggles.
8:35	The group members shuffle positions. Sarah smiles and giggles as she walks behind the boys who move to a seated position.
8:42	The group is still moving to their final positions. All are laughing and seemingly enjoying themselves.
8:44	Sarah stands tall behind Victor with her arms to her sides as she prepares to be the shooter. Luis glances back at her, and Victor pretends as if he doesn’t know Sarah, the shooter, is behind him.
8:46 Sarah: Pew!	Victor anticipating what’s going to happen laughs, smiles, and turns to look back at Sarah as she draws her imaginary gun. Sarah draws her imaginary gun up in the air as she says, “Pew!”

	
<p>8:48</p>	<p>The group continues to laugh as Sarah makes her way to a seat.</p>
<p>A FEW MINUTES LATER VICTOR'S GROUP PREFORMS FOR CYNTHIA'S GROUP</p>	
<p>10:57</p>	<p>Sarah glances to her right and draws her right pointer finger to her lips making a shhh sound. Even though his classmates are giggling, Victor remains in his position and doesn't appear to be laughing.</p>
	
<p>10:58</p>	<p>Sarah takes a giant step back, lifts her arms up, and pushes up her sleeves in preparation for her role as the shooter.</p>
<p>11:02</p>	<p>Then Sarah rubs her palms together. Victor remains seated in position pretending as if nothing is going on.</p>
<p>11:04 Sarah: Pew! Pew!</p>	<p>Sarah makes a finger gun and steps forward to pretend shoot Victor in the back of the head. She raises her hands up as she shoots.</p>

	<p>11:05</p> <p>Sarah lowers her arms as Victor collapses his head into his lap as if he had just been shot. Cynthia continues cutting paper.</p>
	<p>11:06</p> <p>Sarah: Ahhh!</p> <p>Ms. Johnson: And freeze.</p>
<p>11:09</p> <p>Ms. Johnson: Freeze. Statues.</p>	<p>Victor and the rest of his group move and begin to laugh.</p>
<p>11:12</p> <p>Ms. Johnson: And go ahead and share your interesting fact with the group you're presenting to.</p>	<p>Victor's group continues to laugh.</p>
<p>11:19</p> <p>Sarah: Umm, our [bust out laughing]</p>	<p>Sarah turns and faces Cynthia's group holding her hands together in prayer position as Victor remains in the chair. Cynthia is still cutting her snowflake.</p>
<p>11:23</p>	<p>Victor and Sarah continue laughing. Both bend over because they are laughing so hard.</p>
<p>11:25</p> <p>Sarah: It was Abraham Lincoln getting shot. Yeah.</p>	<p>Sarah points and giggles as she shares what their historical event was.</p>

<p>11:27 Victor: You forgot the best part.</p>	<p>Sarah gazes at Victor.</p>
	
<p>11:29 Sarah: Oh and then I fell off the booth, and it broke my leg.</p>	<p>After Victor's prompting, Sarah turned her head back towards Cynthia's group to explain the second part of the skit.</p>

*Figure 19.* Multimodal transcript of Victor's participation in the action clip activity (December 5, 2019)

In this interaction, Victor positioned himself as the director of the group through his use of spoken language (i.e., “Sarah, you be the shooter.”) and deictic gesture (i.e., pointing to Sarah). (See 8:32 of Figure 19.) When Sarah responded, “Yay!” (see 8:34 of Figure 19), she signified that she was excited to be in-role as the shooter and accepted Victor's bid to be the director of the group. When everyone in the group moved to present to Cynthia's group, several students giggled prior to the start of the presentation. However, Victor took his role as Abraham Lincoln seriously and stared ahead pretending to watch the infamous play where he was shot at the Ford Theatre. Victor's posture became more presidential than his own. Although his posture was not completely straight, he placed his arms to the side, sat up a little taller, and did not fidget like he had historically done during class activities. Unlike his giggling classmates, Victor waited patiently for his character to be shot and remained in role, eventually collapsing his body into his lap once Sarah shot him. As Sarah hopped forward and shouted “Ahhh!” (see

11:06 of Figure 19), students in the two groups began to laugh, not realizing why Sarah did that. So, at the conclusion of the presentation, Victor reminded Sarah that she forgot to “tell them the best part” (see 11:27 of Figure 19) that they learned during the podcast. Sarah gazed back at Victor before following his direction. Then she explained that the shooter fell down and broke his leg, which justified why she hopped and screamed during the action clip.

### **Consciousness Threes**

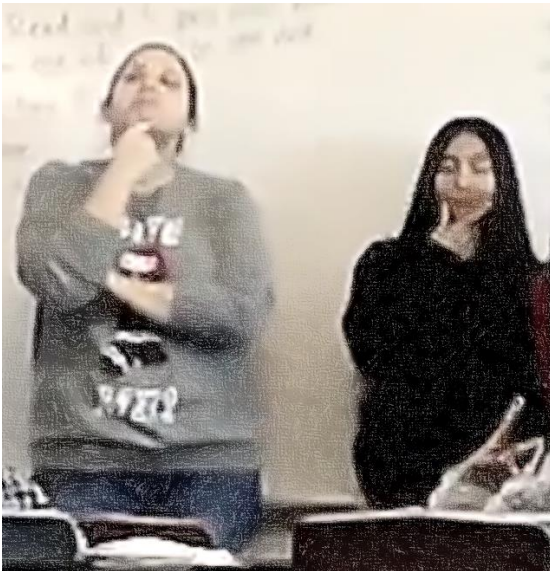
On December 13, 2019, Ms. Johnson introduced an activity called consciousness threes to get students to brainstorm potential debatable topics they could write a podcast episode about.

You’ve all seen the little cartoons [holds hand up in the air like she’s raising her hand] where somebody is making a decision and a little angel appears right here [touches her right shoulder with her right hand] and then a little devil appears right here [touches her left shoulder with her left hand]. And they’re both like trying to get that person [still touching both shoulders leans from side to side like a teeter totter] to go to each side. You know like you should do this. No you shouldn’t do this. [Pulls the shoulder of her shirt up on each side as she teeters back and forth. No but you, but you really should. And then they go back and forth. So we’re gonna do this activity umm using our t-chart [gestures to the t-chart on the board] cause you wrote down pluses like ... I wrote good things about summer break and good things about winter break, and you wrote good things about Android or good things about Apple or Percy Jackson or Harry Potter, etc.

So I need two volunteers up here. Don't be shy. Two volunteers. [Some students slowly raise their hands.] (Ms. Johnson, video data log, December 13, 2019, video 2 ~3:01)

After selecting two volunteers, Ms. Johnson explained,

You're in groups of three, so one person's gonna be in the middle. And they're going to strike a pose that makes them think that, that they're wondering what decision to make. So you can like play with your fake beard right here. [Strokes her chin as if she has a beard (see Figure 20)] (video 2 ~4:04).



*Figure 20.* Ms. Johnson and Julianna model consciousness threes and play with their fake beards (December 13, 2019)

In this lesson introduction, Ms. Johnson engaged her whole body in order to model consciousness threes, teetering back and forth to represent the back and forth that would happen in the debate. She also added humor to grab the students' attention as she taught Julianna, a student volunteer, how to play with her fake beard while she pondered whether summer or winter break was better. By inviting student volunteers to model the

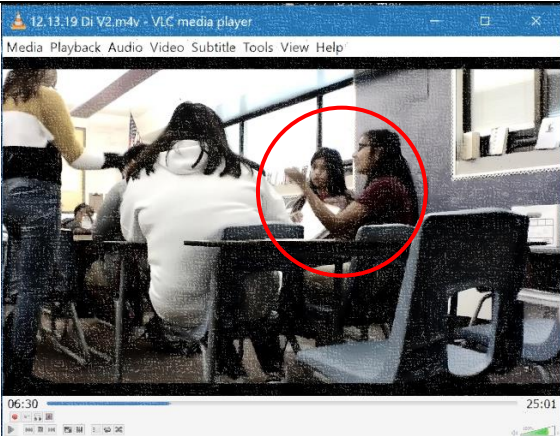

activity with her, she was positioning the students with more power than if she modeled the activity alone. In previous activities, Ms. Johnson either modeled the activity for the students, or she used a video clip as a model. In this case, she incorporated students in modeling the activity positioning them as teachers alongside her and shifting the power dynamics in the classroom.


***Ariana: The Debater***

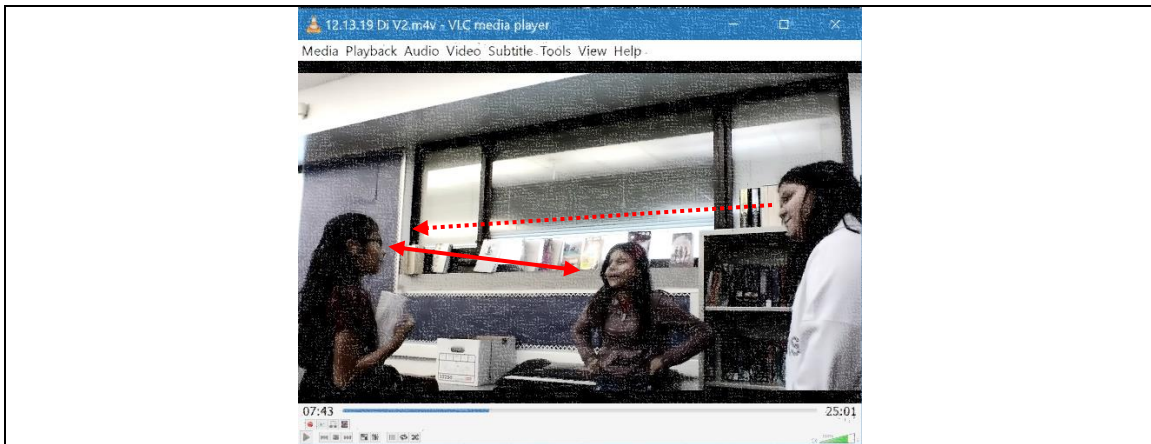
After modeling the activity, Ms. Johnson gave groups a few seconds to come up with their own consciousness threes debate. She encouraged them to use their debate notes from the previous class period when they brainstormed a potential debatable issue for their podcast. Ariana, who preferred not to speak in class, was tasked with providing reasons dogs were better than cats. The following multimodal transcript demonstrates how Ariana actively participated in the debate, shared her ideas orally, and even won Kim’s vote at the end. (See Figure 21.)

<b>Spoken Language Transcription</b>	<b>Multimodal Transcription</b>
6:30 Ms. Johnson: 6,	Ariana lifts her left arm up in the air and retracts it quickly when she can’t come up with an idea, and Ms. Johnson continues to count down how much time is left. Ariana’s movements get faster as the pressure of starting the activity increases as Ms. Johnson counts down. Sarah stands near Ariana’s group with her right arm stretched out. For a second, it looks like Sarah is pointing at Ariana, but she is really pointing at a member of her group. Adrianna looks towards Ariana and Kim, holding her notebook, gazes at Adrianna.



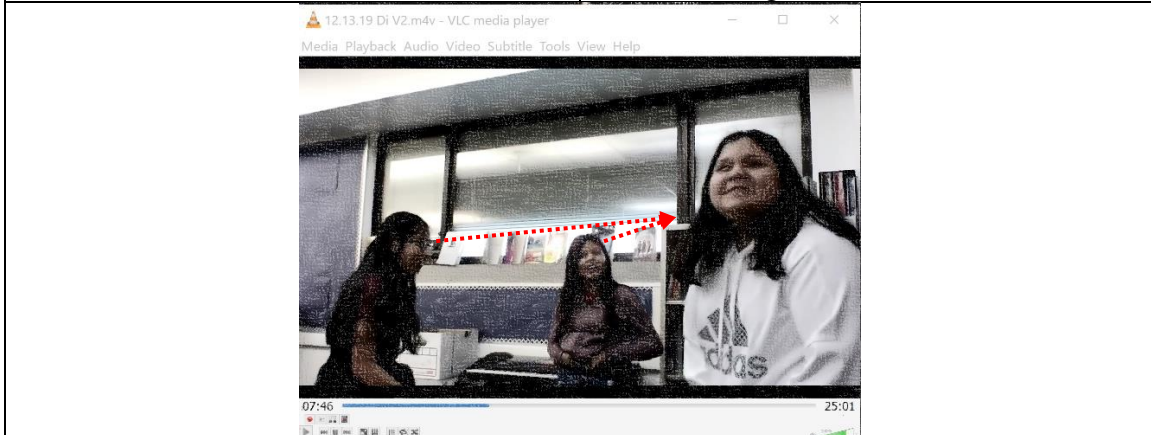
	
<p>6:32 Ms. Johnson: 5,</p>	<p>Ariana frantically flips through notes to try to come up with an idea. Adrianna and Kim appear to be looking at each other.</p>
<p>6:33 Ms. Johnson: 4,</p>	<p>Ariana sits up taller and pulls her body in tighter and smiles as she gets more nervous. She exhibits a lot of nervous energy and flips her notebook over. Kim and Adrianna continue to gaze at each and look fairly relaxed.</p>
<p>6:35 Ms. Johnson: 3. You should be standing up and ready. 2,</p>	<p>Ariana starts drumming with her palms on her notebook as the activity is about to start. She appears to gaze at the board.</p>
	
<p>6:38 Ariana: I don't know what to do.</p>	<p>Kim stands up. Adrianna and Ariana are still seated. Ariana holds her pencil upside down with her mouth open, still unsure of what she is going to say. Adrianna gazes at Ariana as she talks.</p>
<p>6:40</p>	<p>Ariana clasps her left hand fingers together as she desperately tries to come up with an idea in time.</p>

6:42	Ariana smiles, slams both her hands on the desk, and starts to stand up because she finally has an idea. Adrianna continues to look at her while sitting, and Kim is standing looking at Adrianna.
6:44	Ariana stands up with her notebook in hand, and Adrianna starts to stand up.
6:46 Ms. Johnson: Alright. K. Person in the middle, go ahead and strike a wondering pose and ask your question.	Ariana starts writing at the top of her notebook. Adrianna gets something off of her desk.
 <p>The screenshot shows a video player interface with a menu bar (Media, Playback, Audio, Video, Subtitle, Tools, View, Help) and a progress bar at the bottom. The video content shows a group of people in a classroom setting. A red arrow points to a person in the middle of the group.</p>	
CAMERA SWITCHES FOCUS TO CYNTHIA'S GROUP THEN VICTOR'S GROUP.	
7:35 Adrianna: Cats don't smell as bad as dogs.	Ariana is bending over laughing. She braces herself on the desk with right hand as she holds her notebook with her left. She has a giant smile on her face. Adrianna gazes at Ariana as she laughs. Kim gazes at Adrianna who then gives her reason cats are better than dogs. Ariana continues to laugh.
7:40 Ariana: Ummm.	Ariana flips her hair over her shoulder as she tries to think of a convincing response. Adrianna and Kim gaze at Ariana.
7:43 Ariana: Dogs don't pee and poop in the house.	Ariana, holding her notebook in her right hand, gazes at Kim whose lips begin to turn in. Adrianna cocks her head to right side and glares at Ariana as if shocked by Ariana's response.



7:45

Both Ariana and Kim gaze at Adrianna, waiting for her response. Adrianna tries to come up with a response, but she ends up squinting her eyes and laughing at Ariana’s reason instead. Ariana and Kim smile and laugh as well.



7:49

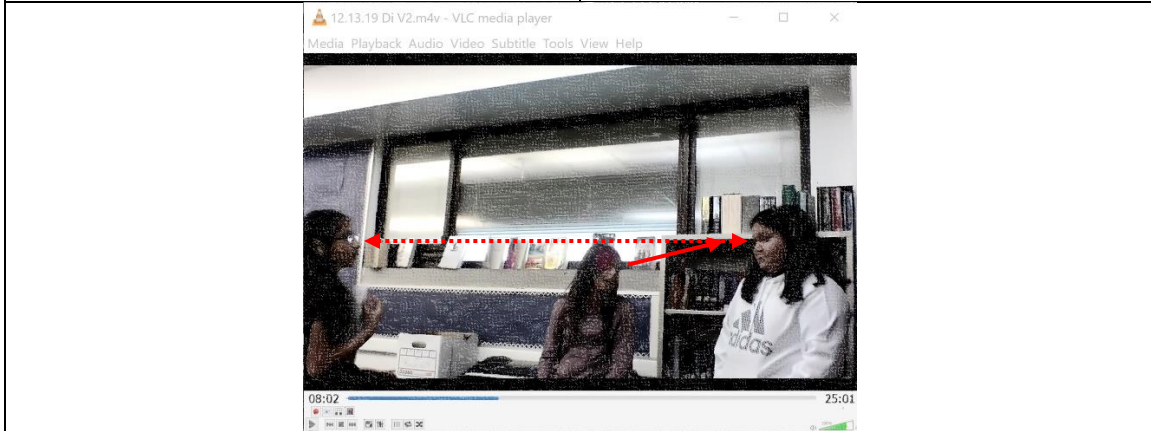
Ariana and Adrianna still chuckle as they think of more ideas. Kim gazes at Ariana who holds her notebook eventually pressing it up to her mouth while she thinks. Adrianna walks over to the bookcase and starts touching the books. Kim purses her lips while she waits to hear more ideas.

7:56

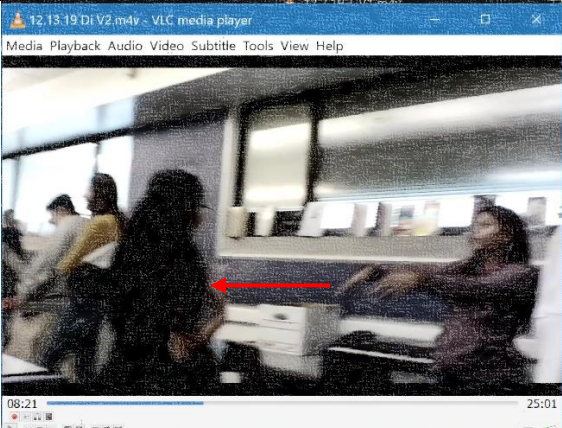
Kim prompts Ariana by making claws with her hands and pretending to climb. Both Kim and Adrianna gaze at Ariana.



<p>7:57 Ariana: Cats climb on things? [Unsure.]</p>	<p>Ariana flips her notebook up in her left hand as if she is trying to figure out what Kim is doing and makes a guess.</p>
<p>7:58</p>	<p>Ariana and Kim gaze at Adrianna as she thinks of her final reason for picking a cat over a dog. Ariana and Kim giggle as Adrianna glances down and purses her lips, trying to think of one more thing to say.</p>
<p>8:02 Adrianna: They'll eat your mice.</p>	<p>Adrianna gazes at Ariana as she delivers her final reason. Kim looks at Adrianna and smiles.</p>



<p>8:05 Ms. Johnson: And stop. Freeze! Mouths closed. Ears open.</p>	<p>The girls remain in the same area, but they stop giving reasons. [Camera moves away from the group as Ms. Johnson speaks.]</p>
<p>8:11 Ms. Johnson: Person in the middle, point to the person who convinced you. Gave more convincing stuff. Who won? Who won that argument?</p>	<p>[Camera is still not focused on the girls.]</p>

<p>8:21 Kim: I thought that.</p>	<p>Kim points at Ariana with both arms, signifying Ariana was the winner who presented a better argument.</p>
	

*Figure 21.* Multimodal transcript of Ariana’s participation in the consciousness threes activity (December 13, 2019)

In this interaction, Ariana initially displayed some hesitance and panic at the idea of having to debate against Adrianna. She used metaphoric gestures (i.e., a gesture used to illustrate an abstract idea and make it more comprehensible; Norris, 2004) to outwardly demonstrate her internal thoughts and feelings as she searched for ideas (i.e., she lifted her hand up when she thought she had an idea and lowered it immediately when she realized she did not). (See 6:30 of Figure 21.) Ariana’s body language demonstrated the increasing intensity of the situation as she tried to come up with ideas for the activity. She flipped through her notebook with increasing speed as she tried to come up with an idea before Ms. Johnson finished her countdown (see 6:32 of Figure 21). At first, her posture was slightly hunched towards her notebook, but as the pressure mounted, Ariana sat up taller and gazed at the board for ideas (see 6:35 of Figure 21). Her taller stance, however, was not indicative of an open posture because she pulled the rest of her body closer together. Rather, her postural shift was to get a better look at the board for ideas.

Since Ariana sat in the back of the room, she had to gaze over several people who were standing to see the board (see 6:35 of Figure 20). Ariana began drumming on the desk during the last three seconds of the countdown further demonstrating her mounting anxiety. I never saw her drumming on her desk at any other point during my fieldwork. She emphasized her emotions through her spoken language (i.e., “I don’t know what to do.”) coupled with her turned-up palm and open mouth (see 6:38 of Figure 21). Right before Ariana stood up, she completed another sequence of metaphoric gestures: the first as she was still trying to come up with an idea (i.e., clasping her left-hand fingers together) and the second as she came up with an idea (i.e., slams both hands on the desk and stands up). Finally, once she was standing, she recorded her ideas into her notebook (see 6:40-6:44 of Figure 21).

Ariana, Adrianna, and Kim appeared to enjoy the activity, spending a lot of time smiling and laughing at the reasons that were given for why dogs were better than cats or vice versa. When Ariana provided the following reason: “Dogs don’t pee and poop in the house,” Adrianna even tilted her head to the side and gazed at her as if she were shocked (see 7:43 of Figure 21). Then Adrianna averted Ariana’s gaze by turning her head and body to the left. She even closed her lips together and elongated them as she tried to hold back her laughter (see 7:45 of Figure 21). At this point, Ariana hunched forward again and laughed at Adrianna’s reaction. After Adrianna regained her composure, and Ariana delivered an additional reason, Adrianna glared directly at Ariana and presented her final reason cats were better than dogs: “They’ll eat your mice” (see 8:02 of Figure 21). The intensity in which Adrianna gazed at Ariana suggested that Adrianna thought she won the

argument with her final reason. However, when Ms. Johnson told the middle person to select who convinced them, Kim said, “I thought that” and carried out a deictic gesture (i.e., using both arms to point) towards Ariana (see 8:21 of Figure 21). By selecting Ariana as the winner of the consciousness threes activity, Kim positioned Ariana as a proficient debater and thus competent speaker. Ariana’s previously laminated identity (Leander, 2004) in the class positioned her as a meek student. Most of the time Ariana spoke so quietly in class that not even the people next to her could hear, but in this interaction, she asserted greater authority than she typically did in other classroom interactions further positioning her as a proficient debater and competent speaker.

#### **Additional Drama-based Activities Used to Engage Students in Inquiry**

Ms. Johnson included several other drama-based activities to help students engage in inquiry and brainstorm ideas for their podcasts including exploding atom, tableau, and role on the wall. My process coding revealed how these additional drama-based activities supported student inquiry learning and participation. Table 6 provides a brief description of each of these activities (see Appendix J). These activities provided opportunities for all students to participate at once and begin to build on each other’s ideas. Ms. Johnson reflected on some of these activities during our December 17, 2019 reflection and planning meeting.

I know when they did the exploding atom one. We started with easy ones with chocolate ice cream's better than vanilla. And if they agree they would go to the center and if they disagree they would go somewhere in between and then they would go find someone who's sitting in the same area and explain why they

position themselves there. And then the question didn't necessarily require a lot of back and forth, but they were going back and forth and building upon and like, "Oh yeah, that's right. Plus I think vanilla ice cream goes better with everything," and it was a lot of those conversations.

Although students did not always step in-role as they typically would in a process drama or dramatic inquiry, Ms. Johnson still used these activities to help students explore different perspectives and delve deeper into their inquiry. She primarily used these activities to generate ideas for podcast topics such as getting them to think critically about historical events through tableau or generating potential debate topics through the exploring atom. When I asked Ms. Johnson about how she used drama to support her instruction and what she noticed about what worked or did not work, she responded,

I like the tableau, the frozen scene, because I think students get to make more decisions, really thinking critically about stuff. I don't think they realize that they're thinking critically about it. And so anytime I feel like I can trick them into learning and they seem engaged, it's always a win for me. But I don't know if this is necessarily drama, but ... having them use their bodies. But they really liked the exploding atom one. Because they could position themselves in relation [pauses to think]. First, they get to think about...whatever we're talking about. And it was silly things too like Billie Eilish is a better singer than Ariana Grande, or something like that. And so they get to think about what they want and then they get to see where they are in relation to their classmates and then kind of get to talk. So just having them move around and show their answers with where



they're standing in the room was really nice. They seemed to enjoy it. (meeting transcript, December 17, 2019)

During the tableau and exploding atom activities, 100% of students in the class participated and seemed to enjoy themselves. Most notably, after reviewing my process coding, I noticed Victor actively participated in all of the activities that required him to get up and move his body to demonstrate his ideas to others. However, I do not unpack these other interactions here because, from my perspective, Victor's interaction during the action clip provided a richer example to explore multimodally. Ultimately, the more Ms. Johnson deviated from traditional ELA methods, the more likely Victor was to actively participate.

### **The Initiation Phase: Becoming a Podcast Team**

In the initiation phase, I discuss how Ms. Johnson first commissioned students through the Mantle of the Expert to become an expert podcast development team. Even though students had already been exploring ideas related to podcasts for several weeks, they had not been formally framed in-role as podcast developers working with a team. After sharing the commission, I present multimodal data of how Ariana participated and was positioned in the classroom NoP during her first podcast development presentation.

### **The Commission Using the Mantle of the Expert**

On January 15, 2020 (video data log and observational field notes), Ms. Johnson had students read about a few different roles (e.g., executive producer, host, sound engineer) within a podcast team. Then she asked students to discuss in small groups which podcast team roles they thought best matched the individual talents of each group

member. After providing some background knowledge, Ms. Johnson officially commissioned students as a podcast development team for NPR through Dorothy Heathcote's Mantle of the Expert approach (Heathcote & Bolton, 1995).

Congratulations! You've just been hired by NPR. [Students respond with a faint yay.] They want they're [glances down at her notes] trying to get more young people to listen to podcasts, so they have hired a group of young people to be their newest podcast team. Each of you has been hired for your expertise, whether you are an engineer, a host, an executive producer, or [looks at her computer screen to find the fourth one] editor. You've been gathered for a meeting to talk about this wonderful podcast idea that you have. NPR would like for you to type up a project proposal for your podcast. [Gestures to notes written on the board and continues to gesture to the specific lines as she reads and discusses them. Each line has a hand-drawn icon next to it to visually depict the information presented.] They want to know what your goal or idea is, so your podcast topic. They want an idea of your vision. What you see this podcast looking like or sounding like. Who are you going to interview? What sounds are you gonna have? They want to know your deadlines. The big NPR's giving you the deadline that you need to have a script due by January 24<sup>th</sup> ... So I want everybody to close their eyes. [Closes her eyes and puts her fingers of both of her hands together like she's making two duck heads. Then opens her eyes again as she continues to position the students as an expert podcast development team.] You are no longer just regular students. You are podcast engineers. [Does a spreading or swiping motion as she talks.]

You're podcast executive producers. You're editors, and you're hosts. (Ms. Johnson, video data log, video 2 ~21:38)

Through deliberately commissioning students in-role as a podcast development team, Ms. Johnson invited students to rethink and potentially alter the previously laminated identities of students within the classroom NoP. Students were no longer to be viewed as “just regular students” (Ms. Johnson, video data log, video 2 ~21:38). Instead, Ms. Johnson granted her students with more authority and power within the classroom by framing them as podcast executive producers, editors, engineers, and hosts.

For this lesson introduction, Ms. Johnson prepared notes to remind herself what she wanted to say. Since Ms. Johnson's first-period class was often the first run-through class, being able to glance down at her notes ensured a much smoother delivery of the commission. She also incorporated multimodal supports as she talked including deictic gestures and hand-drawn icons to support student understanding. Finally, she had students close their eyes to imagine they were podcast experts to further engage students in-role.

After students were commissioned in-role as a podcast team, Ms. Johnson encouraged them to professionally shake hands (pre-COVID-19) and introduce themselves to their team using their title. She pantomimed shaking someone's hand and said, “Hi, I'm Cynthia. I'm the engineer” (Ms. Johnson, video data log, video 2 ~24:05). Then she gave students about twenty-five minutes to draft their podcast episode proposals as a team to hand to the NPR bosses at the end of class. Although Ms. Johnson reminded students of their expert frame and called them engineers, hosts, and editors throughout

the unit, the official commission day was the only time Ms. Johnson gave students a physical action (i.e., shake hands and introduce yourself professionally) to step in-role as the podcast development team. The rest of the time students were merely reminded of their expert framing. While some students immediately participated and stepped in-role, several did not or resisted taking on this expert frame. Students throughout the podcast unit exhibited agency in how and the degree to which they engaged in-role.

### **In the Hot Seat: A Proposal Pitch to the “Bosses”**

The next day Ms. Johnson reminded the students of their positions as podcast executive producers, editors, hosts, and engineers for NPR. She further framed students in-role as podcast developers through her spoken language and lesson design. Ms. Johnson explained to the class,

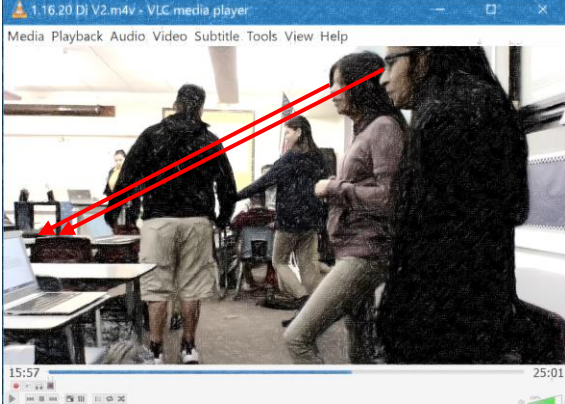
Well, today when you get to the office, you realize that you are not the only group of young people making a podcast proposal and that you are actually secretly, unknown to you, in competition with some other groups. And so the head of the studio wants to hear about your proposal, but this person is a very, very busy individual. And they only have a certain amount of time to listen to your pitch. So you're gonna pitch your proposal ... [in] 60 seconds. (video data log, January 16, 2020, video 2 ~2:10)

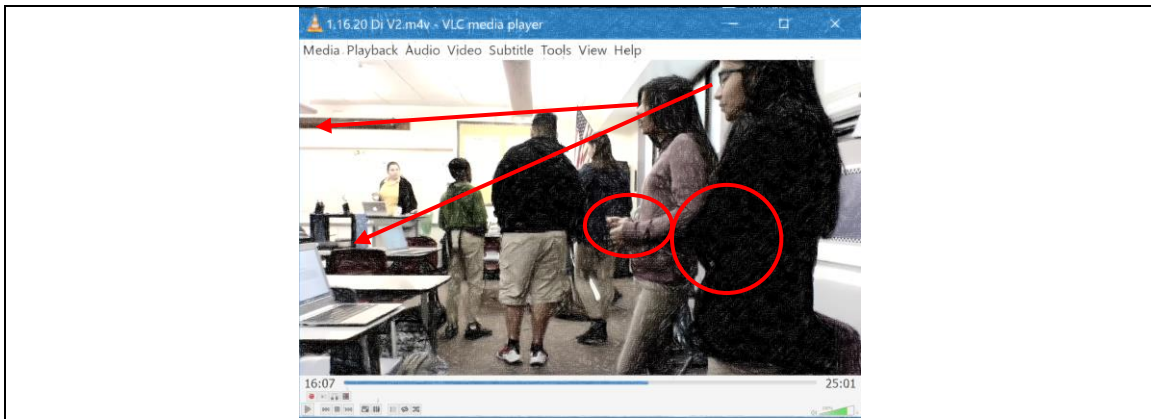
After providing students with a few minutes to review their proposals, she placed them in the hot seat. She paired one group with another group. For the first round, one group was framed as the “bosses” or studio heads while the other group presented as the podcast development team. Once the first team presented, the “bosses” asked questions and

provided feedback. Then the two groups switched roles.

***Ariana: Closed-Off but Participating***

In the following multimodal excerpt, Ariana and Kim in-role as a podcast development team pitch their podcast proposal to Victor’s group in-role as the “bosses” for feedback. During this hot seating activity, Ariana orally presented part of the proposal to the “bosses” and answered questions. Unlike in previous activities, Ariana spoke loud enough for the other group to hear her. (See Figure 22.)

Spoken Language Transcription	Multimodal Transcription
<p>15:57 Kim: Our proposal for the podcast is about the Australian wildfire that</p>	<p>Ariana and Kim stand in front of the table next to the window. One laptop is on the desk in front of them. They both glance at their podcast document as Kim begins the presentation to the “bosses.”</p>
	
<p>16:01 Kim: has spread through Australia destroying homes and the habitat of many animals.</p>	<p>Kim continues reading as Ariana sweeps her hair behind her shoulders and slightly pushes up her sleeves. Kim taps her foot as she talks.</p>
<p>16:07 Kim: We would like to talk about</p>	<p>Kim gazes up to address the “bosses,” but Ariana continues to gaze down at the screen. Both Kim and Ariana have their arms in front of them. Ariana crosses her arms higher on her body than Kim. Kim cracks her knuckles at about waste height.</p>



16:09  
Kim: Uh umm

Kim smiles as she forgets what she wanted to say. She continues to tap her foot. Ariana scratches her ear and gazes at Kim.

16:10

Kim glances to the side as she tries to remember, and Ariana looks back down at the computer, still itching her ear.

16:11  
Kim: Oh god.

Kim having forgotten what she was going to say crouches over and rubs her palms of her hands on her legs. Ariana, still touching her ear, continues to gaze at the podcast document on the computer.



16:12  
Kim: Umm, oh god.

Kim sprungs up, almost bouncing, and brushes her hair behind her ear. She nervously giggles. Ariana remains almost frozen in the same position.

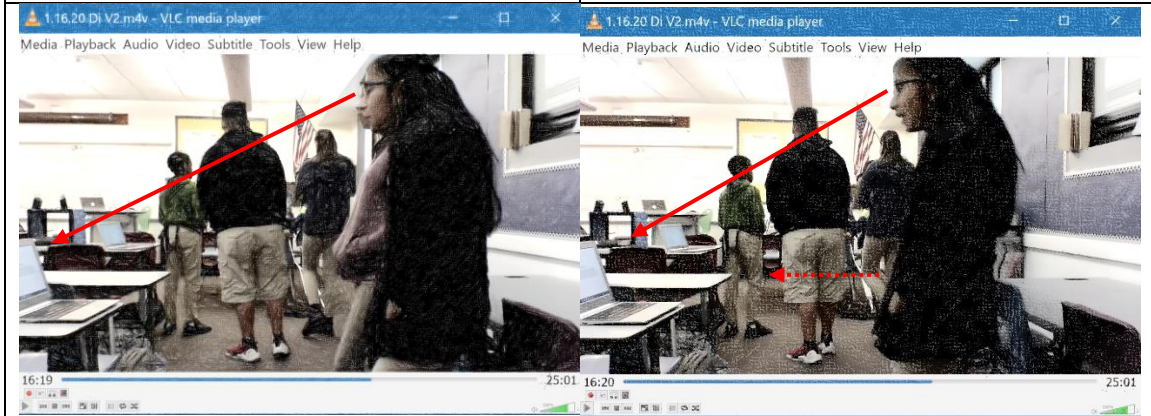


16:13  
 Kim: We'd like to talk about umm people who go to Australia to help from home.

Kim begins talking again and moves her hands into her pocket. Ariana also puts her arm down as Kim talks. Ariana continues to look at the screen as she prepares for her part. Kim gazes at the "bosses."

16:19  
 Ariana: We would also like to bring attention to the people who have gone out of their way to help in any way.

Although she continues to gaze at the computer screen rather than the "bosses," Ariana speaks louder and clearer than she usually does. For most of data collection, I could barely hear her. She also steps closer and stand up a little straighter. Kim relaxes.

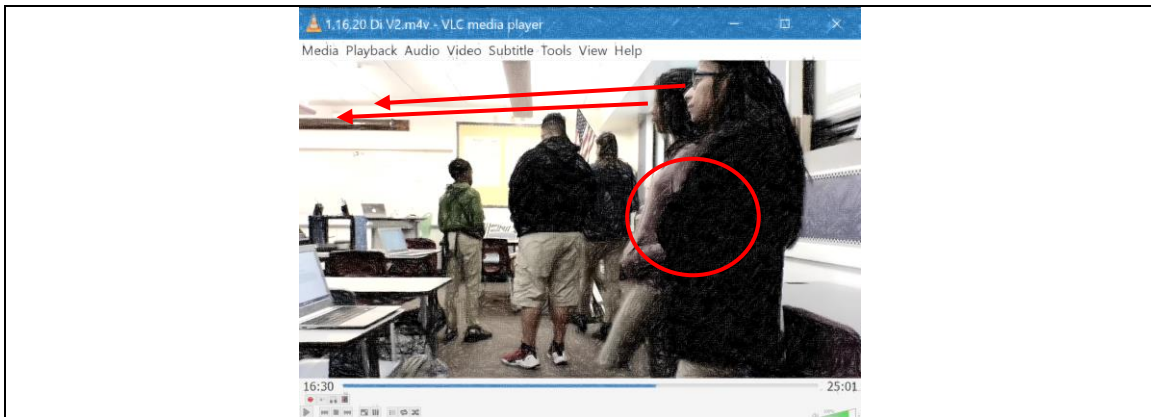


Ariana: Going from donating money to going to Australia to assist the people and the animals living there.

Ariana pulls on her sleeves and eventually crosses her arms as she continues to present her portion of the proposal. Kim gazes at the computer screen.

16:30

After finishing their proposal, Kim and Ariana gaze up at the "bosses" as they wait for feedback. Ariana continues to close off her body by crossing her arms.



16:32  
Kim: Wallah!

Kim sweeps both of her palms facing out and uses jazz hands. Kim and Ariana continue to gaze at the “bosses.” Ariana smirks as she waits for feedback. Her arms are still crossed.



16:35


Still unsure what to do next and waiting for feedback, Ariana leans forward, and Kim claps her hands together.



16:38

Both girls rock forward then back as they continue to wait for the “bosses” to say something.



<p>16:39 Luis: Oh yeah, when are your due dates? Victor: [simultaneously] your due dates?</p>	<p>Kim and Ariana gaze at Luis and Victor as they ask questions off camera. Both girls stand with their arms in front of them in a fairly closed off position.</p>
<p>16:42 Victor: And resources?</p>	<p>Kim and Ariana continue to gaze at Victor off screen.</p>
<p>16:44 Daniel: Resources and due date.</p>	<p>Kim and Ariana gaze at Daniel off screen.</p>
<p>16:46</p>	<p>Kim slouches down slightly and gazes at the computer screen as Kim walks to the laptop to look up the requested information.</p>
<p>16:50</p>	<p>Ariana walks closer to the computer as Kim scrolls to find the requested information.</p>
 <p>The image is a screenshot from a video player. It shows two people, a woman in a purple top and a man in a dark jacket, standing in a room. They are looking at a computer screen. Red arrows point from the text in the adjacent rows to the individuals. A red circle highlights the computer screen area. The video player interface shows the title '1.16.20 Di V2.m4v - VLC media player' and a progress bar at the bottom with the time '16:50' and '25:01'.</p>	
<p>16:52 Ariana: It says the due date's Thursday.</p>	<p>Kim backs away from the screen while still looking at it. The audio is quiet. [I am not positive whether Kim or Ariana is speaking.]</p>
<p>16:55 Ms. Johnson: And that is time. Time. Time. Time.</p>	<p>Kim and Ariana step back away from the computer as Ms. Johnson calls time. Ms. Johnson presses her phone, seemingly to stop the timer. Ariana gazes at Ms. Johnson.</p>



16:59  
Ms. Johnson: So, group that was listening,

Kim and Ariana gaze at the “bosses” while Ms. Johnson continues to deliver directions from the podium.



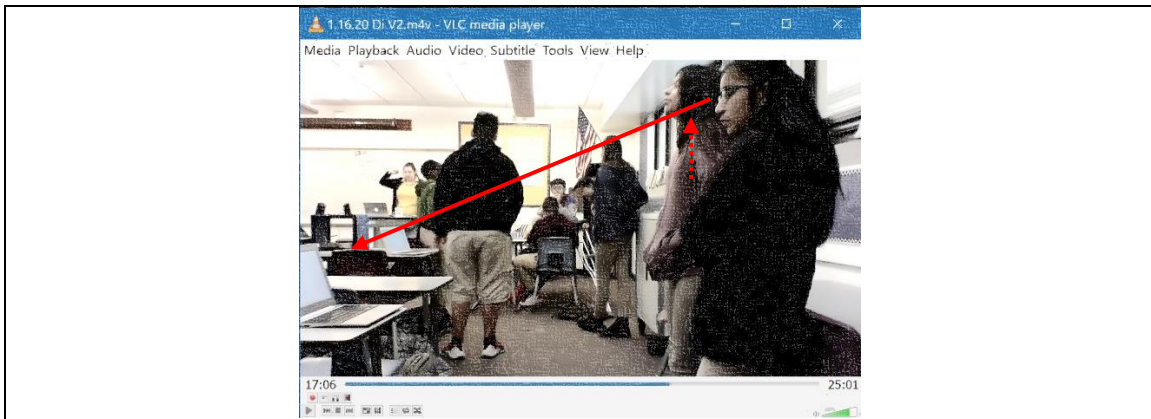
17:00  
Ms. Johnson: one thing that you liked about their podcast and one suggestion.

Ariana turns her head to look at Ms. Johnson as she continues to give directions. Ms. Johnson holds up her arm as she talks about what to do.



17:06  
Ms. Johnson: Go ahead and share that.

Kim lifts her shoulders up as if she is nervous. Ariana gazes down.



<p>17:08 Luis: I think that you should probably decide like when are you gonna get the due dates done.</p>	<p>Kim and Ariana gaze at the “bosses” off camera as they provide feedback.</p>
<p>17:11 Daniel: You’re talking about</p>	<p>Kim turns both palms upward to signify she doesn’t know when they will get their stuff done. Daniel (off camera) stops mid-sentence.</p>
<p>17:13 Victor: Do you have due dates?</p>	<p>Kim clasps her hands together as she listens. Ariana still stands with her arms crossed gazing at the “bosses.”</p>
<p>17:14 Kim: Yeah. Ariana: Yeah.</p>	<p>Kim points towards the computer screen suggesting the due dates are in their document. Ariana nods as Kim says yeah, and then Ariana speaks.</p>



<p>17:15 Daniel: You’re talking about the umm</p>	<p>Kim and Ariana gaze towards the “bosses” as they give more feedback.</p>
<p>17:18 Luis: Oh uh it’s good that you’re doing something or you guys are doing something that actually matters.</p>	<p>Both girls still stand gazing at the “bosses,” but Kim starts cracking her knuckles.</p>

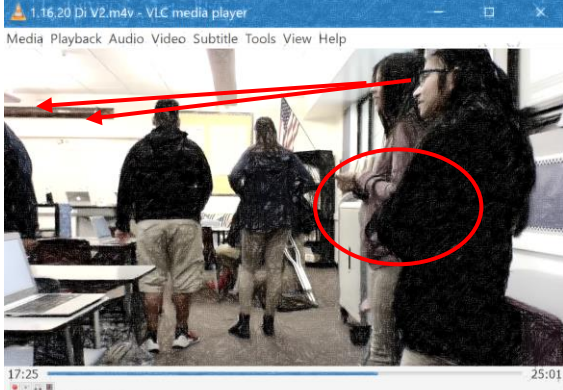
Daniel: [Says while Luis is talking] You're topic.	
17:23 Daniel: Yeah, something that's relevant.	Kim and Ariana continue to stand listening to the feedback. Both girls start to smile. Kim nods her head as she continues to crack her knuckles. Ariana's arms remain crossed in front of her body.
	

Figure 22. Multimodal transcript of Ariana's participation in the hot seat proposal pitch activity (January 16, 2020)

In this interaction, posture, eye gaze, hand movements, and spoken language played an important role in the delivery of the proposal pitch. Ariana and Kim began their presentation standing near the window with their eyes gazed upon the computer screen, and both girls exhibited closed body postures. Although Ariana had her arms to the side at the very beginning of the presentation, her shoulders were hunched slightly up and forward (see 15:57 of Figure 22), and she quickly moved into a closed posture, crossing her arms in front of her body (see 16:07 of Figure 22). Kim also positioned her hands in front of her body and cracked her knuckles as she spoke. Because Kim positioned her hands lower than Ariana, Kim's posture appeared slightly more open than Ariana's posture. Their closed-off postures indicated that they were both nervous and uncomfortable presenting to their peers. Kim's vulnerability increased as she forgot what she was going to say. She averted her gaze and rubbed her palms against her legs. Even

though Ariana was not speaking at the time, Ariana also demonstrated increased vulnerability as she tugged on her earlobe in anticipation of presenting (see 16:11 of Figure 22). Kim's nervousness and vulnerability was also reflected in her spoken language (i.e., "Uh umm," "Oh god," and "Umm, oh god," see 16:09-16:12 of Figure 22). Meanwhile, Ariana's gaze remained fixed on the computer screen as she continued to tug on her earlobe.

Remarkably, Ariana's posture, although still closed-off, became more open as she began to present; she lowered her hands and placed them in the front pocket of her sweatshirt (see 16:19 of Figure 22). Her gaze remained fixed upon the computer screen as she read, but she took a few steps forward. Despite her closed-off position, she spoke louder and clearer than in her previous presentations and small group interactions, suggesting she was becoming more comfortable speaking to others. When Ariana finished her portion of the presentation, she stepped back and immediately took a defensive posture (i.e., closing off her body by crossing her arms, tilting her head slightly to the right side, gazing at the "bosses," and using a smirk like facial expression; see 16:30 of Figure 22). Her defensive posture indicated she was anxious about the feedback she was about to receive from the "bosses." Ariana remained in a closed-off position for the rest of the activity, but her demeanor eventually softened (i.e., the girls began to smile and nod) when Ariana and Kim received some positive feedback from the "bosses" (i.e., they appreciated that Ariana and Kim's topic was relevant; see 17:23 of Figure 22).

Ariana's participation in the hot seat proposal pitch activity juxtaposed with Ariana's previously laminated identity in the classroom. Here she presented her ideas to

another group in a clear manner despite being nervous. Previously, she would have let others speak the entire time, so she did not have to speak. Instead, Kim and Ariana presented equal portions of their proposal to the other group.

### **The Experiential Phase:**

#### **Developing an Alternative Story of Three Emergent Bilinguals**

In this section, I examine how students embraced or rebuffed their new position as members of an expert podcast development team. I also discuss the ways in which the focal students deviated from their assigned role to take on leadership positions.

Alternatively, I consider instances when focal students' identities within the classroom NoP seemed to be laminated by past interactions and positioning. In some cases, focal students did not or were not able to reposition themselves within their classroom NoP despite being framed by Ms. Johnson as expert podcast developers.

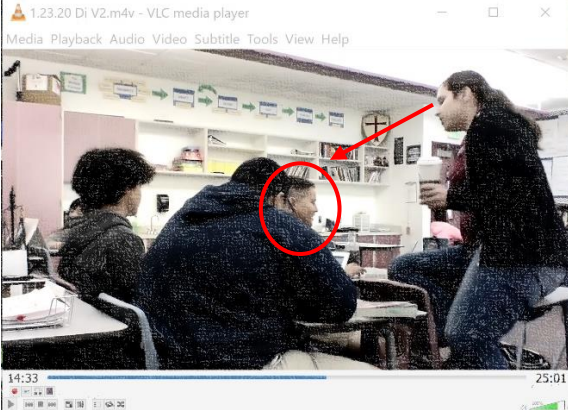
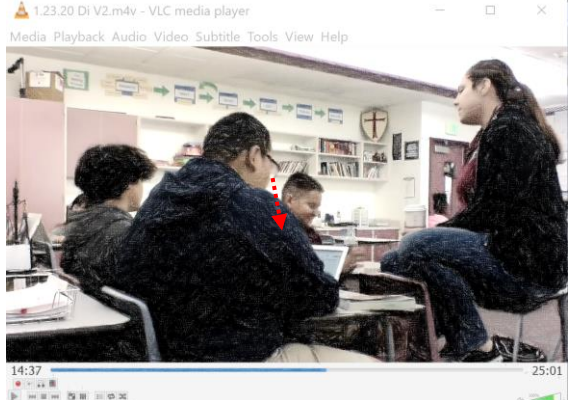
#### **Collaborating In-role as a Podcast Development Team**

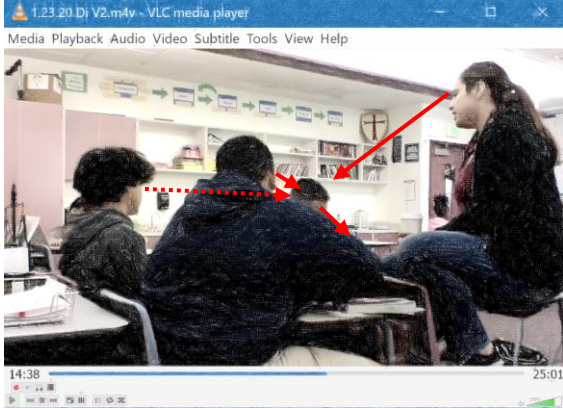
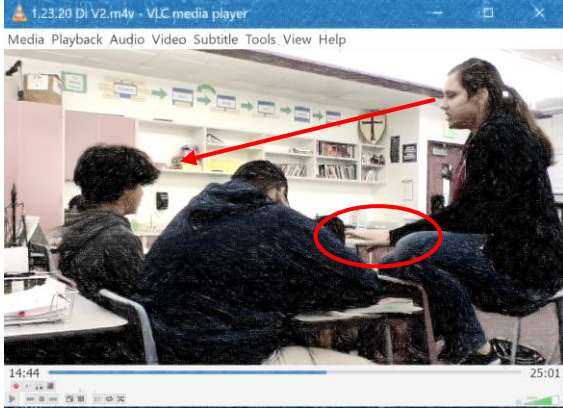
Students spent most of their time during the experiential phase collaborating in-role as a podcast development team. Ms. Johnson referred to this time as podcast development "team meeting[s]." Team meetings provided students extended time to collaborate in-role to create their podcast episode, but the degree to which students took-up these roles within their podcast teams varied.

#### ***Victor: The Past Influences the Present***

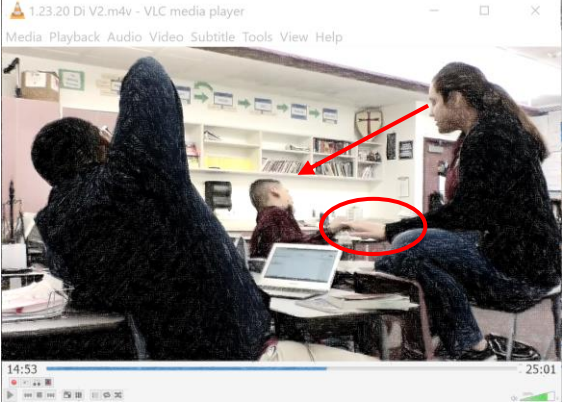
While most groups worked well together, Victor's group was often loud and off-task, so Ms. Johnson spent more time with his group during her daily check-ins than others. On January 23, 2020, she checked in with Victor's group after noticing them

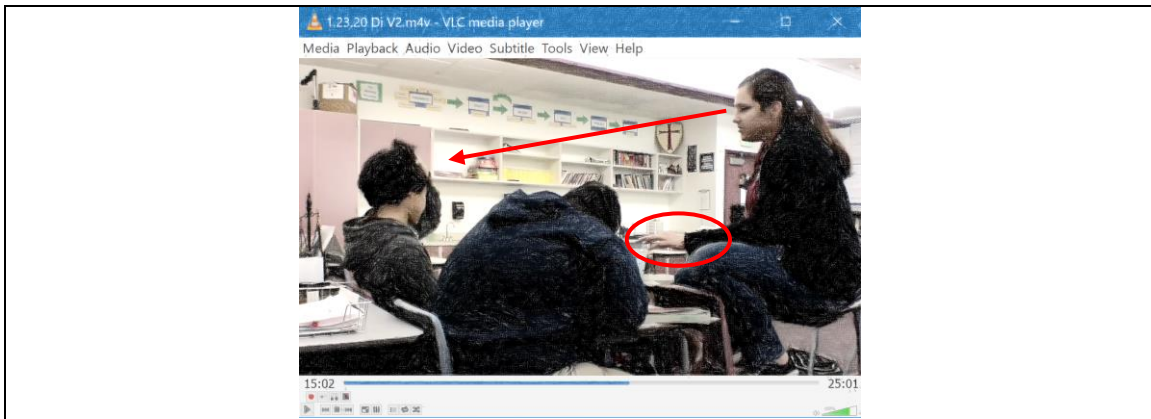
being “too loud.” The multimodal excerpt below examines how Ms. Johnson redirected Victor’s group, and Victor in particular, to get them to collaborate more effectively on their podcast episode. (See Figure 23.)

Spoken Language Transcription	Multimodal Transcription
<p>14:28 Ms. Johnson: Alright, gentlemen.</p>	<p>Victor, Luis, and Daniel laugh out loud when Ms. Johnson (off camera) nears their desks to address their behavior.</p>
<p>14:32 Ms. Johnson: You’re being loud.</p>	<p>The boys gaze towards the front of the room as Ms. Johnson walks towards them and puts her foot up on the seat of the desk in front of Daniel. She holds her coffee in her left hand.</p>
<p>14:33 Ms. Johnson: Are you guys all opened to the same Google doc where all of your work has been?</p>	<p>Ms. Johnson is positioned above the boys as she sits on top of the desk in front of Daniel. Victor smiles as he touches the curser pad on his computer.</p>
	
<p>14:37 Daniel: Yes!</p>	<p>Daniel emphatically nods yes in one swift downward motion.</p>
	

<p>14:38 Ms. Johnson: Are we all making sure that we're following the guidelines that we set for us?</p>	<p>Everyone seems to gaze at Victor while he gazes down.</p>
	
<p>14:44 Luis: Victor.</p>	<p>Luis gazes at Victor and seems to blame him for them being off task, even though they were all being loud. Victor appears to be doing something under his desk, perhaps getting something from his backpack or tying his shoe. Daniel gazes down, and Ms. Johnson gazes at Luis. Ms. Johnson holds a downward facing stop gesture in Victor's direction with her left hand, but she doesn't look at him.</p>
	
<p>14:46 Ms. Johnson: I think maybe we said things like stay focused.</p>	<p>Ms. Johnson reminds the group about their team norms. Both Luis and Daniel appear to stare at Victor. Ms. Johnson continues to gaze towards Luis's direction and hold a downward facing stop gesture in Victor's direction with her left hand, still not looking at Victor.</p>



<p>14:49 Ms. Johnson: Get our work done.</p>	<p>As Ms. Johnson continues to gaze primarily toward Luis and keeping her hand out towards Victor, Daniel leans back to stretch and cocks his head towards Luis. Victor smirks and does something on his computer.</p>	
<p>14:53 Ms. Johnson: Do our best.</p>	<p>Daniel and Victor gaze away from Ms. Johnson and stretch. Ms. Johnson switches her gaze towards Victor as she says, “do our best,” still maintaining the downward stop hand gesture.</p>	
		
<p>14:54 Victor: This thing has locked out.</p>	<p>Victor rocks his head back and forth as he gazes towards his computer which has locked out. Ms. Johnson is now looking directly at him. Daniel continues to finish his long stretch.</p>	
<p>14:56 Ms. Johnson: Now I gave you guys three questions about peanut butter. Did you guys get those typed into your Google doc?</p>	<p>Ms. Johnson gazes slightly towards Luis. The boys all appear to be gazing towards computer screens.</p>	
<p>15:02 Luis: Yeah. Ms. Johnson: Ok. So lets think about what are some other ones?</p>	<p>Luis combs through his hair with his left hand. Ms. Johnson put her hand on the edge of Daniel’s computer to glance at his screen quickly.</p>	



15:05  
Ms. Johnson: How bout

Victor takes what appears to be a book out of his backpack and slams it on the desk. Luis leans on his hand as he looks at his screen. Ms. Johnson is still primarily focused on Luis. Ms. Johnson pauses and thinks for several seconds before continuing her thought.

15:10  
Ms. Johnson: How much does a jar of peanut butter cost today?

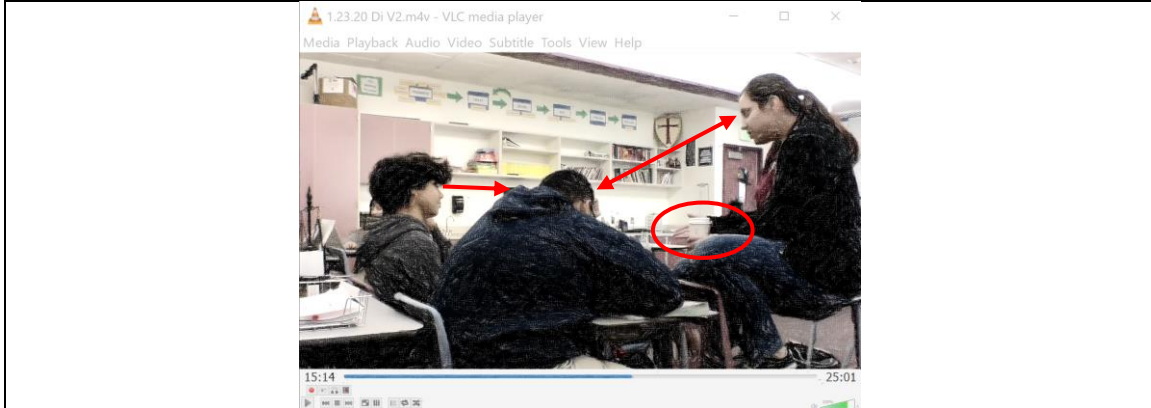
Ms. Johnson leans slightly forwards as she provides the boys with suggested questions. None of the boys look at her as she talks.

15:13  
Victor: Like five bucks.

Victor turns towards Ms. Johnson and lifts his right hand slightly in the air.

15:14  
Ms. Johnson: Well, you can actually research this and go to like Fry's and tell us exactly how much it is.

Ms. Johnson tilts her head towards Victor to respond, turning her right hand over so her palm is up. Luis looks at Victor as well, but Daniel continues to look down.

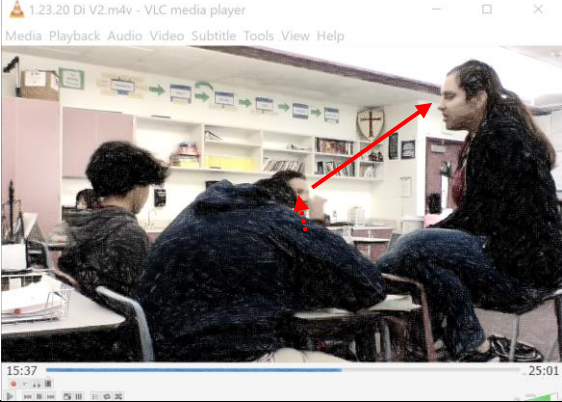


15:19  
Daniel: 64 cents.

Ms. Johnson glares at Daniel joking about peanut butter being only 64 cents.

15:20

Then Ms. Johnson turns her lips in, seemingly in response to Daniel's comment. Luis combs through his hair as

<p>Luis: I went shopping at Walmart the other day. We got a jar of peanut butter. It was like, well for a Jif.</p>	<p>he begins to share his shopping story. Victor continues to gaze at his computer.</p>
<p>15:25 Luis: Their like regular size was like \$4.</p>	<p>Ms. Johnson takes a sip of her coffee as Luis gestures with his hands the approximate size of the peanut butter jar.</p>
<p>15:30 Ms. Johnson: That's something you can actually get, get a number from that. How much does a jar of peanut butter cost?</p>	<p>Luis and Victor appear to be looking at their computer screens while Daniel gazes down. Ms. Johnson gestures with left hand towards Luis as she reminds him about his ability to research the information.</p>
<p>15:37 Victor: With taxes?</p>	<p>Victor gazes at Ms. Johnson and holds his right index finger up in the air.</p>
 <p>The image is a screenshot from a video player. The title bar reads '1.23.20 Di V2.m4v - VLC media player'. Below the title bar is a menu with 'Media Playback Audio Video Subtitle Tools View Help'. The main video area shows a classroom setting with several people. A red arrow points from the top right towards a person in the background. The video player interface includes a progress bar at the bottom with a timestamp of 15:37 and a total duration of 25:01.</p>	
<p>15:38 Ms. Johnson: With taxes. And then you can compare it with how much did peanut butter cost when it was first [pauses] like [pauses]</p>	<p>Ms. Johnson, without shifting her gaze towards Victor, repeats his question as a statement. Victor immediately turns back to his computer to start searching. He seems excited to delve into this researching task.</p>
<p>15:47 Ms. Johnson: grocery stores.</p>	<p>Victor turns back to look at Luis as Ms. Johnson continues to talk. It seems like he whispers something to Luis, but I can't hear what he says.</p>
<p>15:49</p>	<p>Victor is back looking at his computer screen and Ms. Johnson glances over at him.</p>



15:52  
Ms. Johnson: They

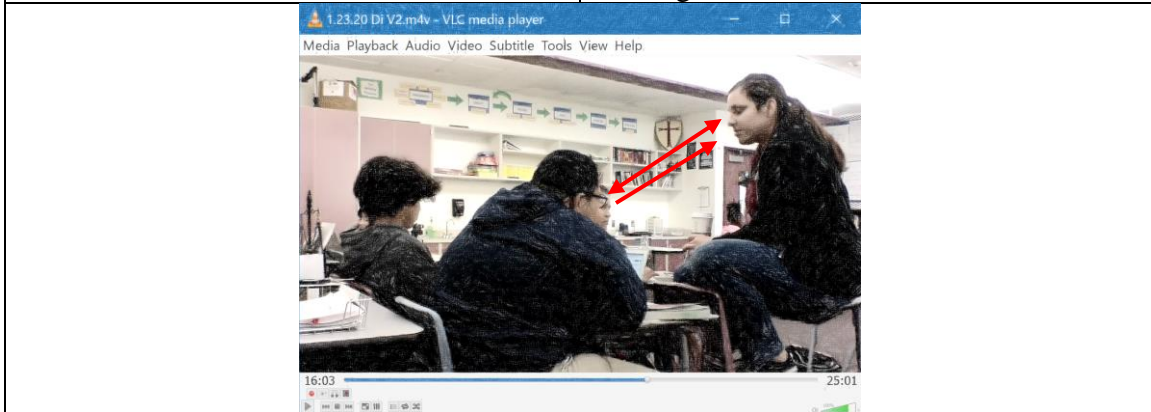
After several seconds of pause, Ms. Johnson leans forward towards Luis and Daniel, but she only says one word, signifying that she is not sure what she wants to say. Then she pauses for several seconds before continuing her thought. Victor is still working on his computer.

15:56  
Ms. Johnson: They said a little bit about the Incas and the Aztecs. Are there any other ancient peoples that use peanut butter?

Ms. Johnson provides example questions, but none of the boys appear to gaze at her.

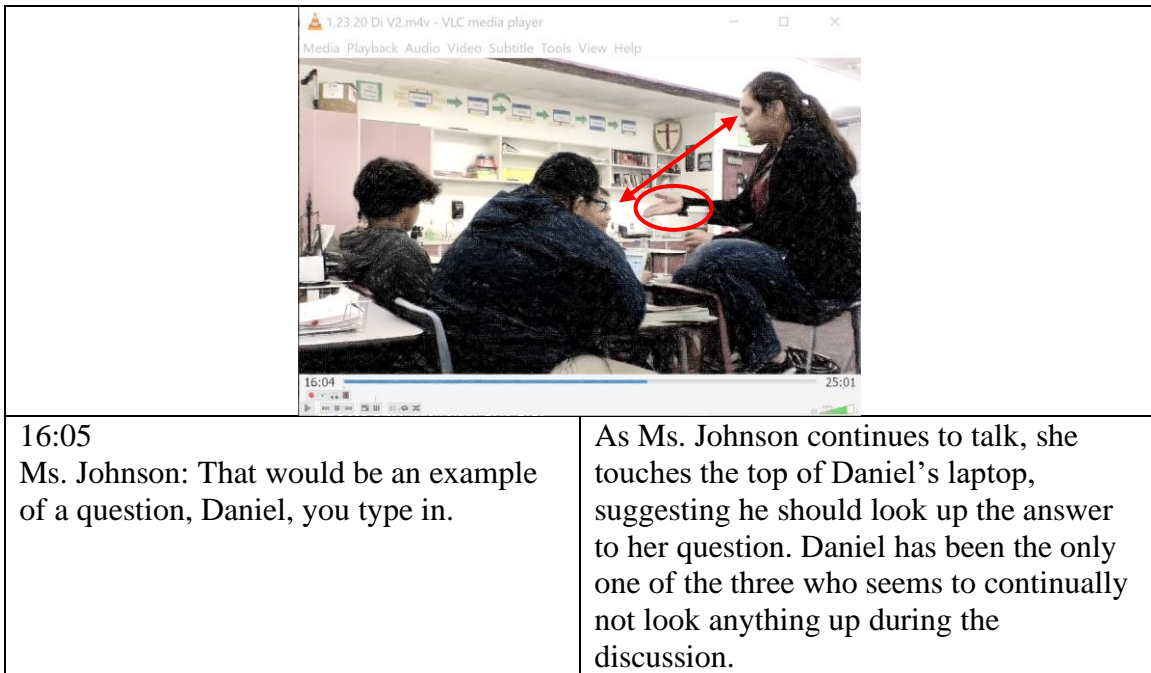
16:03  
Victor: Are there? [unsure]  
Ms. Johnson: I wouldn't know.

Victor looks over at Ms. Johnson when he asks his question. Daniel appears to be looking at Ms. Johnson as well.



16:04  
Ms. Johnson: That would be something. That would be a question.

Ms. Johnson turns her head to respond to Victor's question, and they gaze at each other. Daniel watches, but Luis continues working on his computer.



*Figure 23.* Multimodal transcript of Victor's participation as Ms. Johnson provides suggestions for how to conduct research for the peanut butter podcast (January 23, 2020)

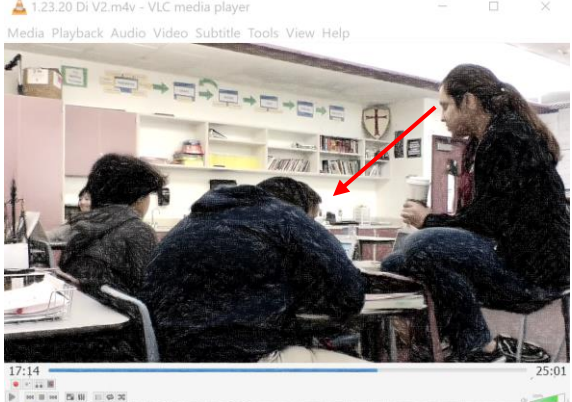
In this interaction, Ms. Johnson positioned herself above Victor's group by sitting on top of the desk to assert control and authority over the group. Although all of the group members were involved in "being loud," Ms. Johnson, Luis, and Daniel's eye gaze implicated Victor as the main offender (see 14:38 of Figure 23). Ms. Johnson's spoken language (i.e., "Are we all making sure that we're following the guidelines that we set for us?") furthered this association between Victor and disruptive behavior. Although Ms. Johnson used the term "we," she gazed explicitly at Victor when she said it. Luis affirmed Ms. Johnson's assertion through his spoken language when he called "Victor" by name (see 14:44 of Figure 23). Collectively his group and Ms. Johnson aligned Victor's current position with his previously laminated identity in the classroom as a disruptive student who plays around. Even though Ms. Johnson was unlikely conscious of

how her actions positioned Victor in this interaction, her eye gaze (i.e., gazing at Victor), spoken language (i.e., “Do our best.”), and a downward facing stop-hand gesture reiterated Victor’s past classroom positioning as a disruptive student and downplayed the involvement of Luis and Daniel in causing the disruption (see 14:53 of Figure 23).

After reminding Victor, Luis, and Daniel of their team norms, Ms. Johnson asked the group questions (e.g. “How much does a jar of peanut butter cost today?” see 15:10 of Figure 23) to facilitate their thinking about their peanut butter podcast episode. Victor was the first group member to respond, “Like five bucks” (see 15:13 of Figure 23). At which point, Ms. Johnson shifted her gaze to Victor and used a deictic gesture (i.e., turning her palm up towards Victor as she said the word “you”) to recommend that Victor could research the actual cost of a jar of peanut butter. Ms. Johnson used spoken language to reiterate the importance of getting an actual number (i.e., “That’s something you can actually get, get a number from that.”) after Daniel and Luis also guessed the cost of a jar of peanut butter (see 15:14-15:30 of Figure 23). Victor extended the discussion when he inquired (i.e., raised his right index finger up in the air to signify that he had a question and then verbally asked his question) about whether they should include taxes (see 15:37 of Figure 23). In fact, Victor was the first group member to engage with Ms. Johnson after every question she asked (see 15:10-15:13, 15:30-15:47, and 15:56-16:04 of Figure 23). Through his participation in the conversation, Victor attempted to reposition himself as an engaged student.

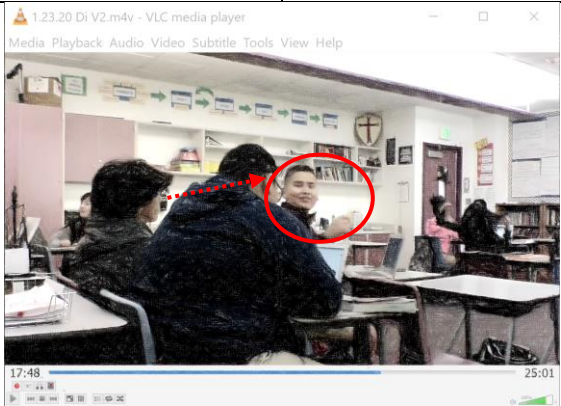
Despite his efforts to reposition himself as an engaged student, Victor consistently was positioned by others as a disruptive student who likes to play around. The following

excerpt from a multimodal transcript begins when Luis criticizes Victor for making changes on their podcast document. (See Figure 24.)

<b>Spoken Language Transcription</b>	<b>Multimodal Transcription</b>
16:45 Luis: Oh, no! You did change it! This part is changed.	Luis gazes at the Google doc and realizes Victor has changed some of the content in it.
SKIP AHEAD. Ms. Johnson continues to give Daniel ideas for the project as Luis and Victor conduct their searches. Based on Luis's spoken language, it seems like Victor may be making changes to their podcast Google doc.	
17:09 Luis: But why'd you put into this language?	Luis, seemingly frustrated, shouts at Victor and gazes at the back of his head. Because I could not see the document as Victor was changing it, I do not know if he actually put the document into another language. I think it is more likely that Luis misspoke and meant to say font.
17:11 Victor: Because [unintelligible]	Victor turns sideways in his seat and gazes down.
17:14 Ms. Johnson: Alright, Victor.	Ms. Johnson turns her head to address Victor directly and then stares at him silently until he faces his computer screen again. Interestingly, she does not mention what he did wrong or try to rectify the dispute between Luis and Victor. Perhaps, Victor already changed the document back, but I cannot be sure.
	
17:20	Ms. Johnson sits at the desk and sips her coffee as the boys get started on their searches.
17:32	Ms. Johnson gestures with her right hand towards Luis as she talks. Then she stands

<p>Ms. Johnson: Make sure that you're copying all of your research and your links in there.</p>	<p>up and leaves. Victor continues to conduct searches.</p>
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<p>17:48</p>	<p>Victor gets excited about what he found and gets Luis and Daniel's attention to show them.</p>
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<p>17:53</p>	<p>Luis and Daniel lean forward to look at Victor's screen. He points to the content he wants them to see.</p>
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<p>17:59          Victor: What's that?          Luis: That's the pre-tax.          Victor: Oh.</p>	<p>Victor points at his screen asking a question about the pricing of a jar of peanut butter. Then he removes his finger from the screen and scratches his nose.</p>
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SKIP AHEAD. Luis and Victor continue to discuss the pricing, but it is hard to hear. Ms. Johnson makes announcement about using definitions in the podcast.

<p>18:32          Victor: What do you like crunchy or creamy peanut butter?</p>	<p>After pointing to his screen, Victor quickly turns his head ask Luis his question.</p>
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<p>18:35          Luis: I like both.          Victor: Creamy costs more.</p>	<p>Victor faces his computer again, and Luis leans to his right side and slightly forward to see Victor's screen.</p>
--	---



<p>18:38 Victor: Creamy is \$10. Crunchy is \$4.</p>	<p>Victor gazes back at Luis and Daniel and laughs as he talks as if he is surprised by what he found. He then turns back towards his computer when he says how much crunchy peanut butter is. Then he reaches down into his backpack to grab more snacks to eat.</p>
<p>18:53</p>	<p>The boys continue their searches, and Victor continues eating his snacks as he searches.</p>
<p>19:05 Victor: Oh they got a discount. \$2.</p>	<p>Victor turns back towards Daniel and Luis and points to his computer screen. He seems to be excited to share about the discounted peanut butter he found. He even snaps his fingers as he says \$2 and returns to face his screen.</p>
 <p>The image is a screenshot from a video player. The title bar reads '1.23.20 Di V2.m4v - VLC media player'. Below the title bar is a menu: 'Media Playback Audio Video Subtitle Tools View Help'. The main video area shows a classroom with several people at desks. A red circle highlights a person sitting at a desk with a laptop, who is likely Daniel as mentioned in the text. The video player interface at the bottom shows a progress bar at 19:05 and a total duration of 25:01.</p>	
<p>9:21</p>	<p>Daniel turns his computer screen towards Luis and uses his right hand to direct his gaze. Luis places his right hand on his cheek, and Victor looks over towards Daniel. Daniel says something to Luis and Victor, but it is too hard to hear. Daniel rotates his laptop further, and they all gather around his screen.</p>

	
19:28	They return to their individual searches.
19:32	Daniel rotates to show his computer towards Luis. Victor points to something on his screen as well.
	
19:37 Daniel: But it's JIF!	Luis dismisses the information Daniel presented to him by pushing his laptop away. Victor turns around.
19:40 Luis: It's 4lbs!	Luis touches his forehead with his right hand, either out of frustration or disbelief. Victor returns to working on his computer while also eating snacks.
20:07 Daniel: Ok, it's a 5lb jar.	Daniel leans in close to his computer.
20:09 Victor: Look, we could just get a bagel machine. A bagel machine.	Victor uses his right hand to gesture to his computer screen. Laughs as he repeats himself.




	
<p>20:14</p>	<p>Daniel picks up his laptop and turns it towards Victor, so he can see the screen.</p>
	
<p>20:17 Victor: This is a bigger. That one's just like.</p>	<p>Victor uses his hands to demonstrate how big he thinks the jar of peanut butter is.</p>
	
<p>20:20 Daniel: That's 4lbs.</p>	<p>Daniel is still holding his computer towards Victor. Victor points to something on his computer screen.</p>

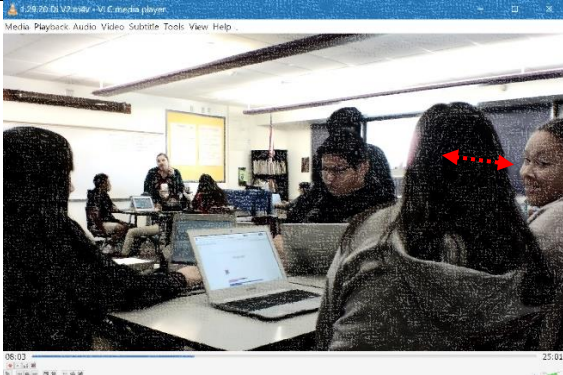
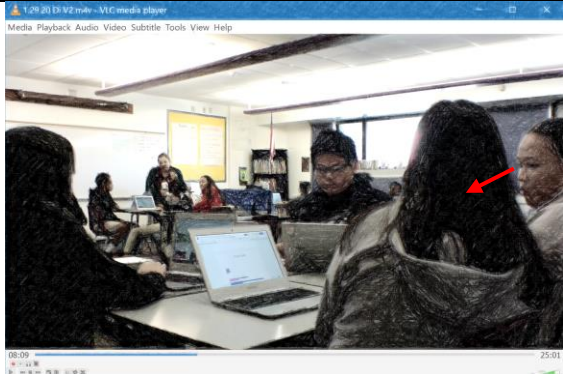
Figure 24. Multimodal transcript of Victor's participation in conducting research for the peanut butter podcast (January 23, 2020)

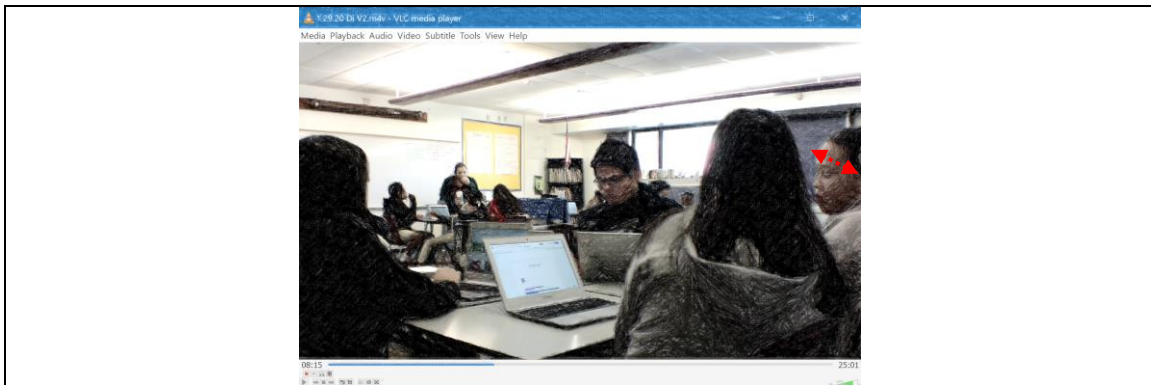
Luis expressed alarm by shouting when he noticed Victor changed the podcast document (see 16:45 of Figure 24) and questioned Victor about his changes (see 17:09 of Figure 24). Although Victor provided a reason, it was unintelligible. Ms. Johnson intervened by glaring at Victor and simply stating, “Alright, Victor,” until he changed the document back. Again, Luis and Ms. Johnson positioned Victor as the student who disrupted progress on the project. Even though Victor was contributing to the podcast document, his contribution was deemed inappropriate and/or unacceptable. However, Victor continued to conduct research on the cost of peanut butter until he found some information he wanted to share with his group. At 17:48 of Figure 24, Victor summoned his group members using his eye gaze and a deictic gesture (i.e., pointing to his computer screen) to show them what he found. Victor then asked Luis a clarifying question (i.e., “What’s that?”) to which Luis responded, “That’s pre-tax” (see 17:59 of Figure 24). About thirty seconds later, Victor engaged Luis in conversation again by asking whether he preferred crunchy or creamy peanut butter and related the conversation to the difference in cost between the two (see 18:32-18:38 of Figure 24). Daniel and Luis used spoken language and deictic gestures as they compared the cost and size of different brands of peanut butter (see 19:05-20:20 of Figure 24). Victor even demonstrated the size he thought a given jar of peanut butter might be using an iconic gesture. Through his participation in researching the cost and size of peanut butter, Victor repositioned himself as an active contributor to the group and an engaged student, even if for only a brief time.

***Cynthia: The Collaborator***

The multimodal excerpt below shares an extended interaction between Cynthia

and her group members, most notably Rose, in which Rose positioned Cynthia as a valuable collaborator within the podcast development team. (See Figure 25.)

Spoken Language Transcription	Multimodal Transcription
<p>7:59 Rose: It's just so quiet.</p>	<p>Rose just finished listening to a recording for the podcast. Then she gazes up at Cynthia as she talks. She then turns back to her laptop while keeping her headphones in her ears.</p>
<p>8:03 Rose: So I didn't edit out the good part. It's just very quiet.</p>	<p>Rose gazes at Cynthia as she talks occasionally looking down. She emphasizes how quiet the recording is.</p>
	
<p>8:09</p>	<p>Rose continues to gaze down and make a face that looks like she is swishing mouthwash as she thinks. Rose looks towards her. Both girls sit in silence for a while as they continue to think about what to do.</p>
	
<p>8:12 Cynthia: Is there a way we can make it louder?</p>	<p>Cynthia gazes at Rose as she asks her question. Rose listens, but she does not look at Cynthia.</p>
<p>8:15</p>	<p>Rose shakes her head no.</p>



8:18  
 Rose: The only way I can make it louder is if I have

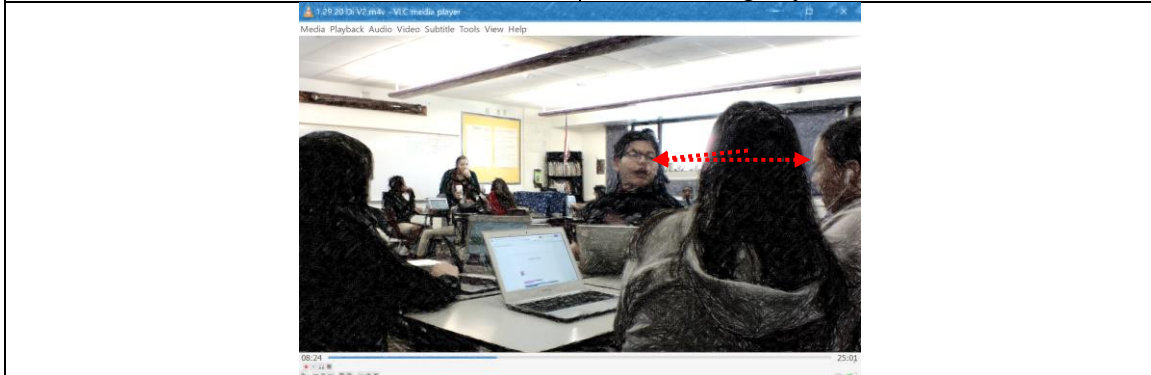
Cynthia continues to gaze at Rose as she explains a way she might be able to make it louder. Rose does not really focus her gaze on anything in particular.

8:23  
 Carlos: Turn up the volume.

As Carlos interjects Rose's sentence, Cynthia and Rose turn their gaze towards Carlos. Carlos looks directly at Rose as he points towards her with his left hand.

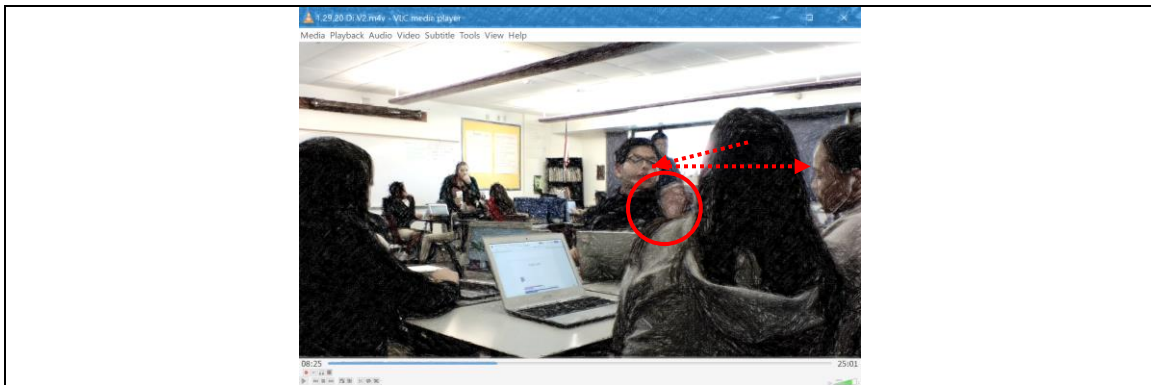
8:24  
 Rose: I

Rose shakes her head no. Cynthia turns her head slightly towards Rose.



8:25  
 Carlos: And the speaker.

Carlos points at Rose again as he continues his statement while Rose tries to finish her thought. Cynthia gazes towards Carlos.



8:26  
 Cynthia: And James D.  
 Rose: If I have James D. good, well I

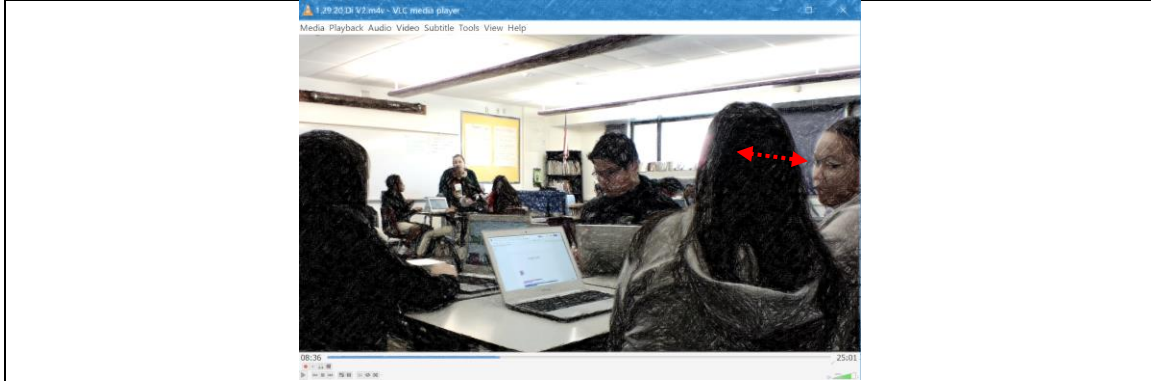
Cynthia and Rose talk about how they might be able to fix the issue. Although Cynthia appears to be looking at Rose still, Rose does not have a solid focal point as she shakes her pencil and brainstorms ideas.

8:29  
 Rose: C-covering over that specific two second timeframe.

Rose turns her head to gaze at Cynthia and sniffs before continuing to talk. Rose moves her pencil back and forth as she talks. Cynthia remains looking at Rose. Carlos returns to looking at his computer.

8:36  
 Cynthia: Do you want to do that?

Rose gazes at Cynthia as she talks, raising her eyebrows.

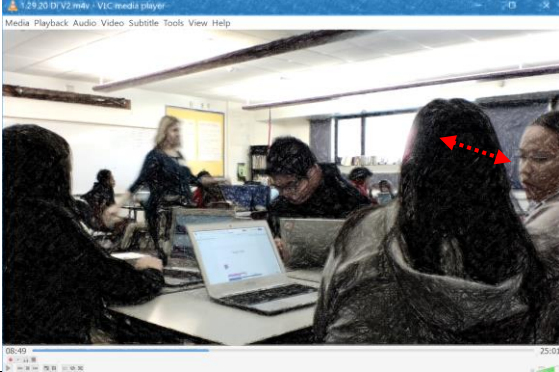


8:37  
 Rose: I mean it's gonna be hard to try.

Cynthia continues to gaze at Rose and listen to her attentively as she talks. Rose gazes downward as she talks as if she lacks confidence in her ability to do the task.

8:39

Several seconds go by without any dialogue as both girls think. Rose opens and closes her mouth as she smacks her gum. Cynthia waits patiently for Rose to continue talking.

<p>8:43 Rose: The thing is are we gonna have this playing on our podcast or are we gonna be speaking it?</p>	<p>Cynthia still gazes at Rose as she continues to talk. Again Rose looks slightly downward as she shares her ideas.</p>
<p>8:49</p>	<p>Rose gazes at Cynthia in anticipation of her response. Several seconds go by without any dialogue as both girls look at each other.</p>
	
<p>8:51 Cynthia: What?</p>	<p>Rose gazes at Cynthia as she asks her a question.</p>
<p>8:52 Rose: Well will we be having a recording, the recording play on our podcast, or would we umm like copy down what they said in this and then speaking it?</p>	<p>Again Rose gazes away from Cynthia when she shares her own thoughts, but Cynthia continues to gaze at Rose.</p>
<p>9:05 Cynthia: I don't know. I didn't think we had to speak it. [Unsure.]</p>	<p>As soon as Rose finishes speaking, her gaze returns to Cynthia as she anticipates her response. Cynthia continues to look at Rose while she speaks. Rose continues chewing gum.</p>
<p>9:10</p>	<p>Rose gazes back at her computer.</p>
<p>9:11</p>	<p>Cynthia gazes back at her computer and starts looking at the podcast document for several seconds.</p>
<p>9:18 Rose: Cause in podcasts its,</p>	<p>Cynthia swipes her hair behind her left ear and listens as Rose brainstorms aloud. Neither girl is looking directly at the other.</p>
<p>9:21 Rose: in most of the ones that we've listened to, it's both.</p>	<p>Rose gazes at Cynthia to specifically address her, and Cynthia gazes back.</p>



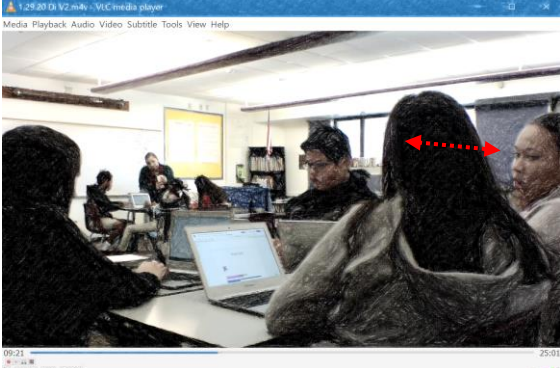
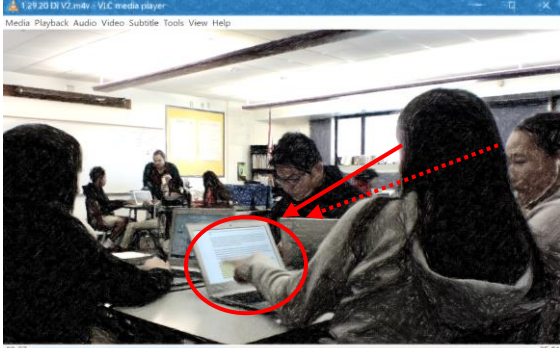
	
<p>9:24 Rose: It's like I've heard them</p>	<p>Rose looks away again as she continues her thought, but Cynthia continues to gaze at Rose.</p>
<p>9:25 Rose: talk their interview, and I've heard them just have the recording of their interview go.</p>	<p>Rose continues to talk as Cynthia starts scrolling through her podcast document while she listens.</p>
<p>9:31 Cynthia: Cause I already have my resources.</p>	<p>Cynthia and Rose gaze at Cynthia's computer screen as she scrolls through the podcast document.</p>
<p>9:37 Cynthia: I cause if I say this in the beginning, they're not gonna know what my source is.</p>	<p>Cynthia points to the yellow section of her podcast cast document as she talks. Cynthia and Rose gaze at the highlighted section.</p>
	
<p>9:45 Cynthia: So we could put it there?</p>	<p>Cynthia gazes over at what seems to be Rose's computer screen as she talks. Rose continues to gaze at the highlighted section of Cynthia's document.</p>
<p>9:49 Rose: I could.</p>	<p>Rose stops mid-sentence to read the highlighted section on Cynthia's computer. She whispers as she reads. Cynthia continues to gaze at Rose.</p>

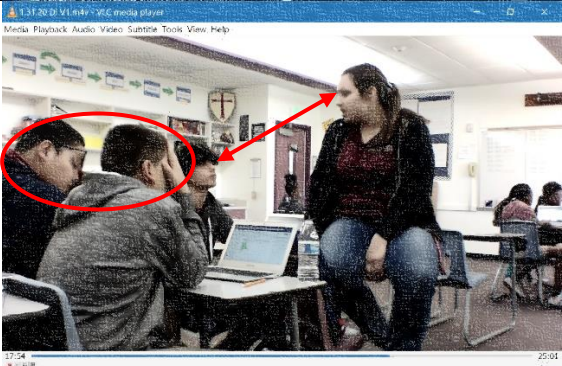
Figure 25. Multimodal transcript of Cynthia's participation in editing interviews for the how parents influence their kids podcast (January 29, 2020)



Rose gazed at Cynthia when she sought Cynthia's opinion on how to edit one of the interviews after she realized that the recording was too quiet. Then she listened as Cynthia posed a question (i.e., "Is there a way we can make it louder?" see 8:12 of Figure 25). When Rose started to explain how she might be able to make the recording louder, she was interrupted by Carlos causing Cynthia to shift her gaze from Rose to Carlos (see 8:18-8:25 of Figure 25). After Carlos finished talking, Cynthia reminded Rose that she had an interview with "James D." that could be used as an alternative (see 8:26 of Figure 25). Although Rose seemed pleased (i.e., using the word "good") with having the additional interview, she seemed unsure (i.e., raising her eyebrows and stating, "I mean it's gonna be hard to try") about whether she could cover over the two second timeframe (see 8:26-8:39 of Figure 25). Cynthia continued to gaze at Rose attentively while Rose asked whether they were going to explain their findings from their interviews or include the recordings from their interviews in the podcast (see 8:43 of Figure 25). When Cynthia did not understand (see 8:51), Rose restated her question in a different way drawing upon information she gathered from the model podcasts they listened to in class (see 8:52-9:25 of Figure 25). Cynthia used a deictic gesture (i.e., pointing to her podcast document) to help her explain that she was not sure how they would incorporate the interview information if they did not use the actual recordings (see 9:31-9:37 of Figure 25). Her spoken language (i.e., "cause if I say this in the beginning, they're not gonna know what my source is.") further suggested that without editing the text to adjust for this change, the audience would not know the sources of their information. Cynthia made a suggestion for where they could place the information using another deictic gesture (see 9:45 of

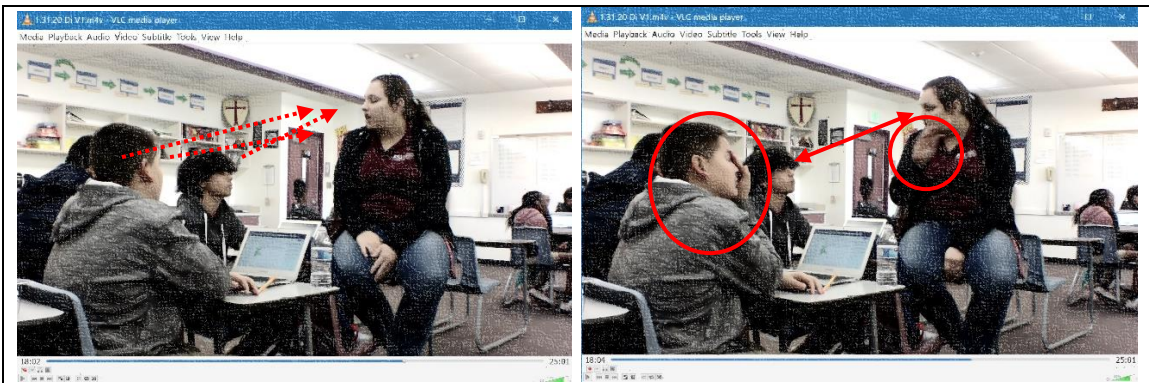
Figure 25). Rose validated Cynthia’s suggestion by immediately reading the highlighted part of Cynthia’s screen. Through this interaction, Rose positioned Cynthia as a valuable collaborator on the podcast development team.

***Victor: Disrupter to Unsung Leader***

On January 31, 2020, Ms. Johnson checked-in with Victor’s group again to gauge their progress on their peanut butter podcast episode after noticing they were still having problems getting their work done. Figure 26 presents an excerpt from a multimodal transcript of her interaction with Victor’s group.

Spoken Language Transcription	Multimodal Transcription
17:46 Ms. Johnson: So we are having problems getting work done.	Ms. Johnson stands next to the desk in front of Victor and moves to sit on top of it.
17:51 Ms. Johnson: So we are going to try something new	Ms. Johnson sits on top of the desk in front of Victor, so she is positioned above the group. She gazes over her right shoulder. Luis’s desk is not rotated to face his group and his gaze focuses down on his computer. Daniel and Victor gaze up at Ms. Johnson.
17:54 Ms. Johnson: where you guys are going to go	Victor covers his face with his hands in reaction to what Ms. Johnson says. Daniel rubs his eyes. Luis gazes up at Ms. Johnson.
	
	17:56 Ms. Johnson: separate Victor peaks through his hands at Ms. Johnson as if he fears what she will say. Daniel pushes up his glasses, and Luis

	<p>continues to gaze up at Ms. Johnson. Ms. Johnson turns her head slightly more to her left and opens her hand to demonstrate separation.</p>
	
<p>17:57 Ms. Johnson: and just take care of one thing that you need to do.</p>	<p>Daniel and Luis gaze at Ms. Johnson as she talks, but Victor covers his face with his hands.</p>
	
<p>18:00</p>	<p>Ms. Johnson gestures behind her to another student that asked a question. Daniel, Luis, and Victor gaze at her.</p>
<p>18:02 Ms. Johnson: Take care of one individual job for today.</p>	<p>Ms. Johnson gazes slightly over her right shoulder. Luis, Daniel, and Victor continue to look at her. Ms. Johnson then reaches out her right hand and opens and closes it extremely fast. Victor wipes his eyebrows.</p>



18:07  
 Ms. Johnson: Separate. One of you will sit back there, one of you will sit at that table, and one of you will be sitting on the couch. Ok.

Ms. Johnson gestures with her right hand and then with her left to three different locations in the classroom. The boys watch as Ms. Johnson demonstrates how they will be spread out.





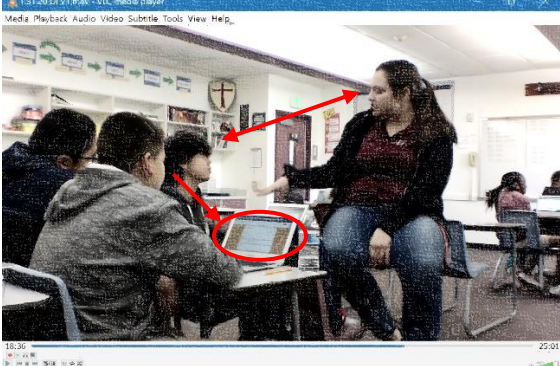
18:15  
 Ms. Johnson: Now.

After she speaks, Ms. Johnson pauses for several seconds. Luis and Victor gaze around the room a little bit until Ms. Johnson continues.

18:18  
 Ms. Johnson: You already have some facts about your paper, right?

Ms. Johnson gazes at Luis as she talks, and he gazes back at her. Although Victor initially looks at Ms. Johnson, he quickly glances down at the podcast document on his computer.

<p>18:21 Ms. Johnson: Do you need to interview anybody today?</p>	<p>Victor looks down at his pencil and flips it up. Ms. Johnson still has not directly gazed at him.</p>
<p>18:23</p>	<p>Victor slightly shakes his head no, and all the boys look towards Luis's computer screen to check.</p>
	
<p>18:28 Ms. Johnson: Are you planning on talking to anybody</p>	<p>Ms. Johnson's gaze is slightly skewed towards Victor. The boys still gaze towards Luis's computer screen.</p>
<p>18:29</p>	<p>Victor scratches his head and looks in Luis's direction. Ms. Johnson gazes back at Luis again.</p>
<p>18:30 Luis: No.</p>	<p>Luis looks at Ms. Johnson as he responds for the group. Daniel looks at Luis. Victor looks at his computer screen and places his hand on the cursor pad.</p>
	
<p>18:31 Ms. Johnson: Did you do a survey about peanut butter? Luis: Yeah.</p>	<p>Luis and Ms. Johnson continue to gaze at each other. Ms. Johnson wiggles her fingers as she tries to remember their topic.</p>
<p>18:33 Ms. Johnson: Did anybody respond?</p>	<p>Victor begins itching his neck while gazing at Ms. Johnson. Daniel looks at</p>

	Luis, and Luis and Ms. Johnson continue to look at each other.
18:34 Luis: Yeah. Ms. Johnson: Ok, so Luis did the survey.	Everyone gazes towards Luis's computer screen.
18:36 Ms. Johnson: So, your job is to look at the survey and to type up that information into complete sentences	Ms. Johnson places her hand on Luis's desk. Daniel and Luis gaze at Ms. Johnson. Victor pulls up the survey results on his computer and looks at them.
	
18:42 Ms. Johnson: so that you can put it into a script.	Ms. Johnson opens her palm in the air as she explains Luis's task. Daniel gazes down. Luis gazes at Ms. Johnson. Victor continues to look at the survey results.

*Figure 26.* Multimodal transcript of Victor's participation when Ms. Johnson asks for a progress update on their peanut butter podcast (January 31, 2020)

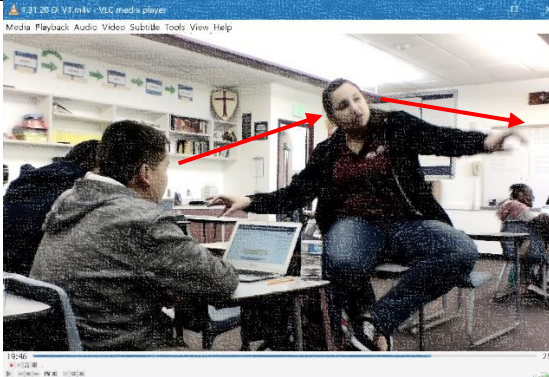

In this interaction, Ms. Johnson sat in a position of authority above Victor's group and used spoken language (i.e., "So we are going to try something new where you guys are going to go separate and just take care of one thing that you need to do.") along with an iconic gesture (i.e., opens her hand to demonstrate separation) to explain her new plan for the group (see 17:46-17:57 of Figure 26). Ms. Johnson's eye gaze remained fixed on Luis, meanwhile Daniel and Victor rubbed their faces in response to Ms. Johnson's structural changes to the group. Luis's posture remained open, and his eye gaze continued to be directed at Ms. Johnson as she spoke. But, Daniel and Victor's posture remained closed. Victor even peered through his fingers which were still over his eyes like


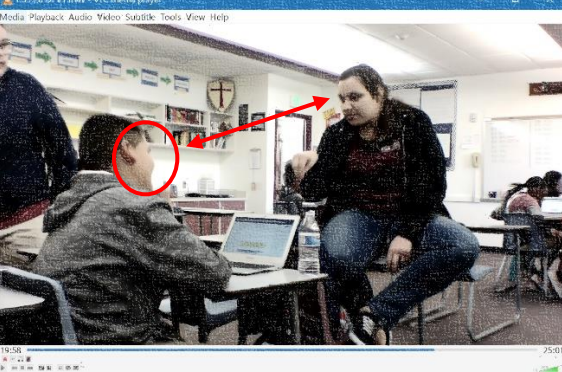
someone would do if they were watching a scary movie and feared what was about to happen. By 18:00 of Figure 26, all three boys were gazing at Ms. Johnson, but Victor soon looked away to wipe his eyebrows. His actions demonstrated his frustration with the situation. Ms. Johnson used deictic gestures again to demonstrate where each group member would be working. First, she gestured to the table by her desk, then the table by the window, and finally the couch in the front of the room (see 18:07 of Figure 26). Victor eventually looked up to see her last two gestures.

When Ms. Johnson started to question the boys about whether they were interviewing anyone, Victor was the first to respond by shaking his head no (see 18:23 of Figure 26). A few seconds later, Ms. Johnson asked about their survey results. Victor immediately pulled up the survey results on his own screen, so he could see them better while Ms. Johnson continued to address Luis directly (see 18:31 of Figure 26). Notice how in this interaction and the previous interaction I presented involving Victor's group, Ms. Johnson focused her gaze primarily on Luis as she spoke, positioning Luis as the leader of the group. She even assigned Luis the first group task (i.e., typing up the survey results for the podcast; see 18:36-18:42 of Figure 26), even though Victor continued to be the first student to respond to her inquiries. Victor proceeded to look at the survey results and the group's podcast document as he waited for further instruction from Ms. Johnson.

The next multimodal transcript excerpt picks up right as Ms. Johnson finished assigning Daniel his task. (See Figure 27.) Victor had been sitting patiently waiting for further direction up until this point.



Spoken Language Transcription	Multimodal Transcription
<p>19:41 Ms. Johnson: You're in charge of the first part of this podcast script. Got it.</p>	<p>Ms. Johnson reaches her palm out towards Daniel who is now looking down. Victor looks back at the podcast document.</p>
	
<p>19:46 Ms. Johnson: Do you want to be over at the table or do you want the couch? Daniel: Couch</p>	<p>Ms. Johnson gestures with her left arm to the table and then the couch.</p>
	
<p>19:50 Ms. Johnson: Ok, so Victor, you're gonna be over there. Victor: That's not fair.</p>	<p>Daniel gets his stuff and begin to stand up to move to the couch. Ms. Johnson gestures with her left arm to the table next to the window. Victor collapses his head on to his desk because he did not get the couch.</p>
	

<p>19:52 Ms. Johnson: Victor, eyes.</p>	<p>Ms. Johnson uses the index finger and middle finger on her right hand and points to her eyes multiple times and then to Victor's eyes. She only does this with Victor, even though most of the time Daniel was not looking at her when she was talking to him. Victor sits back up and looks her in the eyes.</p>
 <p>A screenshot from a video player showing a classroom scene. Ms. Johnson is sitting on a desk, pointing with her right hand to her eyes and then to Victor's eyes. Red arrows highlight these actions. Victor is sitting at a desk with a laptop, looking towards Ms. Johnson.</p>	
<p>19:54 Ms. Johnson: I know you like candy. I see you eating it all the time.</p>	<p>Ms. Johnson talks with her hands as she addresses Victor.</p>
<p>19:58</p>	<p>Victor smiles and laughs slightly as he cocks his head to the left and leans on his hand.</p>
 <p>A screenshot from a video player showing the same classroom scene. Victor is smiling and leaning on his hand. A red circle highlights his face, and a red arrow points from Ms. Johnson towards him. The video player interface shows the time 19:58.</p>	
<p>19:59 Ms. Johnson: Ok. I'm gonna have you talk about</p>	<p>Ms. Johnson leans closer to Victor and rotates her hand in a circular motion as she talks. Victor continues to lean on his left hand as he listens to her. He gazes at her as she talks. Daniel is still gathering his stuff to go to the couch.</p>
<p>20:03 Ms. Johnson: Ok. Well, how bout this. I'll give you an option.</p>	<p>Ms. Johnson leans over and grabs the top of Victor's laptop to look at his podcast document.</p>



<p>20:06          Ms. Johnson: You can write a paragraph about the types of peanut butter treats you like to eat. Write as much as you can about that. Or, you can take the facts that you learned about peanut butter and write them into sentences of your own words.</p>	<p>Ms. Johnson places her right hand on Victor's desk as she explains the options. Victor leans in closer to her as he listens.</p>
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<p>20:24          Ms. Johnson: What sounds like something like you can do it in this class period?</p>	<p>Victor glances down his computer screen as he considers the options.</p>
<p>20:29          Victor: Umm the second one.</p>	<p>Victor responds very quietly.</p>
<p>20:32          Ms. Johnson: The second one? You wanna put the facts into your own words?</p>	<p>Ms. Johnson turns her head slightly to the side and questions Victor as if she surprised by his choice.</p>
<p>20:35          Victor: Yeah.          Ms. Johnson: Alright. That's gonna be your sole responsibility in class right now.</p>	<p>Victor begins scrolling through the podcast document again as Ms. Johnson finishes explaining his task.</p>

Figure 27. Multimodal transcript of Victor's participation when Ms. Johnson assigns him a specific task for the peanut butter podcast (January 31, 2020)

Victor watched intently as Ms. Johnson, using deictic gestures as she spoke, offered Daniel a choice between sitting at the table, by the window, or sitting on the couch in the front of the room (see 19:46 of Figure 27). Once Daniel selected the couch, Victor verbally expressed his displeasure (i.e., “That’s not fair.”) with the arrangement and instantaneously collapsed his head on to his desk further closing off his posture towards Ms. Johnson (see 19:50 of Figure 27). Using spoken language (i.e., “Victor, eyes.”) coupled with icon gesture (i.e., using her index finger and middle finger to make an invisible connection between her eyes and Victor’s eyes), Ms. Johnson coerced Victor to sit back up and look at her, so she could provide him with his individualized task (see 19:52 of Figure 27). Her actions continued to position Victor and laminate his classroom identity as a disengaged student who needed additional reinforcement to stay on task.

To lighten the mood, Ms. Johnson used her spoken language to draw upon Victor’s interest in candy and added expressive beat gestures to bolster his engagement in the conversation. According to Norris (2004), beat gestures are gestures that follow the cadence of someone’s speech as they talk, but they do not carry any meaning related to the actual content of the speech. As Ms. Johnson spoke, Victor smiled and opened his posture slightly by leaning in towards her (see 19:58 of Figure 27). Ms. Johnson began to assign Victor a task, but she stopped mid-sentence to gaze at Victor’s computer and determined she would provide him a choice of tasks instead (see 19:59-20:24 of Figure 27). By providing Victor with a choice rather than dictating his task to him, Ms. Johnson shifted some of the power and agency back to Victor. She also hunched forward, positioning her body lower than it was earlier in the interaction. Her postural shift further

demonstrated a change in power dynamics. Once Victor decided he would write facts he found about peanut butter into his own words, Ms. Johnson reminded him that he was solely responsible for that portion of the podcast (see 20:29-20:35 of Figure 27). Ms. Johnson's spoken language positioned Victor with a sense of power, agency, and responsibility as he moved to complete his assigned task.

Ms. Johnson later reflected on Victor's task production after that interaction. At our February 4, 2020 planning and reflection meeting, Ms. Johnson shared,

I don't know if Victor necessarily felt like a leader, but he probably produced the most, when they split up...if they did share [what they wrote with their other group members], he would have noticed that he produced the most sentences and had the most to share. So, that would've felt like a little self-esteem boost for him...I knew it took him a while to get started, but then once he was typing, he was typing and then he was standing up and still typing, when it was time to pack up, which was not something I've seen him do before. (meeting transcript)

Ms. Johnson's reflection indicated her view of Victor's position within the podcast development team had shifted. Victor actively participated in writing-up factual information for the podcast, producing more than his other group members. By stating, "I don't know if Victor necessarily felt like a leader," Ms. Johnson implied she began to consider Victor a leader in his own right, even if Victor and his group members did not see him that way yet.

### **Developing Characters and Writing In-role**

On February 3, 2020 (video data log and observational field notes), Ms. Johnson

replayed part of a podcast debating having a skunk versus a hedgehog for a house pet. She played this podcast previously towards the beginning of the unit as a model of a debate podcast episode. This time she drew students' attention to how the podcast developers included characters in the podcast. Someone played the role of a skunk and spoke from the skunk's perspective, and someone played the role of a hedgehog and spoke from the hedgehog's perspective. Then Ms. Johnson encouraged students to think of a character they could include in their own podcast. She proposed Ariana's group might include Kandace the koala because their podcast focused on the Australian wildfires and might benefit from including a story from a koala's perspective. After providing a few character examples, Ms. Johnson told each group to come up with characters and decide who would enter the hot seat as those characters. She later assigned each group the task of writing in-role as the characters they chose.

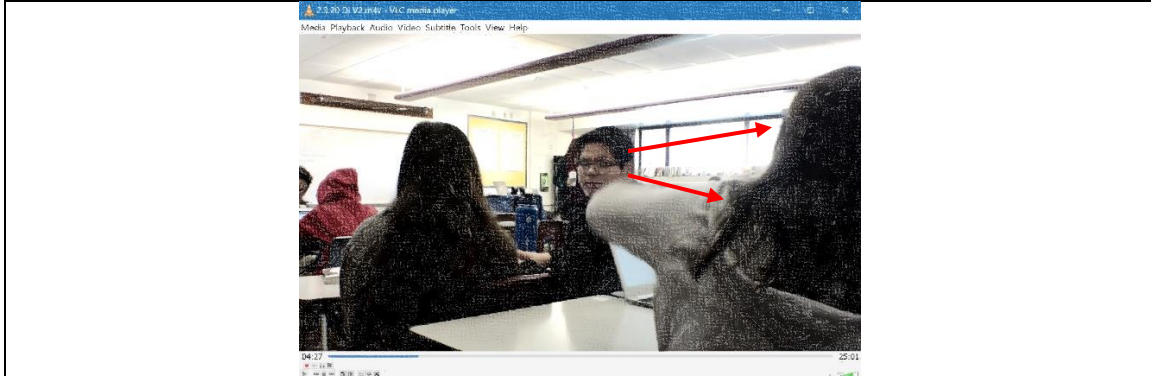
***Cynthia: Host to Casting Director***

In the following excerpt from a multimodal transcript, Cynthia, who was assigned to step in-role as the host for her podcast group, took on the unassigned role of casting director as she told her group members which in-role characters she thought they should play for the upcoming hot seating activity. (See Figure 28.)

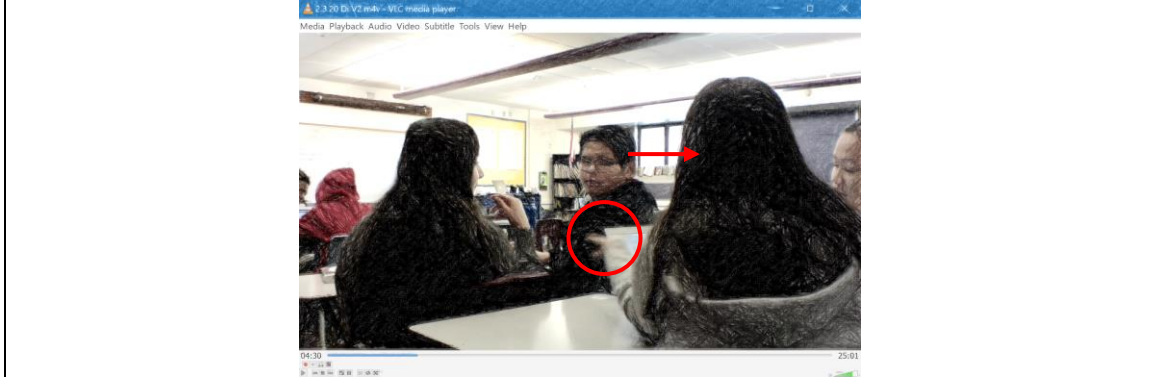
<b>Spoken Language Transcription</b>	<b>Multimodal Transcription</b>
4:20 Mia: [To her group off camera] We all have to act.	Cynthia dances in her seat as she listens.
4:24 Cynthia: Oh yeah, we could all act.	Cynthia leans forward right towards Carlos. As soon as Cynthia starts speaking, her group members start to turn around to face her.
4:26 Cynthia: You could be a parent.	Cynthia points to Naomi's back as Carlos and Rose watch her.



4:27  
Cynthia: I could be a parent.  
Cynthia points to herself with left arm.  
Carlos gazes back at her.

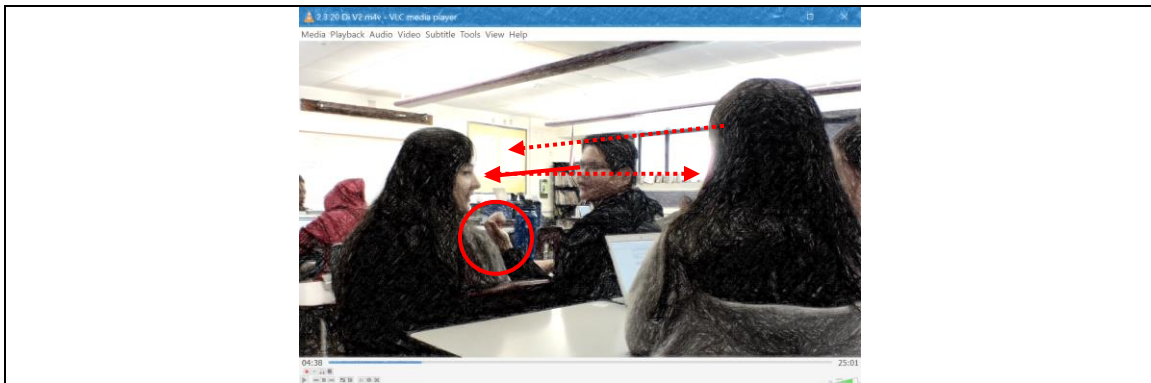


4:30  
Cynthia: You two could be children cause [unintelligible].  
Cynthia waves two fingers back and forth on her left hand as she gestures between Carlos and Rose. Rose is looking down. Naomi is now slightly turned back, and Carlos is still gazing at Cynthia.

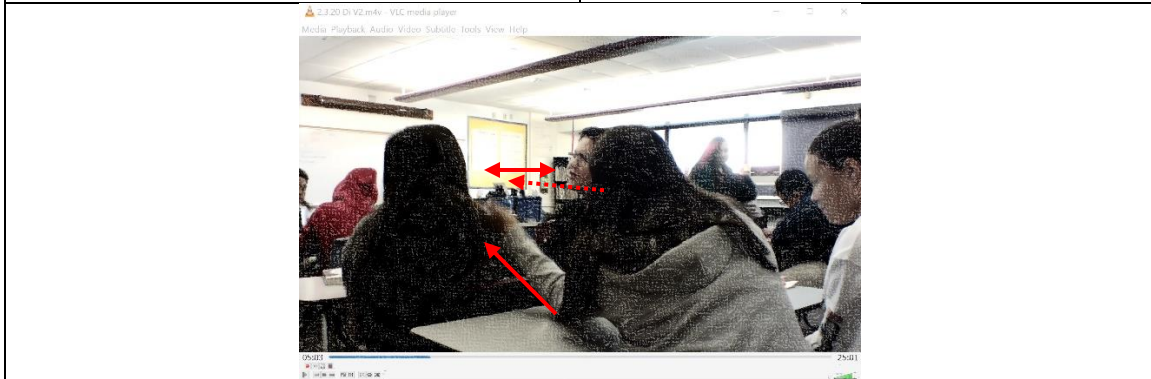


4:35  
Naomi: Who's gonna be the two-year-old?  
Naomi gazes back towards Rose. Cynthia appears to look at Rose as well. Carlos gazes towards Naomi

4:38  
Carlos uses his left thumb to point to Naomi. Naomi gazes back, and the rest of the group gazes at her.

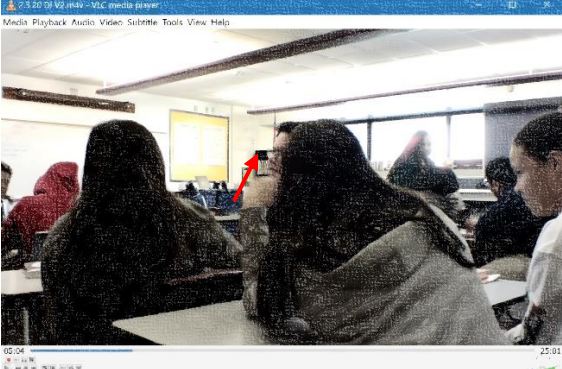
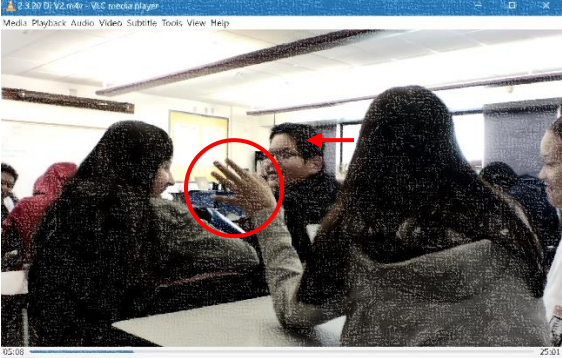



4:41	Everyone seems to return to their respective tasks for a second.
4:45 Cynthia: You're gonna be the two-year-old.	Cynthia gazes at Rose to identify her as the two-year-old.
4:49 Rose: Then we need a twelve-year-old. [unintelligible] Not a teenager exactly.	Cynthia looks at Rose as Carlos looks at Naomi. Rose shakes her head no. Rose yawns as she talks making her hard to understand. Cynthia stretches as Rose talks.
4:59	Cynthia stretches her arms to upper right corner of her desk to get Carlos's attention.
5:00 Cynthia: You get to be the two-year-old.	Carlos turns around to look at Cynthia. She leans on her desk with her elbows and points at Carlos with her left hand. [Hard to see in the screenshot.]
5:01 Carlos: No.	Carlos holds his water bottle and gazes back at Cynthia.
5:03 Cynthia: You're gonna be an adult.	Cynthia pokes Naomi in the back with her left hand as she talks. Carlos looks at Naomi and smiles.

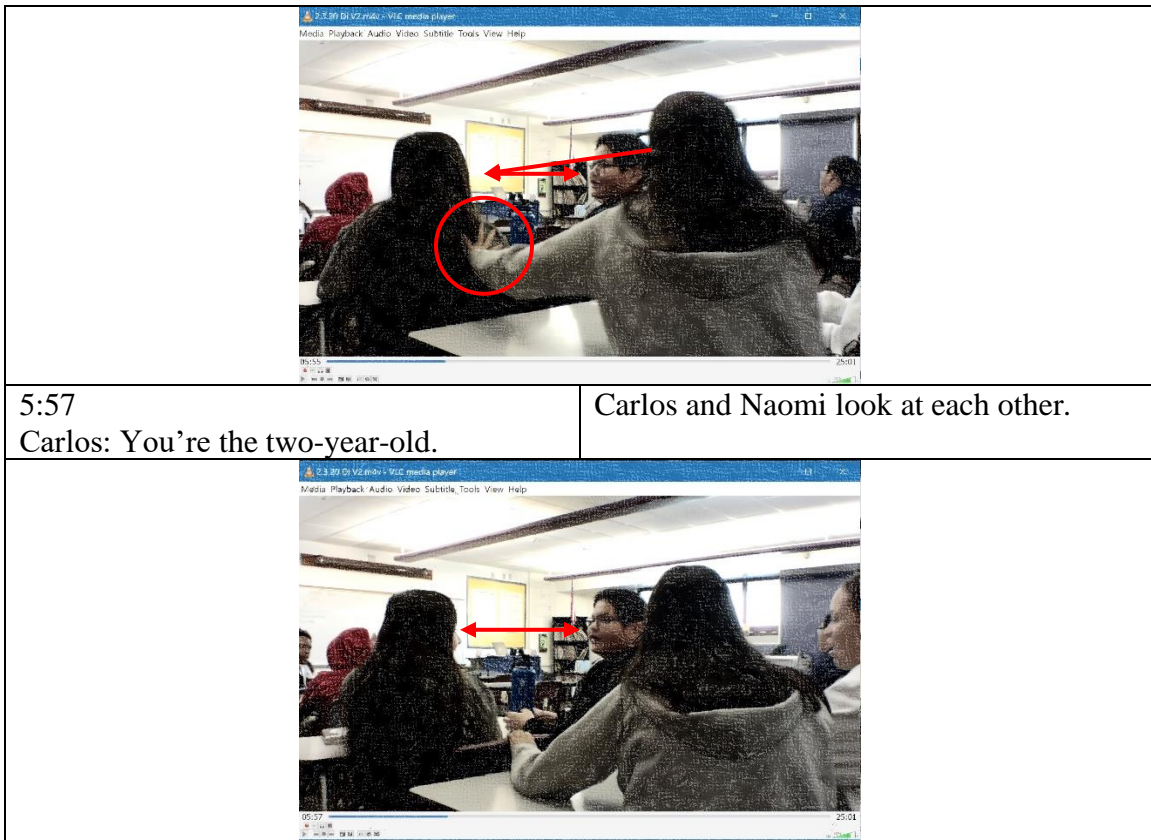


5:04 Carlos: No. I'm not going to listen to you.	Carlos smiles as if he is sort of joking around and shakes his head no. He partly
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	<p>gazes back at Cynthia as he talks. He continues to hold his water bottle.</p>
	
<p>5:08 Cynthia: Oh, whoa, whoa, whoa.</p>	<p>Cynthia holds her left hand up in the air while keeping her elbow on the table. She sorts of giggles as she responds to Carlos indicating that she takes his comment as playful. Naomi turns her head back slightly and giggles. Carlos looks back and smiles while Rose smirks. Everyone seems to have picked up the teasing tone of this conversation.</p>
	
<p>5:09 Carlos: I'm not going to listen to this.</p>	<p>Carlos holds up his water bottle in playful protest. Meanwhile, Cynthia continues to say whoa while holding up her hand, eventually slapping it down on the desk. The tone of the entire interaction is playful rather than serious. Everyone is smiling and giggling.</p>
<p>5:15 Carlos: Then actually she should be the two-year-old because she's sucking on her finger.</p>	<p>Carlos gestures towards Naomi with his water bottle and gazes at her before gazing back at Cynthia to see if she accepts his suggestion that Naomi would make a better two-year-old.</p>

5:19 Cynthia: Uht	Naomi puts her finger towards her mouth as Carlos gazes back at Cynthia.
5:20	Naomi holds up her package of powdered candy to show Carlos why she is licking her fingers.
	
5:24 Naomi: I have candies.	Naomi seems to gaze at Rose, but Carlos gazes at her.
5:26 Cynthia: Are you kidding me?	Cynthia gazes at Naomi as Carlos glances back at Cynthia and smiles. Naomi has a smirk on her face.
5:28 Carlos: Umm she should be the two-year-old cause she's still.	Carlos slowly lifts his hand to point at Naomi as she scratches his head. He keeps gazing towards Cynthia as he tries to make his case.
5:32 Carlos: [unintelligible]	Carlos gazes at Naomi, but I can't make out what he says.
<b>SKIP AHEAD BECAUSE THE CROSSTALK MAKES IT HARD TO UNDERSTAND.</b>	
5:54 Cynthia: Ok.	Cynthia closes her laptop screen and concedes to Carlos's request.
5:55 Cynthia: You'll be the two-year-old.	Cynthia gently shoves Naomi by placing her left hand on Naomi's right shoulder. Carlos gazes back at Cynthia again.



*Figure 28.* Multimodal transcript of Cynthia’s participation in deciding who should play what character when they do the hot seating activity for their parents’ impact on their children’s lives podcast (February 3, 2020)

This interaction began when Cynthia overheard Mia telling her group, “We all have to act” (see 4:20 of Figure 28). Cynthia, thinking that was a good idea, used deictic gestures (i.e., pointing to her group members), an icon gesture (i.e., waving two fingers back and forth to reference two children), and spoken language (e.g., “You could be a parent.”) to assign each of them a role (see 4:26-4:30 of Figure 28). When Naomi asked, “Who’s gonna be the two-year-old,” everyone gazed at her, and Carlos used a deictic gesture (i.e., pointing with his thumb) to indicate he thought Naomi should play the two-year-old; however, a few seconds later, Cynthia gazed at Rose and told her she was going to be the two-year-old (see 4:35-4:49 of Figure 28). Notice the shift from earlier when

Cynthia suggested her group members “could” play certain roles to 4:45 of Figure 28 when she told Rose, “You’re *gonna be* the two-year-old.” The shift in Cynthia’s language use conveyed an increased sense of authority and power within the group as she positioned herself as the casting director. Rose then reminded Cynthia of additional roles they needed for their podcast, leading Cynthia to change her initial casting.

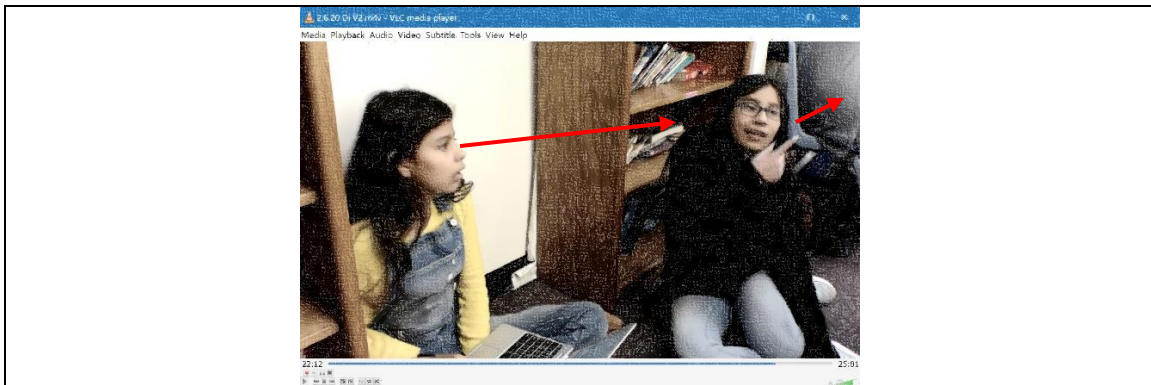
Carlos pushed back against Cynthia’s self-positioning as casting director once she tried to assign him the role of two-year-old (see 5:00-5:01 of Figure 28). At first, he only said, “No,” but after Cynthia assigned Naomi the role of an adult using a combination of deictic gesture (i.e., poking her in the back) and spoken language (i.e., “You’re gonna be an adult.”), Carlos extended his protest. He partially gazed back at Cynthia as he declared, “No. I’m not going to listen to you” (see 5:03-5:04 of Figure 28). However, Carlos smiled and used a vocal tone that indicated his protest was playful rather than defiant. Cynthia picked up on his teasing tone and continued the conversation in the same key while Carlos proceeded with his protest (see 5:08-5:09 of Figure 28). At 5:15 of Figure 28, Carlos bid for the position of casting director by providing an alternative casting suggestion which he supported with a reason (i.e., Naomi should be the two-year-old because she sucks her fingers). Cynthia eventually conceded to Carlos’s request that Naomi play the role of two-year-old, but she maintained the authority and power of the main casting director by officially naming Naomi in the role (see 5:54-5:55 of Figure 28). Whereas Carlos used terms like “she should be,” Cynthia declared, “You’ll be the two-year-old” while simultaneously pushing Naomi’s right shoulder to identify Naomi as “you” (see 5:28-5:55 of Figure 28). Carlos then repeated Cynthia’s declaration.

Cynthia used spoken language, eye gaze, and deictic gesture in this interaction to position herself with the authority and power of a casting director. Although she received some pushback from Rose and Carlos, Cynthia was ultimately the group member who assigned the final character roles for the hot seating activity. The playful tone of the disagreement suggests that the group had decent rapport with each other. Cynthia’s ability to consider feedback from group members and adjust her character role assignments accordingly further demonstrated her leadership skills.

***Ariana: Editor to Executive Producer***

A few days after Ms. Johnson introduced the character idea to the class, Ariana and Kim were working on finalizing their podcast script by adding in their koala characters. In the multimodal transcript excerpt below, Adrianna, who was regularly late or absent from class, questions Ariana and Kim about the name of their koala. (See Figure 29).


<b>Spoken Language Transcription</b>	<b>Multimodal Transcription</b>
22:09 Adrianna: Why’d you guys pick Kandace?	Adrianna speaks off camera to Ariana and Kim who are both sitting on the floor between the bookcases. Kim finger combs her hair while Ariana looks at her laptop.
22:10 Kim: Huh? Adrianna: [Giggles.]	Kim and Ariana look up at Adrianna who is off camera.
22:12 Ariana: She said that.	Kim gazes towards Ariana as Ariana points with her right hand towards the whiteboard to identify Ms. Johnson as “she.” Ariana gazes at Adrianna who is still off camera.



<p>22:12 Ariana: Yeah, she did that.</p>	<p>Kim gazes towards the board, and Ariana wipes her mouth.</p>
<p>22:13 Ariana: Yeah.</p>	<p>Ariana and Kim gaze at Adrianna off camera and smile.</p>
<p>22:14 Kim: Cause she kept on saying Kandace and Kandace, so we had to put a Kandace.</p>	<p>Kim refers to Ms. Johnson when she speaks. Her gaze seems to be pointed towards the board. Ariana gazes at Adrianna, but she eventually shifts her gaze to Kim.</p>
<p>22:19 Adrianna: Can we put Shanequa?</p>	<p>Ariana wipes the corner of her mouth with her finger and gazes at Adrianna off camera. Kim makes a grimace face as if she does not approve and gazes towards Adrianna.</p>



<p>22:20 Ariana: No.</p>	<p>Ariana quickly drops her arm down and responds with disapproval of Adrianna's suggestion.</p>
<p>22:21 Kim: Naaah.</p>	<p>Kim playfully laughs at Adrianna's suggestion but also refuses it. Ariana stares at Adrianna with a look of disgust.</p>

	
22:22 Adrianna: I want it to be Shanequa.	Kim and Ariana maintain their expressions as Adrianna entreats them to reconsider.
22:23 Ariana: What about the [long pause] animal	Ariana gazes down at her computer while she talks.
22:26 Ariana: you're doing? Adrianna: I can't sign into the computer. Ariana: You can be that one.	Ariana gestures towards Adrianna very quickly. Kim looks at her computer.
22:29 Kim: You want me to be?	Kim points to herself. Ariana looks down at her computer.
22:31 Ariana: You can be the koala.	Kim puckers her lips as if she is unsure what she is supposed to do. Ariana glances at her as she responds.

*Figure 29.* Multimodal transcript of Ariana's participation in naming the characters in the Australian wildfires podcast part I (February 6, 2020)

In this interaction, Adrianna inquired why Kim and Ariana decided to name their koala character Kandace. Ariana employed spoken language (i.e., “She said that.”) with a deictic gesture (i.e., pointing towards Ms. Johnson to identify her as “she”) to explain how Ms. Johnson influenced their name selection (see 22:12 of Figure 29). She then repeated the information to emphasize Ms. Johnson's part in making this decision, and Kim subsequently used her spoken language (i.e., “Cause she kept on saying Kandace and Kandace, so we had to put a Kandace.”) to align with Ariana (see 22:12-22:14 of Figure 29). Their spoken language suggested they interpreted Ms. Johnson's example

character, Kandace the koala, from February 3rd as a character they must include in their podcast rather than as a suggestion. When Adrianna proposed an alternative name, Shanequa, Ariana and Kim’s facial expressions (i.e., Ariana wiping the corner of her mouth, and Kim grimacing) and their spoken language (i.e., “No” and “Naaah”) indicated their disapproval of the name (see 22:19-22:21 of Figure 29). Then Ariana slouched her body forward and stared at Adrianna while Kim laughed at Adrianna’s name suggestion. Ariana’s posture and eye gaze along with Kim’s laughter further aligned Ariana and Kim against Adrianna. Despite Ariana and Kim’s resistance, Adrianna, using a whiny voice, persisted that she wanted a Shanequa (see 22:22 of Figure 29). At which point, Ariana implied Adrianna could name her animal character Shanequa instead of the koala; however, Kim was gazing down at her computer screen, so she misinterpreted what Ariana said (see 22:23-22:29 of Figure 29). Kim thought she was being told to step in-role as another animal named Shanequa, and her puckered lips visually displayed her internal confusion. Ariana gazed back at Kim and reassured her that she was still going to play the role of a koala (see 22:31 of Figure 29).

Several minutes went by before the discussion of the koalas and their corresponding names continued. (See Figure 30).

<b>Spoken Language Transcription</b>	<b>Multimodal Transcription</b>
2:23 Ariana, at the end of the script umm I’m gonna start writing the fun koala facts that she said. And I’m gonna start writing out other information ok?	Ariana gazes at Adrianna and eventually picks up her computer after Adrianna stops talking.
2:30 Adrianna: Kimmm	Ariana begins working on her laptop. Kim grabs her computer, places it in her lap, and gazes up at Adrianna.



<p>2:32 Kim: Well, I'm doing another koala, so I think.</p>	<p>Kim looks at Adrianna and itches her cheek.</p>
<p>2:35 Adrianna: There's two koalas?</p>	<p>Kim continues to itch her face and look at Adrianna.</p>
<p>2:36 Kim and Ariana: Yeah.</p>	<p>Kim and Ariana gaze at Adrianna.</p>
<p>Ariana: The mama koala Kim: The mama</p>	<p>Ariana points to herself and then Kim as she looks at Adrianna. Kim echoes Ariana's speech.</p>
	
<p>2:39 Ariana: And the baby koala.</p>	<p>Ariana points to herself again. Kim continues to scratch the side of her face. Ariana and Kim gaze at Adrianna who is still off camera.</p>
	
<p>2:41 Adrianna: Ok. But one of you guys is named Shanequa.</p>	<p>Kim and Ariana put their hands down.</p>



2:45

Kim and Ariana smirk at each other as if neither of them is thrilled about being named Shanequa. Ariana points at Kim with her thumb to indicate that she should be Shanequa.



2:47

Kim: What's my name Kay?

Ariana continues to point with her thumb towards Kim, but she gazes at Adrianna. Kim smiles and shakes her head no.

2:50

Ariana: What about your animal?

Ariana gestures with her right arm towards Adrianna, addressing her directly.



2:51

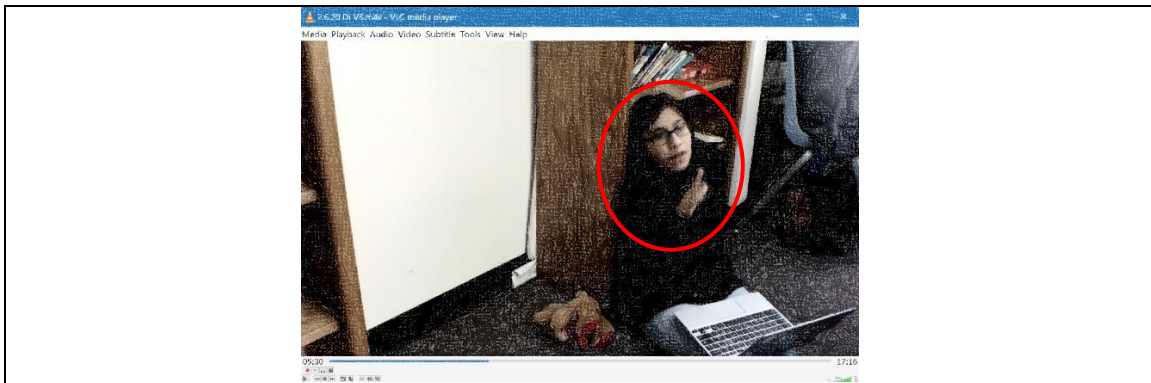
Ariana: What is it called?

Ariana drops her arm down and tilts her head back and forth slightly with a little sass.



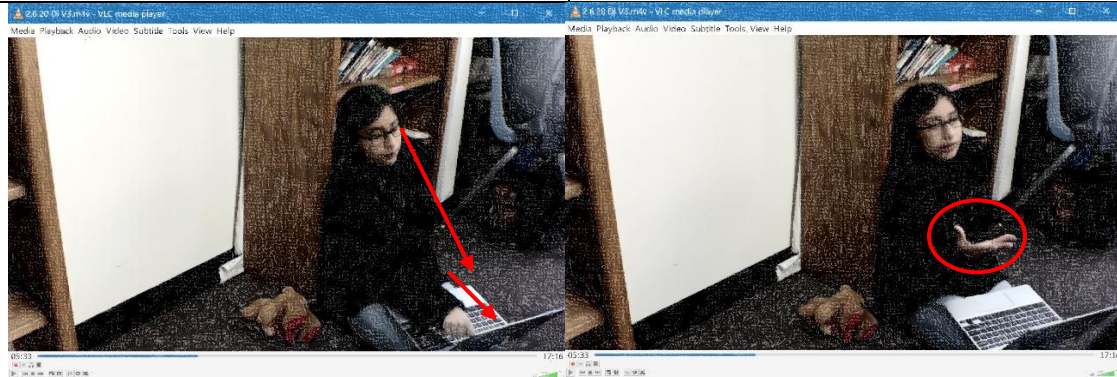
Kim: Yeah! Adrianna: I'm not gonna be in the thing.	As Ariana continues to gaze at Adrianna, Kim joins in her defense. Kim widens and brightens her eyes, sits up taller, and speaks with a smile, but as Adrianna speaks, Kim's initial excitement goes away. Her smile drops to just an open mouth.
2:53 Ariana: You are.	Ariana nods her head slightly, suggesting that Adrianna is going to be an animal. Kim has a confused expression on her face.
2:54 Kim: Yes, you, that's why she said there were three animals.	Kim agreeing with Ariana tips her laptop up as she explains her rationale to Adrianna. Kim and Ariana gaze at Adrianna off screen.
2:59 Adrianna: No, there's just two.	Kim and Ariana stare at Adrianna.
3:00 Kim: No, she said three. Ariana: Three.	Kim and Ariana shake their heads no as they continue to gaze at Adrianna.
3:02 Adrianna: I don't even know what mine is.	Ariana turns her lips in as she listens to Adrianna.
3:03 Ariana: It was a	Ariana glances down at her computer to see if she can find the information.
3:05 Kim: A kangaroo thing.	Kim guesses a kangaroo, and Ariana places her laptop off to the side.
3:06 Adrianna: It wasn't a kangaroo.	Kim and Ariana look at Adrianna as she talks. Ariana starts to stand up.
3:08 Adrianna: It was like a mountain thing actually.	Ariana continues to stand up.
3:16 (Sound of a zipper)	After several seconds of silence, Ariana, off camera, starts unzipping her backpack.
3:19 Adrianna: My thing isn't fluffy. Shanequa's fluffy. Wally the Wallaway?	Kim looks at her computer as Adrianna and Ariana talk off camera.
SKIP AHEAD AS ADRIANNA AND ARIANA HAVE A SIDE CONVO. OFF CAMERA.	
3:52 Adrianna: His name isn't Wally; it's Shanequa.	Kim continues to gaze at her computer screen. Ariana sits back down by the bookcase.
3:56	Ariana readjusts her physical position and scootches back. Ariana acts as if she just

<p>Ariana: Then call him Shanequa instead of Wally. You have to write.</p>	<p>wants this conversation to end. Kim gazes over at Ariana.</p>
<p>3:58 Kim: You have to write a little story.</p>	<p>Kim cracks her knuckles and gazes at Adrianna. Ariana smiles and gazes at Adrianna as well.</p>
	
<p>4:00 Ariana: Yeah, you never wrote anything.</p>	<p>Kim and Ariana gaze at Adrianna.</p>
<p>SKIP AHEAD. Kim demonstrates the voice she plans to use as she speaks as the mama koala, and Ariana tries out her baby koala voice. Kim and Ariana try to explain to Adrianna how the character's will be integrated into the podcast, but Adrianna still seems confused.</p>	
<p>5:23 Adrianna: So we're gonna state information; we're gonna do interviews; and then we'll cut off and do acting?</p>	<p>Kim walks out of the camera shot to get something. Ariana listens to Adrianna and presses her fingers against her lips as she thinks.</p>
	
<p>5:28</p>	<p>Ariana taps her right index finger on her lips as she considers what Adrianna said.</p>
<p>5:30 Ariana: For like when we, like when we're umm</p>	<p>Ariana brings her hand up and gazes at Adrianna as she starts to share her ideas.</p>



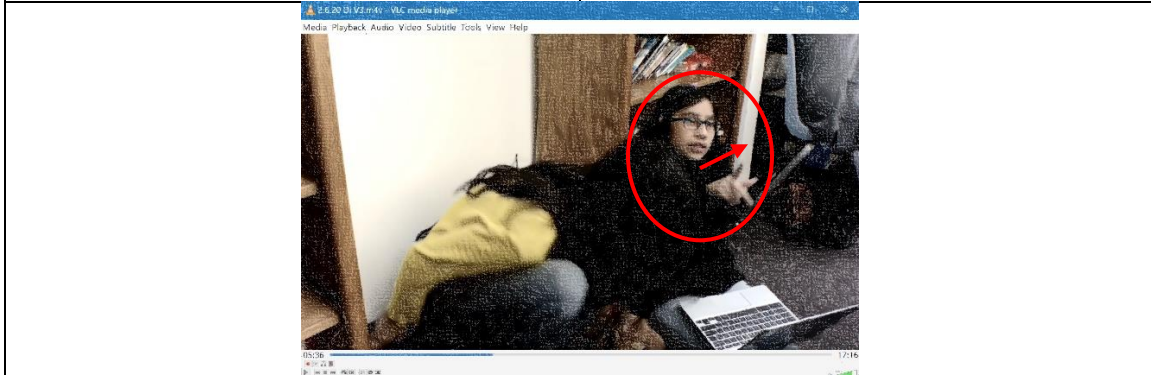
5:33  
Ariana: giving information

Ariana points to a section of the podcast script on her screen as she talks. Then she looks up and opens her hand up like a blossom.



3:35  
Ariana: Like one of us could like be like interrupting the facts.

Kim crosses in front of the camera to sit down. Ariana points at Adrianna and herself as she says “one of us.”



5:42

Ariana gazes at Adrianna waiting for her response. When seven seconds goes by with no response from Adrianna, Ariana looks away.

Figure 30. Multimodal transcript of Ariana’s participation in naming the characters in the Australian wildfires podcast part II (February 6, 2020)

Adrianna reinitiated the conversation when she discussed writing koala facts, and Kim explained she was “doing another koala” (see 2:23-2:32 of Figure 30). Having missed so much class time during the podcast challenge unit, Adrianna seemed confused about why there were two koalas (see 2:35 of Figure 30). Ariana incorporated deictic gestures (i.e., pointing to Kim and herself) along with spoken language to identify Kim as the mama koala and herself as the baby koala; then Kim aligned with Ariana by repeating “the mama” (see 2:36-2:39 of Figure 30). When Adrianna brought up naming one of the koalas Shanequa again, Ariana and Kim dropped their arms down to their sides and stared at Adrianna for a second before glancing at each other (see 2:41-2:45 of Figure 30). Ariana smirked as she gazed at Kim and used a deictic gesture (i.e., pointing at Kim with her thumb) to indicate Kim’s koala should be named Shanequa because Ariana did not want her koala to be named Shanequa, but Kim rejected the idea, shaking her head and asking Ariana about the original name for her koala (see 2:45-2:47 of Figure 30).

At this point, Ariana’s deictic gesture (i.e., pointing to Adrianna), posture (i.e., dropping both arms to her side and hunching forward), eye gaze (i.e., blankly staring at Adrianna), and facial expression (i.e., annoyed look on her face) suggested she was annoyed with Adrianna, so she positioned herself with more authority indicating through her questioning that Adrianna could name her own animal Shanequa (see 2:50-2:51 of Figure 30). When Adrianna claimed she was not doing a character, Ariana, with Kim’s support, reaffirmed that their podcast included three animals (see 2:51-3:00 of Figure 30). Ariana continued to take control of the situation, drawing upon tools (i.e., their podcast document on the computer and the notes in her backpack) to identify Adrianna’s animal

(see 3:02-3:19 of Figure 30). However, Adrianna continued to talk about Shanequa, so Ariana positioned herself with even more authority taking on an executive producer role and stating, “Then call him Shanequa instead of Wally. You have to write” (see 3:19-3:56 of Figure 30). Notice here the shift in Ariana’s tone from suggesting to demanding (i.e., “You have to”). Kim aligned with Ariana again by repeating Ariana’s spoken language with a slight twist (see 3:58 of Figure 30). Then Ariana explicitly called Adrianna out for not doing her part (i.e., “Yeah, you never wrote anything.”; see 4:00 of Figure 30). Although Ariana was assigned to step in-role as editor for her group and no one was assigned the role of executive producer, Ariana’s authoritative tone and drive to get the project completed further positioned her in-role as an executive producer.

Eventually, Adrianna, who previously resisted Ariana’s positioning as executive producer, sought clarification from Ariana directly on how the podcast was going to be structured (see 5:23 of Figure 30). Ariana carefully considered Adrianna’s question, tapping her finger against her lips for several seconds before answering, and then she gazed at Adrianna as she explained her thoughts about how their podcast should be structured (see 5:23-5:28 of Figure 30). She applied multiple visual tools to support Adrianna’s meaning-making as she spoke: beat gesture (i.e., gesturing with the rhythm of her speech) at 5:30, deictic gestures (i.e., pointing to the podcast document as she said “giving information;” pointing back and forth between to Adrianna and herself as she said, “one of us”) at 5:33 and 5:42, metaphoric gesture at 5:33 (i.e., opening her hand-up like a blossom to demonstrate sharing information with others), and the podcast document itself. Ariana’s skillful use of visual tools furthered her positioning as

executive producer. When Adrianna did not respond after seven seconds, the group continued to work on their respective parts of the project. The fact that Adrianna did not ask any additional questions or pushback against Ariana's suggested podcast structure indicated Adrianna finally accepted Ariana's bid for the position of executive producer.

### **The Reflective Phase:**

#### **Illuminating Emergent Bilingual P-NoP with Drama-based Pedagogy**

In this section, I present the post peer academic network map of the seventh-grade ELA class. I created this map based on student interview data collected after the conclusion of the drama-based podcast challenge unit. The student participants were asked the following questions about their peers again:

- Who do you interact with the most in your English class when working on your assignments in class?
- Who in your class has helped you with your English homework this year?
- Who in your class have you gone to for information or questions about your English class this year?
- Who in your class have you studied with for a test in your English class this year?

Just as in the preliminary peer academic network map, if a student was named in response to any of the four questions listed above, that student was considered a peer academic resource of the interviewee. The answers to these questions supported the development of the post peer academic network map of this seventh-grade ELA class which I used to compare with the preliminary peer academic map. This comparison allowed me to answer my first sub-question: *How do the stated peer academic networks of emergent*



*bilinguals and their peers shift after drama-based pedagogy is introduced into the seventh-grade ELA class?*

### **General Connections**

The post academic network map indicated all except for one student identified at least one other person who they felt they could reach out to for support with English. (See Figure 31.) Although once students moved out of the class, the preliminary peer network map became desperate (see Figure 9 on page 128); the original preliminary peer network map indicated the majority of students had at least one connection with a peer they considered as an academic resource (see Figure 7 on page 124), so this remained fairly comparable from the beginning to the end of the study. However, unlike the preliminary peer network map which contained one large cluster of students with three main branches extending out from the center (see Figure 7 on page 124), the post peer academic network map (see Figure 31) shows the majority of students clustered around the center without any major branches. Most notably Ariana, Cynthia, and Victor (indicated in Figure 31 by larger-sized nodes) moved towards the center of the peer academic network map. This shift indicated that they increased the number of students they accessed as academic resources within their ELA class. Each of them identified two or more peers to whom they reached out to for support, and each of them had two or more peers identify them as students they have reached out to for support. In the preliminary peer academic network map (see Figure 7 on page 124), Ariana and Cynthia only had one student each identify them as someone who they reached out to for support with English; Victor did not have anyone identify him. In the post peer academic network map (see Figure 31), Ariana was

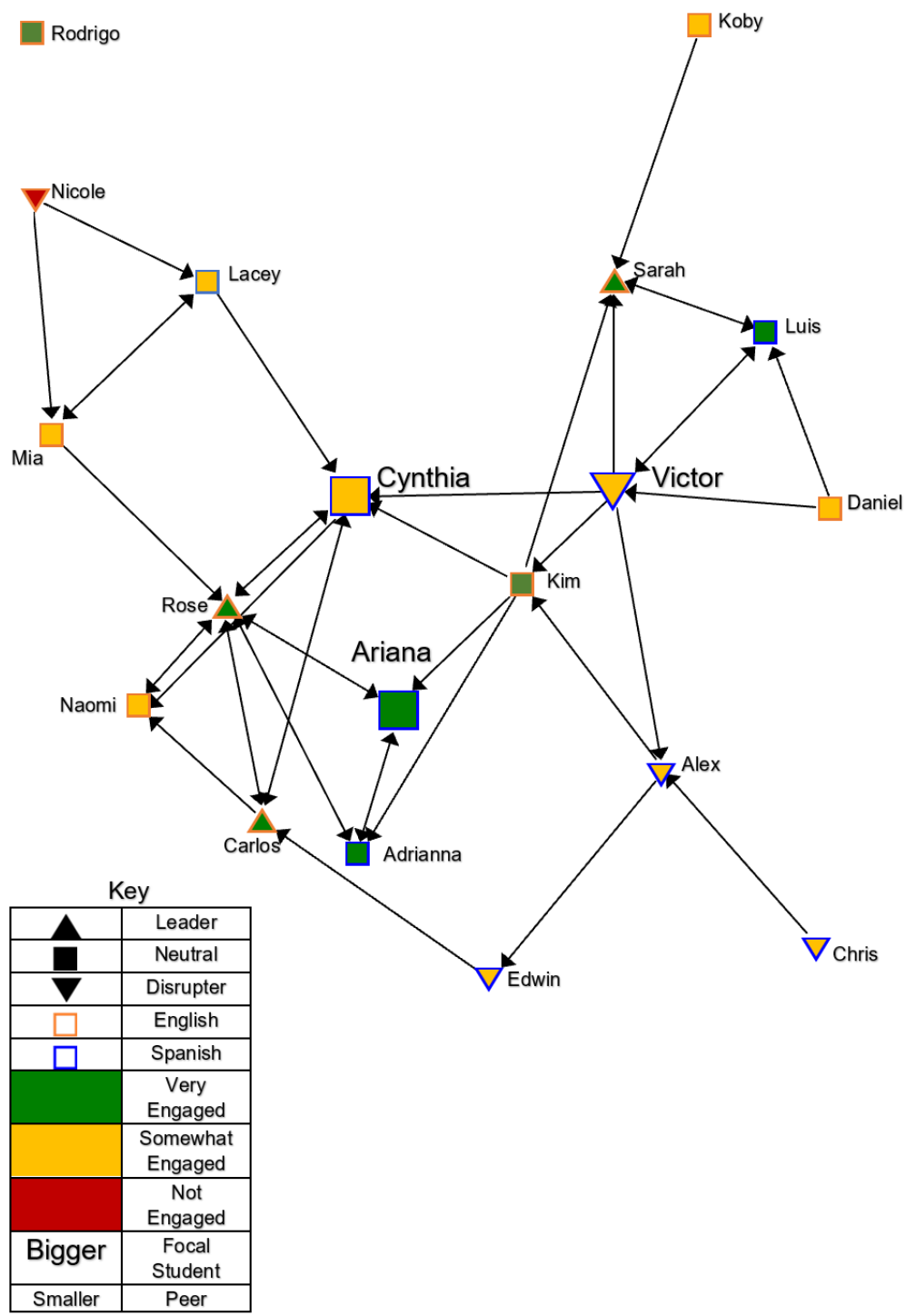


Figure 31. Post peer academic network map

connected with three peers: Kim, Adrianna, and Rose. Cynthia was connected with six peers: Lacey, Victor, Kim, Carlos, Naomi, and Rose. Victor was also connected with six peers: Sarah, Luis, Daniel, Alex, Kim, and Cynthia. Rose was the only other student to have six connections.

However, while Cynthia, Victor, and Rose had the same number of connections or “ties” (i.e., six) and were all located in the center of the peer academic network map, the function of their ties differed because of their directionality. According to Borgatti, “Outdegree counts the number of outgoing ties (arcs) [represented as arrows pointing away from the node] whereas indegree [represented as arrows pointing towards the node] counts the number of incoming ties” (p. 202). Cynthia had an outdegree of three and an indegree of five. For her outdegree ties, she identified all three people in her podcast group (i.e., Rose, Carlos, and Naomi) as academic resources. However, for her indegree ties, Lacey, Kim, Victor, Rose, and Carlos identified Cynthia as an academic resource. Victor had five outdegree ties: Cynthia, Sarah, Luis, Alex, and Kim and two indegree ties: Luis and Daniel (i.e., his podcast group). Unlike Cynthia who had more people identify her as an academic resource than she identified as academic resources, Victor had identified several peers as academic resources but only his podcast group members identified him as an academic resource. He also only identified one of his podcast group members as an academic resource: Luis. Alternatively, Rose had an indegree of five and out degree six, so more of her ties were mutual than Cynthia’s or Victor’s ties.

## **Gender**

Gender (not indicated on the map itself) seemed to still play a part in the peer

academic network at the end of the study, even though the overall classroom NoP was more connected than in the preliminary peer academic network map. However, podcast group members seemed to play a larger part than gender in who a student was connected to on the post peer academic network map. This makes sense since students were asked to identify students who they accessed as academic resources within the class. Most groups, unlike Cynthia's, were made up of all one gender of students. Although students identified peers beyond members of their own podcast group, students principally reached out to the students who they were actively collaborating with on their podcast episode. Therefore, if a student was in a podcast group with only group members of their same gender, they likely connected with students primarily of that gender on the post peer academic network map.

### **Leaders, Disrupters, and Overall Engagement in Class**

The shape of each node on the post peer academic network map indicated whether a student was identified as a leader (upward-pointing triangle), disrupter (downward-pointing triangle), or neither a leader nor a disrupter (square) within the classroom NoP by at least one student. Additionally, the color of each node was determined by the perceived level of engagement of each student at the end of the podcast challenge unit: green = very engaged, yellow = somewhat engaged, and red = not very engaged.

The post peer academic network map primarily clusters around students who several peers identified as highly engaged in class with the addition of Cynthia and Victor who were both identified as somewhat engaged. The original preliminary peer academic network map clustered around two highly engaged leaders in the class, Sarah and

Morgan. Although Morgan moved into the honors class shortly after the beginning of study interviews, Sarah remained in the class throughout the entire study; however, Sarah, still considered a leader within the class, was no longer in the center of the post peer academic network map. Because she was viewed as a leader in the class, perhaps she did not feel the need to access many peers for support with English even though she remained well connected.

None of the three emergent bilinguals were identified as leaders in the classroom NoP during the end of study interviews, and Victor continued to be identified as a disrupter and further laminated his classroom identity. Nevertheless, Ariana, Cynthia, and Victor's multimodal interactions towards the end of the study indicated they played a more central role in the classroom NoP than they did before the drama-based podcast challenge unit, and their locations on the post peer academic network map indicated they accessed more peers as academic resources for support in their ELA class. Adrianna, who identified Ariana as a leader in the beginning of study interviews, did not identify her as a leader in the end of study interviews, but there is not a way to definitely know what caused this shift.

In the post peer academic network map, Ariana was directly connected to three students who were identified by their peers as being highly engaged in class: Rose, Kim, and Adrianna. Cynthia was directly connected to a combination of highly engaged students (Rose, Kim, and Carlos) and somewhat engaged students (Lacey, Victor, and Naomi). In the original preliminary peer academic network map, Cynthia was connected to one highly engaged student (Gabrielle) and one not very engaged student (Julianna).

Victor was also connected to a combination of highly engaged students (Luis, Sarah, and Kim) and somewhat engaged students (Cynthia, Daniel, and Alex). He was originally connected to one somewhat engaged student (Alex) and one highly engaged student (Rodrigo). Notably all three emergent bilinguals had mutual connections (i.e., focal student and their peer identified each other as an academic resource) with at least one highly engaged student.

The original peer academic network map included six students who were identified by their peers as not very engaged in class and nine students who were identified as being disruptive, two being Cynthia and Victor. Although three of those students eventually moved out of the class, five students were identified as disruptive during the end of study interviews, but only one of those students was considered not very engaged in class. This shift suggests that students who were identified as being disruptive in the post peer academic network map may not have been as disruptive as the students who were identified in the preliminary peer academic network map.

Unfortunately, Victor's peers continued to view him and laminate his classroom identity as a disruptive student at the end of the study.

### **Spanish-Speakers and Non-Spanish-Speakers**

The rim color of each node indicated whether a student spoke Spanish in addition to English and potentially other languages (blue rim) or only spoke English (orange rim). In the preliminary peer academic network map, non-Spanish-speakers (Sarah, Morgan, and Kim) resided in the center of the classroom NoP with the remaining non-Spanish-speakers residing on the perimeter of the network, suggesting the preliminary classroom

NoP was not very well-integrated based on language. The post peer academic network map was more integrated based on language with the majority of students having connections with both Spanish-speakers and non-Spanish-speakers. Additionally, the very center of the post peer academic network map included Spanish-speakers (Cynthia, Victor, and Ariana) and non-Spanish-speakers (Rose and Kim). Notice here the three emergent bilinguals were the three Spanish-speaking students in the center of the post peer academic network map after the conclusion of the drama-based podcast challenge unit. This shift in location on the post peer academic network map indicated the focal students became better connected within their classroom NoP and increased their access to peer academic resources after drama-based pedagogy was introduced into their seventh-grade ELA class.

### **Commentary Related to the Post Positioning of Three Emergent Bilinguals**

In addition to the peer academic network map data, my final reflection meeting with Ms. Johnson provided further insights into how Ariana, Cynthia, and Victor were positioned in the classroom NoP after the drama-based podcast challenge unit. At the beginning of the study, Ms. Johnson described all three emergent bilinguals the same way as “low flying planes...just try[ing] to stay under the radar” (meeting transcript, September 17, 2019), but as time went on, she began to describe them individually. See Table 7 in Appendix K for how Ms. Johnson’s metaphors changed over time.

By the end of the study, Ms. Johnson depicted Ariana as “a little turtle who is in her shell,” Cynthia as “oars in the boat and she's able to carry her weight. She's working kind of in conjunction with the other oars,” and Victor as “a flashlight ... when the

remote or the flashlight's about to die out of batteries and you hit it and it works for a split second and then it doesn't work" (meeting transcript, February 11, 2020). Ms. Johnson acknowledged that Ariana did well with the research portion of the podcast challenge unit but returned to her "shell" during the speaking portion because that was not her strong suit. Cynthia, on the other hand, excelled during the podcast challenge unit and went from a student who Ms. Johnson described as someone who was at the whim of whoever she was around to a student who could adapt to different situations and became a leader or a follower based on group needs. Victor was still a big puzzle for Ms. Johnson at the end of the study. She was never able to get him to stay consistently engaged, even though he became more engaged throughout the process. On February 11, 2020 (meeting transcript), she reflected, "Victor is a little bit closer to his group because I think he was doing a little bit better a job of working ... like if they're working, he might get some work done." In her view, Victor's participation seemed to be affected by his group's participation.

During our almost weekly reflection meetings throughout the course of the study, Ms. Johnson homed in on the uniqueness of Ariana, Cynthia, and Victor's individual strengths and needs. She shared, "I think that they're all very different. I think the best way to ... honor those differences is to provide different ways that they can interact with their peers" (meeting transcript, February 11, 2020). She recognized Ariana thrived during independent work time, but she needed to be pushed to develop her speaking skills. Cynthia enjoyed group work, but Ms. Johnson needed to be cognizant with whom



she partnered Cynthia. Victor needed a lot of explicit instruction and one-on-one support.

When reflecting on the use of dramatic inquiry to support her emergent bilinguals, Ms. Johnson acknowledged the importance of getting out of her own comfort zone of being “a word person” to be more intentional about coming up with other ways to represent ideas (meeting transcript, February 11, 2020). She also reflected on her own experiences learning French over the past few years and compared those experiences with dramatic inquiry. She explained that she liked the following activity she participated in with her French class:

You’re looking for a new roommate and you want to put an ad in the paper and so you have to describe your house and the type of roommate. So we have vocab to describe the homes. We did in-role activities and so it was nice and it totally reminded [me that] I was super uncomfortable as an adult. So I think just realizing how useful those in-role activities can be to learning [a] specific language and a little less pressure on the student, if it’s done well. (meeting transcript, February 11, 2020)

Ms. Johnson also attributed role-taking as a factor in the success of Cynthia’s group in particular. She stated,

I think this group [Cynthia’s group] really stepped into roles and consistently throughout [the podcast unit] because they really had things they wanted to work with ... so I think that might be why the group was a little bit more successful. It’s

because they saw clear roles and assigned roles. (meeting transcript, February 11, 2020)

She also shared that having assigned roles such as host, editor, engineer, and executive producer allowed Cynthia and Ariana’s groups to engage in guided play as they stepped in-role during their team meetings. However, through this comment, Ms. Johnson simultaneously acknowledged that not all groups engaged in-role consistently during the podcast challenge unit, and some groups maybe not at all. Even though all students were invited to participate through dramatic inquiry, students ultimately had individual agency as to whether they participated in-role as expert podcast development team members or just treated the unit as a typical group project. Further, Ms. Johnson recognized how students demonstrated agency through their use of tools. Ariana’s group exhibited their agency during the podcast unit “because they used different tools [such as a voice changing app to create different character voices] that I [Ms. Johnson] didn’t [provide], they had a little bit more freedom” (meeting transcript, February 11, 2020). Here Ms. Johnson emphasized the importance of agency and framing students in-role during dramatic inquiry. She recognized that when students actively chose to participate in-role as experts and drew upon additional tools for meaning-making they thrived.

### **Final Reflections on the Use of Drama-based Pedagogy**

Ms. Johnson’s final reflections suggested that introducing drama-based pedagogy into her seventh-grade ELA classroom to support emergent bilinguals “benefited all the students not just the ELLs” (meeting transcript, February 11, 2020). According to Ms. Johnson, activities like the exploding atom “increased engagement” because students

were able to “get up and walk around the classroom” (meeting transcript, February 11, 2020). In Ariana’s final interview, she discussed how she liked these types of activities “because I got to know what other people think,” and they did not do “that much of moving around and talking to other groups” before the introduction of drama-based pedagogy (post-interview transcript, February 2020). Cynthia also mentioned the exploding atom activity in her final interview, “Probably when we had to go to different spots, that kind of helped me because it helped me understand how different each of our minds are and how some minds are the same, 'cause we think the same and we go to the same spot” (post-interview transcript, February 2020).

Ms. Johnson also enjoyed the hot seat activities “where they [the students] had to do their pitches or ... give an update to their boss” because the activities provided an opportunity for “a nice quick little check-in for them” that was “not a formal reflection that we have to write down” (meeting transcript, February 11, 2020). Victor suggested he found hot seating beneficial “because like I say, like something went wrong. I can get feedback on how to fix it, like how to make it better” (post-interview transcript, February 2020). Moreover, Ms. Johnson declared the team meetings with each group setting individual team norms were helpful for “good team building collaboration...in-role” (meeting transcript, February 11, 2020). Cynthia shared the importance of having a team in her final interview,

What I liked about the unit was that ... we are able to participate in NPR Student Podcast, and we had groups which made it easier 'cause I feel like if we did it

ourselves, like independent, we wouldn't get this far. (post-interview, February 2020)

She also claimed,

So I got host, and it actually helped me not being way too shy because I got used to my group and like at first I was quiet and nervous, but then when they said I was going to be host, I was like, oh, I'm going to have to get used to this (post-interview, February 2020).

However, Ms. Johnson also reflected on some of the challenges she faced implementing dramatic inquiry and other drama-based activities in the classroom. One challenge in particular had to do with her first period being the run-through class, and another had to do with the fluctuating population in the first-period class. She expounded,

This year I would try it [a drama-based activity] out and then I'd be like, "Okay, I get it", and then I tried it on another class and then by the third or fourth time [I] used it, [it would] be fine and run smoothly and not take a lot because I would figure out how to work all the kinks out. So last year was just doing it all for the first ... I think [this year] there were just a lot of outside of the classroom challenges, a lot of kids dropping, a lot of increase in student population.

Despite these challenges, when I asked Ms. Johnson if she would do the drama-based podcast challenge unit again, she said, "10 out of 10 would do it again" and further explained, "There were definitely things that I could have done better, but I think that there was overall some pretty good engagement with the students. I think it had a nice real-world application. I'm really happy about that" (meeting transcript, February 11,

2020). Throughout my time working with Ms. Johnson, I saw her grow exponentially as a teacher of emergent bilinguals. She became very attuned to their individual needs and expanded the available tools for meaning-making within her classroom. Her words seemed to align with my assertion. Ms. Johnson explicated towards the end of our final meeting, “It’s been interesting. It’s been challenging, but it’s been good. I think it has made me a better teacher” (meeting transcript, February 11, 2020).

#### **Chapter 4 Summary**

In this chapter, I shared the findings from this study of what happened when drama-based pedagogy was introduced into a seventh-grade ELA class to support emergent bilinguals. First, I discussed the positions Ariana, Cynthia, and Victor held in their classroom NoP before the introduction of drama-based pedagogy, referencing the preliminary peer academic network map and Ms. Johnson’s commentary. Then I provided an overview of some of the drama-based activities Ms. Johnson implemented into lessons as a warm-up prior to the start of the podcast challenge unit. I explained the pre-text Ms. Johnson utilized to build student interest and explicated how she commissioned students through the Mantle of the Expert to position them as expert podcast development teams. Then I expounded upon how each emergent bilingual participated within their classroom NoP during the drama-based podcast challenge unit and compared their access to academic resources in the preliminary peer academic network map to the post peer academic network map. Finally, I drew upon final reflection meeting transcripts of my conversation with Ms. Johnson and post-interview transcripts of my interviews with the focal students to discuss their perceptions of what happened

when drama-based pedagogy was introduced into their seventh-grade ELA class.

## CHAPTER 5

### ASSERTIONS, DISCUSSION, AND IMPLICATIONS

This study examined what happened when drama-based pedagogy was introduced into a seventh-grade English language arts (ELA) class to support emergent bilinguals. To conduct this investigation, I drew upon previous scholarship related to the use of drama-based pedagogical practices to support language learning. I approached this work through a constructivist lens, believing that students construct meaning through their interactions within a specific context building upon their previous experiences. My theoretical framework drew predominantly upon the theories of Vygotsky (1967; 1978) and Bakhtin (1981; 1986) to conceptualize the role of interaction, language, and drama inquiry in participation and learning. Situated learning theory (Lave & Wenger, 1991) and positioning theory (Harré & Van Langenhove, 1991; 1999) aided my understanding of how emergent bilinguals were positioned through interactions within their classroom NoP and sometimes how these interactions laminated (Leander, 2004) their classroom identities.

Using an interpretive approach (Erickson, 1986) to qualitative research design, I collected data in Ms. Johnson's first-period class from September 2019 to February 2020. An interpretive approach was valuable for my study because I answered questions related to how participants derive meaning through their participation in everyday interactions within their specific context. An interpretive approach also expanded the available methodological tools available to me as a researcher because it allowed me to utilize methods from several different approaches to qualitative research design (e.g.,

ethnography; grounded theory; narrative). The following overarching research question and three related sub-questions guided this investigation:

What happens when drama-based pedagogy is introduced into a seventh-grade ELA class to support emergent bilinguals?

- How do the stated peer academic networks of emergent bilinguals and their peers shift after drama-based pedagogy is introduced into the seventh-grade ELA class?
- How do emergent bilinguals in seventh-grade “participate—and how are they positioned—in interactions within the classroom network of practice” (Bernstein, 2018, p. 6)?
- How does the teacher’s facilitation of drama-based pedagogy influence emergent bilinguals’ participation in the seventh-grade ELA class?

I analyzed my data corpus using two cycles of coding (Saldaña, 2016), social network analysis (Borgatti et al., 2013), and multimodal interaction analysis (Norris, 2004) to answer my overarching research question and sub-questions. Then I compared the process codes I generated with the scholarship from my literature review and selected nine video segments (three per emergent bilingual) for more detailed multimodal analysis. To determine my selections, I considered the role of tension (per Mantle of the Expert; Taylor, 2016) and positioning (Davies & Harré, 1999; Harré & van Langenhove, 1991; 1999) in interactions with the focal students along with their previously laminated identities (Leander, 2004) within the ELA classroom. These main interactions were presented chronologically and included relevant commentary from interviews and reflections to support my overall findings. I also examined how emergent bilinguals’



access to academic resources within the peer academic network shifted from the beginning of the study to the end of the study using social network analysis (Borgatti et al., 2013).

This chapter focuses on moving from “the particular to the general by inferring *transfer...* [and] *predicting patterns* of what may be observed and what may happen in similar present and future contexts” through the process of constructing assertions (Erickson, 1986, p. 15). In chapter four, I organized my findings chronologically according to dramatic concepts and drama-based activities including related data when relevant. For this chapter, I looked across my data corpus and the findings related to each of the focal students and Ms. Johnson individually for confirming and disconfirming evidence, I generated assertions that combine the findings into collective statements representing the group. These assertions were designed to support the transferability of my findings to other contexts. Additionally, I strengthen the transferability of the findings from this study by relating each of my assertions to previous scholarship before discussing potential implications and directions for future research.

After reviewing my findings from across my data corpus, I generated five assertions, many of which demonstrated a tension between two often opposing forces:

1. Emergent bilinguals increased their access to academic resources within the peer academic network after engaging in drama-based pedagogy and appeared in the center of the peer academic network, but this did not necessarily mean they became central to the entire classroom NoP.

2. Emergent bilinguals demonstrated moments of resistance when drama-based pedagogy was introduced into their seventh-grade ELA class. Adaptations were often necessary to ensure student engagement and participation despite initial resistance.
3. Emergent bilinguals' participation in the network of practice (P-NoP; Bernstein, 2018) fluctuated between moments of maintaining and becoming certain *kinds* (Van Langenhove & Harré, 1999) of students within the classroom NoP as drama-based pedagogy was introduced into their seventh-grade ELA class.
4. Incorporating drama-based pedagogy into the seventh-grade ELA class required the teacher to preserve time for more traditional ELA practices such as silent reading, note-taking, and writing while also re-envisioning the classroom as a place where students were framed as experts with the agency to create works which drew upon various multimodal tools and their collective knowledges.
5. Students sometimes interpreted facilitation and guidance as requirements and directives, limiting students' agency during the dramatic inquiry.

In this chapter, I examine each of these five assertions and relate them to current scholarship on the use of drama-based pedagogy to support language learning, the literature on adolescent emergent bilinguals' peer academic networks, and my theoretical framework. Finally, I discuss the significance and limitations of this study, and I outline potential implications and future research directions.

## **Issues of Centrality Within the Network of Practice**

*Assertion One: Emergent bilinguals increased their access to academic resources after engaging in drama-based pedagogy and appeared in the center of the peer academic network, but this did not necessarily mean they became central to the entire classroom NoP.*

My first assertion was generated after consulting the findings of the peer academic network maps, student and teacher-created sociograms, interview and meeting reflection transcripts, video data logs, multimodal transcripts, and observational field notes. As I explained in my findings section, the preliminary peer academic network map showed each emergent bilingual had two students to whom they reached out for academic support in English class (see Figure 7 on page 124). Ariana was the only focal student who was initially viewed positively as an engaged leader and located more towards the center of the network map rather than the perimeter. On the contrary, Cynthia and Victor were both initially viewed as disruptive, not very engaged, and relegated towards the outskirts of the peer academic network. Spanish speakers and non-Spanish speakers generally connected to other students with similar language backgrounds. Once students were removed from the map who did not remain in class for the entirety of the study, the map became fragmented as one might expect. Victor kept his connections; however, Ariana had one fewer connection, and Cynthia no longer had any connections to peers she accessed for academic support in English class. These preliminary peer network maps mirrored Kibler et al.'s (2019) findings of classrooms that were less linguistically integrated. In these classrooms, teachers were less proactive about setting up behavior

expectations and peer work focused more on simplistic tasks such as comparing answers (Kibler et al., 2019). In my initial observations of Ms. Johnson's first-period class, students were given opportunities to work with a small group of peers seated in their desk cluster, but most of their tasks were related to sharing about a book they were reading or comparing their notes or answers. Ms. Johnson regularly walked around the classroom to monitor student progress and check-in with students while they worked, but students rarely had opportunities to truly collaborate and build upon each other's ideas.

As Ms. Johnson began to integrate some collaborative inquiry and drama-based activities in her classroom, such as creating scary stories (October 31, 2019) and sharing narrative excerpts to make a connection web (November 14, 2019), students began to develop an ensemble mentality in which group success became more important than individual success (Edmiston, 2014). Ms. Johnson also started to be more proactive about having students identify expectations for their quality of work (e.g., brainstorming what good public speaker do, November 26, 2019) and establish exceptions for their behavior and effort during class work time (e.g., generating their own group norms for effective podcast team collaboration, January 9, 2020). Drama-based pedagogical activities also afforded the emergent bilinguals opportunities to engage with more, and often different peers, on academic tasks. The exploding atom activity allowed students to learn about their peers' perspectives (December 12, 2019), and this activity (exploding atom; December 12, 2019) along with action clip (December 5, 2019) and tableau (December 13, 2019) allowed students to embody their learning and show what they knew. Kibler et al. (2019) also found teachers in classrooms that were more linguistically integrated

engaged students in complex problem-solving tasks with their peers and were proactive about establishing expectations for behavior and work.

During our weekly reflections and planning meetings, Ms. Johnson reflected on how the emergent bilinguals were positioned in the class compared to their peers. She created sociograms of student engagement within the class and metaphors for each of the emergent bilinguals. Edmiston (2014) and Farrand (2015) found having teachers create sociograms to determine student engagement during dramatic inquiry supported teacher awareness of student participation and positioning in the classroom. Ms. Johnson's awareness of the engagement, participation, and positioning of emergent bilinguals in her first-period class similarly developed through this reflective process, and, as result, she became more purposeful about how she grouped students for projects (e.g., Ms. Johnson explained how she assigned podcast teams on December 11, 2019, "I tried to get you a group with one person that you requested. But...I put you in that group because I thought that was going to be the best group of students for you to be with.", video data log, video 1 ~18:30) and paired groups together for performance and feedback purposes (e.g., Cynthia's and Victor's groups being paired for the action clip activity, December 5, 2019; Ariana's and Victor's groups being paired for the hot seat podcast proposal pitch to the bosses, January 16, 2020). This pedagogical shift allowed students to gain access to more peers whom they could access as academic resources for support with academic tasks in English class.

The post peer academic network map demonstrated a shift in the classroom NoP after drama-based pedagogy was introduced in Ms. Johnson's seventh-grade class. All

three emergent bilinguals moved away from the perimeter towards the center of the network. This shift demonstrated that the focal students increased the number of peers they accessed as academic resources, which confirmed one of my research theories for incorporating drama-based pedagogy into instruction (i.e., to increase student access to academic peers because previous research claimed accessing more academically engaged peers led to increases in English language proficiency). At the conclusion of the study, each emergent bilingual was connected to three or more peers who they could access for support with English and had at least one mutual connection (represented on the network map as arrows going towards and away from the node) with a highly-engaged student. Since drama-based pedagogy fosters high-levels of student engagement (Ntelioglou, 2012; Piazzoli, 2014; Rothwell, 2011) and encourages students to take more turns of talk (Kao & O'Neill, 1998), increases in student connections to peers within the network were not surprising. Although this study did not measure English language proficiency, Carhill-Poza (2015) declared having access to three or more peers with whom adolescent ELs could engage with in English and academic discussions contributed to higher English language proficiency in her social network study. Kao (1994), Kao et al. (2011), and Stinson and Freebody (2006) similarly claimed engaging in process drama improves language learners' English language proficiency. Additionally, Elreda et al. (2016) showed ELs in more integrated classrooms demonstrated higher standardized test scores. Ariana, Cynthia, and Victor's shift towards the center of the peer academic network map suggests they became more integrated within the class.

Spanish speaking students and non-Spanish speaking students, in general, became

more integrated into Ms. Johnson's first-period classroom NoP after the introduction of drama-based pedagogy. Since drama-based pedagogical practices align well with the teacher practices Kibler et al. (2019) identified as being characteristic of highly linguistically integrated classrooms, Ms. Johnson was able to foster new connections among Spanish speaking and non-Spanish speaking students, creating a more linguistically integrated classroom NoP. Since most of the students identified their podcast team members as people whom they accessed as academic resources for support with English, teachers need to be aware and purposeful in how they group students to create a more integrated classroom NoP.

The central location of all three emergent bilinguals on the post peer academic network map indicated Ms. Johnson's purposeful groupings were successful in expanding their access to peers who they could access as academic resources. However, their locations on the post peer academic network map did not mean that Ariana, Cynthia, and Victor all became central to the classroom NoP. Ariana chose to continue her peripheral participation in the classroom NoP, observing more than actively engaging through discourse. Cynthia, on the other hand, acquired a more central position and consistently negotiated with her classmates to maintain her old-timer status within the classroom NoP. Unfortunately, Victor's contributions were often not legitimized within the classroom NoP. Instead, he continued to be laminated as a disruptive and disengaged student who plays around.

### **Resisting and Adapting**

Assertion Two: *Emergent bilinguals demonstrated moments of resistance when*

*drama-based pedagogy was introduced into their seventh-grade ELA class. Adaptations were often necessary to ensure student engagement and participation despite initial resistance.*

My second assertion draws mainly upon video data logs, observational field notes, and multimodal transcripts of student-to-student and teacher-to-student interactions of moments when emergent bilinguals demonstrated forms of resistance. Previous scholarship of middle-level language learners use of drama-based pedagogy discusses forms of resistance in several ways. Cannon (2016) considered how middle school newcomers resisted learning academic vocabulary through explicit instruction but enjoyed learning academic vocabulary through tableau. She also analyzed how students used carnivalesque language play and profanity to resist deficit-depictions of being labelled as English learners (ELs; Cannon, 2017). Similarly, Harmon and Smagorinsky (2014) found Boalian *Theatre of the Oppressed* (Boal, 1978) techniques created a third space (Combs, González, & Moll, 2011) where middle school emergent bilinguals could resist deficit discourses and perform about their lived experiences for educators. In my study, students expressed resistance to the changing structure of participation and interaction in the classroom.

Although students in Ms. Johnson's first-period class were used to talking to each other about their nightly reading and sharing about what they did over the weekend, they were not used to engaging in collaborative, multimodal activities which built upon the ideas of others. Thus, students interacted on a daily basis, but they did not truly connect with each other. They typically talked to their friends and avoided interactions with



others in the class. Still, initial student interviews revealed students generally enjoyed the class and Ms. Johnson's teaching style.

Historically, Ms. Johnson only called upon the same few students in the class who always volunteered to share, but drama-based pedagogy shifted that structure of participation in the classroom, so all students participated rather than just a select few. The hidden curriculum of this initial participation structure in the classroom held that only a select few (a) needed to participate and (b) were worthy contributors to the class. The dominant methods of participation, aside from individual reading and writing tasks, were raising your hand to volunteer a response, or sharing about your book in small groups, providing most students with the opportunity to opt out of participating all together. Although students were able to talk to each other in small groups, the classroom structure remained more teacher-centered than student-centered. This lecture-style delivery of content left limited opportunities to interact because the teacher did much of the talking (Dalton-Puffer, 2007). These more traditional ELA methods largely ignored "the forms of participation in learning that non-dominant children bring to school...[and] viewed [their alternative ways of participating] as suspect rather than as historically rich signs and practices for mediating new ideas" (Enciso & Ryan, 2011, p. 133-134). However, drama-based pedagogical practices fostered tension in the classroom in an effort to disrupt the status quo and generate new opportunities for participation within the classroom NoP which honored the contributions of all learners. Several students, including some of the emergent bilinguals, initially resisted this structural shift.

On November 15, 2019, Ms. Johnson introduced her first community building

activity which required all students to participate. As soon as Ms. Johnson mentioned students needed to share “a tinsy bit of our narratives” during the connection web activity on November 15, 2019, Victor and Cynthia promptly responded with verbal resistance (i.e., “I do not agree to this” and “Miss, you’re funny. You’re really funny, oh my gosh”, video data log, video 3 ~3:18); however, their initial resistance was somewhat expected based on findings from previous literature. Edmiston (2014) found fourteen-year-olds in an urban high school with high rates of absenteeism demonstrated resistance to even sitting in a circle together and reading when community building and drama-based activities were first introduced into their classroom where “respectful dialogue was not a norm” (p. 78). Although the students in Edmiston’s example were older than the students in my study, both contexts shared similarities: urban schools with a high rate of absences, students who were reticent to share their work with others in the class, and students who demonstrated verbal resistance to classroom activities.

Older students who do not have a lot of experience collaborating need to develop as a community and gain each other’s trust during low-risk, high-reward activities before being comfortable enough to enter dramatic inquiry (Edmiston, 2014). Edmiston (2014) expounds, “They may feel exposed and ‘on the spot’ when showing and/or talking about their ideas in front of a group that they believe is being evaluative” (p. 47), such was the case with Cynthia and Victor. Their location on the outskirts of the preliminary peer academic network made them vulnerable to potentially negative judgement by their peers. Despite their initial resistance, Ms. Johnson’s positive tone (i.e., “It’s gonna be great. It’s gonna be awesome.”) encouraged them to give the connections web activity a

try (video data log, November 15, 2019, video 3 ~3:36). Edmiston (2014) posits setting a positive tone as an essential method when a teacher anticipates some initial resistance to the introduction of community building and drama-based activities.

Even though students initially resisted having to read part of their narratives during the connections web activity, all students ended up participating. The activity shifted the emphasis from the individual to collective participation in the classroom NoP (cf., Lave & Wenger, 1991). Victor even adapted his traditional classroom behavior during the activity to support his fellow classmates with effectively throwing the ball of string across the room. Since he regularly played with objects in the classroom to avoid doing work, the invitation to utilize an object (i.e., the ball of string) during this activity allowed him to actively participate and demonstrate more expertise than he typically would during the class period. Victor appropriated the physical tool of a ball of string and the symbolic tool of language to mediate his interaction within the classroom NoP (cf. Vygotsky, 1978).

Victor also demonstrated verbal resistance (i.e., “no thank you”, video data log, December 3, 2019) when Ms. Johnson first mentioned that students in the class would be creating a podcast of their own. The way she casually presented the information, throwing it in as a side note, led students like Victor to resist and panic. Similarly, when Ms. Johnson first presented the action clip activity (i.e., “We’re gonna do an acting activity,” video data log, December 5, 2019, video 2 ~8:05), Cynthia verbally resisted (i.e., “Ahhh, you’re kidding me,” ~8:06). Since first period was Ms. Johnson’s run-through class, she made a few missteps with some of her activity and project

introductions. She did not always remember to build interest or context before introducing the activity, making students skeptical about participating. Because she was learning how to facilitate drama-based pedagogy at the same time as she was teaching it, she regularly adjusted her lessons throughout the day until she finally felt comfortable with teaching through this new approach. Sometimes she even revised her directions a few days later after reflecting on her practice and realizing her first version was not well received. Documenting these missteps and subsequent revisions will help future educators and researchers as they implement drama-based pedagogy in the classroom (Lee et al., 2015).

However, Cynthia's resistance to the action clip activity was not solely based on Ms. Johnson's lesson delivery. Her resistance also demonstrated her desire to fit-in socially within the classroom NoP. Vince's continual criticisms (i.e., "You're wrong. Oh my god."; "You're too jolly," Figure 18) and negative positioning of Cynthia during the action clip activity led her to seek new tools (i.e., physical tools such as the paper and scissors to create a symbolic tool: the paper snowflake to represent snow; cf. Vygotsky, 1978) for participation. Her resistance to acting aligned her more closely with Lacey who defended her to Vince. Cynthia's adaptation to the action clip activity allowed her to keep her social tie to Lacey while still contributing to the academic task.

Ariana, on the other hand, showed resistance primarily through her body language (e.g., closed posture during the proposal pitch; video data log, December 4, 2019, video 3 ~6:01) and by not participating in discussions until explicitly directed to do so (e.g., when Carlos said "now you" to get Ariana to share her thoughts about a podcast; video data

log, December 4, 2019, video 3 ~6:01). She still participated in the activities, but only when required. Ariana preferred legitimate peripheral participation (Lave & Wenger, 1991) rather than being central to the classroom NoP. She favored participation that allowed her to observe, listen, and write and did not draw attention to herself. Her limited participation indicated her desire to maintain the status quo, in which she rarely had to talk during class and worked independently without input from others. However, when she was framed in-role, she tended to speak more confidently and share more ideas than times when she was not framed in-role, even if she was still resistant to the idea. In fact, Ariana, Cynthia, and Victor each exhibited some form of resistance in effort to maintain the status quo. Because the students in Ms. Johnson's class primarily demonstrated resistance during the first few drama-based activities but did not continue their resistant behavior during the podcast challenge unit, their resistance further suggested they needed more time to adjust to the changing narrative of participation within their classroom NoP.

### **Maintaining and Becoming**

*Assertion Three: Emergent bilinguals' participation in the network of practice (P-NoP) fluctuated between moments of maintaining and becoming certain kinds (Van Langenhove & Harré, 1999) of students within the classroom NoP as drama-based pedagogy was introduced into their seventh-grade ELA class.*

My third assertion further builds upon the idea that a student's position within the classroom NoP fluctuates based on moment-to-moment interactions. The emergent bilinguals in this study exhibited moments where their participation in the classroom NoP

maintained their previously laminated identities (Leander, 2004) within the classroom and moments where their participation challenged these identities, allowing them to become a new version of themselves within the classroom NoP.

### **Forces That Pull Us to Maintain the Status Quo**

In the previous section, I discussed how students initially resisted drama-based pedagogy to maintain the status quo of participation within their class. On a micro-scale, the unfamiliar nature of drama-based pedagogy in essence disrupted the expected chronotopes (Bakhtin, 1981) present in classroom discourse and interaction. For example, during our reflection planning meeting right before Ms. Johnson introduced the scary story collaborative writing assignment, Ms. Johnson described Ariana as “a cat...just very content to be independent,” Cynthia as “a male peacock... I feel like she popped up her feathers and is just kind of doing the strut,” and Victor as “a dog personality when he has outgoing moments. He likes to have fun” (meeting transcript, October 29, 2019). Each of these similes symbolized the expected chronotopes, or Ms. Johnson’s previously laminated identities, for these three students within the classroom NoP. Ms. Johnson viewed Ariana as a quiet student who kept to herself and did not want to work with others, Cynthia as a somewhat loud, showy, and social student, and Victor as an energetic student who liked to play around. Based on initial student interviews, the preliminary peer academic network map, my video data log, multimodal transcripts, and observational field notes, Ms. Johnson’s assessment of the three seemed to align with how others in the class viewed Ariana, Cynthia, and Victor.

During the scary story assignment (October 31-November 1, 2019), Cynthia

seemed torn between her social and academic priorities. She wanted to do well on the assignment and positioned herself as the leader of the group, especially when Ms. Johnson was in close proximity, but she also felt drawn to maintain her social tie to Julianna. She regularly gazed towards Julianna to seek her approval despite Julianna's position as disruptive and unengaged within the classroom NoP. Cynthia's multimodal actions demonstrated her internal conflict between the centripetal (i.e., forces that try to maintain the status quo) and centrifugal (i.e. forces that try to push against the status quo) forces of her identity and position in the classroom (cf. Bakhtin, 1981).

Victor also seemed to oscillate between moments in which he maintained his previously laminated identity in the classroom and moments in which he attempted to reposition himself as a leader. In the action clip activity (December 5, 2019), Victor took on the role of the director and even had Sarah, an identified leader in the preliminary peer academic network map, listening and following his directives. He disrupted his historical chronotope within the classroom NoP by taking a more authoritative tone and presidential posture. He also avoided fidgeting and playing with objects like he normally did during class. Through this activity, he was able to author a new version of himself (cf. Bakhtin, 1981) because Sarah accepted Victor's self-positioning and his positioning of her.

However, other times Victor maintained his laminated identity within the classroom as a disruptive and disengaged student. Just two days earlier (December 3, 2019), Sarah and Ms. Johnson had to consistently redirect Victor to keep him on-task when he was supposed to be listening to example podcasts. Instead of listening, he played with his headphones, wiggled his knees, and touched Sarah's computer. His behavior

during this activity mimicked his behaviors during other more traditional ELA tasks because the activity of individually listening to podcasts and taking notes on the features more closely aligned with traditional ELA tasks. For Victor, the action clip activity, on the other hand, allowed him to step outside of himself through the social imagination of play to become more deliberate in his actions and less impulsive (Vygotsky, 1967); the podcast listening activity did not.

Ariana similarly began to author a new version of herself during the consciousness threes activity (December 13, 2019). Although her beginning body language, posture, movement, and gestures (e.g., hunching over her notebook as she frantically flipped through her notebook for ideas; Figure 21) indicated she was nervous, she persevered and provided several reasons dogs were better than cats. The anxiety she exhibited before the activity started (i.e., demonstrated by frantic drumming on her desk as Ms. Johnson counted down; Figure 21) seemed to dissipate once she came up with some ideas and recorded them in her notebook. Ariana's notebook became a mediating tool for her to successfully share her ideas with Adrianna and Kim. All three girls seemed to relax and give into the silliness (e.g., they were bent over laughing) of the activity once the debate began. As the activity continued, Ariana displayed newfound confidence; she began standing taller and speaking a little louder. Once Kim selected Ariana as the winner of the debate, and thereby positioned Ariana as a competent speaker, Ariana's previously laminated identity in the classroom NoP began to change, even if only for a moment. Just about a week and a half before the consciousness threes activity, Carlos had to explicitly demand Ariana's verbal participation, and now she was expressing multiple



ideas to her small group with decreased anxiety (cf. Piazzoli, 2011) and increased confidence (cf. Stinson & Freebody, 2006; Park, 2016; Piazzoli, 2011).

### **Fostering Opportunities for “Ideologically Becoming” through Dramatic Inquiry**

According to Edmiston (2016), the Bakhtinian (Bakhtin, 1981) concepts of *chronotope* and *ideological becoming* provide “a lens that may be used in relation to personal or literary narratives to create and critique the meaning of prior, anticipated, and present events in an extended time–space, such as teaching and learning in a classroom” (p. 337). Through on-going dialogic negotiation within the classroom NoP, alternative chronotopes can emerge (Edmiston, 2016) and previously laminated identities can be denied (Leander, 2004). Over time, these interactions present opportunities for students to form new ideologies (i.e., belief systems) about who they are within the classroom NoP and who they might become in the future.

Positioning through the Mantle of the Expert (Heathcote & Bolton, 1995) during dramatic inquiry cultivated opportunities for Ariana, Cynthia, and Victor to ideologically become executive producers, editors, hosts, or engineers as part of a podcast development team. Although all three emergent bilinguals attempted to position themselves as leaders, or at least valuable contributors, to their podcast teams, Victor, in particular, struggled to alter his previously laminated identity and be positioned with more power and authority within the classroom NoP. Ms. Johnson and Victor’s teammates consistently overlooked his contributions (e.g., responding first when Ms. Johnson asked his group questions about their progress, Figure 23; looking up information about the cost of peanut butter and inquiring about Luis’s preference for crunchy or creamy, Figure 24) and continued to

position him as a disruptive student who liked to play around (e.g., when Ms. Johnson and his teammates gazed directly at Victor although the entire group was being loud and when Ms. Johnson used a stop-hand-type gesture towards Victor while she continued to gaze at Luis, Figure 23; when Luis shouted at Victor for changing the podcast document, Figure 24).

Despite Victor's bid to author a new narrative for himself within the classroom NoP being often contested by Ms. Johnson and his peers, Victor still managed to shift his location in the peer academic network, moving from the outskirts to become more central and connected to peer academic resources within the class. His story within the classroom NoP truly represented the on-going process of ideological becoming. Bakhtin's choice of the term *becoming* rather than *become* demonstrated this constant re-making and re-negotiating of identities and chronotopes within society. Thus, ideological becoming is a continuous process in which alternative chronotopes are enacted or contested during moment-to-moment multimodal, dialogic interactions (Edmiston, 2016).

In the final days of the podcast challenge unit, Ms. Johnson adjusted how she positioned Victor within his podcast development team. At first, she enacted her power and authority by sitting on top of the desk above Victor and his teammates and physically separating them into different parts of the classroom, so they could accomplish individualized tasks. (See Figure 26.) Victor's body language expressed his displeasure with where Ms. Johnson's placed him. (See Figure 27). Although Ms. Johnson still framed Luis, Daniel, and Victor in-role as a podcast development team, she drew upon her traditional behavior management strategies. Her physical positioning and

authoritative tone limited their agency and their opportunities of in-role exploration. However, when Ms. Johnson started to assign Victor his task, she picked up on his body language and adjusted how she approached the situation. Instead of focusing on controlling all aspects of the podcast, she started to approach the situation as a dramatic inquiry facilitator and provided Victor with more power and agency in his role within the podcast team. She offered Victor a choice between two tasks rather than dictating one to him. By positioning Victor as the sole person responsible for writing up facts about peanut butter, Ms. Johnson also emboldened Victor to take his task seriously and framed him as an expert member of the team. After being positioned as capable and given more agency to choose what to write on the podcast, Victor ended up producing more writing than Ms. Johnson had seen him write all year (meeting transcript, February 4, 2020). He seemed to embrace the responsibility of writing in-role as an expert podcast team member. Although Victor still participated inconsistently by the end of the study, he had moments of empowerment where he engaged and became a valuable contributor to his podcast team.

Cynthia, who struggled with balancing her social and academic priorities early on in the study and then battled with Vince for centrality within the classroom NoP, thrived during the podcast challenge unit. She immediately took charge by controlling the computer and taking notes, and her podcast team soon recognized her for her valuable contributions to the project. In her post-interview, she even expressed how being assigned the role of host for her podcast team made her not as shy because “I was like, oh, I'm going to have to get used to this [being in-role as a host],” suggesting she felt

responsibility to her team to do her part (February 2020). Her team seemed to recognize how this expert framing led Cynthia to become a valuable contributor to the podcast development team. Rose sought Cynthia's advice on how to edit their podcast (Figure 25), and even though she was met with some initial resistance related to her casting choices, Cynthia took control of the group and played a key part in deciding who would play what role for the hot seating activity (Figure 28). Her move towards the center of the peer academic network and her five indegree ties demonstrated that Cynthia was becoming an important leader within the class. By the end of the study, Ms. Johnson even acknowledged how Cynthia's participation and positioning changed after the introduction of drama-based pedagogy. Whereas in the beginning, Ms. Johnson regularly depicted Cynthia as a student who was easily influenced by those around her, by the end, Ms. Johnson described her as a student who could "carry her weight" and could work "in conjunction with other[s]" to accomplish academic tasks (meeting transcript, February 11, 2020). She was a "kayaker, where she's at the whim of the ocean, the currents, but...[did] a really good job propelling herself [forward]" (meeting transcript, February 4, 2020). Cynthia embodied a true leader. She took control of her own participation, and she encouraged others to do their part. But, Cynthia also learned to listen to and incorporate the feedback of others (e.g., casting director negotiations, Figure 28).

Ariana's changing participation within the classroom NoP, on the other hand, went unacknowledged by Ms. Johnson and the class as a whole, but her changing position was evident within her podcast team. Only through careful analysis of the data corpus did I truly understand how significantly her verbal participation and position

within her podcast team changed over the course of the study. Although Adrianna initially resisted Ariana's positioning as the executive producer and leader of the podcast team, she eventually conceded to Ariana's podcast development plan and thereby, acknowledged Ariana's shifting position within the group. Ms. Johnson's initial collective metaphor for all three emergent bilinguals before the implementation of drama-based pedagogy was "low flying planes and just try[ing] to stay under the radar" (meeting transcript, September 17, 2019). Her final two metaphors for Ariana were "just flies under the radar" (meeting transcript, February 4, 2020) and "a little turtle who is in her shell" (meeting transcript, February 11, 2020), demonstrating little to no shift from her beginning depiction of Ariana. During her final reflections, Ms. Johnson expressed that Ariana did well during the research portion of the podcast challenge unit, but she implied Ariana returned to her position as a quiet and closed-off student during the scriptwriting and recording portion of the unit. Ms. Johnson simultaneously acknowledged Ariana's legitimate peripheral participation in the class but failed to recognize how Ariana's position within the small group shifted because these interactions typically took place when Ms. Johnson was elsewhere in the classroom. The gumption Ariana displayed during the Kandace the koala discussion demonstrated control and leadership within the podcast team (Figure 30). She was becoming an executive producer drawing upon tools such as gesture, the podcast document, and her notes to support mean-making (Vygotsky, 1978). Ariana spoke clearly and audibly communicated with Adrianna about her plans for the direction of their final podcast script (Figure 30). The command Ariana showed during this interaction was not that of a wallflower. Instead, Ariana's self-positioning

through that interaction indicated that she was altering her previously laminated identity within the classroom and ideologically becoming a new more confident version of herself.

### **Preserving and Re-envisioning**

*Assertion Four: Incorporating drama-based pedagogy into the seventh-grade ELA class required the teacher to preserve time for more traditional ELA practices such as silent reading, note-taking, and writing while also re-envisioning the classroom as a place where students were framed as experts with the agency to create works which drew upon various multimodal tools and their collective knowledges.*

Except for the last few days of the podcast challenge unit, Ms. Johnson started class with approximately ten-minutes of silent reading each day. After silent reading time, Ms. Johnson typically modeled sharing about a fiction signpost (Beers & Probst, 2012) she identified while reading her book of choice before having students share about their own books in small groups. This served several purposes: (1) it provided time for notoriously late students to arrive, approximately five or more students arrived late on a daily basis, before she introduced the main lesson; (2) it preserved time for students to practice the reading and writing skills they would likely encounter on state and district ELA exams; and (3) it maintained a familiar routine, so students immediately knew what to do when they arrived in class. Teachers considering adding drama-based pedagogical practices into their classroom instruction must figure out how to balance district requirements and state mandates with creative, student-centered inquiry (Deeg et al., 2020). Hulse and Owens (2019) indicate some teachers who desire to implement creative

and innovative practices, such as drama-based pedagogy, may feel pressured to continue more traditional approaches to classroom teaching because of the limited time available to teach required exam content. Ms. Johnson was faced with the same challenges when she implemented drama-based pedagogy in her classroom. She had to figure out when and how to best integrate this type of creative practice in her classroom to authentically enhance the students' experiences while still meeting requirements (cf. Kaufman & Beghetto, 2013). Students were required to take several district ELA benchmark assessments throughout the study, so Ms. Johnson balanced the need to prepare for exams and provide students with creative drama-based pedagogy by starting the class period with silent reading, reading response, and book sharing and then going into drama-based lessons.

During our planning meetings and through my email feedback, Ms. Johnson and I often discussed how state standards could be met through dramatic inquiry. For instance, the tableau and action clip activities were used as a method to demonstrate students' comprehension of the podcasts they listened to, and the consciousness threes activity allowed students to generate ideas about a debatable issue. Ms. Johnson also incorporated notetaking throughout the podcast challenge unit, but she often invited students to generate the content for the notes instead of providing it for them to copy down. Students engaged in inquiry as they listened to podcasts to identify features of the podcast genre and then wrote their ideas on the board to share with others in the class. By inviting students to write on the board instead of just writing ideas on the board herself, Ms. Johnson positioned her students as content creators alongside her. Even when she was not

engaging students in a drama-based activity, Ms. Johnson still embraced the perspectives behind dramatic inquiry such as the importance of dialogic negotiation (Bakhtin, 1981), building on the ideas of others (Vygotsky, 1978) in a community of practice (Lave & Wenger, 1995), and expanding the available tools for meaning-making (Vygotsky, 1978). Ms. Johnson, like Cary (i.e., a middle and high school ELA teacher at a school for the blind who implemented dramatic inquiry with her students), identified the

importance of the classroom community and the inclusion of all students in shared tasks to make meaning together. As her students came to identify themselves as valued members of the community they shared more about themselves with their teacher and their peers (Farrand, 2015, p. 195).

Ms. Johnson also embraced the messiness and uncertainty that came with implementing new creativity-generating activities in the classroom such as changing students' physical movement within the environment (e.g., connection web, action clip, exploding atom) and positioning herself as a learner alongside her students (Edmiston, 2014; Richardson & Mishra, 2018).

Moreover, the dramatic inquiry podcast challenge unit shifted the way students traditionally thought about conducting a research project. Instead of just searching for information at the library or on the internet, the students also generated their own interview and survey questions and collected data to gain others' perspectives on their podcast topic. Troxel and Kandel-Cisco (2015) similarly found students conducted data collection and engaged in more unprompted writing when engaging in their applied theatre project. When students were positioned with more agency through dramatic



inquiry and invited to draw upon a wider variety of tools for meaning-making, students generated content rather than just regurgitated what the teacher told them. However, despite providing students with more agency to create new content, there were still times when Ms. Johnson could not escape the institutional power that came with her position as the teacher in the classroom.

### **Guiding and Directing**

*Assertion Five: Students sometimes interpreted facilitation and guidance as requirements and directives, limiting students' agency during the dramatic inquiry.*

Directors in traditional theatrical rehearsals control the overall artistic and dramatic direction of the production, similar to how teachers in teacher-centered classrooms take more turns of talk and control the overall direction of each lesson. Although research suggests the use of drama-based pedagogical practices, such as process drama, increase language learners turns of talk and thereby make the classroom more student-centered (Kao & O'Neill, 1998), due to the institutional power of the teacher in the classroom, facilitation and guidance during drama-based pedagogy may be interpreted as requirements and directives. Although this did not happen frequently in my coding of the data corpus, I felt this assertion was worth noting. Ms. Johnson's facilitation of dramatic inquiry typically included a lot of examples and suggestions which in some ways limited student agency in determining the ultimate direction of their podcast. The strongest example of this misinterpretation of Ms. Johnson's facilitation and guidance was when Ariana's group took the Kandace the koala example as a requirement or directive to include a Kandace character in their podcast (i.e., "Cause she kept on

saying Kandace and Kandace, so we had to put a Kandace,” Figure 29). Ariana and Kim interpreted Ms. Johnson’s suggestion as an “authoritative discourse” (Bakhtin, 1981) that must not be questioned and had to be included in their podcast. This assertion serves as a reminder to researchers and educators about the power our institutional position and voice has on students. Ms. Johnson provided examples to support students, not hinder them, but this example implies teachers should be cautious about the number of suggestions and how many times suggestions are repeated during class to avoid limiting student agency during inquiry-based learning.

My reflection and planning meetings with Ms. Johnson created opportunities for her to reflect on her instructional approaches and consider the amount of agency she allowed students during her daily lessons. To support Ms. Johnson with thinking about her level of guidance or direction during lessons, I used the “continuum of play-based pedagogies” (Deeg et al., 2020, p. 3). During data collection, I happened to be working on an article (Deeg et al., 2020) about how play-based approaches and dramatic inquiry engaged three preschool students with language delays in interactive dialogue with their teachers and their peers. While reviewing literature on play-based pedagogies for the article, I came across a book chapter (Toub et al., 2016) about the false dichotomy that exists in schools between play and learning, and I discovered several connections with drama-based pedagogies. Although much of the play-based literature focuses on early childhood, the same dichotomy between creative play and learning exists for other older students. Figure 32 shows a hand-drawn continuum of play-based pedagogies I created on the fly to help Ms. Johnson think about the level of agency she was giving to students

at the time. I used this tool several times throughout the study as Ms. Johnson and I discussed her role in guiding student inquiry without limiting their agency. We discussed the fluid nature of this continuum as well and how different students or groups of students needed varying levels of support depending on the lesson. For example, Victor's podcast group needed more of a directed/structured play approach in order to be successful, but Ariana's and Cynthia's groups excelled using a guided/scaffolded play approach. This tool (i.e., the continuum of play-based pedagogies; Deeg et al., 2020, p. 3) played a significant role in Ms. Johnson's professional development as she moved from traditional ELA methods to drama-based pedagogy.

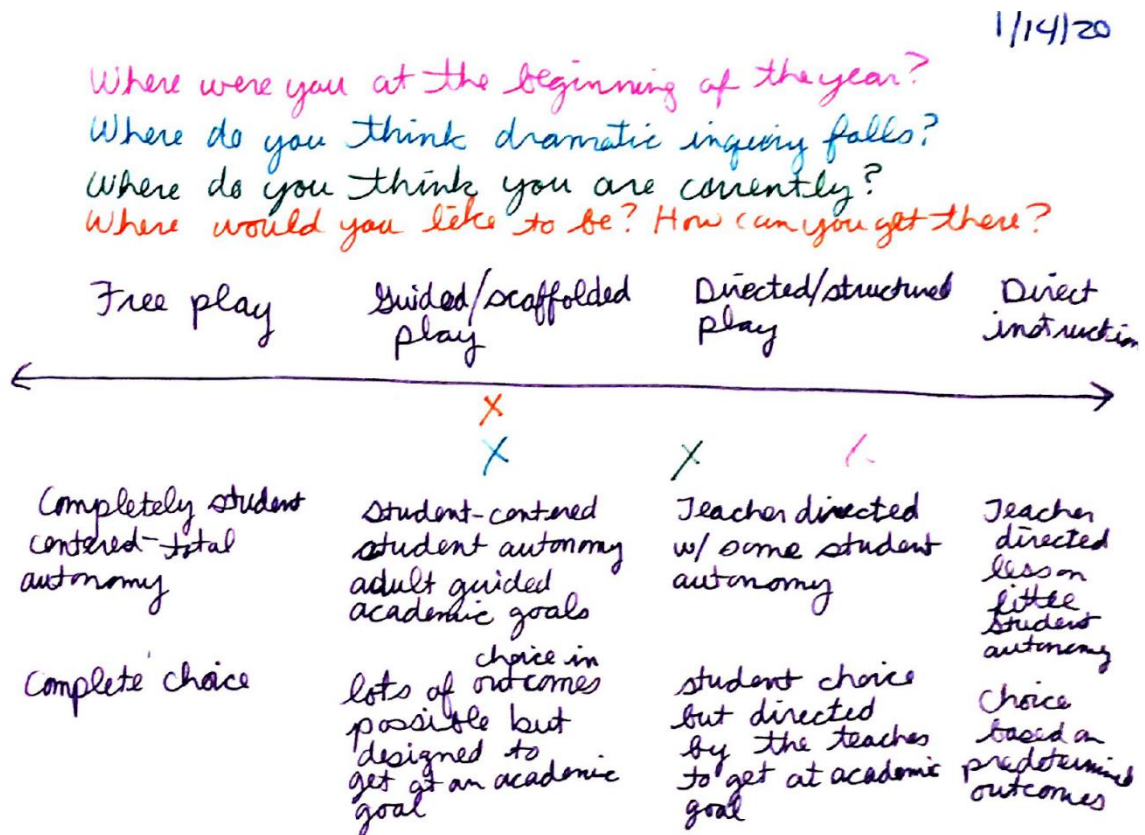


Figure 32. Continuum of play-based pedagogies (Deeg et al., 2020) used as professional development tool

## **Significance of the Study**

This dissertation study is significant for several reasons. First the context and focal participants of my study diverge from much of the current scholarship on the use of drama-based pedagogy to support middle-level language learners. Most of the previous studies of middle-level language learners were conducted with beginning level language learners in separate language learning classes (e.g., Cannon, 2016; 2017; Dunn et al., 2012; Rothwell, 2011; 2015), whereas I focused on the use of drama-based pedagogy within a content area classroom to support emergent bilinguals who had been in U.S. schools since kindergarten. According to Kibler et al. (2018), few studies have investigated the classroom interactions of emergent bilinguals who have been in U.S. schools for a significant length of time. Instructional programming which limits emergent bilinguals' access to content, places them in classes separated from their grade-level peers, and does not incorporate first language support often plays a significant role in students maintaining their status as ELs (Menken & Kleyn, 2010). This study investigated the interactions and subsequent positioning of emergent bilinguals using an instructional method, drama-based pedagogy, that aimed to improve student access to content and language by drawing upon culturally responsive literacy practices. By incorporating drama-based pedagogy into her lesson design and having students set norms for how to collaborate in-role as a podcast team, Ms. Johnson provided opportunities for Ariana, Cynthia, and Victor to engage in extended dialogic interactions with their peers around academic content. Kibler et al. (2018) concluded "both assignment design and student expectations for collaborative work are important

considerations in encouraging substantive dialogic academic conversations among US-educated adolescents classified as ELs, their peers, and their teachers” (p. 762).

Second, my dissertation is the first study of drama-based pedagogy using network mapping to analyze how emergent bilinguals’ access to peer academic resources within the peer academic network shift after introducing these practices into the classroom. Peer academic network mapping contributes to previous drama in education literature which emphasized the community-building potential of drama-based pedagogy (e.g., Edmiston, 2014). This visual representation of student connectivity within the classroom NoP before and after the introduction of drama-based pedagogy further substantiates these claims related to community-building. Specifically, by generating maps of the peer academic network before and after the introduction of drama-based pedagogy, I visually displayed that the emergent bilinguals in this study had accessed and connected with more of their peers after participating in the drama-based podcast challenge unit. Although previous studies investigated how drama-based pedagogical practices generate classroom interactions to support language learning (e.g., Cannon, 2014; 2016; Kao, 1994; Kao & O’Neill, 1998; Piazzoli, 2014; Rothwell, 2015), this study demonstrated how drama-based pedagogical practices enhanced emergent bilinguals’ access to peer support through these interactions.

Thirdly, this dissertation contributes professional development tools and resources related to the implementation of drama-based pedagogy and culturally responsive literacy practices. In many studies of drama-based pedagogy in classrooms, the researcher served as the facilitator of drama-based activities (e.g., Dunn et al., 2012), and sometimes the

teacher and the researcher were the same person (e.g., Rothwell, 2011; 2015). When the classroom teacher implemented drama-based pedagogy, the teacher typically had previous training on these types of methods such as enrolling in a university course on dramatic inquiry (e.g., Farrand, 2015) or having many years of experience with implementing drama in the classroom (e.g., Cannon, 2014; 2016; 2017). In this study, Ms. Johnson was a novice in such approaches, only learning about them through the pilot study and dissertation research. I used weekly reflection questions related to culturally responsive literacy practices, teacher-created sociograms, and teacher-created metaphors to support Ms. Johnson's professional development (see Appendix H). I also created a dramatic inquiry unit planning template for adapting existing curriculum into a dramatic inquiry unit, and I included an example unit adaptation (see Appendix C). Finally, I incorporated the continuum of play-based pedagogies (Deeg et al., 2020, p. 3) as a tool for discussions related to the amount of student agency Ms. Johnson was giving her students in different lessons (see Figure 32 above). By documenting these professional development resources (cf. Lee et al., 2015), I aimed to support future teachers and researchers with implementing drama-based pedagogies.

### **Limitations of the Study**

The findings of my dissertation are not generalizable because they cannot be separated from the seventh-grade ELA classroom in which I conducted this study. The interpretative nature of this dissertation also limits the findings and potential implications. However, I employed several methods throughout my study to increase the trustworthiness of the findings and their potential transferability to other contexts. First, I

provided detailed descriptions of the participants and the context of the study to support the potential transferability to other situations and contexts (Dyson & Genishi, 2005; Guba, 1981). For instance, the fluctuating student population in my study significantly limits transferability, but I tried to be transparent about how that influenced the potential findings.

To increase the credibility of my dissertation, I triangulated my findings by looking across my data corpus to gain insights from multiple data sources generated from various participants (Lincoln & Guba, 1985). My regular reflection and planning meetings with Ms. Johnson and the email coaching feedback served as a form of member checking (Lincoln & Guba, 1985) in which I shared preliminary findings from my research, and Ms. Johnson shared her insights and perspectives on what she saw happening in her classroom as drama-based pedagogy was introduced. Unfortunately, due to time constraints, I was not able to have her conduct a final member check of this dissertation. However, I documented the steps I took throughout the research process to further confidence in the credibility and dependability of this study (Guba, 1981), including providing a list of the materials I used to train Ms. Johnson in drama-based pedagogical practices (cf. Lee et al., 2015). Still, our training and planning sessions were not rigidly structured. Instead, I provided a bunch of resources and suggestions Ms. Johnson could employ, but ultimately, she created her own lessons and implemented them how she saw fit. The lack of structured training materials and fidelity implementation measures presents another potential limitation to the transferability of this study.

Also, as the sole researcher, I designed the study, collected the data, analyzed the data, constructed the findings, and generated the assertions, limiting the dependability of this dissertation. Still, I made sure to organize and label all data sources in both Dropbox and MAXQDA, so I could easily look across my data corpus during the coding process. I conducted two cycles of coding and implemented additional multimodal analysis before generating my assertions to ensure they represented the collective dataset (Saldaña, 2016). These data management and coding process measures helped to establish the confirmability (Lincoln & Guba, 1985) of my study despite its limitations.

### **Implications and Recommendations for Future Research**

This study illustrates the impact that teacher facilitation and lesson delivery can have on student participation and positioning. By shifting to a more student-centered, inquiry-based approach to teaching and incorporating more tools (e.g., listening to podcasts, watching video clips, allowing students to demonstrate their thinking through physical movements, including icons and images) for meaning-making into her instruction, Ms. Johnson opened new opportunities for students to engage in ELA and participate in authentic ways. Most notably, when Ms. Johnson implemented drama-based activities, such as the exploding atom, that required students to move around the room to show their opinion, all students in the class participated. Ms. Johnson's story also illuminates how creative drama-based pedagogies can be effectively implemented, even while trying to balance state and district mandates because most drama-based activities aim for every student to actively participate. The more students who are called upon to actively engage in the lesson, the more students who are learning. Pre-service and in-



service teachers can benefit from using drama-based activities in the classroom because drama-based pedagogy provides an instructional method which moves away from calling on volunteers to expecting everyone to be involved. Furthermore, this study adds to previous literature suggesting that drama-based pedagogy builds community in the classroom by demonstrating that, even in transient populations with a lot of student absences and tardies, drama-based pedagogy has the potential to create a sense of connection among students.

The findings of this dissertation also raise questions that merit further research. First, this study did not analyze any English language proficiency or other academic measures. Future investigations comparing peer academic network maps with academic performance measures could provide valuable insights about the role of drama-based pedagogy in supporting emergent bilinguals' linguistic access and performance. Second, similar studies with more teachers and students would support refining professional development tools and resources as well as potentially strengthen the transferability of this study. Moreover, more drama-based pedagogy studies are needed to address the breadth of emergent bilingual experiences within various content area courses. This study was limited to one seven-grade ELA class which incorporated Spanish-English speaking emergent bilinguals who only attended U.S. schools. Future research should examine the influence of drama-based pedagogy with different populations of emergent bilinguals (e.g., home languages, geographic backgrounds, educational histories) spanning several grade-levels and content areas. Finally, although not included in this dissertation, I originally intended to draw upon Wagner and González-Howard's (2018)

recommendation for using social network mapping as a tool for mapping discourse. Unfortunately, with poor audio quality in some interactions and the sheer volume of data collected for this dissertation, I eliminated my discourse network mapping research question from this study. However, I still conducted a mini-trial using some of the data from my corpus and found the visual network mapping of discourse within an interaction provides new information I did not get through multimodal interaction analysis, coding, or peer academic network maps by visually displaying the directionality and volume of dialogue (or another communicative mode being analyzed) in the interaction. I tested this discourse network mapping technique on the interaction where Cynthia acts as the casting director for her podcast group. Although I realized that Cynthia took majority of the turns of talk prior to discourse mapping, I did not realize the strength of the turns directed at Naomi. I also did not realize how little Rose actually participated in the conversation. I would like to map more of the discourse from Cynthia's group to see how these maps change from day-to-day and if I notice any interesting patterns. Thus, I plan to continue to conduct exploratory research related to discourse network mapping.

### **Final Thoughts on Becoming Central**

Through this dissertation research, Ariana, Cynthia, and Victor became central to Ms. Johnson's lesson planning and unit creation. She prioritized their needs and thought deeply about their interactions, participation, and positioning within the class. Ms. Johnson's implementation of drama-based pedagogy invited students to step in-role as experts, provided opportunities for them to embody their learning, and encouraged them to get out of their comfort zones. When the focal students embraced being framed in-role

and figuratively stepped into that role, they participated differently than they had in the lessons I observed before the introduction of drama-based pedagogy. In their own ways, each focal student demonstrated an increased sense of purpose and responsibility to achieve academic tasks when they embraced their expert roles. Ariana became central to her podcast development team and took charge in leading her team to produce their final podcast, even though she remained a legitimate peripheral participant in the classroom NoP. Cynthia increased the number of peers who she could access as academic resources within the class, and many of these peers mutually identified her as an academic resource, suggesting she became more central within the classroom NoP as a whole. Finally, despite his efforts to reposition himself during drama-based pedagogy, Victor's identity as a disruptive and disengaged student remained laminated within the classroom NoP, even as his participation increased. However, Ms. Johnson's positioning of Victor as being solely responsible for a partial section of writing for his podcast development team emphasized Victor's central role within the group, leading him to produce more written work than he had all year. Thus, through their participation during drama-based pedagogy, each emergent bilingual was actively becoming central to the classroom NoP in their own way.

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APPENDIX A  
IRB DOCUMENTATION



APPROVAL: EXPEDITED REVIEW

Kathleen Farrand  
 Division of Teacher Preparation - Tempe  
 -  
 Kathleen.Farrand@asu.edu

Dear Kathleen Farrand:

On 2/14/2019 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	Imagining New Possibilities for Classroom Interactions Using Dramatic Inquiry to Support Middle School Students
Investigator:	Kathleen Farrand
IRB ID:	STUDY00009651
Category of review:	(6) Voice, video, digital, or image recordings, (7)(b) Social science methods, (5) Data, documents, records, or specimens, (7)(a) Behavioral research
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none"> <li>• Student Demographics Questionnaire, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li> <li>• Teacher Recruitment Letter, Category: Recruitment Materials;</li> <li>• Student Records Review Form for Additional Demographics Information, Category: Measures</li> </ul>

	<p>(Survey questions/Interview questions /interview guides/focus group questions);</p> <ul style="list-style-type: none"> <li>• Principal Recruitment E-mail, Category: Recruitment Materials;</li> <li>• Student Interview Protocols, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li> <li>• Educator Consent Form, Category: Consent Form;</li> <li>• Teacher Demographics Questionnaire, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li> <li>• Farrand.Deeg IRB Parent Permission Form 2.14.19 Clean Version.pdf, Category: Consent Form;</li> <li>• Farrand.Deeg IRB Protocol 2.14.19 Clean Version.docx, Category: IRB Protocol;</li> <li>• Discourse Network Form, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li> <li>• Student Assent Form, Category: Consent Form;</li> </ul>
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The IRB approved the protocol from 2/14/2019 to 2/13/2020 inclusive. Three weeks before 2/13/2020 you are to submit a completed Continuing Review application and required attachments to request continuing approval or closure.

If continuing review approval is not granted before the expiration date of 2/13/2020 approval of this protocol expires on that date. When consent is appropriate, you must use final, watermarked versions available under the “Documents” tab in ERA-IRB.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

IRB Administrator

cc:

Megan Troxel Deeg



APPROVAL: MODIFICATION

[Kathleen Farrand](#)  
[Division of Teacher Preparation - Tempe](#)

-  
Kathleen.Farrand@asu.edu

Dear [Kathleen Farrand](#):

On 8/13/2020 the ASU IRB reviewed the following protocol:

Type of Review:	Modification / Update
Title:	Imagining New Possibilities for Classroom Interactions Using Dramatic Inquiry to Support Middle School Students
Investigator:	<a href="#">Kathleen Farrand</a>
IRB ID:	STUDY00009651
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none"> <li>• Farrand.Deeg IRB Protocol.docx, Category: IRB Protocol;</li> <li>• Troxel Deeg_IRB-Social &amp; Behavioral Research (Group 2) Basic Course Completion.pdf, Category: Other;</li> </ul>

The IRB approved the modification.

When consent is appropriate, you must use final, watermarked versions available under the “Documents” tab in ERA-IRB.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

IRB Administrator

cc:  
Megan Troxel Deeg



APPROVAL:CONTINUATION

[Kathleen Farrand](#)  
[Division of Teacher Preparation - Tempe](#)

-

[Kathleen.Farrand@asu.edu](mailto:Kathleen.Farrand@asu.edu)

Dear [Kathleen Farrand](#):

On 12/11/2020 the ASU IRB reviewed the following protocol:

Type of Review:	Continuing Review
Title:	Imagining New Possibilities for Classroom Interactions Using Dramatic Inquiry to Support Middle School Students
Investigator:	<a href="#">Kathleen Farrand</a>
IRB ID:	STUDY00009651
Category of review:	
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	None

The IRB approved the protocol from 12/11/2020 to 1/11/2022 inclusive. Three weeks before 1/11/2022 you are to submit a completed Continuing Review application and required attachments to request continuing approval or closure.

If continuing review approval is not granted before the expiration date of 1/11/2022 approval of this protocol expires on that date. When consent is appropriate, you must use final, watermarked versions available under the “Documents” tab in ERA-IRB.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).



APPROVAL:CONTINUATION

[Kathleen Farrand](#)  
[Division of Teacher Preparation - Tempe](#)

-  
 Kathleen.Farrand@asu.edu

Dear [Kathleen Farrand](#):

On 1/13/2020 the ASU IRB reviewed the following protocol:

Type of Review:	Continuing Review
Title:	Imagining New Possibilities for Classroom Interactions Using Dramatic Inquiry to Support Middle School Students
Investigator:	<a href="#">Kathleen Farrand</a>
IRB ID:	STUDY00009651
Category of review:	
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none"> <li>• School Permission 2019-2020, Category: Off-site authorizations (school permission, other IRB approvals, Tribal permission etc);</li> <li>• Farrand.Deeg IRB Protocol_Updated 9.4.19.docx, Category: IRB Protocol;</li> <li>• Educator Consent Form, Category: Consent Form;</li> <li>• WIDA Key Uses, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li> <li>• Teacher Reflection Questions, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li> <li>• Email Coaching Feedback Form, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li> <li>• Student Interview Protocols, Category: Measures (Survey questions/Interview questions /interview</li> </ul>

	<p>guides/focus group questions);</p> <ul style="list-style-type: none"> <li>• Principal Recruitment E-mail, Category: Recruitment Materials;</li> <li>• Teacher Recruitment Letter, Category: Recruitment Materials;</li> <li>• 2019_02_27_IRB Letter .pdf, Category: Off-site authorizations (school permission, other IRB approvals, Tribal permission etc);</li> <li>• IRB Translation Certification Form.pdf, Category: Translations;</li> <li>• Consent Form - Back translation AMV[34815].pdf, Category: Consent Form;</li> <li>• Consent Form - Spanish - RRR[34790].pdf, Category: Consent Form;</li> <li>• Assent Form - Back translation AMV[34814].pdf, Category: Consent Form;</li> <li>• Assent Form - Spanish-RRR[34791].pdf, Category: Consent Form;</li> <li>• Farrand.Deeg IRB Parent Permission Form 2.14.19 Clean Version.pdf, Category: Consent Form;</li> <li>• Teacher Demographics Questionnaire, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li> <li>• Student Demographics Questionnaire, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li> <li>• Student Records Review Form for Additional Demographics Information, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li> <li>• Discourse Network Form, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li> <li>• Student Assent Form, Category: Consent Form;</li> </ul>
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The IRB approved the protocol from 1/13/2020 to 1/12/2021 inclusive. Three weeks before 1/12/2021 you are to submit a completed Continuing Review application and required attachments to request continuing approval or closure.

If continuing review approval is not granted before the expiration date of 1/12/2021 approval of this protocol expires on that date. When consent is appropriate, you must use final, watermarked versions available under the “Documents” tab in ERA-IRB.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).



Sincerely,

IRB Administrator

cc:

Megan Troxel Deeg

APPENDIX B

TABLE 3. INTRODUCTION TO FOCAL PEERS

Table 3

Introduction to the Focal Peers

	Demographics	Likes and Dislikes about ELA Class	Perspectives of Focal Students
Adrianna (Ariana's Group)	12 Female Hispanic or Latino HL: Spanish and English First Language (L1): Spanish	Likes: Choosing her own book to read and teacher guided notes  Dislikes: Nothing	Ariana: Works with her on ELA assignments and views her as a leader in the class  Victor: Views him as someone who frequently disrupts the class
Carlos (Cynthia's Group)	12 Male Other Race/Ethnicity HL: English L1: English Received Special Education (SPED) Services for Specific Learning Disability in Reading and Expression	Likes: Choosing his own book to read and projects that include an opportunity to draw  Dislikes: Nothing	Likes to work alone and does not provide any perspectives on the focal students in the study
Daniel (Victor's Group)	12 Male American, Hispanic, and Native American HL: English L1: Spanish Received SPED Services for an Emotional Disability	Likes: Nothing specific  Dislikes: Getting a C	Likes to work alone and does not provide any perspectives on the focal students in the study
Julianna (Cynthia's Group Pre-podcast)	12 Female Black and Hispanic HL: English L1: English	Likes: Projects that include drawing  Dislikes: Homework	Cynthia: Works with her on ELA assignments and views Cynthia as someone she can access for help in ELA class
Kim (Ariana's Group)	12 Female Hispanic or Latino HL: English L1: English	Likes: Group projects  Dislikes: Homework and projects that require drawing	Cynthia: Views her as someone who sometimes disrupts her and gets her off task  Victor: Views him as someone who frequently disrupts the class

Luis (Victor's Group)	12 Male Hispanic or Latino HL: Spanish and English L1: Spanish	Likes: Projects that include an opportunity to draw and teacher guided notes  Dislikes: Homework	Does not provide any perspectives on the focal students in the study
Naomi (Cynthia's Group)	12 Female Skipped Race/Ethnicity HL: English L1: English Received SPED Services for an Unspecified Disability	Likes: Projects that include an opportunity to draw and Ms. Johnson's teaching style  Dislikes: Confusing notes	Does not provide any perspectives on the focal students in the study
Rose (Cynthia's Group)	12 Female Black or African American HL: English L1: English	Likes: How Ms. Johnson explains lessons, short projects, and quiet work time  Dislikes: Homework	Does not provide any perspectives on the focal students in the study
Sarah (Victor's Group Pre- podcast)	12 Female Hispanic or Latino HL: English L1: English	Likes: How Ms. Johnson teaches because she gives specific directions  Dislikes: Read alouds	Does not provide any perspectives on the focal students in the study
Vince (Cynthia's Group Pre- podcast)	12 Male Hispanic or Latino HL: English L1: English	Likes: How Ms. Johnson's class is more interactive than other classes and working with others  Dislikes: When he cannot find an interesting book to read	Does not provide any perspectives on the focal students in the study

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APPENDIX C

TEMPLATE FOR ADAPTING AN EXISTING UNIT INTO A DRAMATIC INQUIRY

UNIT WITH A COMPLETED EXAMPLE

<b>Previous Unit:</b> _____
<p>What went well?</p> <p>What needs work?</p> <p>How could incorporating drama and inquiry strategies support this unit and create a classroom environment in which all students are engaged in learning?</p>
<b>Student Interests and Possible Connections to the Unit Focus</b>
<b>Curricular Standards</b>
<p>Standard:</p> <p>Standard:</p> <p>Standard:</p>
<b>Language Goals for ELLs</b>
<p>Goal:</p> <p>Goal:</p> <p>Goal:</p>
<b>IEP Goals for Students with Special Needs</b>
<p>Goal:</p> <p>Goal:</p> <p>Goal:</p>
<b>Goals for Students who Struggle to Stay Engage in Academic Tasks</b>
<p>Goal:</p> <p>Goal:</p> <p>Goal:</p>
<b>Inquiry Question(s) to Explore</b>
<p>What guiding inquiry questions will you use to spark student curiosity? How will they explore these questions?</p> <p>Factual Question(s):</p>

<p>Conceptual Question(s):</p> <p>Debatable Question(s):</p> <p>Mantle of the Expert Question(s):</p>
<p><b>Pre-text or Provocation</b></p> <p>How will you disrupt the norm of the classroom environment to create tension and get students hooked into the unit topic and inquiry learning?</p>
<p><b>Opportunities for Multimodal Representation</b></p> <p>Visual:</p> <p>Physical:</p> <p>Auditory:</p> <p>Other:</p>
<p><b>Dramatic Inquiry Structure and Strategies</b></p> <p>How will you invite students into the inquiry each day?</p> <p>How will you start your class with a community or interest building activity each day? What drama and/or inquiry strategies might you use to start the lesson?</p> <p>How will you provide explicit, but not direct, instruction related to curricular goals throughout the lesson, so you can facilitate learning without stifling student inquiry?</p> <p>How will you provide opportunities for reflection and closure at the end of the lesson each day? What drama and/or inquiry strategies might you use to facilitate this closure?</p>

<p><b>Previous Unit: Survivor Challenge Persuasive Unit</b></p> <p>What went well?</p> <p>To start the survivor persuasive unit, I provoked student inquiry by messing up the classroom a bit. I put the desks in weird positions to create the essence of a plane crash and placed little slips of paper hidden around the room. When the students entered my classroom, they knew today would be different. Immediately, they were asking questions. I explained that today we would be pretending our plane crashed on a deserted island. They needed to find various resources (i.e.,</p>
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the slips of paper with items listed on them) to help them survive on the island. Students began to look for the “resources.” While some students worked together, others decided to be lone wolves. It wasn’t long before someone told me, “Hey, he stole my slip of paper off my desk.” To which, I responded, “Did you leave it unattended?” I told him that it was fair game because that is what could happen in that situation. After a few minutes, I had them stop, straighten their desks, and return to their seats with their “resources.” I then explained that we would be doing a double-elimination bracket of persuasive survivor speeches in which they would need to convince their classmates, the media specialist, and me that they would be the most likely to survive on the desert island. I also informed them that they would get bonus points for explaining how they supported others on the island. Students were hooked! I soon had questions about whether they could use parts of the plane such as found springs to fish and whether there was any fresh water on the island or if they would have to purify it themselves. Students had a ton of creative ideas about how to survive. As time went on, I would occasionally throw a wrench in their plans by handing them or having them select additional slips of paper. Kind of like Chance or Community Chest cards in Monopoly, these slips of paper could be a blessing (e.g. You found rope!) or a curse (e.g. Your leg is infected, and you can no longer fish.). I informed them that they would need to incorporate these additional blessings or curses in their speeches. Even though they were only required to prepare speeches and did not specify the form of preparation, students wrote more than I had ever seen them write, pages upon pages. Everyone wanted to be the last survivor, even though their grades were not based on being the last the survivor, and there was not a prize.

What needs work?

I created a Pinterest board for students to access survivalist research easily. I liked how it was easy for students to access, at first, and provided visual representations to make the content more accessible to my students. Unfortunately, during the unit, my district decided to block Pinterest, so students could no longer access the board at school. Thus, I need to find a way to provide the ease and accessibility of a Pinterest board on a platform that the district will, hopefully, not block in the middle of unit next time.

How could incorporating drama and inquiry strategies support this unit and create a classroom environment in which all students are engaged in learning?

I created some dramatic opportunities with the opening provocation, but I did not give students opportunities to role-play various scenarios and potential outcomes. I think the hot seating strategy could have been valuable for this. Students could have taken turns in the hot seat as the found plane crash survivor while the other students acted as reporters or family members asking them questions. I think this could have been a valuable experience to help students prepare for their speeches.



<b>Student Interests and Possible Connections to the Unit Focus</b>	
<p>Students are interested in March Madness. Since this unit will be done in March, the double elimination bracket could be a connection.</p> <p>Students enjoyed learning about different ways to survive. Some of them have experience with surviving in extreme situations.</p>	
<b>Curricular Standards</b>	
<p>8.RI.7 Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.</p> <p>8.W.1 Write arguments to support claims with clear reasons and relevant evidence.</p> <p>8.W.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p>8.W.7 Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.</p> <p>8.SL.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p>8.SL.4 Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.</p> <p>8.SL.5 Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.</p> <p>8.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p>	
<b>Language Goals for ELLs</b>	
<p>Beginning Level Goal: Student will describe situations using sentence frames and pictures to support oral presentations.</p>	

<p>Intermediate Level Goal: Student will connect ideas with supporting details to show relationships between events using sentence frames to support oral presentations.</p> <p>Advanced Level Goal: Student will evaluate the significance of events, people, or phenomena in oral presentations.</p>
<b>IEP Goals for Students with Special Needs</b>
<p>Speech Goal: Student will use vocabulary to clearly describe ideas, feelings, and experiences in oral presentations.</p>
<b>Goals for Students who Struggle to Stay Engage in Academic Tasks</b>
<p>Engagement Goal: Student will engage in on-task behavior 90% of the class period when provided with opportunities to authentic opportunities to move during the lesson.</p>
<b>Inquiry Question(s) to Explore</b>
<p>What guiding inquiry questions will you use to spark student curiosity? How will they explore these questions?</p> <p>Factual Question: What types of vegetation and other resources can be found on a tropical island?</p> <p>Student will research the types of vegetation and resources found on various topical islands and make a collage to represent the resources they find.</p> <p>Conceptual Question: In what ways does the uneven distribution of resources limit certain people’s opportunity for survival?</p> <p>Students will brainstorm the potential consequences of uneven distribution of resources on the island and role-play different scenarios to see how different distribution methods influence people’s behavior and chances of survival.</p> <p>Debatable Question: What is the most important factor in surviving on a deserted island?</p> <p>Students will debate different factors in surviving on a deserted island and create infographics to justify their positions.</p> <p>Mantle of the Expert Question: How can we, as plane crash victims, collectively survive on this deserted island until a rescue crew finds us?</p>

<p>Students will present a persuasive speech justifying how they survived on the deserted island and supported/received support from their fellow plane crash victims in the process.</p>
<p><b>Pre-text or Provocation</b></p>
<p>How will you disrupt the norm of the classroom environment to create tension and get students hooked into the unit topic and inquiry learning?</p> <p>I think I would do the same provocation, but I might include more pictures or objects this time rather than just slips of paper with words on them. I also might do some activities the day or two before to gauge interest and inform the direction and/or objects or pictures I include in the provocation.</p>
<p><b>Opportunities for Multimodal Representation</b></p>
<p>Visual: I could use images, videos, and physical items to help students engage with ideas related to the plane crash, survival, island living, etc.</p> <p>Physical: Students could use physical movement to show how they escaped the plane or how they moved around the island while injured.</p> <p>Auditory: Students could create sound effects to represent the plane crash and the nearby ocean waves.</p>
<p><b>Dramatic Inquiry Structure and Strategies</b></p>
<p>How will you invite students into the inquiry each day?</p> <p>I think I will start by reviewing what we learned the day before, and then maybe have the students create a crash noise and hand motion to signify when we are entering an imagined world.</p> <p>How will you start your class with a community or interest building activity each day? What drama and/or inquiry strategies might you use to start the lesson?</p> <p>After a brief review of what we learned the day before, I would like to start with a short community or interest building activity each day, though I think the activity will change based on our goals for the day. Examples might include:</p> <p>Social Atom or Exploding Atom- The teacher shares statements with the class related to survival, planes, and islands to gauge student interests, perspectives, and feelings. Students walk to the center of the room the more they agree with the statement and away the less they agree with the statement. This would be a good activity to do maybe the day before the big provocation. Examples might</p>

include statements such as: I like to fly in planes. I would love to spend a lot of time on a tropical island. I think I could survive on a deserted island if I had to.

**Soundscape-** Students create a soundscape of the plane crash.

**Pass the Object-** Teacher or students select objects to pass around and discuss how they might use the object to help them survive on the island. This could be done as a whole class or in small groups.

**Pages on the Floor-** The teacher places pictures of related scenes on the floor and students walk to the one that sparks their curiosity. Then they discuss the picture, why they selected it, and what new questions they have with others.

**The Sun Shines on All Those Who-** The teacher or a student says a statement and students get up and switch chairs if the statement applies to them. To add drama into the activity, students can move in manner that corresponds with the statement. For example, a statement might be: The sun shines on all those who were injured during the plane crash. Students who received a slip of paper stating they were injured during the plane crash would get up and move to another seat pretending their arm, leg, head or other body part was injured.

How will you provide explicit, but not direct, instruction related to curricular goals throughout the lesson, so you can facilitate learning without stifling student inquiry?

I will still need to provide some explicit instruction about different persuasive techniques students can use. Students will be allowed to volunteer ideas, and for homework, they will look for examples of those techniques in tv shows, radio ads, books, etc. They will share their examples with the class. I will also walk around the room while students are researching and ask probing questions to help them think about how to improve their persuasive speeches.

How will you provide opportunities for reflection and closure at the end of the lesson each day? What drama and/or inquiry strategies might you use to facilitate this closure?

I will use some form of exit ticket each day to gauge student progress on goals and allow students to reflect on their learning. Sometimes this will be in the form of a paper assignment they will hand to me as they leave the door, and other times this will be creating a physical action or spoken language to demonstrate their knowledge.

**Tableau or Tableau with Thought Tracking/Voices in My Head-** Students create still images with their bodies in small groups to represent the aftermath

of the plane crash. If the teacher taps on a group member's shoulder, that student steps out of the tableau and shares his/her thoughts about how the characters in the tableau were feeling in this scene.

Writing-in-role- Students write brief journal entries in-role as plane crash victims to explain what life is like on the island and how they are holding up.

Consciousness Alley/Threes- The teacher has the students line-up in two rows facing each other or has students get into groups of three. One line/person provides the pro side, and the other line/person provides the con side. One student acts in-role as a plane crash victim debating whether or not to share the five fish s/he just caught with other victims. As this student walks down the "alley," each person shares a pro or con. After hearing from everyone in the group (i.e., all the students in the line or the two other group members), the student in-role explains what they decided to do and why.

APPENDIX D  
TEACHER DEMOGRAPHICS QUESTIONNAIRE

Please complete the following questionnaire after you have given consent to participate in this study.

Name: \_\_\_\_\_

Current Role: \_\_\_\_\_

Years in Current Role: \_\_\_\_\_

Previous Roles in Education: \_\_\_\_\_

Total Years in Education: \_\_\_\_\_

Highest Degree Earned with Major: \_\_\_\_\_

Current Licensures: \_\_\_\_\_

Age: \_\_\_\_\_ Gender: \_\_\_\_\_

Race/ethnicity (please circle one):

American Indian or Alaska Native

Asian

Black or African American

Hispanic or Latino

Native Hawaiian or Other Pacific Islander

White

Other \_\_\_\_\_

In what languages do you feel you are proficient?

\_\_\_\_\_  
Describe your confidence in meeting the needs of your English language learners.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Describe any training you have received on best practices for working with English language learners.

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Describe your confidence in providing effective opportunities for students to interact with their peers during instruction.

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Describe any training you have received on how to provide effective opportunities for students to interact with their peers during instruction.

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Describe any experiences you have had with theatre or drama.

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Describe any drama strategies you have used in your instruction and when you have used them.

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Describe any training you have received on using drama strategies in the classroom.

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APPENDIX E  
STUDENT DEMOGRAPHICS QUESTIONNAIRE

Please complete the following questionnaire after your parents have given consent and you have given assent to participate in this study.

1. What is your name? \_\_\_\_\_

2. If you could choose a different name to go by for the rest of your life what would it be?

\_\_\_\_\_

3. How old are you? \_\_\_\_\_

4. What is your gender? Please circle one below. If you select other, please write in your response.

Male

Female

Other \_\_\_\_\_

5. What is your race/ethnicity? Please circle one below. If you select other, please write in your response.

American Indian or Alaska Native

Asian

Black or African American

Hispanic or Latino

Native Hawaiian or Other Pacific Islander

White

Other \_\_\_\_\_

6. What languages do you speak regularly at home? Please circle all that apply. If you select other, please write in your response.

English

Spanish

Chinese

Tagalog

Vietnamese

Arabic

French

Other \_\_\_\_\_

7. What languages do you speak regularly at school? Please circle all that apply.

English

Spanish

Chinese

Tagalog

Vietnamese

Arabic

French

Other \_\_\_\_\_

8. Have you always gone to school in the U.S.? Please circle one below.

Yes

No

If no, in which other countries did you attend school? \_\_\_\_\_

APPENDIX F  
RECORDS REVIEW FORM

(Teacher will complete electronically after parent consent and student assent received if these categories apply to the student.)

Student Pseudonym	ELL Status (pre-emergent, emergent, intermediate, proficient)	Long-term ELL (If in U.S. schools for 6+ years)	Disability Status

APPENDIX G  
STUDENT INTERVIEW PROTOCOLS

## Initial Interview Protocol Questions for Beginning of Study Interviews

Questions related to student experiences in English language arts class.

1. What was the best thing about your English language arts class this year?
2. What was the most challenging or annoying thing about your English language arts class this year?
3. Describe a time when you felt successful in your English language arts class this year.
4. Describe a time when you felt really defeated or struggled a lot in your English language arts class this year.
5. What is the hardest part about learning English?
6. What helps you learn best in your English language arts class (e.g., quiet time, working in groups, talking, writing, drawing)?
7. What do you use to help you when you are working with your peers to accomplish academic tasks? For example, do you speak in another language sometimes, do you use graphic organizer, visual supports, divide up jobs in your group, or something else?
8. What do you wish your teacher did more often in your English language arts class?

Questions related to academic support and networking in the classroom.

9. Do you have anyone who can help you at home with your English assignments? What language(s) do you primarily speak with this person?
10. Who do you interact with the most in your English class when working on your assignments in class? What language(s) do you primarily speak with this person when working on your assignments?
11. Who in your class has helped you with your English homework this year? What language(s) do you primarily speak with this person when getting homework help?
12. Who in your class have you gone to for information or questions about your English class this year? What language(s) do you primarily speak with this person when you are getting this information?

13. Who in your class have you studied with for a test in your English class this year?  
What language(s) do you primarily speak with this person when you study?
14. Who do you see as a leader in your class? Why?
15. Who do you see as someone who frequently disrupts your class? Why?
16. Now, I am going to ask you to show me how engaged you feel you and your classmates are by arranging your photographs on this table. Please place the students you feel like are most engaged towards the center and least engaged towards the outside. Group pictures of students together if you feel like students have a close relationship in the class and work well together. (The researcher will provide an example.)
17. Anything else you want to share?

#### Exit Interview Protocol Questions for End of Study Interviews

Questions related to student experiences in English language arts class.

1. What was the best thing about your English language arts class this year?
2. What was the most challenging or annoying thing about your English language arts class this year?
3. Describe a time when you felt successful in your English language arts class this year.
4. Describe a time when you felt really defeated or struggled a lot in your English language arts class this year.
5. What is the hardest part about learning English?
6. What helps you learn best in your English language arts class (e.g., quiet time, working in groups, talking, writing, drawing)?
7. What do you use to help you when you are working with your peers to accomplish academic tasks? For example, do you speak in another language sometimes, do you use graphic organizer, visual supports, divide up jobs in your group, or something else?
8. What do you wish your teacher did more often in your English language arts class?



Questions related to academic support and networking in the classroom.

9. Do you have anyone who can help you at home with your English assignments?  
What language(s) do you primarily speak with this person?
10. Who do you interact with the most in your English class when working on your assignments in class? What language(s) do you primarily speak with this person when working on your assignments?
11. Who in your class has helped you with your English homework this year? What language(s) do you primarily speak with this person when getting homework help?
12. Who in your class have you gone to for information or questions about your English class this year? What language(s) do you primarily speak with this person when you are getting this information?
13. Who in your class have you studied with for a test in your English class this year? What language(s) do you primarily speak with this person when you study?
14. Who do you see as a leader in your class? Why?
15. Who do you see as a someone who frequently disrupts your class? Why?
16. Now, I am going to ask you to show me how engaged you feel you and your classmates are by arranging your photographs on this table. Please place the students you feel like are most engaged towards the center and least engaged towards the outside. Group pictures of students together if you feel like students have a close relationship in the class and work well together. (The researcher will provide an example.)

Questions related to the use of dramatic inquiry in the classroom.

17. Think about the [insert name of dramatic inquiry unit]. What did you like about the unit? What did you not like?
18. Describe your interactions with your classmates when you were in-role as [insert example roles the students took on during the dramatic inquiry unit] during the [insert name of dramatic inquiry unit]. How are they similar or different from your interactions with your classmates during other units?

19. How did the drama strategies/in-role experiences used during the [insert name of dramatic inquiry unit] help you learn? How does this compare to your experiences during other units?
20. Anything else you want to share?

APPENDIX H  
WEEKLY TEACHER REFLECTION QUESTIONS

### Community Engagement

1. Create a sociogram using your students' photographs or name cards to assess student engagement (Edmiston, 2014). Using a folder to represent the classroom as a social space, place photographs or name cards of students who are more engaged towards the center and less engaged towards the outside. Place photographs or name cards of students next to each other to represent a positive working relationship between students. Please tell me about why you arranged your students in this manner.
2. Create a metaphor to describe the role of your emergent bilinguals in your classroom community. You can create different metaphors for different students or create a collective one.

### Language Goals

3. You identified that you want your emergent bilinguals to work on building their vocabulary and grammar skills. What did you incorporate in your lessons this past week to help them develop these skills? What have you noticed about their progress?

### Explicit Instruction

4. How did you use explicit instruction to develop the understanding of your emergent bilinguals this past week? Examples may include how you provided "verbal, written and/or visual instructions that are concise and clear", incorporated "the gradual release of responsibility model", utilized "teacher modeling", or exposed students to "target words over several days" (Piazza et al., 2015, p. 11-12).

### Dialogue

5. How did you engage your emergent bilinguals in extended dialogues this past week? Dialogue which "pose[s] cognitively challenging questions to activate higher order critical thinking and prompt effective vocabulary growth and reading comprehension" (Piazza et al., 2015, p. 8)?
6. How did you engage your emergent bilinguals in dialogue with their peers this past week? Peer dialogue which "centers on texts, ideas, and issues...for learners to experience others' thoughts, which allows for deliberation and critical reflection about their own and others' perspectives" (Piazza et al., 2015, p. 9)?

### Collaboration

7. What opportunities did your emergent bilinguals have to work with more knowledgeable others in small group instruction or peer partner activities this past week?
8. How were emergent bilinguals positioned by their peers during these activities this past week?

### Multimodal Representation

9. How did you use visual representations and/or other modes (e.g., physical movements, sound effects, performances, drawings) to promote the understanding of your emergent bilinguals this past week?
10. What opportunities did your emergent bilinguals have to represent their understanding through visual representations and/or other modes (e.g., physical movements, sound effects, performances, drawings) this past week?

### Inquiry

11. What opportunities did your emergent bilinguals have to engaging in inquiry? Inquiry in which they “generate questions within an area of interest or within a specific content area, investigate to find information, record new information, and make sense of their learning through the use of collaboration and multiple sign systems” (Piazza et al., 2015, p. 12)?

### Drama

12. How did you use drama to support your instruction? What did you notice?
13. Where do you feel like you were on the continuum of free play, guided play, structured play, and direct instruction this week?

APPENDIX I  
EMAIL COACHING FEEDBACK FORM

Goal 1: Design and implement a dramatic inquiry unit around teacher expertise, teacher ideas about what would support emergent bilingual learning, and student interests incorporating the Mantle of the Expert, hot seating, and/or other drama strategies to engage emergent bilinguals in positive interactions with their peers. (Teacher may choose to adapt an existing unit to make it a dramatic inquiry unit or tweak a dramatic inquiry unit created by the researcher.)

Goal 2: Create a classroom atmosphere where ALL students, including emergent bilinguals, are actively engaged in learning, support each other, and feel successful.

Goal 3: Incorporate explicit instruction and modeling during all activities to support dialogue and collaboration around unit topics to meet ELA standards and support emergent bilinguals in developing their individual language goals.

Goal 4: Incorporate opportunities in every lesson for ALL students, including emergent bilinguals, to learn and express their ideas through multiple modes, beyond just reading and writing (e.g. movement, visuals, sound effects, role-playing), as well as create productive tension to drive further inquiry.

Strengths of this lesson related to the outlined goals:

3-5 suggestions to incorporate in the next lesson to support the outlined goals:

- 1.
- 2.
- 3.
- 4.
- 5.

APPENDIX J

TABLE 6. DRAMA-BASED ACTIVITIES IMPLEMENTED IN MS. JOHNSON'S  
CLASSROOM



Table 6

## Drama-based Activities Implemented in Ms. Johnson's Classroom

Location in Findings Section	Drama-based Activity	Description of Drama-based Activity	Related Interactions or General Descriptions with Beginning Location
The Pre-text	Pre-text	A pre-text can be anything (e.g., a song, image, short story) that stimulates interest in the dramatic context prior to entering the imaginary world (O'Neill, 1995).	Cynthia: The Battle for Centrality on page 154  Victor: Off-task, Not Engaged, and In Need of Encouragement on page 159  Ariana: Trying to Pry Open the Oyster to Reveal the Pearl on page 162  Victor: Peeking Out of the Shell on page 166
	Action Clip	An action clip starts as a freeze frame or tableau (creating a still image with your body). When someone says "lights, camera, action" or uses some other signal to start, the participant pantomimes the scene or action (Farmer, 2020).	Cynthia: Dim-witted or Innovative on page 168  Victor: The Director on page 180
	Consciousness Threes (similar to Conscience Alley, Decision Alley, or Thought Tunnel; Farmer, 2020)	In consciousness threes, someone in a group of three asks a debatable question from the character's perspective. The other two participants provide reasons the character should choose their side over the other side (Edmiston, 2014).	Ariana: The Debater on page 186
	Exploding Atom (also called Social Atom; Edmiston, 2014 and similar to Cross the	In exploding atom, participants make a circular formation and then move closer to the	Discussed briefly in the sub-section on Additional Drama-based Activities Used

	Room/Stand Up If and Four Corners activities; Dawson, 2021)	center of the circle if they agree with the presented statement or further to the periphery of the circle if they disagree with the presented statement (Dawson, 2021).	to Engage Students in Inquiry on page 182
	Tableau (also called Freeze Frame; Farmer, 2020 or Frozen Picture/Stage Picture; Dawson, 2021)	In a tableau, participants depict a concept, event, or scene with their bodies in a frozen image (Edmiston, 2014).	Discussed briefly in the sub-section on Additional Drama-based Activities Used to Engage Students in Inquiry on page 193
	Role on the Wall	In role on the wall, participants create an outline of person on a piece of paper to represent a character. Then they write some factors that influence the character on the outside the person outline, and the character's inner feeling about different people or events on the inside of the person outline (Dawson, 2021).	Discussed briefly in the sub-section on Additional Drama-based Activities Used to Engage Students in Inquiry on page 193
The Initiation Phase	Mantle of the Expert	The Mantle of the Expert combines drama for learning, inquiry learning, and expert framing to position participants in-role as experts in an enterprise who are commissioned to solve some problem or task for a client (Aitken, 2013).	The Commission Using the Mantle of the Expert on page 195
The Initiation Phase	Hot Seat	In hot seating, a participant is in role as a character while the other participants ask them questions. The participants not in the "hot seat" may or may not be in-role as well as	Ariana: Closed-Off but Participating on page 199

		they question the person in the hot seat (Dawson, 2021).	
The Experiential Phase	Collaborating In-role as an Experts	Participants collaborate to solve the problem or task in their expert roles created from the Mantle of the Expert.	Victor: The Past Influences the Present on page 208 Cynthia: The Collaborator on page 222 Victor: Disrupter to Unsung Leader on page 229
	Developing Characters and Writing In-role	The writing in-role activity is often used as a follow-up strategy for hot seating. Participants create a piece of writing from the perspective of one of the characters within their dramatic context (Dawson, 2021).	Cynthia: Host to Casting Director on page 240 Ariana: Editor to Executive Producer on page 247

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APPENDIX K

TABLE 7. MS. JOHNSON'S METAPHORS FOR EACH OF THE EMERGENT  
BILINGUALS OVER TIME

Table 7

Ms. Johnson's Metaphors for Each of the Emergent Bilinguals Over Time

Meeting Transcript	Ariana	Cynthia	Victor
9.17.19	"low flying planes and just try to stay under the radar"	"low flying planes and just try to stay under the radar"	"low flying planes and just try to stay under the radar"
10.22.19	"Oysters...because I think there's a lot of good stuff inside, if we could just pry her open"	"a butterfly. Well, cocoon to butterfly ... because I feel like she's evolving"	"a tortoise, because progress is really slow"
10.29.19	"she's more of a cat ... just very content to be independent"	"a male peacock... I feel like she popped up her feathers and is just kind of doing the strut"	"a dog personality when he has outgoing moments. He likes to have fun"
11.12.19	"a little baby bird leaving the nest and taking a leap to fly"	"a sail ... so, she kind of fills with whatever forces come in her way"	"a submarine. I feel like he just keeps sinking down"
12.10.19	"I'm just going to go with the pearl inside ... she's got good things to share"	"kind of chameleon, where she takes on whoever she's around"	"an untrained little puppy who seems to have a little bit of energy, and doesn't listen to directions"
12.17.19	"a hardcover book ... strong exterior, and that some people can get her to open up and some people just don't"	"getting a little rebellious"	"a cat ... It's kind of like just listening but not doing anything about it"
1.14.20	"the Pearl and the clam ... she has a lot of wisdom"	"a pendulum where it goes back and forth, like really good days and then it'll swing down ... and then it'll come back up again"	"a goldfish... he forgets what he's even supposed to be doing ... I ... imagine him in his own little fishbowl world all by himself"
1.22.20	"like a little steam engine chugging along"	"a sailboat and whatever way the wind's blowing that day, she'll go"	"Would be a car with no gas...he has the ability to go forward, but a lot of the time it's just nothing"
1.28.20	"just that little steam engine chugging along"	"a sailboat ... You can let the wind take you or you can set the sails so that you can steer yourself and"	"the puppy ... because the treat idea, it would be a motivation for him to do things"

		manipulate the wind to get to where you are going”	
2.4.20	“just flies under the radar so much”	“a kayaker, where she's at the whim of the ocean, the currents, but I think sometimes she does a really good job propelling herself”	“It's like a box ... But, there are no cracks. It looks like someone ... welded it shut ... I...try different angles and then just can't get into the box”
2.11.20	“a little turtle who is in her shell”	“oars in the boat and she's able to carry her weight. She's working kind of in conjunction with the other oars”	“when ... the flashlight's about to die out of batteries and you hit it and it works for a split second and then it doesn't work”

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