Co-constructing Critical Consciousness with Preservice Teachers

using Drama-based Research and Pedagogy

by

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ABSTRACT

In this three-article format dissertation, I explore the use of drama-based research and pedagogy as a tool for preservice teacher (PST) education, specifically for opening up spaces for dialogue, possibility, and most importantly co-constructing critical consciousness, which is the ability to recognize and problematize structural inequalities and taking action for social justice.

The first article examines the use of dramatic inquiry, a type of drama-based pedagogy, with the aim of understanding the opportunities and tensions of using dramatic inquiry in the process of co-constructing PSTs' critical consciousness. Drawing on drama artifacts, field observation, and in-depth interviews with PSTs, I present the opportunities as the following themes: emotional engagement, interrogation of beliefs and assumptions, and dialogic meaning-making. However, there were tensions such as PSTs' experiencing emotional overwhelm, feelings of being in an unsafe space, and a noticeable delay in their critical engagement. Despite these obstacles, the study also highlights these constraints as potential avenues for enhancing PSTs' critical consciousness.

The second article presents an ethnodrama, a form of drama-based research, to engage teacher educators and PSTs to examine classroom dynamics aimed at creating spaces for critical consciousness. Grounded in the principles of Bakhtin's dialogism, this ethnodrama spotlights pivotal moments of dialogic and monologic moments within the dramatic inquiry discussed in Article One. This research paints a vivid picture of

classroom dynamics capturing the complexity of these exchanges, thereby shedding light on how these interactions affect dialogue.

Article three proposes drama-based pedagogy as a "pedagogy of the possible", an approach to education from possibility studies. This conceptual paper responds to a call for scholarly dialogue in the field of possibility studies. Drawing on my own personal experiences of using drama-based pedagogy, I demonstrate how drama-based pedagogy aligns with the eight possibilities of pedagogies of the possible – the possibilities of (1) not knowing, (2) failure, (3) uncertainly, (4) movement, (5) anticipation, (6) dialogue, (7) care, and (8) responsibility. Showing drama-based pedagogy as a pedagogy of the possible emphasizes the open-ended nature of learning with drama, foregrounding the boundless potential for growth and transformation.

For Sol and Yul.

고맙고 사랑해.

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As a student of ASU, I acknowledge that the Tempe campus sits on the ancestral homelands of those American Indian tribes that have inhabited this place for centuries, including the Akimel O'odham (Pima) and Pee Posh (Maricopa) peoples.

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CHAPTER 1

INTRODUCTION

The collective aim of these three articles is to explore the transformative potential of drama-based research and pedagogy in preservice teacher (PST) education. Through an empirical, conceptual, and artistic exploration, this research highlights the opportunities of drama for use in PST education to foster genuine dialogue, possibility, and co-construct critical consciousness (CC). I ask the following research questions: (1) What opportunities emerge in co-constructing PSTs CC through Dramatic inquiry? (2) What tensions arise when co-constructing PSTs CC through Dramatic inquiry and how does it impact their engagement of CC? (3) How does classroom dynamics shape dialogue particularly within the context of employing dramatic inquiry for the purpose of co-constructing CC in preservice teacher education? (4) In what ways is drama-based pedagogy a pedagogy of the possible?

To answer these questions, each of the three articles explores distinct facets of drama-based research and pedagogy within PST education. Article One looks at the opportunities and tensions for co-constructing CC through dramatic inquiry, shedding light onto its transformative potential. Article Two analyzes the classroom dynamics that arise during this process, offering valuable insights into how these dynamics impact dialogue, which is the basis of CC. Article Three explores drama-based pedagogy as a "pedagogy of the possible," a concept from possibility studies, presenting a broader framework for understanding the possibilities of using drama-based pedagogy.

By addressing these questions within the context of PST education, this research not only contributes to the academic discourse but also holds practical implications for instructional design and teacher training. The findings of this study pave the way for an inclusive and dynamic approach to teacher education, ultimately enriching the learning experiences for future educators.

Motivation for Research

The motivation for this three-article format dissertation study began from my experiences in teaching PSTs. While leading an undergraduate teacher-preparation class on teaching emergent bilinguals (EBs), I realized that the PSTs (who predominantly identified as white) did not have much experience with racialized EB students (the word "racialized" is added to emphasize that these students are often from racial or ethnic minority backgrounds and experience language acquisition within the context of racial ideologies; Flores & Rosa, 2015). In other words, racialized EB students are often perceived as linguistically deficient due to prevailing language ideologies that privilege normative language practices of white listening subjects (Flores & Rosa, 2015; Garcia et al., 2021; Seltzer & de los Rios, 2018). While the course readings, written mainly by white scholars, addressed EBs' language learning and schooling experiences, my intention was for PSTs to comprehend these experiences in a more empathic and holistic way beyond merely reading about them.

With the United States experiencing a rapid increase in racial and ethnic diversity (United States Department of Education, 2021), the population of EBs are also growing at

a remarkable pace within the U.S. school system. This demographic shift underscores the high probability of teachers encountering EBs in their classrooms (Mills et al., 2020). It is crucial for educators, particularly white and monolingual educators, to understand the experiences of racialized EBs in order to challenge and disrupt the perpetuation of racial and linguistic hierarchies in education (Flores & Rosa, 2015). Despite their good intentions, many PSTs may inadvertently harbor deficit views of EBs (Bell, Horn, & Roxas, 2007; Darling-Hammond, 2006), which can manifest in various forms, such as displaying colorblindness (Rizutto, 2017) or misdiagnosing EBs for special education (Ortiz et al., 2020). The prevalence of such deficit views highlights the need for teacher education programs to equip PSTs with culturally sustaining pedagogy (Alim & Paris, 2017) to become culturally sensitive educators in today's diverse classrooms.

Culturally sustaining pedagogy (CSP) is an educational approach that fosters and sustains "linguistic, literate, and cultural pluralism as a part of schooling for positive social transformation" (Paris & Alim, 2017, p. 1). It goes beyond simply recognizing diversity and instead seeks to actively sustain and nurture the diverse and cultural and linguistic identities of all students, especially racialized EB. CSP helps PSTs recognize and challenge deficit views in educational settings, encouraging them to adopt asset-based pedagogies which value the rich linguistic and cultural resources that EBs bring into the classroom. CC, the ability to recognize and challenge structural inequalities, is a key component of CSP (Alim, Paris, & Wong, 2020) and the focus this dissertation.

My research examines ways to help PSTs to develop CC, so they can practice CSP. While thinking of ways to do this, I turned to drama-based pedagogy. In Mills et al.'s (2020) literature review of 19 years of studies on the preparation of PSTs for teaching EBs, they suggest the need for "more research that examines pedagogical interventions designed to give teacher candidates a clear understanding of the impact that social, political, and institutional factors have on teaching and learning" (p. 51-52). In their suggestions on kinds of research, they suggested developing CC regarding language use in classrooms. My prior experience with drama-based pedagogy as a student and facilitator left a lasting impression, reminding me of its impact in engaging learners into the content and cultivating empathy.

Drama-based Research and Pedagogy

I remember the first time I sat in a drama class while a graduate in South Korea. The course was called "Process drama for ELT," introducing me and my preservice teacher group to a dynamic form of pedagogy that integrates drama techniques with language learning. I remember stepping into the shoes of an angry farmer in Aesop's fable, "The Boy Who Cried Wolf." Though the story might have seemed elementary for PSTs, the experience was unexpectedly immersive. We experienced a range of emotions such as anger and sadness for the boy who kept on lying about the wolf. Instead of just being told that the moral of the story is to always tell the truth, our class thought about the complexities of human behavior, contemplating why one would lie in the first place. We shared personal stories of times we lied and brainstormed ways in how we, the villagers, could help the boy. Our conversations were all in English, demonstrated our proficiency in

the past tense, thus showing the language-learning potential inherent in using drama for teaching and learning.

While traditional lectures can leave students disengaged, passively receiving information, yet, this dramatic experience was a departure from that norm. Taking a role in the drama allowed me to step into someone else's shoes, forging a profound connection between the content and my own experiences. It unveiled hidden assumptions and preconceptions, prompting me to ponder why this transformative approach is not more prevalent in classrooms.

Drama-based pedagogy refers to a collection of drama-based teaching and learning strategies to engage students in learning (Lee et al., 2015). This includes creative dramatics (Ward, 1947), the mantle of the expert (Bolton, 1985; Heathcote & Herbert, 1985), story drama (Booth, 1985), process drama (O'Neill, 1995), and dramatic inquiry (Edmiston, 2014). These terms are often used synonymously, due to their overlapping characteristics, but they have different intentions and applications in the classroom.   Betty Jane Wagner, an expert in drama in education, notes that " drama is powerful because its unique balance of thought and feeling makes learning exciting, challenging relevant to real-life concerns, and enjoyable " (1998, p. 9). Research underscores the myriad benefits of integrating drama into education, impacting students academically, socially, and developmentally (Gao et al., 2022).

As a researcher interested in drama-based pedagogy, I was naturally drawn to drama-based research as a way to incorporate it into my dissertation study. Bresler (2011)

defines drama-based research as "a way of knowing, with a focus on embodied inquiry and communication" (p. 322). This approach offers a unique way to answer one's research questions, as it involves active engagement and physical expression, which can yield deeper insights compared to conventional research methods (Perry and Medina, 2011). This aligns well with my goal of exploring the transformative potential of drama in preservice education.

Research Process

For this dissertation research, I designed several dramas centered around EBs language learning experiences in the classroom. The intention was to prompt PSTs to develop empathy towards obstacles some racialized EB students face in understanding and expressing themselves in English in the classroom.

This research underwent significant transformations as it evolved through several rounds of pilot studies. Is piloted the drama three times from Fall 2021 to Spring 2022, with refinements after each iteration. Initially, my research question was on whether the use of drama-based pedagogy challenges PSTs' previous beliefs of EBs and fosters empathy. As it was my first time teaching in the U.S. higher education context, I wanted to familiarize myself with the learning context of PSTs in the U.S. and explore the possibilities of engaging them in drama. I further wanted to explore whether drama can foster empathy. Drama is known to develop participants' empathy (Neelands, 2010) which is a key competency needed to recognize diverse perspectives in social justice issues (Segal & Wagaman, 2017). While the initial pilot study demonstrated the potential of integrating

drama in PSTs' classrooms to foster empathy, my growing familiarity with using drama in U.S. higher education settings prompted a shift in my research focus towards a more critical examination. This transition allowed me to explore the opportunities and tensions inherent in co-constructing PSTs' CC, which is the first article in this dissertation series.

Article Two examines the concept of "dialogue," a fundamental component in developing CC. Freire (2003) argues that dialogue, or "genuine dialogue", involves mutual respect, active listening, and a willingness to engage in open and honest communication. It is through dialogue that individuals have an opportunity to critically examine their own thoughts, beliefs, and assumptions, as well as the social and cultural contexts in which they exist. Upon analyzing the data from Article One, I gained insight through field observations and interview data on how classroom dynamics shape dialogue, even when employing drama-based pedagogy—an approach recognized for its inclusive, democratic educational practices (Storsve et al., 2021). This understanding highlighted the need to conduct a detailed exploration of classroom dynamics and their impact on classroom dialogue for co-constructing CC in PST education. By drawing on Bakhtin's (1981) theories on dialogism, I analyzed the data from Article One to create an ethnodrama. I plan on presenting this drama as an ethnotheatre for PSTs in the near future with hope that it will create genuine dialogue for co-constructing CC.

Article Three focuses on a specific aspect of drama-based pedagogy: the possibilities that arise from the improvisational nature of drama (Holdhus et al., 2016). I decided to zoom into this aspect of drama and found its relevance in the field of possibility

studies. Possibility studies is an emerging of studies that is concerned with the process of engaging in multiple and open-ended ways of thinking (Craft, 2015). While reading Glaveanu's (2022) call on possibility studies and on the pedagogies of the possible (Glaveanu & Beghetto, 2021), I began to find interconnectedness between drama-based pedagogy and the pedagogy of the possible. Pedagogy of the possible redefines what possibility is by looking at it in eight distinct ways: (1) possibilities of not knowing, (2) possibilities of failure, (3) possibilities of uncertainty, (4) possibilities of movement, (5) possibilities of anticipation, (6) possibilities of dialogue, (7) possibilities of care, and (8) possibilities of responsibility. For each possibility, I connect it to principles of drama-based pedagogies and give detailed example through vignettes, interview data, and journal entries from my own experiences using drama-based pedagogy. Through this conceptual piece, I aim to contribute to both the fields of drama education and possibility studies. Specifically, I seek to demonstrate the reciprocal relationship between the two disciplines, showcasing how drama's boundless potential can serve as a prime example in possibility studies, and in what ways drama-based pedagogy offers myriad possibilities for transformative learning experiences.

The overarching goal of this dissertation study is to see in what ways drama-based research and pedagogy foster dialogue, illuminate possibilities, and co-construct CC within PST education. Comprising three distinct articles, this study explores the transformative potential of drama-based research and pedagogy in the context of PST education. Each article, in its unique way, contributes to this overarching aim.

Organization of the Dissertation

My three-article dissertation is structured into three main chapters. Chapter 2 (Article One) is titled "Co-constructing Preservice Teachers' CC Through Dramatic Inquiry." This chapter serves as the foundation of my dissertation, providing a comprehensive understanding of how drama-based pedagogy, specifically dramatic inquiry, impacts PSTs' CC. This study illuminates the opportunities and tensions that arise in this process of co-constructing CC, shedding light on the complexities faced by preservice teachers.

Chapter 3 (Article Two) is the ethnodrama script titled, "On Dialogue." This unique form of drama-based research is a potent tool for capturing and analyzing critical moments of dialogue and monologue that emerged during your drama facilitation, as discussed in Article 1. Drawing on the foundational principles of Bakhtin's dialogism, this chapter invites PSTs for an in-depth exploration of the dynamics of dialogue. It also provides PSTs with additional opportunities for meaningful dialogue and reflection.

Chapter 4 (Article Three) is the conceptual paper on "Drama-based Pedagogy as a Pedagogy of the Possible for Preservice Teacher Education." This chapter takes a broader perspective (or interdisciplinary approach), contextualizing drama-based pedagogy within the framework of possibility studies. I cover eight possibilities of the pedagogies of the possible which include the possibility of not knowing, failure, uncertainty, movement, anticipation, dialogue, care, and responsibility. I then make connections with drama-based pedagogy by drawing from literature from the field of drama education and provide

detailed examples from my own experiences in teaching and facilitating drama with PSTs and researching its transformative potential in co-constructing CC.

Chapter 5 is the conclusion chapter that brings together the key findings and insights of the dissertation.

CHAPTER 2

OPPORTUNITIES AND TENSIONS IN CO-CONSTRUCTING

CRITICAL CONSCIOUSNESS THROUGH DRAMATIC INQUIRY

Critical consciousness (CC), or the ability to recognize and analyze systemic inequities, challenge dominant narratives, and take action towards creating more equitable learning environments (Freire, 2003), has garnered significant attention in the field of teacher education as a means to foster socially just and transformative educational practices (Andrews et al., 2019; Palmer et al., 2019, Styslinger et al., 2019).

In the field of teacher education, CC is seen as something a teacher has or does not have. Some view CC as a form of knowledge (Sleeter et al., 2004), a disposition (Houser, 2008), or even a performance (McDonough, 2015). Various verbs are associated with CC, including terms like develop (Palmer et al., 2019; Seider & Graves, 2020), raise, increase, cultivate (Andrews et al, 2019), foster (Keefer & Haj-Broussard, 2021), and strengthen (Ezzani & Brooks, 2019). While these verbs all imply someone (usually the teacher) activating the students' CC, I propose the use of "co-construct" in conjunction with CC. Freire (2003), who developed the concept of CC, mentions that no one can conscientize anyone else, but the educator and the people together conscientize themselves. In other words, CC is not something that the teacher imparts upon students, but is co-constructed through shared learning, dialogue, and collaboration.

Recognizing the pivotal role that teachers play in shaping students' educational experiences, many teacher education programs focus on fostering preservice teachers

(PSTs) CC and aim to prepare and empower them to actively challenge and transform

educational inequities they will face in the future (Gay & Kirkland, 2003; Goodwin,

2017). While much of the existing research has explored traditional methods of engaging

CC such as readings, discussions, and critical reflections, there is a growing recognition

of the potential of creative art-based methods such as drama to do so (Caldas, 2017,

2018; Villanueva & Sullivan, 2020).

Drama, in particular, has the potential to allow preservice teachers to explore

complex issues related to social justice through embodied experiences, imagination, and

empathy (Neeland, 2015). By using drama as a pedagogical tool, PSTs may be able to

engage in more meaningful and transformative learning experiences than in traditional

(teacher-centered) classrooms, leading to a deeper understanding of the complex issues

that they will face as educators. Existing research recognizes drama as a powerful tool of

engaging CC (Athiemoolam, 2022; Doyle, 1993; Freebody & Finneran, 2013; Gallager,

2007). However, limited attention has been given to investigating the inner workings of

the opportunities and tensions that arise in the process of co-constructing CC, particularly

among PSTs.

This study aims to address this gap by examining the opportunities and tensions

in co-constructing PSTs CC through drama. By identifying and addressing these aspects,

teacher educators can create more meaningful opportunities for co-constructing CC. The

findings will inform the development of instructional practices that enhance preservice

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teachers' engagement with CC and contribute to the broader goal of promoting social justice in education.

Literature Review

As the purpose of this research is to identify the opportunities and tensions when using drama to co-construct PSTs CC, I conducted a comprehensive review of the literature across multiple areas. Firstly, I explore the literature on CC to establish the theoretical foundation for understanding the concept and its significance to education. This body of literature provides insights into the different components that contribute to fostering CC. Additionally, I examine the literature on PST education to investigate how we support PSTs development of CC. I also examine the need for PSTs CC due to the changing educational landscape and look over how we address these issues. Furthermore, I review literature on art-based methods, specifically drama in education, as it is suggested as an effective practice in engaging PSTs CC. Finally, I focus on dramatic inquiry because it is the genre of drama I chose for engaging PSTs CC. I go over the purpose and design of dramatic inquiry, exploring its potential for enhancing PSTs CC.

Critical Consciousness

CC, or *conscientização*, is term grounded in Brazilian educationist Paulo Freire's critical pedagogy (2003) used to describe the ability to recognize and analyze the ways in which social, economic, and political structures impact individuals and communities. It involves questioning and challenging dominant cultural norms and ideologies, and recognizing one's own position and privilege within these systems. CC allows individuals

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to become more aware of social injustices and to work towards creating a more equitable and just society. Freire's work on CC is foundational to social justice and educational equity. Freire views CC as having two main components: critical reflection and critical action. The combination of these components is what Freire (2003) calls "praxis," which he defines as "reflection and action directed at the structures to be transformed" (p. 126). It is though praxis that one can develop CC. In other words, action and reflection are the core processes in transforming the status quo and creating a just world. He further states that reflection is not a precursor to action but that they occur simultaneously. We can never fully achieve or attain CC. It is not a one-time awakening (Sleeter et al., 2004) but an ongoing, ever-evolving process shaped by one's context (Milner, 2003).

CC has been conceptualized in various ways, however, I follow Diemer et al. (2016) conceptualization of CC as having three distinct and overlapping components: (1) critical reflection, or the ability to reflect on perceived inequality and privilege; (2) critical motivation (political efficacy), or the belief that one can create social change; and (3) critical action, or the act of ending or disrupting the injustices. I chose this conceptualization because it highlights the distinction between the motivations that drive change and the actions taken to realize it.

Dialogue plays a crucial role in co-constructing CC. As emphasized by Freire (2003), "dialogue is the encounter between men [sic], mediated by the world, in order to name the world" (p. 88). In other words, dialogue is not when one person deposits ideas into another, but an interaction with the purpose of exploring and transforming the world

together. Dialogue allows people to connect with one another and take responsibility for their own learning. According to Freire, "without dialogue there is no communication, and without communication, there can be no true education" (p. 93).

Emotion is another important aspect of CC, as it is closely tied to our experiences and our understanding of the world and that emotions are essential in the development of CC (Carlson et al., 2006). Emotions enable individuals to become fully aware of their experiences, which can deepen their understanding of the subject matter as well as feeling connected to experiences (Heron, 1992). Furthermore, emotions facilitate reflection (Gum, Greenhill, & Dix, 2011) and critical reflection (Taylor, 2017) by questioning deeply held assumptions which can play a significant role in shaping our beliefs and attitudes. It can also play a crucial role in motivating individuals to take action to promote social transformation (Freire, 2003; Giroux, 2011).

In education, CC allows students to engage with the world in a more thoughtful and reflective manner and to understand concepts like power, inequity, and injustice and transform it in a humanizing way (hooks, 2014). By developing CC, students are better able to understand complex issues that affect their lives and become active participants in their own education, which can lead to an increase in academic engagement and achievement (Cabrera et al., 2014) as well as enhance students' commitment to challenge injustices (Watts et al., 2011).

In contrast to the dialogic approach for which he advocates, Freire (2003) critiques the "banking concept of education", which positions students as passive recipients of

knowledge into which teachers deposit information as if mere receptacles. This approach reinforces oppressive systems and maintains the status quo. Freire argues that this oppressive form of education suppresses students' ability to engage critically with the world and hinders their potential for transformation. Instead, he advocates for dialogic and problem-posing education, which involves active student participation, mutual respect, and the co-creation of knowledge. By engaging in dialogue, students can critically analyze and challenge oppressive systems and become active agents in transforming the society.

Fostering CC is not a simple process. Teacher education courses must explore how to develop PSTs CC, because to provide students with a more equitable education, teacher education programs need to help teachers become agents of change by fostering teachers' CC (Cervantes-Soon et al., 2017; Gay & Kirkland, 2003).

Teacher Education

Now I look into the literature on teacher education to explore why PSTs need CC. I talk about the changing educational landscape marked by an increase in diversity, and the need for social justice teaching in preservice teacher education.

The Changing Educational Landscape

The United States is becoming a more racially and ethnically diverse nation. In 2020, the U.S. Census Bureau reported that four out of ten Americans identify as a race or ethnic group other than white (U.S. Census Bureau, 2020). As the white population declines due to slow-growth and aging, it is forecasted that in 2060, whites will account for 36 percent of the under age 18 population, while Hispanics comprise for 32 percent.

In 2019, multiracial youth already made-up half of the "under age 16" population and are projected to be the engine of future growth. This projected diversity affects the nation in all spheres of life, especially in education.

There are many labels used to describe these diverse learners in the U.S. whose home language and backgrounds are different from the mainstream culture and language. Terms like English language learner (ELL) or Limited English proficient students (LEPs) have commonly been used by educators and legislators to describe these culturally and linguistically diverse learners (Garcia, 2009). However, for the purpose of this paper, I will avoid using labels that focus on one's limitations and English learning status, but rather use the asset-based view and use the term emergent bilingual students (EBs) instead.

It is imperative for all teachers to prepare to teach EBs (Banks, 2001; Garcia & Kleyn, 2013; Heineke & Giatsou, 2020; Ladson-Billings, 2000; Lucas et al., 2008). Due to changing demographics, it is not uncommon for mainstream teachers to have EBs in their classrooms. Yet, regardless of their cultural backgrounds, teachers can enter the teaching profession with negative perceptions of EB students (Bell, Horn, & Roxas, 2007; Darling-Hammond, 2006). For example, Kumar and Hamer (2013) reported that 25% of PSTs in their study expressed stereotypical, deficit beliefs about EBs and displayed discomfort with student diversity. Similarly, Rizutto (2017) found that early career English teachers did not consider EBs culture and language as necessary in their learning and expressed colorblind ideologies (i.e., beliefs that everyone should be treated equal regardless of one's race,

ethnicity, or culture; Bonilla-Silva & Ashe, 2014). These negative perceptions are rooted in raciolinguistic ideologies (Flores & Rosa, 2015) and idealized language ideologies (Chang-Bacon, 2021) which includes English monolingualism and other ideologies that surround "New Bilingualism," which celebrates bilingualism but disproportionately benefits English-dominant students and not the linguistic minoritized students who actually need bilingual education.

To effectively support EBs and dispel negative stereotypes about them, all teachers must acquire specific knowledge and skills related to language and culture (de Jong & Harper, 2005). One way to achieve this entails engaging in culturally sustaining pedagogy (CSP), a critical, anti-racist, and anti-colonial framework that addresses the challenges posed by white supremacy (Alim & Paris, 2017). The goal of culturally sustaining pedagogy is to "perpetuate and foster – to sustain – linguistic, literate, and cultural pluralism as part of schooling for positive social transformation" (Alim & Paris, 2017, p. 1) by decentering whiteness and recentering marginalized communities. A crucial element of CSP is CC (Alim, Paris, & Wong, 2020; Ladson-Billing, 1995, 2021). However, teacher education often fails to encourage students to explore critical perspectives and policies that could directly influence their lives and their communities (Ladson-Billings, 1995).

Considering the evolving educational landscape marked by increasing diversity, teachers equipped with CC and CSP are better positioned to create inclusive, empowering learning environments that meet the diverse needs of emergent bilingual students.

Critical Consciousness in Preservice Teacher Education

For teachers to co-construct CC with their students, they themselves must embody CC (McDonough, 2015). Freire (1998) views the teacher as the engine that moves the classroom. It is the teachers' CC that works towards the CC of students that will liberate them to see themselves as actors that challenge the status quo, not passive recipients (Freire, 1998, p. 108). In U.S. teacher education programs, the majority of teacher candidates are monolingual white individuals who often hold deficit and racialized perspectives towards students of color (Picower, 2009; Sleeter, 2017). Although the goal of teacher education is to transform these beliefs, critical discussions around equity and social justice are often limited (Hayes & Fasching-Varner, 2015), with conversations about inequity often confined to specific courses on multiculturalism (Gorski, 2009). Furthermore, curricular and instructional efforts often reflect a predominantly white perspective (Sleeter, 2017), framing multiculturalism as a celebration of differences rather than critically interrogating underlying structures, policies, and practices. To effectively develop a culturally sustaining teaching force, teacher education programs must equip PSTs to develop CC.

There are several ways to co-construct CC in the classroom. Freire (1998) placed great importance in dialogic and reciprocal learning as it respects learners and encourages agency for developing CC. Godfrey and Grayman (2014) recommend open classroom climates that encourage diverse opinions and discussion of controversial issues. Gay and Kirkland (2003) suggest that teacher education programs create learning climates where self-reflection and CC are the norm and translate that knowledge to their future teaching. They cite that this translation includes having critical conversations and constructing

position statements on race and culture, dramatizing issues on multicultural education, modeling principles of multicultural education in teaching, and using poetry to explore critical social and educational issues. Gay and Kirkland further suggest converting ideas about social justice and inequities from one expressive genre (e.g., writing an essay) to another (e.g., creating a collage) as the process of converting knowledge, sharing, and receiving feedback helps with self-reflection and CC. Furthermore, creating tangible artifacts representing one's beliefs (e.g., a video on how to teach EB students) could allow teachers to be more engaged to imagine new possibilities, moving their learning beyond the classroom towards social action. The use of arts can thus be used as tools to engaging learners' CC.

There are also documented challenges for co-construcing CC amongst PSTs. According to Gay and Kirkland (2003), having an unclear understanding of what constitutes self-reflection and how to engage in it, especially with issues related to diversity and social justice, is often challenging. There are other issues such as teacher education learning conditions often being monologic, where only one point of view is represented, that of the teacher. Furthermore, Taylor (2021) discusses how the power dynamics in the classroom, even among peers, can silence students rather than engaging in opportunities for CC development. Gay and Kirkland (2003) highlight other issues specific to working with culturally and linguistically diverse learners, such as teachers avoiding discussing uncomfortable topics like race or diverting attention by taking up information without questioning or critically reflecting on it. hooks (1994) cautions educators against

prioritizing their own needs for security over fostering transformational growth of their students. Another obstacle is that teachers may see themselves as promoters of social justice but not know how to take that knowledge into action.

Building upon the understanding of CC in the teacher education context, I next look into the potential of art-based methods to foster CC among PSTs. As discussed earlier, teacher education programs often struggle to effectively address issues of equity and social justice, with limited critical discussions and an emphasis on superficial notions of multiculturalism. Art-based methods offer a promising avenue for engaging PSTs in CC.

Art-based Methods

Some educators who are interested in creative ways to co-construct PSTs in self-reflection and CC use art-based methods (inquiry) as an instructional method in PST education courses (Hanley et al., 2013). This can include PSTs creating/using art such as murals, plays, photographs, and poetry to question, challenge, and take action in issues related to inequality and injustices (Adams & Goldbard, 2001). Various scholars have also highlighted how the intersections of art, education, and social justice can help challenge taken-for-granted notions, opening up experiences from a different point of view and imagining previously unconsidered possibilities (Greene, 1995). Finley (2008) wrote, "Arts-based inquiry is uniquely positioned as a methodology for radical, ethical, and revolutionary research that is futuristic, socially responsible, and useful in addressing social inequities" (p. 72). Kraehe and Brown (2011) used collaborative art-based inquiries in a teacher education course and found that art-based inquiry can provide generative spaces

for developing preservice teachers' CC. Somers (2001) states that the function of art is to disturb, to provide a counter story to the dominant story. Bentz and O'Brien (2019) view art participation grounded in critical pedagogy as critical action in the cycle of CC.

The aesthetic experience of art-based inquiry can therefore be an effective way to foster the often missing affective and emotional components of teacher education courses (Ryan, 2014). Furthermore, to be transformational with minimal emotional barriers, art needs to be actively participatory and dialogical (Greene, 2001). Being passive "beholders" is monologic, where there is no space for change. Participatory and dialogical art-based inquiry helps teachers to deeply reflect on their emotions, thus working towards higher levels of consciousness which can lead to critical action. Drama is an art-based method that is inherently participatory and dialogic, inviting active participation and collaboration among participants.

Drama

Drama, or educational drama, is a methodology that arose in the late 1960s and uses drama techniques and improvisation with a school curriculum (O'Neill, 2006; O'Toole, 1992). It is a collaborative classroom experience where teachers and students explore an aspect of being human by engaging with fictional worlds and working in- and out-of-role (Bolton, 1985; Bowell & Heap, 2001). Ewing (2010) views drama as a "metaphor for bending time and space to create a space for exploratory interactions, dialogues, and representations out of which new thought, ideas and ways of looking/seeing can emerge" (p. 40). Wagner (1998) states the goal of drama is "to create

an experience through which students may come to understand human interactions, empathize with other people, and internalize alternative points of view" (p. 5). Drama creates a holistic and experiential learning opportunities for learners to change their understanding of how they see the world (Bolton, 1984).

Drama, with its unique ability to allow participants to "walk in another's shoes," provides a powerful avenue for developing empathy (Heathcote & Herbert, 1985). By taking on the role of another, drama offers its participants the opportunity to step into the lived experiences of others and connect with their emotions and experiences, even if those experiences are fictional or imagined. Drama provides a "living through" experience by dealing with lifelike situations and issues, but in a "no penalty zone" (Heathcote, 1984, p. 165). In other words, participants can test out experiences, but do not have to live with the actual consequences. However, through this process, participants feel emotions as well as "feel" differently about things through the experience. In the context of drama, the concept of "metaxis" refers to the mental state of recognizing and inhabiting two social contexts simultaneously: the real world and the imaginary world created within the dramatic space (Bolton, 1995). This metaxis offers participants the opportunity to delve into different facets of themselves and explore diverse perspectives. This kind of empathy plays a crucial role in engaging CC. By stepping into the shoes of others through drama, participants can understand the perspectives of marginalized groups, recognize and challenge social injustices, and take action towards creating a more equitable community.

Drama is thus a valuable platform for critical pedagogy and engaging PSTs in CC (Doyle, 1993). An important component of drama informed by principles of social justice is that the teacher participates alongside the students in the drama experience, challenging the traditional knowledge and power structures in the classroom (Styslinger, 2000). This collaborative dialogic relationship promotes a democratic model that respects participants' lived experience, empowering them to question the status quo (Villanueva & O'Sullivan, 2020). Moreover, drama is a liberatory pedagogy that is participatory and dialogic, which transforms spaces and communities (Streeter, 2020) and is therefore connected to CC. Drama also provides opportunities for action. Neelands (2006) states, "if we see how we can 'act' upon the imagined worlds of our drama, then perhaps we also begin to see how the 'real'world can be 'acted on' and changed" (p. 55). In this way, drama not only facilitates personal growth, but also inspires transformative action towards social change and justice. Drama is also an effective method to discuss social justice issues (Hertzberg & Ewing, 1998). Its inherent focus on tension and conflict holds the potential to cultivate critical discourse that encourages opposition and argumentation (Doyle, 1993). In other words, drama opens up a space to generate rich conversations on social issues.

There are a handful of studies that use drama for fostering PSTs' CC. Caldas (2017) used Boal's (1974) Theater of the Oppressed, a critical drama-based pedagogy, to understand how bilingual PSTs self-reflect on the complexities of becoming a bilingual teacher. The improvisational nature of drama allowed PSTs to experiment and explore critical issues, reflect on their stance, and prepare/rehearse for future situations.

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Implications of Caldas' study suggest that art-based strategies such as drama allow participants to put what they learned in class into practice in a nonthreatening space. This was especially true for discussing sensitive issues on racism and immigration. Villanueva and O'Sullivan (2020) examined the use of drama as a form of critical pedagogy with Chilean teachers. The authors stated drama can potentially lead to CC, but due to the improvisational nature of drama, there is less assurance that participants will learn the pre-established goals the teacher hoped to teach. Overall, the teachers in their study identified drama's potential in approaching social justice issues.

However, there is a tendency in drama education to view drama as a panacea (Freebody & Finneran, 2013). It is noteworthy that scant research focuses on the tensions associated with using drama as a pedagogical tool to develop CC. By exploring and identifying both the opportunities and tensions, we can gain a comprehensive understanding of the complexities involved in using drama to engage CC and work towards addressing them.

Dramatic Inquiry. Drama is discussed under many terms as it continues to evolve. This includes creative dramatics (Ward, 1947), the mantle of the expert (Bolton, 1985; Heathcote & Herbert, 1985), story drama (Booth, 1985), process drama (O'Neill, 1995), and dramatic inquiry (Edmiston, 2014). Each drama genre/approach has a different purpose, design, and outcome. However, for this research, I will be using dramatic inquiry (DI). This term coined by Brian Edmiston (2014) centers on collaborative meaning-making through dialogic inquiry. DI allows classrooms to become

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spaces for dialogic possibility rather than spaces for passive learning. This drama

approach is also transformative as it allows students to collaborate, dialogue, and

critically both the fictional and real-life world. I specifically chose DI as it foregrounds

dialogism (Bakhtin, 1981), which is critical for co-constructing CC.

Edmiston (2014) created DI as a genre of drama and an inquiry-based pedagogy.

To explore how teachers use drama to mediate learning, Edmiston (2014) draws on

Vygotsky's (1978) theory of teaching as mediating learning and Bakhtin's (1981) theory

of dialogism. Vygotsky's theory emphasizes that learning occurs through interactions

with others and the environment, with teachers serving as mediators who co-construct

knowledge alongside learners. Similarly, Bakhtin's dialogism underscores the role of

teachers in co-constructing knowledge with students through ongoing meaning making

and embracing diverse perspectives. DI is "active with dialogue" (Edmiston, 2014),

which entails interacting with students rather than having students passively receive

information. DI is also "dramatic" in that it aims to create understanding through the use

of educational drama. This kind of dialogical art-based inquiry approach is helpful for

encouraging PSTs to deeply reflect on their thoughts and emotions and become

transformational towards CC.

Edmiston (2014) describes the planning of DI as "preparing for dialogue on a

shared journey of exploration" (p. 126). He further describes the planning stage as a map

of many possible paths that guide the learning process. The first step to planning a DI

unit is to identify who your students are and their needs. It's also important to know how

well students work together, their interests as a group, any special accommodation needs. The next step is to choose the topic, goals, intended outcomes, and beginning tasks for the drama experience. Topics will come from the social and academic given curriculum (from school) and the emergent curriculum (from students interests as a group). The agreements about drama goals and outcomes will be negotiated with students to building background knowledge for shared understanding and explore inquiry questions to change understanding. The next step is to select a narrative event to explore the learning goal. Teachers should choose an event with dramatic tension which will lead students act with words or actions, or dramatic action. Afterwards, the teacher will create tasks designed to build background knowledge and develop changed understanding. The last step is to select dramatic strategies for each task. Dramatic strategies can be classified by dramatic learning modes. There are four in total: (1) dramatic playing, (2) dramatic performance, (3) dramatic reflection, and (4) dramatic inquiry. Each strategy category can further be categorized into high teacher structure/low student choice, medium teacher structure/medium student choice, and low teacher structure and high student choice. Planning a DI that opens opportunities to co-construct CC is significant for this study.

Now that I have reviewed the literature on CC, teacher education, and DI, in the next section I outline the methodology of this study.

Methodology

The aim of this study is to gain a deeper understanding of the opportunities and tensions that preservice teachers encounter when co-constructing CC through DI, guided by the

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following research questions: (1) What opportunities emerge in co-constructing PSTs CC through DI? (2) What tensions arise when co-constructing PSTs CC through DI and how does it impact their engagement of CC?

Context

The drama for this study took place in two sections of an undergraduate class at a large public university located in the southwestern United States in 2022. Both classes, Class A and Class B, were held in-person and comprised of a mix of juniors and seniors whose degrees focused on teaching K-12 students. Each was taught by a different instructor. The course was a requirement for the Structured English Immersion (SEI) Endorsement, required for all teachers in Arizona seeking licensure. SEI is an educational approach used by public schools in Arizona that focuses on rapidly teaching English to EBs for English proficiency toward goals of successful classroom immersion (Cruze et al., 2019). This course is called "SEI for culturally and linguistically diverse learners" covered a wide range of topics such as language acquisition theories, legal history of EB learners, culturally relevant instruction, and strategies for teaching EB learners. Both courses were taught by women educators of color, while I, as the researcher and drama facilitator, actively observed and guided the drama. Prior to the one-day DI, PSTs were informed of the study and asked if they wished to participate in research that aimed to engage PSTs CC through DI. All 42 students elected to participate in the DI.

It's important to discuss the context of Arizona, where these PSTs are studying to become teachers. Arizona, a state that borders Mexico, has a high Spanish-speaking

population. However, being the only state that has the "English-only" education law, it has been at the forefront of national education policies related to EBs. Ideas stemming from Proposition 203, Flores Content Order, and House bill 2064 resulted in the implementation of the 4-hour Structured English Immersion Model (Lillie et al., 2012). Starting in 2008, the state required a minimum of 4-hour intensive English classes a day for emergent bilinguals (Arias & Faltis, 2012). This model brought devastating effects to EBs such as being denied use of home language, segregating ELL students from non-ELL students, and not receiving access to the quality education they deserve. Lillie et al. say, "the convergence of these policies appears to have resulted in a "perfect storm" for ELL children" (2012, p. 26). The graduation rate of EBs is the worst in the country. According to NPR's 2017 report, only 18% of EBs graduated, which is well below EBs' national average graduation rate of 63 percent (NPR, 2017). Acknowledging how underserved EB have been, Senate Bill 1014 was signed in 2019 to eliminate the 4-hour state-mandated block, creating opportunities for 50-50 dual language bilingual programs for EBs (Bernstein et al., 2023). However, recently, Arizona state schools' chief Tom Horne announced that any school teaching 50-50 dual language bilingual model to EBs are breaking the law as it violates Prop 203 (Gonzales, 2023).

Positionality

In this study, I adopt an interpretivist epistemological stance. As the researcher and drama facilitator, I acknowledge my own positionality in planning and facilitating this drama exploration. I approached two colleagues who were teaching the same course I

instructed on teaching EBs and proposed the idea of facilitating a drama session within their classrooms for research purposes. Instead of having the colleagues facilitate the drama in their own classrooms, I facilitated it as I had experience with drama. While having the teacher facilitate the drama offers an advantage of having familiarity with the students, it is crucial to acknowledge that teachers can hold preconceived notions of their students, potentially impact the shared discovery process within the dramatic context (van de Water, et al., 2015). Given this consideration, as an "outsider," I decided to directly facilitate the drama in the two classrooms.

As a multilingual person of color, I recognize the systemic racism and marginalization experienced by minority groups, especially EBs, within the educational system. I grew up in countries where my home language, Korean, was not spoken, and English was seen as a symbol of education and privilege. As an English teacher, I have unintentionally perpetuated discourses that uphold myths of equality and colorblindness, without recognizing the power dynamics at play. It was not until I started my graduate studies that I learned about language, identity, and power, and began to understand systemic racism and linguicism in education.

During my master's degree program, I took a class on drama, which transformed my learning experience, leading me to create and facilitate a drama for teacher educators in Korea for language learning purposes. I also conducted a workshop on planning process drama for teachers. While I have experience facilitating drama, it is important to note that the U.S. context differs from Korea, and the purpose of the drama discussed

here is to empathize with the experiences of EB students in the U.S. My own experiences as an EB shaped my understanding of inequitable schooling experiences, but as I did not attend K-18 education in the U.S., my representation of experience through drama differs from the U.S. context.

Despite my previous experience facilitating drama, the unique context of working with PSTs in the U.S. necessitated a thorough understanding of their specific learning environment, experiences with drama, and understanding of EBs. Recognizing the importance of designing a drama that is adapted to the objectives and needs of my participants (Edmiston, 2016), I adopted case study methodology to plan for a drama that is effective in co-constructing PSTs CC engagement. In the following section, I provide details of the case study methodology employed in the drama design and detailed descriptions of the two dramas planned.

Case Study Methodology

I employed a qualitative single case study design, an approach that involves in-depth examination of a case or multiple cases within real-life contexts in order to gain a comprehensive understanding of a specific individual, group, or a phenomenon (Creswell, 2013; Yin, 1993). The concept of "case" in case study methodology refers to the object of study. For this study, the "case" was the experiences of PSTs engaging in drama for the purpose of co-constructing CC. This methodology was apt for this study as case study is particularly suited for delving into intricate, multifaceted scenarios such as the co-construction of CC through drama that require a contextual understanding.

To understand the opportunities and tensions of co-constructing CC with PSTs through drama, I needed to design a drama experience that had the potential to foster participants' CC. To do this, it was important to better understand PSTs in the U.S. and their engagement with drama. For a successful case study research, I conducted three pilot studies to understand PSTs' experience with drama in more depth. I piloted the drama three times from Fall 2021 to Spring 2022, with refinements made after each iteration. As Collins, Joseph, and Bielaczyc (2004) note, effectiveness in one setting (class) does not guarantee effectiveness in another setting. However, given the similar demographics (predominantly white, preservice teachers in their 20s) and course objectives of the classes involved (preparing to teach EBs), the multiple iterations led to refinements in the drama design. The pilot studies helped me explore the possibilities of using drama in PSTs' classroom and design a dramatic inquiry context and drama strategies that is centered on PSTs' interests and questions.

Designing Drama Strategies

In designing drama strategies, one must first assess participants' needs and interests. The pilots I conducted highlighted that, despite having similar demographic backgrounds, PSTs exhibited diverse interests and engagement styles. For instance, some expressed more interest in exploring the educator's role in teaching EBs, rather than exploring the role of the student. Additionally, every class had different comfort levels with the concept of drama and certain drama strategies. Therefore, to address these individual and collective differences and ensure a more personalized and meaningful

drama experiences, in the present study I visited the two classrooms twice before the drama enactment to familiarize students with the concept of drama and to get to know them a bit. This pre-drama period is also known as the gradual induction period (Wessels, 1987), the aim of which is to establish a safe and creative space where participants can feel comfortable taking risks and exploring their creativity. To create this space, I attempted to establish a connection with students and identify their interests. I tried different drama activities with them to see their level of comfort in drama activities such as improvisation and role play.

In line with the main principle of DI, I sought to draw on the interests and questions of the PSTs to design the DI context and strategies for this study (Edmiston, 2014). During the gradual induction period, students were invited to submit their questions and topics of interest related to teaching EBs. The range of topics and questions they submitted was broad, encompassing issues such as policies that limit students' learning, EBs' experiences with loneliness, discrimination and prejudice, the role of EBs as translators, and strategies for celebrating students' cultures, including their religious backgrounds (see Appendix A for questions submitted by students).

Based on the information gathered from both classes during the gradual induction period, I designed three distinct DI contexts with various drama strategies connected to specific topics of interest to students. On the day of the DI, I started both classes by explaining the three drama strategies to the PSTs. Through a short discussion and poll, each class then selected the DI contexts they wanted to participate in. The chosen

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dramatic inquiry contexts for each class are presented below, along with a brief overview of their design, including the drama strategies used. Further details on the drama design process will be presented in a separate publication.

Right before starting the DI, both classes read over the drama contract (see Appendix B) and established the rules. The drama contract listed rules and my expectations of the DI, which included everyone's understanding that it is a safe space where everyone's ideas are important and that anyone is free to step out of the class if they felt uncomfortable. When I asked PSTs to change any rules or add on the list, nobody said anything for both classes. I understood it as everyone agreeing to the rules and we moved on. The fact that the PSTs did not participate in the process of negotiating the contract can be because they perceived me as an authority figure. This can be seen as a limitation to this study given that power-sharing hold significance in the context of dramatic inquiry. The following section will describe the DI contexts that each class chose.

Class A: "No English in Andorria". This drama design was based on the pilot drama. In designing this DI context, the topic was based on questions students asked related to EBs being in an English-dominant space and not yet knowing the language. The inquiry question guiding the drama was: "How do EBs experience a new language in the classroom, and how can we help/support them?" For this drama, I designed it so that PSTs are in the shoes of EB students. Instead of having PSTs experience school in an English-dominant space, they experienced it as a linguistic minority in a fictional country

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called Andorria. In the drama, PSTs took the role of middle school students who recently immigrated to Andorria. They experienced various classes and participated in group activities in a new language – without using any English. This fictional new language called "Andorrian" is my first language, Korean. I chose this language after I identified there were no Korean speakers in the classroom, therefore everyone can experience being an EB student learning a new language. Table 1 shows the strategies used during DI.

Table 1

List of Drama Strategies Used in "No English in Andorria" Drama

Strategy	Description	Application in Drama
Group Improvisation	This strategy invites students to embody different roles to understand the character's motivation and problem-solve within a defined context. (Dawson & Lee, 2018)	PSTs take the role of middle school student who recently immigrated to Andorria. They experience the first day of class where they learn Andorrian, take a math test, and do group work to solve a group task.
Hot-seating	In this strategy, the teacher or student takes on a role of a character and is interviewed by the rest of the group/class. This allows students to recount experiences, explore motivations, and view multiple perspectives related to a topic. (Edmiston, 2014)	Several PSTs volunteer to come up and share their experiences during the group improvisation. The rest of the group act as journalists that ask questions.
Writing-in-role	This drama strategy invites students to write in role, such as letters, journals, poems, secret messages, or newspaper headlines. "In-role" means students are doing something in the perspective of a character or role they are embodying in the	PSTs write a journal entry of their first day of school from the perspective of the student in Andorria.

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	dramatic inquiry. This reflective writing deepens learner's involvement into the drama and helps understand the characters perspective. (Farrand & Deeg, 2020)	

Class B: "Expert Educators". Numerous PSTs expressed interest in exploring language education policies implemented in classrooms and their impact on EB students. The guiding inquiry question for Class B was: "What are the different perspectives that educators hold on monolingual (English-only) and multilingual classrooms?" The DI context began with a scenario where a school invited expert educators to address concerns raised by parents regarding their child's education. PSTs were assigned the role of expert educators. The principal has an urgent matter so could not attend the meeting; therefore, his assistant (the facilitator) led the meeting. The drama facilitator took the role of assistant principal, establishing a power dynamic that, while not entirely equal, was less hierarchical than that of the principal. The drama started with the assistant principal reading a parent's letter (see Appendix C), which voiced their concerns about the quality of education, specifically regarding the use of Spanish during History and Math classes. The letter recommended prioritizing English proficiency and teaching languages separately to ensure clarity and fluency. As expert educators, PSTs engage in various discussions/debates on what kind of language orientation the school should adopt and eventually vote. Table 2 shows the strategies used during DI to engage PSTs CC.

Table 2.

List of Drama Strategies used in "Expert Educators" Drama.

Strategy	Description	Application in Drama
Group Improvisation	This strategy invites students to embody different roles to understand the character's motivation and problem-solve within a defined context. (Dawson & Lee, 2018)	A school invites expert educators to help them decide on whether to support monolingual or multilingual classrooms. The PSTs take role of an expert educator who is either pro-multilingual approach or pro-English-only stance and conduct a debate. Afterwards, everyone votes.
Writing-in-role	This drama strategy invites students to write in role, such as letters, journals, poems, secret messages, or newspaper headlines (Dawson & Lee, 2018). "In-role" means students are doing something in the perspective of a character or role they are embodying in the dramatic inquiry. This reflective writing deepens learner's involvement into the drama and helps understand the characters perspective. (Farrand & Deeg, 2020)	The PSTs imagine they are the principal that has to respond to parent's email on school language policy. As the principal, he/she summarizes points of the meeting and writes a response on his/her decision.
Marking the moment	This strategy reflects on the whole drama experience and highlights the key moment (favorite, least favorite, important) and the reason why. Students can represent their favorite moment either by acting out,	The PSTs share their favorite, least favorite, and most important moment of the drama to the rest of the class.

			drawing, or writing. (Dawson & Lee, 2018)	

Data Collection

The data collection for this study took place within the classrooms of two colleagues. For a rich understanding of the opportunities and tensions of engaging PST's CC, I collected interviews with participants, field observations, and artifacts from the drama.

Interviews

I invited all participants, 42 PSTs, to participate in an interview. Ultimately, 16 agreed. I collected from 16 in-depth, semi-structured interviews with PSTs who participated in the drama session. I collected demographic information of the participants by directly asking them during the interview. The following table shows information of interview participants:

Table 3

Interview Participants' Demographics

Participant (Pseudonym)	Gender Identification	Class	Linguistic Identification	Racial Identification	Interview date
John	Male	Class A	English, Spanish	White	Oct. 13
Brian	Male	Class A	English, Spanish	White	Oct. 10
Casey	Female	Class B	English	White	Oct. 17
Anna	Female	Class A	English	White	Oct. 13
James	Male	Class A	English	White	Oct. 3

Jackson	Male	Class A	English	Mixed	Oct. 13
Jill	Female	Class A	English, Spanish	White	Oct. 6
Lee	Male	Class A	English, Spanish	White	Oct. 6
Alice	Female	Class B	English	White	Oct. 21
Diana	Female	Class B	English, Creole, Syrian	Mixed	Oct. 6
Emma	Female	Class B	English, Spanish	White	Oct. 4
Sam	Male	Class B	English	White	Oct. 6
Jane	Female	Class B	English, Spanish	Mixed	Oct 3
Benjamin	Male	Class A	English	White	Oct. 10
Stephanie	Female	Class B	English, German	Mixed	Oct. 14
Isabella	Female	Class A	English	White	Oct. 13

Class A had a higher interview participation (n=10) than Class B (*n*=6). I conducted interviews over a period of one month following the DI session during November 2022, and each lasted approximately 30 minutes. The interviews were conducted either in-person or via Zoom, and all were audio recorded with the participants' informed consent. I designed the interview questions to elicit information about the PSTs' experiences during the drama session, such as any surprising moments or potential impacts on their teaching practice. The interview protocol is provided in the Appendix section (See Appendix D).

Before the interview, I understood that participants might be inclined to present a positive response of their experiences and provide a response that I [the facilitator and researcher] expect or is more socially desirable. This phenomenon, also known as the social desirability bias (Grimm, 2010), could impact the authenticity and accuracy of the data. To mitigate this bias, I took conscious measures to establish a safe and non-judgmental environment. Confidentiality and anonymity were emphasized to foster trust and encourage participants to share their true thoughts and emotions.

Observational Fieldnotes

Data also included observational fieldnotes that I composed after each drama session. Collecting fieldnotes is crucial in understanding the opportunities and tensions of engaging in PSTs CC because they provide a rich and detailed account of what people did and said (Tenzek, 2017) during the different drama strategies. Moreover, they provided context for understanding the dynamics of power in the different interactions. Furthermore, by closely examining fieldnotes, I was able to have a broader understanding of what was said during the interviews.

To ensure accurate recall of information and important details, I audio recorded the drama with the consent of all participants. As both the researcher and facilitator of the drama, taking detailed notes during the session proved challenging. Immediately following each drama session, I listened to the recording and took comprehensive notes, documenting key events and themes related to the opportunities and tensions of

constructing CC during the DI. This approach enabled a thorough and detailed documentation of the data.

Drama Artifacts

Artifacts are often used in critical and qualitative research as objects of study that are symbolic, purposeful, and intentional (Czerwinski, 2017). In this study, artifacts include the tangible outcomes created by PSTs during the drama: journal entries of participants experience of the drama (Class A) and memos used during the school meeting and a reflective letter written in response to a parent (Class B). A sample of the three types of artifacts are in Appendix E. These data allow me to view how and which components of dramatic inquiry influenced PSTs' engagement with CC. For instance, in the reflective letter from Class B where PSTs respond to a parent advocating for English-only classrooms, I aimed to find components of CC.

Data Analysis

I transcribed the data using the clean verbatim style, presenting participants' responses in a clear manner by removing unnecessary speech such as filler words and repetitions for readability while preserving the essence of their statements. The data analysis followed a hybrid approach of thematic analysis that includes both an inductive and deductive approach (Fereday & Muir-Cochrane, 2006).

Thematic analysis is a flexible and versatile method for identifying and analyzing patterns in qualitative data (Braun & Clarke, 2013). It is considered an analytical method rather than a methodology. There are three different approaches to TA: coding reliability

TA, codebook approaches, and the reflexive approach (Braun et al., 2019). For this study, I followed the reflexive approach that highlights the researcher' active role in the coding process. Reflexive thematic analysis involves the researcher's interpretive analysis of the data, taking into account the dataset, theoretical assumptions, and the researcher's analytical skills and resources (Braun et al., 2019). I used thematic analysis because of its flexibility and ease and useful in understanding people's experiences, in this case PSTs experiences of the drama.

Instead of following a linear step-by-step procedure, I incorporate Swain's (2018) flexible approach to thematic analysis as the analysis process is organic, iterative, and reflexive. Swain's hybrid approach uses three phases and seven stages of analysis that can occur in any order or simultaneously. To begin, I prepared a table and added *a priori* codes based on my research question and literature on CC. I follow Swain's approach in not distinguishing between a code and a theme and rather viewed them both as units of meaning. Altogether I had 10 *a priori* codes which is shown in Table 4. I then read the data (interview transcripts, fieldnotes, artifacts) to familiarize myself with the data.

Table 4

A priori codes

Phase	Code	Description	Example of Notes
Phase 1	Critical Reflection	·deeply examines thoughts experiences, viewpoints ·recognizes broader social and cultural contexts	Want schools to accommodate all languages but does not know how that would work [TJ]
	Critical Motivation	-shows beliefs that one can create social change	Public program, community involvement [JK] Raising awareness and get the issue onto the ballot [AN]]
	Critical Action	·actively addresses issues advocating for social justice ·shows act of ending or disrupting injustices	Related to statements made on critical motivation, but no data on critical action. Response to letter from Class B is a form of critical action.
	Dialogue/Dialogic	·discusses open and meaningful conversations ·active listening & respectful communication	Learning from opinion she was originally against [CL]
	Monologue/Monologi	·opposite of dialogic conversations where the only represent one point of view. No active listening.	C couldn't share her opinion due to peer's judging comments.
	Empathy	·Understanding other's feelings and experiences ·displays compassion	"It really put me in the shoes of someone that's like an ESL learner" [AN]
	Emotions	·expresses strong feeling or reaction ·provides insight into inner state and wellbeing	HEATED and PASSIONATE about topic (semi positive emotion) [IM
	Oppression	·describes harmful exercise of power over individuals/groups based on race, gender, etc.	n/a
	Injustices	·Similar to oppression but more focus on inequities in education context	Experience in highschool, being the minority, not understanding language. [TJ]
	Perspectives	·examines personal and others viewpoints (multiple perspectives)	Surprised by varied reaction from peers [HD]

During Phase 2 of analysis, I re-read the data to gain a comprehensive understanding and search for meaning and patterns in relation to my research questions. I created nine *posteriori* codes which included codes such as "sensitive topics," "perspectives," and "agency" as seen in Table 5.

Table 5

Posteriori codes

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Phase	Code	Description	Example of Notes
Phase 2	Responsibility	·discusses responsibility in drama context	Felt responsibility from having everyone involved [CS]
	Interrogating beliefs	·Process of careful analysis of ones beliefs ·uncovering assumption and biases	DN mentioned his change in views from drama [From field observation - Marking the Moment strategy]
	Open	·describes openness of drama	The fact that the drama was open-ended showed us that there is no clear cut answer and that all students are different. [CS]
	Sensitive Topics	·data on subjects and issues that are emotionally charged, controversial, or potentially triggering for people	It was uncomfortable discussing certain topics but rewarding because will eventually face it in future. [IM]
	Minority Opinion	·Viewpoint held by smaller number of people ·Does not indicate opinion by minority	Person w/ minority opinion said, "everyone has different opinions. You have to learn to be civil." [AL]
	Individual Action	·actions or motivations of action encompassing various ways someone can make an impact.	Many PSTs discussed individual actions they plan on taking such as giving graphic organizers, visual aids, makeconcepts easier, etc.
	Agency	· Data on educator being active participants in their teaching	Too systemic to fully change - esp. for individual like teacher. [CS]
	Participation	· display of active involvement, engagement in drama process	Several PSTs disengaged during drama. [field observations]
	Collaboration	·mentions cooperative and interactive process (Co-constructing)	PSTs enjoyed groupwork activity. [field observations]

To show an example of my coding process, whenever I came across data that indicated "collaboration," which is an essential part in co-constructing CC, I would highlight it and write it down as a memo. This section of the data from the interview transcript that said, "we worked well together … it was still hard, and she helped us and we were able to do it," was highlighted to indicate "collaboration." I combined the codes from Phase 1 and 2, resulting in a total of 19 codes. I then re-read the data and added short memos of excerpts that represent each code as seen in Tables 2 and 3.

I reviewed the codes and refined them through an iterative process, with codes being combined, split, or renamed as necessary. For example, I split the code "emotion" to create "compassion," "discomfort," "anger," and "scared" which were the emotions the interview participants said they felt during the drama. This also included the emotions I felt described in the field observation. I then took out "oppression" as there was no data in the code it. I combined "injustices" to critical reflection as the data overlapped. After refining the codes like this, I had 20 codes in total.

During Phase 3, I cut and pasted the 20 codes with memos into a Word document. I then added the relevant data such as quotations from interviews and memos from fieldnotes which can be found in Appendix F. I organized a total of 20 codes around the two main research questions as seen on Table 6. The first three themes, emotional engagement, space for interrogation of beliefs and assumptions, and dialogic meaning-making, answer the first research question which looked for the opportunities of DI in co-constructing CC. For the second research question on tensions that arose in the process of co-constructing CC, I constructed these three themes: emotional overwhelm, unsafe space, and delayed critical engagement. Each theme is discussed in more detail in the results section.

Table 6

Phase 3

| RQ 1 - Opportunities | | RQ 2 - Tensions | |
Themes	Codes	Themes	Codes
Emotional Engagement	Compassion Dialogue/Dialogic Empathy Discomfort scared	Emotional Overwhelm	Sensitive Topics Anger
Space for interrogation of beliefs and assumptions	Perspectives Interrogating beliefs	Unsafe Space	Minority Opinion Monologue/Monologic Discomfort
Dialogic meaning-making	Participation Collaboration Open Dialogue/Dialogic Responsibility	Delayed Critical Engagement	Critical Reflection Critical Motivation Critical Action Individual Action Agency

This methods section provided a comprehensive overview of the approach I used to address the research questions, which aim to gain a deeper understanding of the opportunities and tensions of PSTs when engaging in CC through DI. I have discussed

my positionality as researcher and facilitator and the use of design-based research

methodology, emphasizing the iterative cycles to improve the research. I further

described the two DI contexts used for the two DI sites and gave a detailed explanation of

the strategies employed to co-construct CC with PSTs. Through thematic analysis, a total

of six key themes were constructed which I explain in the following section.

Findings

The aim of this study was to understand PSTs' challenges or tensions in co-

constructing CC through drama. I will first discuss three key themes that highlight the

opportunities of drama in engaging PSTs CC. These themes underscore the positive

aspects and potential benefits that drama offers in promoting CC among PSTs.

Subsequently, the second part of the findings section will focus on the tensions that

emerged. This portion of the findings will delve into the complexities and challenges

encountered by PSTs as they navigate the process of engaging in CC through drama. By

examining both the opportunities and tensions, the study provides a comprehensive

understanding of PSTs' experiences in co-constructing CC through drama and how it

impacts their engagement of CC.

Opportunities

The first three themes introduced in this section illuminate the rich opportunities

that DI presents for co-constructing CC with PSTs. The first theme examines the

"emotional engagement" of PSTs, highlighting the significance of deep emotional

responses in facilitating transformative learning experiences. The second theme, "space for

interrogation of beliefs and assumptions," explores how drama encourages PSTs to reflect on their preconceived notions and challenge their biases. The third theme, "dialogic meaning-making," highlights the active and collaborative discussions that transpire among PSTs within DI. These discussions created a safe and authentic environment for further meaning making. By exploring these three themes, this study sheds light on the transformative potential of DI in co-constructing PSTs' CC.

Emotional Engagement

One major theme regarding the opportunities for co-constructing CC was the significance of emotional engagement in enabling PSTs to delve into and question their beliefs, values, and assumptions. By actively participating in dynamic and interactive experiences of dramatic inquiry, students had the opportunity to connect with the materials on a deeper level, fostering empathy and a heightened awareness of social issues and power dynamics. Rather than passively receiving information, this emotional engagement facilitated a more immersive and experiential approach to learning, thereby enhancing the potential for CC engagement.

Benjamin from Class A, when asked about what he recalled from the drama, said the following:

What I remember the most was how I could not recognize during the drama
simulation that you were like 'tell me, speak Korean,[1] don't speak in English'
[giving instructions], and that didn't hit me. That really put me in the shoes of an

---

[1] The language that I used while facilitating the whole group improvisation strategy was Korean, but referred to as "Andorrian" within the context of the drama.

ESL learner. It gave me some anxiety. I'm not going lie. I cannot imagine being in

a classroom, not understanding the language, and not understanding that this

person [the facilitator] that's teaching me, not necessarily upset, but trying to get

me to learn or trying to get me to speak a language and I just have no idea what to

do. I was like frozen almost. It was like. 'oh, oh, that's what that means'! I was

straight up upset during this experience and I remember the most was that feeling

of anxiety. This is what hundreds, thousands of students today in the United States

feel. You're in a classroom. You may not understand English, or you may have very

loose grasp on it. You speak Spanish, Korean, Chinese, stuff like that ... not only

might it be terrifying for that kid. It might be frustrating. (Oct. 10, 2022)

In describing how he experienced a range of negative emotions and feeling "frozen",

these intense emotions allowed Benjamin to reflect on his experience and better

empathize with EB students who may face similar challenges in the classroom. In

particular, Benjamin expressed empathy for EB students by acknowledging that they may

feel similar emotions, especially when they are the minority language speakers in a

classroom. Throughout the interview, Benjamin repeatedly mentioned the emotions of

anxiety, frustration, and fear. By the end of the interview when he discussed the solutions

to help EB students, he mentioned the importance of raising awareness about the adverse

effects of restricting multilingualism in classrooms. It was evident that his experience in

the drama in which he was unable to speak the teacher's language, influenced his

perspective and underscored the need to raise awareness of this issue. When I asked

Benjamin specifically on how to raise awareness, he suggested "starting with the ballot to make this issue going". His suggestion implied using the voting system to gather public support and mobilize efforts in promoting the advantages of multilingual classrooms in contrast to monolingual ones.

Emma, from Class B, also talked a lot about her emotions. When I asked her if anything surprised her during the drama she said:

> *There is like one point where the opposing side was saying how a lot of colleges want you to be dominant and comfortable in one language. And I remember I was getting so heated for no reason. Why am I getting so passionate about this topic? And it's like I have to talk. I have to say something. (Oct. 4, 2022)*

Emma's passionate and emotional response during the DI highlights a strong personal connection to the topic. As a multilingual individual herself, the opposing side's view during the whole group improvisation debate may have triggered a feeling of being attacked or invalidated for her multilingualism. Emma mentioned after class that she is typically not vocal in class, but during the group improvisation, she felt compelled to speak up because she felt angry. The DI allowed her to channel her anger into expressing her views and experiences with her classmates.

When I asked Emma how this DI reinforced her understanding or changed her thinking about anything, she said:

> *It altered my perspective and made me more compassionate towards people that do come from a different language background. … I was able to understand that*

there are more challenges than I thought. I didn't realize how difficult it can be

just to go to school and do regular basic things as a child. I didn't understand

that those could have been obstacles for them. (Oct. 4, 2022)

Emma's response highlights the DIs transformative impact on her understanding and perspective on EB students. The DI allowed her to see beyond the surface and recognize the challenges that EBs' students face on a daily basis. Her response shows that she was able to recognize her own assumptions and biases towards EBs and understand the inequalities faced by these students. Emma gained a sense of empathy and compassion through the drama.

The DI session proved to be a powerful emotional experience for many PSTs as it brought the content to life rather than just reading about EB students. James (Class A) expressed his understanding that the main purpose of the drama was a simulation to experience "feelings" of being in a foreign environment where you are unable to speak your comfort language. He said he wasn't sure if there was another way he can learn those feelings. For James, the DI was a real experience, enabling him to emotionally connect with the challenges faced by EB students. Through this emotional engagement, the drama provided an opportunity for James and other PSTs to gain a more profound understanding of the lived experiences of EB students.

Emotional engagement was a prominent theme in the drama as there were numerous examples of how the drama put them in the shoes of EB students or an expert educator. This emotional engagement in the drama motivated PSTs to become actively

involved in discussions about social issues and advocate for change. The drama allowed

PSTs to gain a deeper understanding of the complexities and inequalities faced by EBs,

showing that the emotional engagement in drama facilitated PSTs journey towards CC.

Space for Examining Beliefs and Assumptions

Examining beliefs and assumptions is an essential component of developing CC as

emphasized by Freire (2003) and central to understanding the opportunities of co-

constructing PSTs' CC through drama. DI can be a particularly effective tool for

examining and interrogating beliefs, as it allows students to explore different experiences,

standpoints (perspectives) and opposing beliefs (Doyle, 1993). This process is crucial in

developing CC as it encourages PSTs to question the dominant ideologies and

assumptions that may perpetuate inequalities and injustices in educational settings.

The DI from Class A aimed to immerse PSTs in the dual challenge faced by many

EBs in the classroom – the simultaneous task of learning a new language while also

learning the academic content. By taking the role of a newly immigrated student to the

country of Andorria, the PSTs took an Andorrian language class, a math test with all the

questions written in Andorrian, and even participated in a group project in Andorrian.

When I asked Brian about how this drama might affect his teaching practice, he said the

following:

> *I think it's an interesting activity, and I think that getting people out of their*
>
> *comfort zones to experience something that a lot of people in this country*
>
> *experience on a daily basis is powerful. You know, a lot of these people are going*

to be teachers themselves, and so I think that that's a really good thing for them to

understand. (Oct. 10, 2022)

This excerpt implies Brian's view of PSTs as (privileged) individuals who may not fully

comprehend the challenges faced by EBs and how he views this DI as providing a new

perspective for PSTs.

Jane from Class B participated in the "Expert Educators" drama where PSTs take

the role of an expert educator advocating for either multilingual or monolingual approach

in classroom. When asked how she thinks the DI will affect her future teaching practice,

said the following:

I definitely think I can give more appreciation to the different types of students that

enter my classroom. I feel- so like as a teacher I perceive that everyone is like sort

of like the same or like- at the same- like at the same level, and like- those

assumptions, start rolling in, and I feel like It's very important to utilize the time we

have together and actually understanding who students are and like what they

contribute and bring to the classroom setting. (Oct. 3, 2022)

Jane's initial assumption that all students are the same and therefore can be taught in the

same way reflects a one-size-fits-all instructional approach, which is a commonly held

perspective among educators (Bondie et al., 2019). However, through the DI experience,

she was able to question and challenge these assumptions. By immersing herself in the

role of an expert educator during the drama, Jane gained an understanding of the assets

that each student brings to the classroom. Jane's shift in perspective highlights the transformative power of the drama approach in examining our beliefs and assumptions.

Similarly, Alice, another PST from Class B, mentioned how performing the teacher identity in the drama allowed her to see things differently:

I was able to understand different standpoints, especially from, like, an educator point of view. Because as a student, I see certain things like, 'oh, no, I would never want that.' But then I was, like, a facilitator and educator. I was like, 'okay, maybe this could be more beneficial for my students'. (Oct. 21, 2022)

The shift in perspective that Alice described enabled her to challenge her initial beliefs and assumptions and to acknowledge that what may seem unfavorable from a student's point of view could be more beneficial for students as an educator.

As these examples show, drama bring opportunities to examine one's beliefs by putting yourself in the shoes of someone with different beliefs or experiences. PSTs are thus better able to gain a deeper understanding of their students and develop empathy for them. One way that drama can interrogate beliefs is by providing PSTs with opportunities to explore characters and situations that challenge their own worldview.

In Class 2, during the "marking the moment" strategy where PSTs shared highlights of the DI, Bruno mentioned how he has always been a supporter of the multilingualism approach in the classroom but had second thoughts about his position after participating in the drama. During the group improvisation strategy, where he took on the role of an expert advising a school, he noted that another PST raised a compelling

argument in favor of the English-only policy. The argument was that English is the language of power and English-only policy will help students succeed in life. This experience gave him a fresh perspective on why someone might advocate for English-only in the classroom. This demonstrates that even individuals who consider themselves supporters of the multilingualism approach may not have fully considered the opposing side of the issue. Often, individuals may avoid challenging their beliefs by focusing on why they agree with something rather than critically examining why they disagree with something, which is known as confirmation bias (Nickerson, 1998). Through this DI, Bruno was able to engage with diverse perspectives, question his own beliefs, and gain a deeper understanding of the complexities surrounding the multilingualism approach versus English-only discussion. Similarly, when asked what surprised Diana (Class B) in the drama, she said the following:

> *I think the only thing that surprised me was that. Well… I sit with all of my friends, and we're all in a group together… and I think we're all pretty liberal. So, it was really interesting for us to be on the opposing side of this argument [multilingualism in the classroom vs English-only debate], essentially like against speaking a different language in the classroom. So, I think what surprised me was just that by the end of it, [one of] our most liberal friend was like, 'I can see why this could be a problem.' Why it could be a problem to speak a different language in the classroom, so that surprised me just because, like, for him to be swayed, I*

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think, said a lot about the exercise, and like the quality of the debate from the other

side. (Oct., 6, 2022)

Diana suggested that the effectiveness of the DI in challenging beliefs and assumptions of

even the most liberal friend in the group. Interestingly, Diana linked being liberal to

promoting a multilingualism approach in the classroom. However, through this DI, she

was able to see that one's political ideology does not necessarily dictate their stance on

incorporating use of multiple languages in the classroom. The DI allowed Diana and her

friends to engage in a meaningful debate and critically examine their own positions. It

demonstrates that the DI provided an opportunity for PSTs, regardless of their political

leanings/viewpoints, to question their assumptions and consider alternative viewpoints.

Diana also mentioned that taking on the role of the English-Only advocate of a

multilingual classroom debate allowed her to gain insight into why some individuals may

advocate for English-only policies in the classroom.

I think what was interesting for me was that I was on a side where I genuinely did

not want to be on, but I had to play a role where I was that person where I did

believe in it [English-only in the classroom]. So it was interesting to see. Like to

kind of just let my guard down and see what this other person or this other side is

feeling like what this [English-only viewpoint] really is means. And you know some

of the points I remember hearing made a lot of sense, you know, like the one about

corporate America. Unfortunately, they look for people who can speak English

very well, and that for me kind of made sense. I was like, okay. I can see where

they're coming from and that for me was more educational than learning about

something that I already believed in [multilingualism approach in classroom].

(Oct. 6, 2022)

When I asked her if things would have changed if she was on the side she agreed with,

she said the following:

I don't think I would have found it as impactful, I will be completely honest with

you. Because I think I would have been more like, oh, yeah, we got this in the bag.

We know what we're going to argue for like because that's who I was already. But I

feel like it's learning about the other side of this argument. Learning about being

on the other side of this is more educational than just arguing for something you

already know about, and I like to learn. (Oct. 6, 2022)

Diana's experience in the DI highlights the educational value of engaging with opposing

arguments and perspectives. When she took on the role of advocating for the English-

only viewpoint, she consciously set aside her preconceived biases and fully immersed

herself in the perspective of someone with different beliefs. By "letting her guard down,"

she genuinely tried to understand the rationale and emotions behind the opposing

viewpoint, including the perspective around corporate America, which emphasizes the

importance of English language proficiency for success in the workforce. If Diana had

been assigned a role aligned with her existing beliefs, she might have been more

confident but less open to considering alternative viewpoints.

However, being on the opposing side challenged Diana to critically examine her own beliefs and consider arguments from a different perspective. This transformative experience allowed her to gain a deeper understanding and appreciation of the complexities surrounding the debate. Diana's willingness and openness to learn from the opposing perspective enriched her learning process and made the experience more impactful.

Overall, DI provides a unique opportunity for individuals to step out of their comfort zones and actively engage with diverse viewpoints. By exploring opposing arguments and engaging in constructive dialogue, drama can challenge and broaden one's beliefs and assumptions, making it a powerful tool for engaging CC.

Dialogic Meaning-making

The dialogic nature of the drama created an environment where CC could thrive. Throughout the drama, especially in Drama 2, I intentionally worked to create an environment that was not teacher-centered or, in this case, facilitator-centered. Instead, I aimed to share power with the PSTs, encouraging their active participation.

The drama strategy of using the group improvisation, where all PSTs were positioned as expert educators, proved to be a valuable approach in fostering a dialogic experience. Diana reflected on the impact of this strategy, noting how the facilitator's approach of assuming the role of an assistant principal and engaging the PSTs as an expert educator led to authentic and realistic interactions:

I think that the way you approached it- the way you were the assistant principal

reading this email to us, and we were actually conversing as a staff. That made it seem very real. At first, I was very hesitant about what a drama can encompass. I didn't understand the kind of dynamic that would transpire between us. But I actually really appreciated being able to have that open space and to be able to actually have, like real life conversations as an educator. (Oct, 6. 2022)

Diana's appreciation for the open space provided by the DI highlights a significant departure from the conventional teacher-centered lecture-based approach commonly seen in university classrooms (Kay et al., 2019). The drama offered her a unique opportunity to step away from hierarchical structures and experience a more democratic and empowering learning environment. As an expert educator within the DI, she was granted increased authority and agency, allowing her and her peers to actively engage in authentic dialogic meaning-making.

Despite sensitive topics being discussed, many PSTs thought the conversations were respectful. Stephanie from Class B said:

What surprised me was just like the classroom dynamic. You know, we've never had like a debate in that classroom before, and it's been a while since I've been in a class where we had a debate like that. So that was kind of surprising to me to see how both sides were arguing…I felt like everyone was respectful and kind with their responses. I think, if I would describe the purpose [of the drama], I would say that the purpose is to hear concise arguments that are maybe unbiased. I think that the purpose was to give yourself an opportunity to take an unbiased stance on

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something that can be extremely divisive and extremely political. So, I would say
that the purpose was to kind of encourage a dialogue that didn't feel divisive,
especially because you don't know what everyone actually believes, because
everyone was assigned. I think the purpose was to get a conversation going that
wasn't divisive. If we all get to pick our sides, we might have ended up with nobody
on the other side, or even worse, you might end up with a couple of students on the
other side, and then they made it felt ostracized. Or, you know, kind of attacked.
Um. So yeah, I think it was good for like having a good conversation like where
you can actually listen to each other. (Oct. 14, 2022)

Stephanie's reflections highlight the dialogic and respectful nature of the conversations during the DI, despite discussing sensitive and potentially divisive topics. The "unbiased stance" mentioned by Stephanie, refers to the fact that participants were assigned roles rather than having the freedom to choose their positions. In the group improvisation activity, participants did not select their positions based on their preferences, which might have led to an unequal representation of opinions. Instead, being assigned roles allowed PSTs to explore perspectives that might differ from their own. Being assigned roles prevented potential backlash or attacks that could occur if PSTs openly expressed their unpopular views. This created a safer space for dialogue, encouraging dialogic meaning-making.

The dialogic nature of the DI was further emphasized by Isabella, who noted that the complexity of the topic allowed for multiple perspectives and no right or wrong answers. Isabella (Class A) said:

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I think the level of complexity is that there isn't any one clear cut solution, because every student is different, and I think, leaving it open ended helped to show the complexity of it and that there wasn't a clear answer. (Oct. 13, 2022)

Her statement highlights the drama's open-endedness, acknowledging that there is no "one size fits all" solution. In other words, the absence of a clear-cut answer provided a space for PSTs to be open-minded in understanding the challenges faced by EB students. The drama serves as a powerful tool for engaging PSTs in CC by fostering dialogic-meaning within a democratic, safe, and open-ended space. Through drama, participants were encouraged to actively participate, creating a dynamic dialogue where diverse viewpoints are welcomed and respected. This dialogic approach allows for the exploration of complex and sensitive topics.

These findings shed light on the transformative potential of DI in engaging PSTs CC development. Emotional engagement, interrogation of beliefs, and dialogic nature inherent in the dramatic experience provides opportunities for PSTs to develop a deeper understanding of themselves, others, and social issues. I now turn to discuss the tensions that surfaced during the drama.

Tensions

Sources of tensions address the conflicts or challenges that emerged as participants engaged in drama intended to foster CC. I constructed three key themes for this section through my interpretive thematic analysis outlined above: emotional overwhelm, unsafe space, and delayed critical engagement. While drama offers

transformative opportunities for PSTs' CC development, it is essential to acknowledge and examine the tensions that may arise during this process. By understanding these tensions, we can gain valuable insights into the complexities of co-constructing PSTs' CC through drama and work towards addressing them effectively.

Emotional Overwhelm

This first theme among tensions experienced during the DI, emotional overwhelm, explores the intense emotional responses that PSTs may experience when grappling with the profound social issues and personal reflections evoked by the dramatic encounters. This theme delves into the potential emotional burdens and challenges faced by PSTs in engaging CC as they navigate their own emotions and confront uncomfortable realities within the dramatic context.

In the findings section highlighting the opportunities, I discussed how emotion engaged PSTs to co-construct CC. Emotions, however, can also lead to disengagement (Dunn et al., 2015). In other words, heightened emotions can lead to emotional overwhelm, which, in turn, can lead to lack of focus and limited participation. As a result, participants may be less likely to remember the drama and be less likely to apply it to their lives.

For instance, John (Class A) expressed that he was less willing to engage in the drama due to the emotions he felt during the activity. Specifically, during the drama where the PSTs were role-playing as middle school student on the first day of school in Andorria, I, who had the role of the homeroom teacher, gave demerit to students who

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spoke another language (English) in class by writing their names on the board. Before

this incident, it is important to note that John was a very talkative student who actively

participated whenever I interacted with him. However, following the demerit incident, I

noticed John seemed to have stopped participating. When I asked him if he was okay, he

replied that he assigned his own identity for this drama as a "lazy student" to justify his

lack of participation. A few weeks later, during the interview, when I asked him about his

"lazy student" role, he said:

> *It wasn't even trying to like come up with the character necessarily. But I was*
>
> *trying to feel like myself in that scenario and try to be true to myself. Yeah. Like*
>
> *true to the character. Yeah, I did give up pretty early. I remember feeling like that*
>
> *frustration and kind of like, I'm just not going to pay attention. That's what was my*
>
> *strategy. (Oct. 13, 2022)*

When I asked how the drama could have been done differently, he said he would

have changed the teaching approach to the way I taught the class in the fictional space.

When I asked him why, he replied:

> *Because it definitely spurred me away from the experience. Like I have a demerit.*
>
> *Like that was stupid. If I was really a kid in that class, I would have started making*
>
> *problems. I really was not gonna be an asshole. I'm not gonna like start ruining*
>
> *this person's experiment. But I was like, man. If this was me in a classroom….*

When I told him he had the freedom to do that in the drama, he responded:

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Yeah, yeah, I would like…goodness. I would have got pulled aside and also, I don't

think it would have necessarily contributed all that much. It just might have been

like me as a trouble kid, especially out of being a trouble kid growing up. When

those things did bother me, when I did feel that disconnect from my teacher, that

disrespect was immediate. I didn't respect them at all. In fact, I disrespect them all

the time. So that was my way of getting back at them, because I felt so stupid, or I

felt kind of frustrated with what we were doing. I'm like, this is stupid, and you're

stupid, too, and I need to make fool out of everything you are doing! So, I guess

like part of me did feel like that, like anger almost. You know what I mean. (Oct.

13, 2022)

In this excerpt John described a range of emotions, including frustration, disrespect,

anger, and a sense of injustice. He expressed a strong negative reaction to getting a

demerit and imagined how he would have reacted if it was a real situation. He seemed to

perceive the reprimand as a personal scolding instead of a fictional situation and was

disengaged through the rest of the DI. John also reflected on his own past experiences of

feeling disconnected from teachers and feeling the need to act out as a way of expressing

his frustration. We can assume that John may have felt uncomfortable or overwhelmed by

the emotional intensity of the DI, as it reminded him of his previous experiences being a

troubled kid growing up. By adopting the role of a "lazy student" he was able to distance

himself from the DI that stirred up negative emotions.

John showed high connection and low commitment (Dunn et al., 2015) to the drama. His connection to the drama was high as it reminded him of his days of being a trouble kid. I assumed his commitment was low because the drama he wanted to do was not chosen. Toward the end of our interview, he said:

I felt like it [the drama] was pretty helpful, but I feel like it could have been way more helpful if we had focused on solutions rather than like something we're already theoretically discussing. Like I already theoretically knew what it was like for a kid to be in a position like that. So, yes, pretty much being in that position was quite illuminating, and like helpful and educational, and also very emotionally moving. It does a lot, but it wasn't. I didn't do anything in terms of like I didn't like learning new strategies…(Oct. 13, 2022)

On the day of the DI exploration when participants of Class A voted on "No English in Andorria," I remembered John expressed a desire to do "Expert Educators" drama, which had more focus on viewing a teacher's perspective instead of a student's perspective. Regarding this he said:

I thought that [the teacher perspective drama] would have been way more helpful. I'm so surprised they voted on that [student's perspective drama]. I was like, 'you all are really dumb'. (Oct. 13, 2022)

John's comment that he thought the other PSTs were "really dumb," indicated a sense of frustration and a lack of commitment in the drama process. Emotional overwhelm

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resulting from a high connection to drama may contribute to disengagement in drama

resulting in low CC.

Overall, John's emotional response shows instances of white male privilege (McIntosh, 1988) and white fragility (DiAngelo, 2018). White male privilege refers to the advantages and societal benefits that white men receive due to intersection of their race and gender, which grants them greater access to opportunities, resources, and power. When white males are confronted with situations that challenge this privilege, it can sometimes lead to a defensive and emotional response, also known as white fragility. In the case of John, his disappointment that the drama he wanted was not selected and being upset over having his name up on the board as a demerit could be seen as an example of white privilege and fragility. His reactions suggest discontent from a loss of control or recognition, which is a common aspect of white male privilege (Lempinen, 2022).

When I asked him how he racially or linguistically identifies, and whether his racial or linguistic identification play a part or a role in how he experienced the drama, he said he identifies as "someone who's only English speaking my entire life" but picked up a little bit a Spanish. When I repeated the question to have him answer how he racially identifies, he does not mention his race as White, but said, "yes, it played a role in how I experienced it… and I guess I identify as, just an English-speaking American citizen".

John exhibits what is called the invisibility of whiteness (Dyer, 2005) which is a form of white privilege. This invisibility refers to white individuals' tendency to see whiteness as the default or "normal," leading them to overlook their own racial identities.

John reluctance to disclose his racial identity reflects how he views himself as raceless, while his statement that he was "just an English-speaking American citizen" shows how we views his race as the norm. By centering the discussion on his linguistic identity and avoiding explicit mention of race, or talking around race, John can avoid grappling with his own racial identities and privileges associated with it (Chang-Bacon, 2021), which is a roadblock to CC. John's response to the DI illuminates how white male privilege and fragility can manifest. His emotional reaction that the drama he wanted we not chosen, as well as his negative response to receiving a demerit, shows glimpses of entitlement and fragility when his expectations were challenged. Additionally, his reluctance to explicitly address his racial identity shows the invisibility of whiteness and avoidance of grappling with racial privileges, which in turn serves as a tension in co-constructing CC.

In Class B, there was a PST who expressed discontent throughout the DI. This individual did consent to the audio recording, but not to the interview. When assigned to the English-only side of the debate, she immediately requested to change her stance. I encouraged her to stay, emphasizing the value of experiencing different perspectives. However, it was evident that she was consistently annoyed about being in a role she did not want to take on. During the group improvisation activity, when required to present her opinion as an expert supporting the English-only policy, she broke character and stated that she does not support English-only and is only doing this for the drama. At the end of the drama when I asked PSTs about the drama experience, she mentioned she wished she was able to change sides. Other students noticed her frustration, and at the

end of the class, they remarked that her emotional response made them feel uncomfortable.

This example sheds light on the potential impact of emotional overwhelm on PSTs engagement in the drama. This PSTs dissatisfaction and annoyance throughout the drama, coupled with her desire to switch sides, suggests an emotional discomfort. When she broke character, it suggests she was not actively engaged in the role-playing. Emotional overwhelm can lead to disengagement and hinder the exploration of CC in the DI process.

Unsafe Space

To co-construct CC, teachers need to create a safe and inclusive learning environment in which students feel comfortable sharing their perspectives and engaging in meaningful discussions (Holly & Steiner, 2005). Despite efforts to create this kind of environment, some students still felt discomfort during the drama, however they did not interpret it as something necessarily negative.

Several students felt the DI was uncomfortable but viewed that discomfort as valuable. For example, Sam acknowledged that discomfort during the DI signifies the need for open discussions because these issues significantly impact many students. Although Alice admitted feeling uncomfortable due to differing opinions among her peers, she said that this discomfort was good because it is a reality that we need to confront. Stephanie also described the experience as rewarding, recognizing that these challenging conversations mirror real-life issues encountered in schools. The PSTs'

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responses indicate that discomfort in discussing certain topics often signals the importance of the topic. In other words, discussing uncomfortable issues is necessary in order to explore and understand complex societal matters that directly impact students. They acknowledged that discomfort often arises when discussing topics that challenge existing beliefs, norms, and perspectives. These responses reinforce the idea that discomfort often serves as a catalyst for meaningful conversations which will engage participants' CC.

However, the discomfort shown by several PSTs during the DI suggested that the space was unsafe. Brian, a white male from Class A, was very quiet throughout the drama, however he had much to say during the interview. During the interview, he mentioned that the drama was interesting because it got people out of their comfort zones and were put into uncomfortable situations. In response to that, I asked him why he did not choose the drama related to race (which was one of the options based on students' interest). He said the following:

> *I just know that whenever the subject [of race] is brought up…it's almost always in an emotionally charged way. So, I feel right off the bat that I can't really argue any points because I'm going to be wrong, no matter what I say. So, even if I do have an opinion that might be sound and have facts behind it, the other person is upset already, so I feel like I can't. I can't ever voice my opinion, at least not on this campus, which I guess I really don't need to, you know. I'm just here to finish. (Oct. 10, 2022)*

Brian's statement revealed a strong sense of discomfort when engaging in discussions about race within the campus environment. He exhibited heightened sensitivity around the topic of race and assumed his contribution to the conversation would not be valued. Although the DI context was not about race, his comment that he is "just here to finish," suggests he does not feel he has the agency to voice his opinions, regardless of the DI not being about race. The phrase, "which I guess I really don't need to, you know" suggested that he has internalized that idea that his opinion does not matter, and therefore he does not need to express it. Brian's reluctance to participate in classroom discussions highlight the significance of creating a safe space for meaningful dialogue which leads to CC. When PSTs perceive the classroom environment as unsafe or unwelcoming, it hinders their ability to fully engage in CC, limiting the potential for transformative learning experiences.

In the case of Casey, one of the participants who had an unpopular opinion in Class B, implied the classroom to be an unsafe space. During the interview when I asked her if there was anything surprising during the drama or something that she disagreed with, said the following:

Yeah, there actually was, because I personally do agree with the English-only policy which is definitely the minority [opinion in the class]. And I mean, I didn't come out and say that. But just the things that people are saying, "I don't want to do this." I'm definitely on this side and they were like kind of being sarcastic, and saying, "Oh, I'm pretending to be English-only supporters" and saying "I believe

in this, because I am a horrible person so I'm going to kill myself". Does this make

sense? Just some really extreme comments like that? I know they were like joking,

but yeah, that's those are some things that kind of surprised me that I heard. (Oct.

17, 2022)

From this statement, I interpreted that Casey felt a lack of safety and hesitated to openly

express her support for the English-only policy during the DI. Her comment, "I

personally do agree with the English-only policy" suggests that she felt more comfortable

expressing her opinion in the interview setting compared to the classroom environment.

The extreme and sarcastic comments made by her peers, even if meant as a joke, created

an uncomfortable atmosphere. Casey may have felt hesitant to openly express her support

for the policy due to the fear of judgement from her peers. These comments made by her

peers may have deterred open and genuine dialogue, limiting the opportunity for diverse

perspectives to be shared and explored.

      Later in the interview, Casey said that she is not "extremely English-only," but

just thinks that there are benefits in immersion. However, if she said this, she felt the

class would tag people like her as "racists or bigots" and would be uncomfortable.

Casey's statements suggest that the classroom environment may be adhering to a binary

perspective where individuals are categorized as either right for supporting multilingual

classrooms or labeled as wrong for not fully endorsing those ideas. This binary can create

a polarizing atmosphere where expressing alternative viewpoints or raising critical

questions is discouraged or even stigmatized. Consequently, Casey implies that there is a

fear of being stigmatized or labeled negatively if someone expresses their opinions that deviate from the dominant perspective. Despite being assigned to the English-only side of the discussion, she had to act superficially as if she really doesn't support it but was forced to because she was placed on this side.

These excerpts highlight the importance of creating a safe space for diverse opinions to be expressed and heard, which is essential for fostering CC. In an unsafe space, drama may risk becoming a platform for superficial conversations. To promote CC, it is crucial to establish an environment where individuals feel valued, respected, and free to engage in open and meaningful discussions without fear of judgment or fear of being labeled or criticized. Achieving this can involve establishing clearer and more specific ground rules during the drama contract, rotating roles during the DI, and implementing DI strategies that provides anonymity.

Delayed Critical Engagement

In the exploration of co-constructing CC through drama, there was a noticeable lack of critical reflection or critical action amongst students, which I termed "delayed critical engagement." While both dramas offered opportunities for PSTs to engage with CC, they seemed to struggle with moving beyond the emotional responses and connecting the experience to broader societal issues. The term "delayed" is used purposefully, emphasizing that CC is an ongoing process that requires time and active involvement to fully develop. In this section, I discuss the lack of critical engagement by

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divide critical engagement into two parts: (1) critical reflection, and (2) critical motivation and action.

  Critical reflection. Bolton (1979) stated, "Experience in itself is neither productive nor unproductive, it is how you reflect on it that makes it significant" (cited in O'Connor, 2003, p. 20). Reflection is a central part of CC because it allows individuals to examine their own experiences and perspectives, and to question the social, cultural, and political contexts that shape them. However, regardless of having various strategies that promoted reflection such as writing-in-role and hot seating, the participants showed minimal evidence of critical reflection.

  An example of delayed critical reflection is shown in the interview with Jackson. When I asked him if he had any comments on the DI. He said the following:

> *When it comes to actually learning, they [EBs] probably already have been adjusted to a certain learning system from where they are from, and when they move to America, there's a step- a national standard, and how every school district is supposed to educate their students. But not only are these kids learning a new dynamic in the classroom, but they're also trying to learn how America conducts its education right? And I think that initial confusion is what's a little difficult in the beginning. But I think now especially more and more teachers are starting to understand that they can't just give students syllabuses and give them work to do like on the first day, and expect them to do it perfectly, because some of these teachers don't even get to know their students off the first couple of days*

before doing that. Thus, they don't understand that some of these kids learn differently, and me, personally, I've kind of seen a little bit of it in my past. But I don't think the teacher understood that some of these kids didn't understand how the initial system was working in America; that they weren't able to properly communicate to their teachers, on how, or what would work for them. And then the teacher wasn't able to collaborate with them. And I think that's really important, regardless of whether a student is from another country, or they already lived here for most of their lives. I feel that the classroom it's almost like a neutral space. There's no bias towards anybody. No like profile based on where they're from, because at the end of the day, every student brings something unique to the classroom, and I feel that if more educators were able to have this mindset of more openness towards their students, and I think they could get so much more done in terms of helping the students succeed. And maybe even those students could actually open their teacher's eyes and [have them] say, 'Oh, wow! Maybe I was doing this wrong all this time. And now I've realized it.'

While Jackson does raise important points about EBs' educational experiences, he does not exhibit an in-depth critical reflection such as examining underlying assumptions, structures, and power dynamics, as well as commitment to meaningful change. First of all, Jackson's perspective reflects a limited understanding of EBs as only immigrant students coming from other countries and overlooks the fact that a significant portion of EBs is actually born in the U.S. (Zong & Batalova, 2015). He further mentions

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how EBs have different cultural and linguistic backgrounds and how teachers should understand this and therefore help them understand the U.S. education system. However, Jackson's describes the classroom as a neutral space without fully acknowledging the power dynamics inherent to any classroom. While he talks about the acceptance of different cultures, his reflection remains at a surface level, neglecting a deeper critical reflection of the underlying power structures, systemic inequalities, and historical contexts that contribute to these differences. Furthermore, Jackson may have been giving a socially desirable response to create a favorable impression during the interview.

Critical Motivation and Action. Critical motivation and critical action are crucial elements of CC. However, I found that these crucial elements were also not extensively discussed by the participants. Although some interviewees did make comments that were related to critical motivation, these comments did not reflect a deeper understanding of social dynamics or power structures nor did it reflect their motivations for social change.

When asking PSTs about how the drama affected them or might influence their future teaching practice, many participants talked about the individual actions they could take to support EBs in their future classrooms. For example, Anna from Class A, highlighted how helpful the facilitator's visual cues were during the Andorrian classroom scenario where she couldn't understand the language spoken. As a result of the experience, Anna expressed her intention to support EBs by encouraging them to speak out and use more visual cues if they seem to not understand something. She also

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mentioned that she will encourage EBs to continue using their home language at home or with their friends. Jill, in connection to her experience in the drama, said she will "practice understanding their [EBs] culture for sure." She said that as an educator, this will help EBs not feel "dumb" or like they have to conform to dominant cultural norms, instead, feel a sense of belonging and safety. While these participants acknowledged from the drama the importance of understanding and respecting EBs cultures, the focus of their discussions mainly centered on individual actions within the classroom setting, rather than social, or critical action. While they expressed intentions to implement practices to support EBs, there was a notable lack of discourse regarding structural inequalities or systemic issues.

Some other participants did show moments of critical motivation, which refers to the "perceived capacity or moral commitment to address perceived inequalities" (Diemer et al, 2021, p. 13). Many participants specifically stated the need to get rid of the English-only policies, which are known to perpetuate inequalities and marginalize EBs (Lillie, et al., 2012). Despite acknowledging the problem, there was a lack of detail on how to solve this problem. However, two participants, Isabella and Benjamin stood out. Isabella mentioned the need to vote to change certain policies. Benjamin said it "starts with the ballot." This reference to voting highlights their understanding of the role of policy and political participation in challenging systemic inequalities. By recognizing the power of voting as a means of influencing policy decisions, these participants demonstrated critical motivation and a step closer to taking action for systemic change. There were some

participants who displayed weak versions of critical motivation by not showing much

agency in their responses. For instance, Jackson said:

I always thought there could always be more, I guess, Um, public endeavors. I've seen a lot of people who want to understand some of these cultures or different ways of life. And maybe, I don't know. Maybe if there's more public programs that could be created. Of course, it's hard because they got to get funding and approval. But um, I mean I've seen it a lot like if there's a good and a lot of people who want something to happen. They'll make it happen, you know. I guess more community involvement for people who do want to expand it for others. (Oct. 13, 2022)

In this excerpt, Jackson focused on the need for public programs and community

involvement to expand understanding of issues on EBs. Jackson acknowledged that such

efforts may be challenging due to the need for funding and approval but suggests that if

there is enough interest and support, change can be made. Notably, the participant

conveys a passive tone throughout this excerpt. He uses hedging language like "I guess"

and "maybe" which suggests a lack of agency or confidence in his ideas. Also, he shifts

the subject of action to "people who want something to happen," instead of displaying

agency. Jackson suggests that change is desirable but does not take any steps to make it

happen, leaving it up to other people to take action.

Jackson's perceived lack of agency can be attributed to practical constraints that

hinder his ability to effectively support EBs. While he displays critical motivation

recognizing the ideal practices he should employ, what he says highlights the gap

between ideologies and their translation into action (Chang-Bacon, 2020). This reflects what Freire (2003) says about praxis that a mere understanding of best practices, falls short of bringing any change. It is insufficient to only comprehend what is required to aid students if the capacity to execute the knowledge or strategies is absent.

Some participants expressed outright the lack of agency to enact change on issues related to EB students. Brian expressed a sense of powerlessness, stating that teachers don't have a lot of power because they are constrained by rules and expectations of them in the classroom. Similarly, when talking about solutions for EBs, Alice mentioned that "for an individual teacher, it's too systemic to ever fully change." Alice expressed sociopolitical consciousness about issues related to EBs as "systemic," however, instead of taking any steps to challenge these issues, she comments that it is "too systemic" for her to challenge. This shows how PSTs lack of agency can prevent them think about critical motivation and action.

In summary, my findings answer the two research questions on the opportunities and tensions of co-constructing CC through drama. The opportunities discussed emotional engagement, space for interrogating beliefs and assumptions, and dialogic meaning-making. The tensions discussed the complexities and challenges encountered by PSTs as we navigated the process of co-constructing CC through DI. The tensions showed emotional overwhelm, unsafe space, and delayed critical engagement. In the following discussions and implications section, I will delve into a comprehensive analysis of the findings, drawing significant conclusions from the study.

Discussion and Implications

The exploration of both the opportunities and tensions presented in the previous sections' sheds light on the multifaceted nature of engaging PSTs in CC through DI. Interestingly, several themes that were constructed within the opportunities and tensions appeared to be two sides of the same coin, highlighting the need for balance between the two in fostering CC.

In this section, I will discuss the role of emotion as both an opportunity and tension in co-constructing CC and discuss ways to structure (or 'unstructure') drama to tap into potential possibilities for co-constructing CC. I also discuss the concept of "space" in the drama as to whether it is dialogic or monologic, safe or unsafe, and how to create a space for co-constructing CC. Also, by addressing delayed CC, I discuss the complexity of CC and envision ways to critically engage PSTs before, during, and after DI. This study offers insights both the field of PST education and drama into how drama can contribute to PSTs' co-construction of CC.

Emotion

The benefit of art-based methods such as DI is that it touches on learners' emotions, allowing for more expression. Findings show that while DI can foster emotional engagement for some PSTs, it can overwhelm others. Bolton (1986) says that while drama can expose learners to an emotional experience, it can also protect them from emotional experience (Bolton, 1986). In other words, DI can create a space for participants to explore and express a wide range of emotions, but it can also allow

participants to distance themselves from the intense emotions they can encounter. Therefore, careful management of emotions in DI is instrumental in achieving a DI that is effective in co-constructing CC.

The drama facilitator should effectively design an experience that fosters emotional engagement without overwhelming them. Negative responses from emotional overwhelm can occur when the drama frame, or the boundaries parameters that define the dramatic situation, is too close to the participants actual experience (Bowell & Heap, 2001). When designing the fictional frame, it is recommended that there is a sense of distance or separation between the participant's real-life experiences and the dramatic situation so they can be protected from becoming too emotionally overwhelmed or invested in the activity (O'Connor, 2013). When discussing sensitive issues during DI, Bolton and Davis (2010) suggests participants to take a role that is not directly related to the problem. This distance can allow participants to explore challenging themes or emotions without feeling personally exposed or vulnerable. Also, designing the DI so that multiple participants play the same role or adding frequent out-of-role discussions can disrupt the strong emotional connections that can lead to emotional overwhelm. In this way, an effective DI experience would have a balance between emotional engagement and emotional safety.

Intense personal connections can be made in spite of the planned strategies for distancing built into the drama. While designing the drama to balance emotions is an effective method, some of the emotionally overwhelmed participants showed they were

"triggered" from spontaneous elements of the drama, not something that was designed. As shown in John's case, I did not consider how the improvised (unplanned) actions I did while in role, such as reprimanding the students for speaking English in class, would affect their emotions.

In designing experiences such as drama, there is a structured uncertainty that blends pre-determined elements with to-be-determined elements (Beghetto, 2019). While the pre-determined elements can be seen as the drama design, or the task and procedures of the task, the to-be-determined elements can be seen as the outcome or the criteria that tend to be improvised. Teachers may shy away from drama due the uncertainty coming from the unpredictable quality (O'Toole, 2003) of drama. However, it is in these moments of uncertainty where we can move toward a full array of new possibilities (Glaveanu, 2018).

John's moment of white male privilege and fragility is an example of this uncertainty that occurred in the drama. Reflecting on my role as the facilitator, I wondered 'what if John created a scene during the drama due to a demerit'? While one option could have been to ask him to leave the class for the sake of emotional safety or finding ways to address his concerns without disrupting the flow of the drama, I realized that managing emotions alone may not have addressed the deeper and more challenging questions that mirror real-world complexities. This raises the question of whether prioritizing emotional safety and distance in DI could inadvertently hinder PSTs critical engagement.

Drama literature emphasizes the facilitator's role of protecting all participants' safety and well-being (van de Water et al., 2015). Facilitators are encouraged to intervene when necessary, pausing the drama and prompting participants to momentarily detach from their roles. This intervention is aimed at managing the participants' heightened emotions and cultivating a "safe space" within the dramatic context. This concept of ensuring a safe space and its relation to CC will be discussed in the next section.

The Space: Dialogic or Monologic, Safe or Unsafe

The present study's findings also underscore the environment/space of dialogism to co-construct CC. In the opportunities for engaging CC, the drama seemed to be a dialogic space where students engaged in meaningful conversations where they interrogated their beliefs. However, some students did not feel like the classroom was a safe space to share their opinions. In drama, creating a safe space for dialogue to foster is imperative.

Safe Space

While many PSTs seemed to feel safe enough to emotionally engage in the drama, participate in dialogue meaning-making, and further examine their beliefs, tensions show that a few participants did not consider the space to be safe enough due to the fear of being judged or feeling marginalized. To prevent this kind of environment, both classes went over a drama contract where all the participants negotiate the terms/rules to prevent misunderstandings and conflicts from arising and to support each other's' learning (O'Toole, 1992). One of the rules were to acknowledge the space as

"safe." However, looking back, I regret not clarifying the definition of "safe space" and practicing the rules before the drama. Safe space refers to an environment where "everyone feels comfortable expressing themselves and participating fully, without fear of attack, ridicule, or denial of experience" (Graham, 2021, p. 84). If PSTs were all on the same page as to what a safe space means, participants would not have said harsh comments disrespecting people with another viewpoint.

Moreover, participants should not only expect to understand the definition of safe space, but they should know how a safe space works and actively rehearse it. Before the drama activity, I had a chance to get to know the PSTs and understand their interests and questions they have on teaching EB. This gradual induction period would have been ideal to discuss what safe space is and negotiate how to practice it in communication. As articulated by Kay (2018), educators cannot just declare a space to be safe, but it is important to establish and agree to guidelines for respectable communication. Kay further suggests teaching students how to listen patiently, listen actively, and policing their voices. Edmiston (2014) describes creating a safe space as building community, a process that takes both time and commitment. He proposes ensemble tasks, which are collaborative tasks directed under distributed leadership and collaborative tools. Edmiston underscores the potential of ensemble games to build community which will consequently encourage authentic dialogue. Establishing a shared understanding of what constitutes a safe space, and practicing it, would have helped in co-constructing CC.

It would be especially important to highlight the fact that safe space is *not* a place where individuals can avoid all discomfort and conflict (Arao & Clemens, 2013), as this is a common misconception about the meaning of safe space. An example of this is Brian, who talked about the discomfort of the drama and his reluctance to participate in sensitive topics. However, critical dialogue cannot occur in a safe space without conflict and discomfort. Arao and Clemens (2013) suggests a different terminology "brave space" to encourage individuals take risks in uncomfortable and conflict-prone situations that reflect reality. Contrary to Brian's viewpoint, Sam, Alice, and Stephanie acknowledged the drama space to be a brave space. They acknowledged the value of engaging in dialogues about uncomfortable, yet significant topics, and viewed the DI space as a brave space. Expanding on this perspective, educators and drama facilitators should actively encourage the notion of a brave space, fostering an environment where participants embrace discomfort to co-construct CC.

Dialogic Space

We must remember that a safe and brave space does not arise from good intentions alone. The classroom space, as illustrated by the case of Casey, is far from neutral. It is shaped by power dynamics that can impact the dynamics of interaction, making the dialogic space, a monologic one.

Casey's example of not being able share her stance on the English-only policy due to her peers' judgement highlights how our ways of thinking can be influenced by the dominant culture of the classroom, which in this case was to push for a multilingual

approach. Advocating for multilingual classrooms is indeed a step towards CSP and

social justice in education. However, to truly foster meaningful change, it is essential that

PSTs not only support the idea superficially, but also actively engage in questioning,

reflecting, and critically examining the underlying assumptions and challenges related to

multilingual education. Simply endorsing the concept without deeper introspection may

result in superficial understanding and limited impact in dismantling the existing

inequalities and power structures within the educational system. Boler (1999) states how

our discussions are impoverished by reductive binary positions where only one of us can

be right. This concept is monologism, which contradicts the core aims of CC, which

seeks to foster open dialogue and understand multiple perspectives.

> Ng (1995) wrote the following:
>
> *[The] university classroom is not, by definition, a democratic place. To pretend*
>
> *that it can be is to deny that hierarchy and institutional power exist. It is to*
>
> *delude ourselves that democracy and empowerment can be achieved by good will*
>
> *alone (p. 140).*

Ng cautions against the misconception that democracy and empowerment can be

achieved solely through good intentions. Instead, she calls for a realistic recognition of

the structural complexities and power imbalances that shape the educational environment.

True dialogue cannot occur without acknowledging power dynamics. Critical pedagogy

often assumes the classroom as protected space where all participants have the same right

to speak (Ellsworth, 1989). Yet, this ideal is impossible due to the unjust power relations

between the teacher and the students, and on race, class, and gender. Ellsworth emphasizes that even if the teacher and students are committed to address injustices, the injustices that already exist in the classroom distorts communication and cannot be fully overcome. Redmond (2010) maintains that a classrooms liberatory potential lies not in dialogue, but in constantly acknowledging and discussing why dialogue is problematic, thereby creating a space to engage in CC.

To create an educational climate conducive to openness and risk-taking, where we can grapple with our thoughts and sharpen our perspectives through the friction of dialogue, we need to understand the underlying tensions and power imbalances of dialogue. El-Amin et al. (2017) suggests educators should teach the language of inequality, which helps students articulate and understand the complexities of power dynamics and social injustices.

DI can play a significant role in engaging dialogue, but a deeper understanding of the dynamics that can hinder dialogue is essential to maximize its potential in promoting CC. Educators can enhance PSTs' engagement in CC by teaching them the language of inequality. Furthermore, creating both safe and brave spaces for diverse opinions to be expressed is also crucial to fostering genuine dialogue and critical engagement. Unfortunately, some participants in the study did not feel comfortable expressing their opinions, which can impede the development of a safe and open environment for CC. In such cases, drama may risk becoming a platform for superficial and non-critical conversations that reinforce existing power structures, rather than challenging them. By

acknowledging these realities and prioritizing the establishment of safe and brave spaces, educators can hope that drama serves as a powerful medium for exploring complex social and political issues, facilitating transformative learning experiences that challenge and address existing hierarchies and power structures both within the classroom and society.

Complexity of CC

DI is a powerful tool for promoting CC as it provides opportunities for experiences and reflections on complex issues. However, engaging CC it not a simple process, but an arduous task (Bradley-Levine, 2012) that and can require more than a single dramatic experience as it can never be attained, but rather is an ongoing, ever-evolving process shaped by one's context (Milner, 2007).

The findings indicate that there was less emphasis on the explicit discussion of the critical process, including critical reflection, motivation, and action. Instead, the PSTs seemed to focus more on their personal motivations and actions as future teachers. These findings align with the perspective of Freire (2003) who emphasize the importance of individual transformations in order to engage in social action. However, while personal development is a crucial first step towards a social change, it should not stop there (Doyle, 1993). PSTs must not only seek to develop themselves, but also strive to transform the larger societal structures that impact them. While the drama session may have been limited in time to think about social change, the fact that the participants are considering individual actions can be a stepping stone towards becoming more critically conscious educators.

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Furthermore, there were PSTs who displayed critical motivations but did not reach the level of critical action. According to Diemer et al. (2016), individuals are more likely to engage in critical motivation when they perceive themselves to have agency to effect change. In this case, we can assume that PSTs lack of agency may be a barrier in engaging in critical motivation and therefore in CC. The concept of having teacher agency is crucial in becoming a change agent, as its challenging to envision change without agency. However, PSTs often struggle with agency due to their relatively powerless position to bring about change within their school contexts (Price & Valli, 2005). Additionally, as novices in the teaching field, they may have difficulty in viewing themselves as teachers, let alone as agents of change. Such constraints on taking action can lead to stress and frustration directed towards course work, teaching responsibilities, and towards interactions with students (Chang-Bacon, 2020). To effectively prepare teachers, teacher preparation programs must equip educators to see themselves as change agents and understand best practices of critical action, but also equip them with strategies to dismantle barriers hindering their implementation. El Amin et al. (2017) suggests educating students on how to take action. This empowers them to be agents of change, inspiring them to apply their understandings of CC to advocate for a more equitable society.

Drama creates opportunities for agency and social change by giving participants the freedom to experiment and enacting alternative solutions without future repercussions (Bolton, 1984; Heathcote, 1980). However, if the drama design does not include this

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space for experimentation, participants may not be able to reap the benefits of increasing teacher agency and critical action. Doyle (1993) says:

> *In critical pedagogy, drama should not simply represent society. If drama is a mere reflection of social reality, it can have little emancipatory hope. The strength of drama is that it can show alternative visions of the relationships between the individual and society (p. 84).*

In other words, for DI to have an emancipatory potential, it should not just reflect social reality, but offer alternative visions. In spite of the potential of DI to create opportunities for agency and critical action, both dramas had limitations in terms of achieving these goals. Both dramas focused more on immersing participants in the real-life experiences of EBs and teachers of EBs rather than exploring alternative solutions. Looking at both the experiences and the alternative solutions would have been ideal, but there wasn't enough time to explore both options. While the writing-in-role strategy did offer opportunities for participants to consider alternative solutions, the data showed that this was not always the case. Most participants merely reflected on their experiences and did not engage in any alternative solutions about the issues facing EBs. This finding suggests that while drama can be a powerful tool for increasing teacher agency and social change, careful planning and design are necessary to open up opportunities of CC.

When designing drama experiences to co-construct CC, it is essential to go beyond the reflective aspect and incorporate opportunities for critical action. Diemer et al. (2021) argue that current scholarship on CC tends to narrowly focus on reflection and that there

is a need to recenter action in scholarship and practices related to CC. While much research emphasizes the importance of reflection as a precursor to action, participation in action can also encourage critical reflection (Freire, 2003). However, participation in action can also encourage critical reflection, meaning that it's not unidirectional. To apply this to DI context design, designing the drama by starting with critical action can lead to critical reflection. For example, for the "No English in Andorria" drama, instead of starting the drama experiencing the EBs perspective, the drama can start with brainstorming ways to advocate for issues related to EB students and envisioning through acting on how they can do that from different roles/perspectives. This would encourage critical reflection and also encourage teachers to take proactive steps towards addressing critical issues which will engage their CC and enhance their teacher agency.

Summary of Implications

The findings of this study present valuable insights for educators seeking to integrate DI into their classrooms for the purpose of co-constructing CC. The following list outlines key implications derived from the tensions and opportunities identified in the research:

- **Balancing Emotional Engagement**: To effectively engage PSTs in critical dialogue for CC, educators should be attuned to the emotional impact of the DI context. Providing opportunities for PSTs to reflect on and process their emotions can enhance their ability to engage meaningfully in the dialogue.

- **Defining Safe Spaces**: Establishing safe spaces within the classroom and in DI is essential for fostering open and honest dialogue. Educators should clearly define and communicate the expectations for drama during the drama contact and throughout DI, allowing PSTs to feel secure in expressing their perspectives.

- **Encouraging Brave Spaces**: Moving beyond safe spaces, educators should encourage the creation of brave spaces where PSTs feel empowered to challenge existing norms and assumptions. This requires a commitment to listening without judgment and a willingness to engage with discomforting ideas.

- **Addressing Classroom Dynamics**: Recognizing and addressing classroom dynamics is crucial for creating an inclusive and equitable learning environment for genuine dialogue. Instructors should implement strategies before DI on discussing why classroom dynamics is important.

- **Teaching the Language of Equality**: Educators should explicitly teach and reinforce the language of equality, ensuring that PSTs have the vocabulary and communication skills to engage in discussions related to social justice, equity, and inclusive education.

- **Teaching to Take Action**: Educators should guide PSTs in translating their insights into actionable steps for positive change. By providing them with the tools and knowledge to navigate the process of effecting change, PSTs can feel empowered to take meaningful action in their future roles as educators.

- **Designing DI context that starts with critical action**: Structuring the DI context to begin with envisioning critical action can set the stage critical reflection. This approach prompts PSTs to consider the real-world implications of their discussions from the outset.

By considering these implications, educators can leverage the power of DI to create dynamic and transformative learning experiences for co-constructing PSTs' CC.

Conclusion

The present study has shed light on the opportunities and tensions of using DI to engage PSTs in co-constructing CC. The findings demonstrate that DI offers an avenue for emotional engagement, a platform for interrogation of beliefs and assumptions, and a space for dialogic meaning, enabling PSTs to engage in CC. However, co-constructing CC can be a rocky road with tensions arising from DI such as emotional overwhelm, feelings of unsafe space, and delayed critical engagement. I hope the opportunities and tensions here are not seen as a binary, but rather as multiple perspectives that bring hope, critical hope.

In the spirit of comprehensive exploration, it is important to acknowledge that this study has empowered me as the research and facilitator to also engage with CC through the drama and research process. Just as I introduced at the start of this paper, CC is co-constructed, meaning I am an active participant as well. While already familiar with the literature of CC, I am still on the journey and always will be co-constructing CC based on the different contexts I navigate. The designing and facilitating of the DI served

as an opportunity to reflect on my role as an educator and deepen my awareness on how I might unintentionally perpetuate systems of oppression in my own classrooms. It further reminded me to be an artist that finds key themes and assess points of consciousness to show PSTs for a thought-provoking critical investigation (Shor & Freire, 1987) and participate in silent language activism (Comb & Penfield, 2012) by designing spaces for PSTs to be critically conscious about teaching EBs.

By analyzing the opportunities and tensions in employing DI to co-construct CC with PSTs', this study offers significant contributions to both the fields of drama education and preservice teacher education. In the field of drama education, the research sheds light on using drama as a critical pedagogy for PSTs and suggests ways to design the drama for more opportunities for co-constructing CC. For the field of PST education, the study provides valuable insights into innovative art-based approaches that can enhance the preparation of critically conscious future educators. By demonstrating the potential, as well as the tensions in co-constructing CC, this research informs curriculum design and instructional practices, encouraging the integration of creative and experiential methodologies like DI to better equip PSTs for engaging with diverse student populations and addressing complex social issues. The current study suggests that exposure to different experiences and role-playing different perspectives, as well as experimenting with various scenarios related to critical action, could have further contributed to the engagement of PSTs CC. However, the time constraints limited the opportunities for PSTs to experience these elements fully. Furthermore, teaching

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participants the language of inequality and ways to take action can further contribute to PSTs' engagement in CC. By addressing these aspects in future drama interventions, educators can create more robust and impactful learning experiences, enabling PSTs to engage in CC.

However, one warning with using drama for CC is that, while DI can create a sense of authenticity and allow participants to feel as though they have truly experienced what an EB might feel in the classroom, it is essential to recognize that these experiences are fictional. Vygotsky (2004) said that "drama, which is based on actions, and furthermore, actions to be performed by the child himself, is the form of creativity that most closely, actively, and directly corresponds to actual experiences" (p. 70). Nevertheless, it is crucial to understand that drama can only provide a simulation of the minority experience and should not be mistaken for the lived reality of marginalized individuals. Furthermore, Taylor (2007) presents a view that the concept of empathy is highly romanticized and that it is always egocentric and self-serving. To elaborate, people can demonstrate empathy not because they care for others or want to understand their perspectives, but rather to project a positive self-image of being morally enlightened and culturally sensitive. A crucial part of CC is transformative action (Freire, 2003). Without action, this process of CC is incomplete. Participants must actively apply their empathetic understanding to challenge systemic injustices, advocate for change, and work towards creating a more equitable society.

In conclusion, DI holds immense promise as a powerful tool for facilitating CC in PSTs. By highlighting the opportunities and addressing the tensions in co-constructing PSTs CC through drama, we can nurture a generation of critically conscious teachers who, in turn, teach their students to be critically conscious. This cycle of transformative learning contributes to advocating for social justice and cultivating equitable learning environment. As we continue to explore the potential of DI in teacher education, we embark on a journey towards empowering future educators to be agents of change and to co-construct a more socially just society.

CHAPTER 3

ON DIALOGUE - AN ETHNODRAMA

I feel that the classroom is almost like a neutral space. There's no bias towards anybody.

No like profile based on where they're from, because at the end of the day, every student

brings something unique to the classroom, and I feel that if more educators were able to

have this mindset of more openness towards their students, I think they can get much more

done in terms of helping the students succeed…

Jackson, a preservice teacher who identifies as Chicano, said this during an interview with me that was part of a larger study I conducted on using dramatic inquiry, a genre of drama-based pedagogy, as a way to co-construct preservice teachers' critical consciousness[2]. I was particularly intrigued that he views the classroom as an equitable space where each student's unique contributions enrich the learning environment. While I agree that teachers should not impose their biases or preconceived notions onto their students, I was surprised by his overly optimistic understanding of classroom dynamics.

As a researcher and instructor committed to teaching critical pedagogy to preservice teachers, my goal is to help future educators actively confront the biases and oppressive structures that may marginalize their students and hinder learning. To achieve this goal, it's crucial for educators to first understand how classroom dynamics such as power dynamics operate within their own learning contexts. Understanding critical aspects of classroom dynamics and the broader institutions that house them can encourage preservice teachers

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[2] Critical consciousness refers to the ability to recognize oppressive forces that shape society and engage in transformative action for social justice. (Freire, 2003)

to question why certain topics or issues remain undiscussed in the classroom or how cultural or social structures influence classroom behavior.

Inspired by critical pedagogy (Freire, 2003), I attempt to use innovative ways to disrupt passive education and incorporate students' viewpoints and experiences into the learning process (Shor & Freire, 1987). In the larger study I mentioned above, I used drama in the classroom to identify the opportunities and challenges associated with co-constructing preservice teachers' critical consciousness. Drama, as a powerful educational tool, has the potential to transform traditional classroom dynamics, from teacher-centric classrooms to student-centric ones (Neeland, 2015). I observed how drama is a valuable tool for teaching and learning. Pre-service teachers seemed excited and engaged and left the class with comments on how "life-changing" the drama was. Although I recognize that creating equal and inclusive learning spaces for all learners is impossible due to the complex dynamics in classrooms, somehow I thought the drama space was an exception.

However, while looking into interviews and analyzing data in this broader dramatic inquiry and critical consciousness research, I gained a deeper understanding of the dialogues and interactions that occurred in the classroom. For example, I was able to understand the reason for certain silences that occurred during the drama, or the prevalence of echoing phrases like "equity and diversity" without genuine engagement.

The artist in me wanted to capture and convey these authentic moments of dialogic and monologic interactions during drama sessions. Shor and Freire (1987) view the liberating teacher as an artist-- not someone who works with paint but as someone who has

to "study this routine script [traditional relationship in classroom], and see how the socialized limits express themselves concretely, and then decide which themes are the best entry points for critical transformation" (p. 28). This artistic process goes beyond mere observation to delve deeper into key themes and access points of consciousness. It involves rearranging these elements into a thought-provoking critical investigation.

To achieve genuine dialogue, one must comprehend its dynamics. Ellsworth (1989) highlights that, despite the teacher and students' commitment to practice and discuss critical pedagogy, existing classroom inequalities can distort communication, making genuine dialogue challenging. These inequalities can be based on race, gender, socio-economic status, language proficiency, or other intersecting identities. They can manifest in various ways such as unequal distribution of speaking time, dismissive language, or reinforcing existing power dynamics. Therefore, it is important to recognize and address these classroom inequalities in communication, especially by understanding the dialogic and monologic moments in the classroom. This exploration on recognizing inequalities creates conversations to mitigate these inequalities by exploring strategies and methods for the classroom context and, as a result, foster a space for genuine dialogue. I adopted the ethnodrama approach, drawing data from field observations and interviews from a drama session where preservice teachers engaged in various forms of interactions. Through analysis and synthesis of these dialogic and monologic moments, I crafted an ethnodrama as a readers' theatre script, artfully portraying critical instances of dialogue and monologue. This ethnodrama script will be presented as ethnotheatre in preservice teacher classrooms,

hoping to be an entry point for their critical transformation. The main research question guiding this research is the following: How does classroom dynamics shape dialogue particularly within the context of employing dramatic inquiry for the purpose of co-constructing critical consciousness in preservice teacher education? To address the research question, I first introduce the theoretical framework of ethnodrama and explain why I chose it for this study. Following that, I discuss classroom dynamics and Bakhtin's (1981) theory of dialogism. I then give an overview of dramatic inquiry.

Theoretical Framework

Ethnodrama

Ethnodrama, a term coined by Saldana (2005), is a compound word combining ethnography and drama, aimed at dramatizing qualitative data from various sources such as interview transcripts, field notes, personal experiences, and media artifacts. Essentially, ethnodrama involves creating a written play script that brings the data to life. The performance of this script is known as ethnotheatre, where the data is portrayed in a theatrical and engaging manner, bridging the gap between academia and artistic expression. Ethnodrama and Ethnotheatre offer a unique approach to presenting research findings and facilitating dialogue on important social and cultural issues.

Ethnodrama emerged as a new form of critical qualitative inquiry when social sciences took a performative turn in the late 20th century (Denzin, 1997). This paradigm shift challenged the traditional view of language as a mere representation of reality, highlighting its active and constitutive nature. Ethnodrama views language is not a neutral

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tool but a powerful force that shapes and constructs our understanding of the world (Gergen, 2012).

Denzin (1997), a renowned research methodologist, argues that ethnodrama is an influential approach in social science, enabling the exploration of the complex meanings of lived experiences. As a qualitative research methodology, ethnodrama presents diverse voices and perspectives as emerging through an elaborate data collection process. These diverse narratives then converge into a performance, offering insight into individuals' subjective experiences and their process of meaning-making (Leavy, 2017). The data presented in ethnodrama are not an authoritative statement or positivist truth (Salvatore, 2020). Instead, they serve as a medium for researcher-artists to mediate findings, providing the audience with the opportunity to engage with multiple views and draw their own conclusions beyond the performance.

Ethnodrama therefore enriches qualitative inquiry by blending artistic expression and social inquiry. Through their emotive storytelling and authentic representation of diverse perspectives, ethnodramas can challenge prevailing narratives, advocate for marginalized voices, and inspire action for a more equitable world. Scripts are often produced from verbatim accounts of real-life experiences, making them relatable and easily understood by non-academic audiences. While ethnodramas are educational, they can also be appreciated purely for their artistic and aesthetic value. The combination of ethnography and theater creates a unique and captivating experience, offering audiences a rich and thought-provoking aesthetic encounter.

For preservice teachers to best understand classroom dynamics and how it shapes dialogue in drama-based work, I chose to utilize ethnodrama as a medium of exploration. Dialogue is not just words, but involves emotions (Firer et al., 2021). I believe that using art-based methods such as ethnodrama would be a suitable choice to allow the language and emotions conveyed by participants I interviewed for their participation in drama to be aptly represented. Drama can vividly represent the emotional and experiential aspects of classroom interactions, providing a deeper understanding of the dynamics at play. Furthermore, since I used drama for my research, it seemed natural to use dramatic devices like theatre to represent this research. Ethnodrama can further be used for educational and pedagogical purposes as it can offer more accessible and compelling explanations of research compared to traditional written texts (Mienczakowski et al., 2001). To develop this ethnodrama, I found guidance in the works of Saldana (2005, 2011, 2016, 2018) and Salvatore (2020) on scripting ethnodrama.

Classroom Dynamics

The classroom is a complex social system (Bronfenbrenner & Morris, 2006) where students and teachers identities interact. Classroom Dynamics is a broad term that refers to the social, emotional, and interpersonal interactions that take place within a classroom setting (Clarke, 2016). It goes beyond academic content and encompasses the relationships, behaviors, and communication patterns among students, between students and teachers, and among teachers themselves. For example, classroom dynamics can include aspects such as how students interact with each other, how they respond to the teacher's instructions, the level

of participation and engagement, and the overall atmosphere and energy in the classroom.

It is important to address classroom dynamics, as not addressing them or poorly addressing them can lead to issues related to power and privilege in the classroom (Kang & O'Neill, 2018). Ochoa and Pineda (2008) suggested the need to deconstruct classroom dynamics so that we can construct democratic spaces that enhance learning for everyone. This recognition of unequal ways of communicating and learning can empower students to critically reflect upon and articulate the assimilationist imperative that may be marginalizing and inhibiting certain voices in the classroom. By engaging in this process, both educators and students can dismantle barriers that hinder certain students from learning. In essence, addressing and examining classroom dynamics is a step towards cultivating a socially just learning environment.

The relationship between classroom dynamics and dialogue is significant. While a positive and inclusive classroom dynamic can create an environment for meaningful dialogue, strained or unequal dynamics will inhibit the potential for genuine dialogue.

Dialogue

In educational literature, dialogue encompasses various terms like classroom talk, dialogic inquiry, exploratory talk, and dialogic teaching, each emphasizing the interactive nature of meaningful conversation (Hennessy et al., 2016). This concept involves the exchange of ideas, perspectives, and thoughts among individuals, fostering deeper understanding and shared meaning (Littleton & Mercer, 2013).

Alexander (2020) defines dialogue as a conversation, discussion, deliberation, and

argumentation. However, he notes that dialogue and argumentation are not synonymous, but argumentation can be considered a component of dialogue. There exists multiple perspectives and approaches for comprehending dialogue, encompassing contributions from notable figures such as Socrates, Bakhtin, Vygotsky, Buber, and Freire. In my research, I anchor my theoretical framework in Bakhtin's (1981) sociocultural theories of dialogism as Bakhtin views of dialogue is broad and all embracing (Alexander, 2020).

Dialogism

The concept of dialogism was developed by Russian philosopher and literary theorist Mikhail Bakhtin (Holquist, 2002). While living in Stalinist Russia, he witnessed the suppression of freedom and the imposition of a single, government-sanctioned truth that did not allow other opinions. In this kind of oppressive situation, Bakhtin looked for a solution that would foster open communication and a genuine exchange of ideas, and this is how the concept of dialogism began.

Opposite to dialogism was what Bakhtin experienced in Stalinist Russia where the government's official discourse was the only accepted truth, and any opposition or diversity was stifled. This is monologism. It represents a singular and authoritative perspective that denies or suppresses the existence of other voices or viewpoints (Bakhtin, 1981). In this mode of communication, also known as authoritative discourse, there is no room for genuine exchange of ideas because one voice often dominates and dictates the narrative, leading to silencing of other voices or interpretations. This kind of discourse is dead discourse as it cannot be changed by interacting with other voices. Bakhtin viewed

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monologism to be harmful as it limits one's creativity, understanding, and freedom (Holquist, 2002).

The opposite of authoritative discourse is internally persuasive discourse which refers to open and creative discourse that awakens new words and meanings through intense interactions. Bakhtin (1981) emphasized dialogue as an essential aspect of human consciousness and social existence. Dialogism allows for diverse viewpoints and resists the notion of universal truth. By embracing this perspective, individuals can engage in meaningful dialogue, express their thoughts, and challenge dominant discourses. In this sense, dialogism becomes crucial in nurturing a more open and democratic society.

Internally persuasive discourse is significant in one's ideological development, or ideological becoming. There needs to be deep and sincere reflection of one's own ideas, open-mindedness, and a willingness to listen to others for this ideological transformation to occur. Ideological becoming refers to the process of "how we develop our way of viewing the world, our system of ideas" (Freedman & Ball, 2004, p. 5). It is viewed an individuals' ongoing engagement in understanding and analyzing tensions between dominant and alternative ideologies. Ideological becoming occurs through the medium of the surrounding ideological world (p. 14).

Dialogic Pedagogy

Bakhtin's ideas had a strong influence in the education field (White & Peters, 2011). A monologic pedagogy is typically characterized as one-way interactions in where teachers take the role of an all-knowing individual who teachers the truth to students. In this case,

teachers control interaction and carry a strong authoritative role, therefore, teachers always instigate talk. Even if there is many conversations happening in the classroom, monologic talk can still exist. An example of monologic talk or interaction that has been criticized for its lack of engagement with students is Initiation-Response-Feedback pattern where the teacher asks a closed question to students, students respond, and teacher "fixes" or offers feedback on the response (Howe & Abedin, 2013).

Dialogic pedagogy on the other hand, assumes that the teacher is also the learner of the classroom and learns with the students by not finalizing his or her own knowledge (Matusov, 2011). In dialogic pedagogy, there is no notion of stable "knowledge" as learning is always dialogic and in movement. Therefore, different perspectives are valued as opposed to only focusing on the teacher's perspective. Another important part of dialogic is that learners initiate the learning, whether it is through asking questions or responding to peers, students author their own learning. The curriculum and instruction functions as information-seeking questions that the teacher and students ask each other.

Dialogic pedagogy, or the dialogicality in the classroom, is strongly encouraged as it fosters higher cognitive process, enhances conceptual understanding, improves ability to express one's opinions, and boosts confidence in speaking (Alexander, 2017; Littleton & Howe, 2010). While literature in education discusses the importance of dialogic pedagogy in teaching and learning, it remains evident that monologic pedagogy tends to prevail, and dialogic interactions are limited (Alexander, 2020).

This research aims to deconstruct the classroom dynamics in a preservice teacher

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education class using dramatic inquiry through the lens of dialogic and monologic pedagogy.

Dramatic Inquiry

Dramatic inquiry is a form of drama-based pedagogy coined by Brian Edmiston that engages in the curriculum through active and dramatic approaches in real and fictional contexts (Farrand & Deeg, 2020). Dramatic inquiry focuses on collaborative meaning-making through dialogic inquiry (Edmiston, 2014). Edmiston created this approach to shift the connotation of drama in education from the focus on performance to the inquiry-based pedagogy. Edmiston states that dramatic inquiry is influenced from pedagogies of Dorothy Heathcote. Heathcote, a pioneer of drama in education, used drama for curricular learning to deepen understanding and foster empathy (O'Neill, 2014). Heathcote is credited for creating two central approaches in drama education: "Teacher in Role" and "Mantle of the Expert." Teacher in role involves the teacher participating in the drama alongside students, where the teacher moves in and out of role to facilitate learning and move the drama along. This special structure can flip the traditional patterns of interaction so that the onus of the learning shift from the teachers to the students. Mantle of the Expert is an approach where students take on the role of experts in a particular field or profession. Students work together to solve problems and address challenges in the field. Both of these techniques are popular and also used in dramatic inquiry.

Edmiston (2014) states that dramatic inquiry draws heavily from Bakhtin's theories

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and highlights the importance of making dialogue dialogic. Dramatic inquiry puts dialogue at the heart of its approach. Edmiston defines dialogue as "*active* meaning-making using words and/or deeds. Dialogue is *dramatic* when people act and communicate as if they are other people and/or as if they are elsewhere" (Edmiston, 2014, p. 7).

Incorporating an understanding of dialogue and its dynamics is crucial to fully realize the potential of dialogic meaning-making within dramatic inquiry. Understanding this will empower teacher educators to intentionally structure activities and guide interactions to foster genuine and collaborative understanding among participants. It ensures that the dialogic process is not just incidental, but purposefully created to enhance learning experiences. For participants, or preservice teachers, it provides them a sense of agency and ownership over their own learning, enabling them to construct knowledge collectively and meaningfully.

Dramatic inquiry and ethnodrama share a fundamental connection in their use of dramatic techniques to explore and understand complex social and educational phenomena. Dramatic inquiry employs active and dramatic methods to facilitate learning and engage participants in experiential and embodied learning experiences (Dawson & Lee, 2018). It often involves, role-playing, improvisation, and other dramatic techniques. Ethnodrama, on the otherhand, is a research methodology that utilizes dramatic performance to present and analyze research findings (Saldana, 2003). It involves the creation and performance of scripts based on real-life experiences and interviews, offering a unique way to communicate research findings to engage audiences in a more immersive and emotional

manner.

In this study, dramatic inquiry was used to engage preservice teachers in dialogic meaning-making of educational issues and experiences and co-construct critical consciousness. Based on preservice teachers' experiences of this drama-based pedagogy, I created an ethnodrama highlighting dialogism and monologism for the purpose of presenting and sharing the insights gained from this research to teacher educators and preservice teachers.

Methodology

Context

This study is part of a larger project that analyzed the opportunities and tensions of engaging preservice teachers' critical consciousness through the use of drama. It was conducted in a face-to-face undergraduate class at a southwestern U.S. university and was comprised of a mix of junior and senior pre-service education majors with a focus on learning instructional methods to teach culturally and linguistically diverse learners. The course covered a wide range of topics such as language acquisition theories, legal history of emergent bilingual learners, etc.

It is important to acknowledge my positionality as I played a dual role in this research as both the researcher and the drama facilitator. I approached a colleague who taught this undergraduate class with the focus on learning to teach culturally diverse learners. Having previously taught this class, I understood the need for innovative teaching practices such as dramatic inquiry to understand the experiences of culturally

and linguistically diverse learners and co-construct critical consciousness. I asked the colleague if I can facilitate dramatic inquiry in her classroom and she consented.

In October 2022, I visited the classroom to acquaint myself with the students and to conduct a drama session. After gathering the students' topics of interest and receiving consent for their participation in the drama and interviews, I designed a drama titled "Expert Educators" and facilitated it within their classroom. The drama centered around a school seeking advice from a group of expert educators regarding their language policy.

Data Collection and Analysis

While the larger study of which this is a part involved collecting interviews, fieldnote observations, and drama artifacts, my specific focus for this study lies on the interviews and fieldnote observations. These particular sources allow me to delve into the dynamics of dialogue that are of particular interest. Before the drama session, the preservice teachers were informed about the study and given the option to participate. Ultimately, 22 preservice teachers chose to take part in the drama, with six of them agreeing to participate in interviews. I consider these interviews as the primary source of data for this study. Conducted via Zoom during November 2022, each interview lasted approximately 30 minutes and encompassed questions such as their recollections of the dramatic inquiry and any surprising moments. Furthermore, for field observations, I audio recorded the drama with participants' consent. Immediately after the drama, I listened to the audio recording and took notes field observation notes. Fieldnotes complemented interviews by providing a comprehensive understanding of the events and dynamics during the

dramatic experience.

Once I constructed all the data, I transcribed the interviews and organized the field observations and then I coded the transcriptions for emerging themes and points of connections related to classroom dynamics. For this research on classroom dynamics, I adopt the principles of ethnodrama, where a play represents life with all the dull moments removed (Saldana, 2003). Similarly, in crafting my ethnodrama, I focus on the most compelling and significant aspects of the data (Denizen, 2003). For this process, I thematically coded the data based on these three questions suggested by Salvatore (2020): (1) What are the most important parts that answer my research question? (How does classroom dynamics shape dialogue particularly within the context of employing dramatic inquiry for the purpose of co-constructing critical consciousness in preservice teacher education?) (2) What stories can be dramatically interesting? (3) What does the audience have to hear/learn? This process allows me to highlight the salient aspects of dialogic and monologic space, aiming to create a presentation with dramatic impact. I was able to capture the core findings and construct a plot and storyline for the drama.

Once I selected intriguing passages from the data, I started to envision how to perform it by recrafting the text and deleting unnecessary passages (Saldana, 2010). I rearranged the structure and flow of the story by followed a chronological plot, where the story's events unfold on stage in the order it happened in the actual drama. (Saldana, 2011). The goal was to convey the research findings to the audience in an aesthetically pleasing manner (Ackroyd & O'Toole, 2010; Saldana, 2005).

As my research seeks to understand classroom dynamics, I use multiple characters/participants and dialogue structure to show character interaction and interplay (Saldana, 2003). I also include internal monologues that represent what was said in interviews. Internal monologues are crucial as they reveal the participants' thoughts and feelings, which might not be easily observable during the drama due to moments of silence. These monologues provide valuable insights into the participants' inner worlds, offering a deeper understanding of their emotions and perspectives. Saldana (2005) also warned researchers that a play is not like a journal article and that the data should speak for itself. Keeping this advice in mind, I tried not to explain what was happening so that the audience can create their interpretation of the data.

For presenting my data, I decided to create a readers' theatre script, a form of drama that involves participants reading aloud a scripted narrative to the audience (Donmoyer & Donmoyer, 2008; Pardue, 2004; Worthy & Prater, 2002). Readers' theatre is often referred to as the "theatre of the mind" as it relies on the reader's voice to evoke vivid imagery in the listener's imagination (Saldana, 2018). Unlike traditional theater, readers theater does not involve performances, scenery, props, or costumes; instead, the central focus is on the reading the script with expression (Jennings et al., 2014). I chose readers theatre over a live performance because as a communal experience, it allows active involvement of the learners in reading the script. Additionally, it offers greater accessibility and flexibility for the PSTs classroom setting. Readers' theatre emphasizes the significance of spoken words and the impact of dialogue on participants, enabling PSTs to focus on conversations and

interactions, opening up spaces for discussion (Donmoyer & Donmoyer, 2008).

Once the scripting process is complete, I invited another teacher educator who has experience writing drama scripts for feedback. Through zoom, we voiced out loud the data to give us a heightened awareness of the data (Saldana, 2018) and edited the script for a better flow of plot and more descriptive and engaging experience.

Ethnodrama Script (Findings)

Table 1

Script Notation Key

Notation	Description
Underline	Underlining words or phrases to indicate emphasis or stress in speech.
Parentheses ( )	Parentheses are used to describe the emotions used to help readers understand the tone.
Ellipses …	This indicates pauses (silences) or interruptions in dialogue.
Tilde ~	The tilde is used to show elongated pronunciation.
Italicize	Italicized text is used to show internal monologue and differentiate it from the regular dialogue.

Title: On Dialogue

Characters[3]:
Facilitator – Kaya
Preservice teacher 1 – Jessie
Preservice teacher 2 – Sam
Preservice teacher 3 – Jenny
Preservice teacher 4 – Madison
Preservice teacher 5 - Cole

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[3] To respect the privacy and confidentiality of participants, all names have been replaced with pseudonyms.

Scene: University Classroom 2022

Act 1 (Prologue)

Early in the morning, as the preservice teachers take their seats, and they seem surprised by the change in their classroom. The usual classroom setup of rows have been replaced by a circle arrangement. The facilitator, Kaya, stands at the center of the circle, ready to guide the session. There is an air of curiosity and anticipation to participate in something novel and unfamiliar – a drama. As the preservice teachers settle into their positions, Kaya greets the class.

Kaya: (excited, bright tone) Welcome, everyone. I hope you're all excited for today's drama class. Last time we talked, you all asked me some great questions about teaching emergent bilingual students and gave me some feedback on what kind of topics you want to explore for the drama. Based on those topics and questions, I created three dramas that we can engage in today. So, behind door number one, drum roll…So the first drama has to do with being in the perspective of an emergent bilingual student and taking classes in school. Behind door number two, is a drama on teachers discussing issues related to language in the classroom. And behind the last door…we have a drama on teachers talking about racism in the classroom. They are all very exciting topics that you all wanted to discuss today. It would be great to experience all three, but due to the lack of time, we can only do one today. Why don't we vote for the one we feel like talking about today? So, hands up if you want the first one. One two three… (surprised voice) oh~. Okay. Now hands up for drama two. I think we have a winner (excited, happy tone). Today we will

explore drama two. But I'm curious, how many wanted to do the last drama? … Nobody? (curious tone) Why?

Sam: Well~… racism is too serious.

Madison: Yeah. And I don't really link race to education, so I'm not that interested.

Kaya: (surprised) What do you mean you don't link race and education?

Madison: Oh, what I meant to say is there are other more important things and I think sometimes looking at differences too much can divide. Focusing too much on <u>those things</u> can get in the way of kids learning how to properly do math, or how to read or write. I don't think that talk on race or racism should be completely ignored, but today I'm interested in talking about languages.

Kaya: (unsure/hesitant voice) Okay…, Thanks for sharing.

(excited tone) Well, today we will explore drama two!

Before we begin, I'd like to talk about something important … our drama contract.

We all agree as a class to follow the drama contract. We must follow the rules at all times for everyone to enjoy drama and have a productive lesson. So here are the rules.

First, I agree to actively participate in the drama.

Second, I will listen to the facilitator, me, when she claps three times.

Third, I must understand that this is a safe space where everyone's ideas are important.

Forth, if I feel uncomfortable at any point and want to leave, I can do so.

Oh, and fifth, I will try not to use my phone during the drama.

So, these are the rules that I made.

Is there a rule you might want to add to the contract? …

Or take out? … …

Anything you disagree with? (long silence)

(excitedly) Great! Do we all agree with the contract?

PSTs: (unenthusiastically) yes / yes…?

Kaya: Okay~ Let's move on.

Act 2

Kaya, who now stands at the front of the room, is on her laptop. She clicks the mouse and opens a PowerPoint presentation that says "Drama 2." She reaches into her bag and pulls out her glasses and addresses the class.

Kaya: Something important in drama is this concept of being in role and out of role. When I am <u>in-role</u> we are in the drama world. To indicate this, I will wear my glasses. When we are <u>out-of- role</u>, I will take off my glasses and we will be back in this classroom. … Let's start then. Look! I put my glasses on.

(And uses a slightly different voice, a "formal" tone) Hello everyone. Welcome to New Heights Highschool. My name is Kaya and I am Principal Kleve's assistant. He couldn't make it today because he is sick and I am here to take his place to facilitate the meeting. We called you all here because our school needs your advice as you are all expert educators. Principal Kleve recently received several emails from parents about the school language

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policy. Here is the email on the main screen. Can someone read it out for us?

Jenny: I'll read it.

Hello Principal Kleve, I am writing to express my concerns about the quality of education my daughter is receiving at your school. My main concern revolves around the language being used in the classroom. Specifically, I have noticed that teachers are incorporating Spanish into subjects such as History and Math. While I understand that there may be a few Spanish-speaking students in the class, I believe it is important to prioritize English instruction during these core subjects. In my opinion, if the content is challenging for the Spanish-speaking students, it would be more beneficial for them to first achieve proficiency in English before joining the general education class. Immersion in English is crucial for their success in both school and life in the United States. I believe their parents would agree with this perspective. Furthermore, I recently learned from my daughter that there is a significant amount of Spanglish being used in the classroom, and it seems to me that she has started picking up some of these mixed-language expressions. As a concerned mother and former educator myself, I find this situation worrying for <u>all students in the classroom</u>, as it can lead to confusion and hinder their language development. It is my belief that English Language Learners should have separate and focused instruction in both English and Spanish to ensure fluency in both languages. I kindly request that you address these concerns and consider the importance of maintaining a clear language instructional approach in the classroom. I believe it will benefit all students and provide them with the best opportunities for academic growth and success.

Thank you for your attention to this matter. By concerned mother and former educator

Kaya: Thank you, Jenny. So, we called you all to address this issue. We would like to know which language policy is best for our students. Should our school incorporate English-only classrooms or multilingual classrooms?

Kaya: (Glasses off) My glasses are off! Back to reality. So, you will all become expert educators that give advice to this high school on their school language policy. You can create your own identity as an expert educator. You can be an art teacher with 10-plus years of teaching experience working in a district with many emergent bilingual students. First of all, I want everyone to choose your own identities, and then discuss with the people around you what kind of school language policy you think is the best.

Jessie: (to her group, smiling with quick and eager tone) So, what does everyone think? Do you agree with English-only classroom or multilingual classrooms? I will take notes.

Madison: (internally) *Hmm… English-only makes more sense for me…*

Sam: Well~ we obviously know which one is better.

Jenny: (jokingly) Oh, yes we do. English-only! (sarcastic voice). We need English-only classrooms for effective communication. (pause) Ha ha, I'm pretending to be an English-only supporter. How do I sound?

Sam: Haha. I believe in English-only classrooms because I am horrible. So I'm going to kill myself.

Jessie: Funny. But really, what do you really think?

Sam: Oh, of course I support multilingual classrooms. We need to embrace everyone's

cultures.

Jenny: I agree. We need to embrace everyone's cultures.

Jessie: Madison. You're awfully quiet. What do you think? You agree with multilingual classrooms too right?

Madison: (internally) *I can say it. Be brave, Madison. Speak up.*

*(*speaks out*)* I think…there are benefits to English-only…

Sam: but…

Jenny: What? Madison, don't tell me you're a racist!

Jessie: Madison, this is a safe space. What do you think?

Madison: (hesitant) There are benefits to English-only, but I agree with multilingual classrooms. Because we need to embrace everyone's cultures.

Jessie: Great! I took notes, I think we are done sharing.

Madison: (internally) *I'm glad that's over.*

Act 3

Some students take out their phones and others engage in hushed conversations with each other. Kaya notices the growing distraction and glances at the clock, realizing it's time to get their attention. With a determined expression, she claps her hands three times in a rhythmic pattern. The room falls silent as students instinctively stop what they are doing and look up at her.

Kaya: Are we ready to move on? … Great! We will soon go back into role as expert

educators. I noticed we all chose our identities and shared our thoughts on which policy we think is better. But once we get in role, I feel like we might end up all choosing the same stance. So~ I want you to come up and pick a piece of paper. If your paper has a red dot, that means I want you to side with the English-only in the classroom stance. If paper has a blue dot, that means you are siding with the multilingual classroom stance. So, come up everybody and pick a paper.

Sam: (expresses relief) Whew! I got blue. What did you get Jenny?

Jenny: (unhappy) Oh no. I got red. This is going to be hard. Do you want to switch?

Sam: Hell no.

Jenny: Kaya, Can I switch to the other side?

Kaya: Sorry Jenny, but no. I'm sure you will learn a lot from advocating the opposite side of what you agree with. Since you got red, you can try it out.

Jenny: Ugh! (disappointed with a hint of frustration) Okay.

Kaya: Okay now that we all know our stance, let's begin! Where are my glasses.

(Glasses on)

(formal tone) Thank you all for coming to New Heights Highschool to share your opinions. Is anyone willing to start?

Sam: (passionately) Yes, hello fellow educators. Over my 20 years as a science teacher, I've had the privilege of working with many bilingual students. I completely <u>disagree</u> with the concerned parent. We must embrace and celebrate everyone's languages and cultures.

Jessie: (confidently) Hello everyone. I am a math teacher and I think those students need

to be fluent in English and the best way to do that is through immersion.

Sam: I understand the importance of English proficiency, but we must also consider the needs of students whose first language isn't English.

Jenny: (angrily) Well, <u>I'm an English teacher</u>, and I believe an English-only approach unites the students. A common language is essential for effective communication in the classroom.

Sam: Then it's unfair for students whose first language is not English.

Jenny: I want to tell everyone that I believe in multilingual classrooms but because of this drama I am acting like I support English-only classrooms.

Sofia: (surprised tone) Jenny! (slightly annoyed) We are in role.

Jenny: Sorry, I just had to say that.

Act 4

The energy in the room surges as students are engrossed in the discussion. Students start to rise from their seats, seemingly eager to contribute their arguments to the unfolding dialogue.

Jessie: (passionately) Something we can think about is that <u>English</u> is the language of power. Universities and companies seek students <u>fluent</u> in English. Maybe our emergent bilingual students should be immersed in English during class time and speak their home languages during breaks or at home with friends.

Sam: [internal monologue] *Hmm… I can see why some may believe in it. Maybe English-only does have its merits. After all, having a common language could help bridge gaps and facilitate communication among students who come from diverse backgrounds. But then again, what about the value of embracing diversity and having a multilingual approach in the classroom? I've seen how students thrive when their native language is respected and integrated into their learning experience.*

(Sam takes a deep breath, trying to organize his thoughts.)

Sam: [Internal Monologue] *This is just a role, a drama. But it's making me question my own beliefs. Is it possible to find a middle ground, a balanced approach that respects both English-only and multilingualism? As an educator, my ultimate goal is to ensure every student feels included and valued. Perhaps there's room for a hybrid policy that encourages English fluency while still celebrating the linguistic diversity within the classroom.*

Kaya: Expert educator Mr. Sam, do you have something you'd like to add?

Sam: Well, actually, I find myself torn between the two stances. They both have their merits, and I'm trying to navigate what could work best for all students. Maybe there's a way to combine aspects of both policies to create a more inclusive and enriching classroom environment.

Jenny: What? You agree with English-only? Who are you and what have you done with Sam!

Kaya: (smiles) Hmm~ That's an interesting perspective, Mr. Sam. I think it shows how complex these issues can be, and how there's no one-size-fits-all solution.

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Act 5: Epilogue

The passionate discussion among students continues. However, Kaya gazes once again at the clock. She claps her hands three times and all eyes turn towards her.

Kaya: Thank you, everyone, for your advice. It has been very helpful in thinking about the use of languages in the classroom. Let's conclude by voting on which policy would be best for our school. Please write either "<u>English Only</u>" or "<u>Multilingual</u>" on these pieces of paper and place them in the box. I will share the results with Principal Kleve. Thank you all for your active participation and time!

Kaya: (sound of relief) Okay my glasses our off. Whew! What an engaging drama we had. Thank you all for your participation. We are out of time.

Madison: Thank you, Kaya. Bye!

Cole: Thank you, Professor. Bye!

Sam: Kaya, I have to admit, the drama was so uncomfortable, but it was rewarding to talk about these critical issues. What surprised me was the classroom dynamic. You know, we've never had like a debate in the classroom before, so it was kind of surprising to me to see how both sides were arguing. I felt like everyone was respectful and kind with their responses.

Jenny: Yeah… I really didn't want to be on the English-only side. Next time, you should let students choose their positions. I would have participated more.

Kaya: Oh okay! Next time I will consider that. Thank you and bye!

Jessie: By the way, which policy won the vote? Did you check all the papers?

Kaya: No, not yet, but to be honest, I don't even have to check. I know which policy won.

Jessie: (Smiling) Yes, I think I know too. Bye!

Coda

The primary objective of this ethnodrama is not to educate or enlighten, but to foster dialogue. By using ethnodrama, I acknowledge that there is no one universal truth, rather multiple interpretations (Balabuch, 2021). In other words, ethnodrama gives audiences control over the interpretation of their experiences by allowing them to draw on their own conclusions rather than imposing a singular interpretation. Following the ethnodrama and ethnotheater tradition of including the audience into the research (Malhotra & Hotton, 2018), I included some reflection questions to invite the audience into the ethnodrama.

Here are some questions for you to think about:

1. Are there instances where the drama participants exhibit open-mindedness and active listening?

2. Are there participants shutting down certain viewpoints?

3. Are there instances where participants are being silenced or choosing to remain silent? Why do these silences occur?

4. How does the choice of seating arrangements impact classroom dynamics? Does it encourage more equitable participation and diverse perspective?

5. What kind of biases and assumptions do the participants have in the drama?

6. Are there moments of discomfort or tension in the dialogue? How are these moments addressed, and do they lead to a deeper exploration of complex issues?

7. Does dramatic inquiry help participants engage or disengage in dialogue?

8. Are there indications of reflective thinking in the drama? How do the participants respond when confronted with differing viewpoints or new perspectives?

9. How does the dialogue reflect the role of the facilitator (Kaya) in guiding and shaping the conversation? Does she prioritize certain voices or is she democratic in the classroom?

10. How can educators create a more inclusive and equitable space where all voices are encouraged to contribute to the dialogue? Is this possible?

Conclusion

The purpose of this ethnodrama is to foster dialogue on dialogue in order to encourage reflection on classroom dynamics (both dialogic and monologic) in a dramatic inquiry session. This study also demonstrates the potential of using ethnodrama to initiate dialogic discussions in university preservice teacher classrooms that foster equitable spaces for co-constructing critical consciousness. Moreover, the use of ethnodrama contributes to the methodological diversity of the teacher education field and offers a more accessible and visually engaging means of presenting research findings compared to traditional written texts.

Creating an ethnodrama script was a creative and reflective process through which I was able to reflect on my practice as a drama facilitator but also critically examine the interplay between dialogic and monologic moments within my teaching. The script writing allowed me to engage deeply with my data and interpret it differently, imagining how what was said in the interview played out in the actual classroom. It encouraged me to envision the voices, gestures, and emotions that had taken place during the drama. While writing the script, I empathized with preservice teachers' emotions and actions and reflected on my own role in co-constructing their learning experiences.

Through this study, I was able to see the potential that ethnodrama holds for educators. Just as I was led to question the dynamics of my classroom through drama, teachers can similarly harness the transformative power of ethnodrama to explore the complexities of their educational environments. The process of crafting and performing ethnodramas can serve as a powerful vehicle for preservice teachers to identify and examine critical issues in their communities. By performing their ethnodramas, they can engage in a dynamic and participatory dialogue that allows them to authentically address and convey their ideas to the public, which can transform their communities.

From Ethnodrama to Ethnotheatre

Moving forward, the completed ethnodrama script presents an opportunity for ethnotheatre performance. Through this performance, the aim is to initiate dialogic discussions in the preservice teachers' classrooms and higher education faculty. I hope this theatre experience goes beyond mere analysis of characters; it encourages them to

embody and embrace diverse perspectives, enabling a deeper level of learning and self-reflection. By actively involving students in the dramatic reading of the script, I hope to facilitate critical dialogues and encourage a deeper understanding of the dynamics of dialogue in educational settings.

*I plan on publishing this paper after performing the ethnotheatre in a preservice teacher classroom. Once I perform it, I will be able to write more about the audience's interpretation of the piece, which I will put in the conclusion section.

CHAPTER 4

DRAMA-BASED PEDAGOGY AS A PEDAGOGY OF THE POSSIBLE
FOR PRESERVICE TEACHER EDUCATION

Possibility studies is an emergent field of research exploring the shift from fixed realities to open-ended possibilities. Glăveanu's (2023) manifesto for possibility studies invites scholars into a transdisciplinary dialogue, encouraging us to envision a becoming, both individually and collectively. As our world grapples with the chaos and uncertainty of the post-pandemic era, this emerging field of study takes on a crucial role, offering much-needed scholarship. The challenges and opportunities facing us today diverge significantly from our past experiences, necessitating a fresh perspective. In the manifesto, Glăveanu (2023) states in principle 15 that the "pedagogies of the possible are an educational necessity" (p. 7) as traditional approaches are insufficient for preparing students to face the dynamic challenges of the future. In this evolving educational landscape, preservice teachers hold a pivotal role in shaping the future of education. The onus falls upon the field of teacher education to undergo a profound transformation, fostering adaptability and embracing a variety of pedagogies suited to the myriad possible futures.

Pedagogies of the possible (POP) is an approach to teaching and learning that "considers possibility as emerging out of difference and, as a consequence demanding the existence of multiple ways of thinking, acting, and being" (Glăveanu & Beghetto, 2022, p. 2). Rather than viewing the concept of "the possible" through limiting dichotomies, such as possible/actual or possible/impossible, Glăveanu and Beghetto emphasize the

significance of delving into the unknown, the hypothetical, and even the seemingly impossible. This redefinition of possibility fuels the development of pedagogies that embrace a flexible and diverse approach, opening the door to eight distinct possibilities. These eight possibilities will be discussed further in the sections below.

This article explores the potential of drama-based pedagogy (DBP) as a POP. As a teacher educator who actively employs DBP, I will first introduce DBP in the context of preservice teacher education and then discuss how it embodies each of the eight possibilities of the POP: not knowing, failure, uncertainty, movement, anticipation, dialogue, care, and responsibility. Using examples from my own teaching practice, I will highlight how drama can open up spaces for us to envision endless possibilities. This article will contribute to the ongoing conversation on POP and provide implications and practical suggests for educators seeking to incorporate POP.

Drama-based pedagogy as POP

Dawson and Lee (2018) have introduced the umbrella term drama-based pedagogy (DBP) to represent an embodied educational approach that uses drama techniques to teach. These dramatic strategies draw from various process-oriented drama approaches such as Drama in Education (Heathcote & Bolton, 1995), Process drama (O'Neill, 1995), Theatre of the Oppressed (Boal, 1979), and Dramatic Inquiry (Edmiston, 2014). For simplicity's sake, I will occasionally use the term "drama," but primarily refer to the approach as DBP throughout this article.

When we hear the term "drama," we might think of traditional theater where actors

rehearse scripts and perform in front of an external audience. However, in DBP, drama is often unscripted and presented to an internal audience that is the class (Bowell & Heap, 2001). Another difference between drama and theater is that drama focuses on the learning process rather than on creating a performance for an audience. As learners follow a series of drama activities for collaborative learning, they are able to actively participate in their own learning and explore complex concepts through embodied experiences, resulting in a more meaningful and memorable educational experience (Dawson & Lee, 2018).

DBP offers unique possibilities for both personal and academic development. Through DBP, students are encouraged to engage in active and collaborative learning, promoting critical thinking, creativity, and empathy (Heathcote & Bolton, 1995). Additionally, drama has been shown to improve students' communication and social skills as well as their confidence and self-esteem (O'Toole, 1992). Furthermore, drama can be used to explore and address social and cultural issues, promoting understanding and acceptance of diversity (O'Neill & Kao, 1998).

Recognizing the connection between the two is important as it illuminates the potential synergy between the two. Understanding how they intersect can enhance our comprehension of how DBP can effectively create multiple possibilities and perspectives in education. By bridging these concepts, we can harness the creative and transformative power of drama to fully realize what POP offers. This connection not only enriches our teaching practices, but empowers educators to prepare students for the dynamic challenges and diverse futures that lie ahead.

In Table 1, I show how DBP aligns with POP. The left side of the table presents the eight possibilities presented in Glăveanu and Beghetto's (2022) POP. On the right side, I demonstrate how DBP can be considered a POP. In sections that follow, I will discuss in detail how DBP aligns with POP by expanding on Table 1 using a combination of vignettes, interview responses, and journal entries.

Table 1

Connections Between POP and DBP

POP	DBP
Possibilities of Not Knowing refers to embracing the concept of "not knowing" by making the familiar "unfamiliar" to discover new insights and possibilities.	Drama is about unlearning existing knowledge and exploring diverse roles, perspective and scenarios while maintaining a suspension of disbelief.
Possibilities of Failure suggests reframing failure as part of the creative process and encouraging "possibility-enhancing failures."	Drama participants experiment in lifelike situations with no penalty. It's about taking risks, making mistakes, and testing ideas in a collaborative setting.
Possibilities of Uncertainty emphasizes embracing uncertainty.	Drama is all about uncertainty as it has improvisation at its core. The improvisational nature of drama calls for spontaneity and risk-taking,
Possibilities of Movement encourages dynamic movement and exploration of diverse perspectives.	Drama utilizes embodied dialogue for kinesthetic and verbal meaning-making. Symbolic movement, or positioning, in drama gives participants more agency.
Possibilities of Anticipation refers to possibility thinking or future-oriented thinking.	Drama invites participants into fictional contexts to engage in the "what ifs" and "what can we do about this" kind of situations.
Possibilities of Dialogue refers to the open-ended meaning-making process with others.	Dialogue is at the center of DBP. Participants co-construct meaning through various interactions in a safe and supportive space.

Possibilities of Care values cultivating empathy and compassion by being open to others' experiences. It also includes embracing one's own and others' vulnerability.	Drama provides a unique opportunity for participants to "walk in someone else's shoes" by taking on their role and looking at the world through their perspective.
Possibilities of Responsibility aims for transformative learning experiences that contribute to a more just and sustainable world.	Drama offers the potential for transformative shifts in participants' perspectives and understandings by engaging in social justice issues. Participants' action in the imagined worlds of drama provides insights on actions to take in the real world.

Possibilities of Not Knowing

Traditional teaching methods often prioritize evaluating students based on their ability to provide the "correct" answer, leaving little room for exploration and creativity in the unknown (Glăveanu, 2020). Furthermore, society's emphasis on knowledge and success often views "not knowing" as a deficiency, equating it with ignorance or incompetence. However, embracing the concept of "not knowing" serves as an entry point into curiosity and exploration, allowing students to break free from preconceived notions and assumptions and encouraging deeper understanding.

Within DBP, there are ample opportunities for participants to examine what they may have not considered or known before, allowing them to challenge their beliefs and assumptions. O'Neill (1995) states that the purpose of drama is to be a mirror used as "a means of seeing ourselves more clearly and allowing us to begin to correct whatever is amiss" (p. 152). However, "seeing ourselves more clearly" doesn't mean gaining clarity, but rather embracing ambiguity (O'Connor, 2003). O'Connor uses the term "refraction" to

indicate a stepping back, or giving distance, to what we thought we know.

Through drama, students can explore and imagine other people's lives, consider their problems, and make connections to their own experiences (Brindley & Laframboise, 2002). This imagination, or "suspension of disbelief" in drama (Dawson and Lee, 2018) allows participants to temporarily ignore or disregard the fact that what they are experiencing is not real. In other words, it is to willingly accept the drama narrative as real. By experiencing various roles and situations as a "real" experience, drama participants can reassess their beliefs and assumptions and challenge their worldviews.

In a preservice teacher class where I facilitated a drama, we explored the experiences of emergent bilingual students who might struggle in school to learn a new language, but also learn academic content. In this scenario, preservice teachers played the role of a middle school student who recently immigrated to a fictional country called Andorria. They found themselves in a classroom where they didn't know the language.

During my interview with Stephanie, a participant in the drama, she shared her reflections on the experience. She expressed her genuine surprise at realizing the extent of her limited understanding about the experiences of emergent bilinguals[4]. Despite having read and heard about them during her classes, Stephanie admitted to thinking she had sufficient knowledge. However, immersing herself in the drama brought forth an entirely distinct encounter, allowing her to truly grasp the emotions and challenges that emergent bilinguals encounter within the classroom environment.

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[4] Emergent bilinguals, often referred to as English Language Learners, are students in the process of acquiring English who speak another language as their dominant/first language.

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In conclusion, embracing the concept of "not knowing" allows us to unlearn what we previously considered correct, giving us insights for new perspectives and possibilities. Preservice teacher education programs can greatly benefit from incorporating drama into their teaching practice. Embracing the concept of "not knowing" can create a conducive environment for open-mindedness and exploration and offer valuable opportunities for self-discovery.

Possibilities of Failure

Much like "not knowing," the concept of failure is often discussed with a negative connotation. Despite many inspirational quotes on failure such as Albert Einstein's quote, "Failure is success in progress", or novelist Samuel Beckett's quote, urging us to "Fail again. Fail Better," people get emotionally tied down, focusing on the negative aspects of failure, questioning one's worth or self-esteem. This can cause a fear of failure, preventing people from trying new things and taking risks.

Beghetto and McBain (2022) suggest the need to reframe failure as part of the creative learning process, as it can bring new insights. They highlight that sharing narratives of failures creates a culture of support and trust. Beghetto (2019) advocates for educators to embrace possibility-enhancing failures in their teaching, encouraging creativity and experimentation. Moreover, Kapur (2016) describes the role of "productive failure" as a scaffold for student success.

In drama, failures are viewed as an opportunity for learning. Heathcote (1984) describes drama as a "living through" experience where participants experiment in lifelike

situations with no penalty. For example, the participants can try out different ideas and even identities to look for new ideas and solutions to real world problems. Drama is about students taking risks, making mistakes, and testing in their learning community (Edmiston, 2014). This is the basis for students taking responsibility of their learning to gain new insights or discover alternative paths.

An example of the possibilities of failure in DBP is shown in the following vignette. It is based on Colin's experience during the drama set in Andorria, where he plays the role of a middle school student.

> *Colin was excited to take on the role of a middle school student in Andorria, but he quickly realized that being in a school where Andorrian was the dominant language was challenging. In math class, Colin was confident in his abilities, but his confidence quickly faded when the teacher handed out the test. Although he could understand some of the geometry shapes and equations, the questions were in Andorrian. Colin tried his best, but after the test, the teacher went over the answers, and Colin knew he had failed. He felt frustrated and angry, believing that he would have done better if the test had been written in English. However, Colin also knew that this was a fictional situation, and his grade was not affected. Colin experienced the negative emotions of failure during the drama; however, it also opened his eyes to the struggles that culturally and linguistically diverse learners face in classrooms where they may not understand the language or cultural norms*

This vignette highlights the potential for DBP to provide a space for learners to

experience and learn from failures. Colin's frustration and anger at his perceived failure on the math test were real, but the safe and fictional context of the drama allowed him to process these emotions and reflect on the challenges faced by culturally and linguistically diverse learners at school. Overall, DBP provides opportunities for learners to try out new ideas and learn from failures in a consequence-free environment.

Preservice teacher education programs can utilize drama to prepare future educators for the complexities of the classroom by providing them opportunities to experience and learn from failures. Through drama, preservice teachers can try out new ideas, experiment with instructional strategies, and confront challenges that they may encounter in their future classrooms. This dynamic process is also full of uncertainty, which I discussed next.

Possibilities of Uncertainty

Uncertainty can be defined as a state of doubt. According to Beghetto (2022), encountering uncertainty often provokes feeling of discomfort and invokes a realization that a change in thought or action may be necessary to resolve it. Despite having this negative connotation, it can create new states of awareness and new possibilities. As such, uncertainty provides openings for the possible.

DBP opens up possibilities of uncertainty as it has improvisation at its core (O'Neill, 1995). Heathcote (2014) describes improvisation as "living at life-rate, in the present, with agreement to pretend" (p. 23). Some educators can mistake improvisation as unstructured experience, resulting in chaos and limited learning (Fels, 2004). This

uncertainty that teachers face can enable them to over-plan the drama experience, discouraging students from discovery and surprise, which are some of the most important bases of work in educational drama.

DBP offers a unique balance of structure and spontaneity, providing opportunities for structured uncertainty. According to Beghetto (in press), structured uncertainty refers to "designing experiences, including academic learning experiences, that offer students an opportunity to productively respond to uncertainty by developing new and meaningful approaches to resolving complex challenges as well as identifying their own challenges to address" (p. 9). The drama world does follow a structure, but presents the world as unfinished (O'Neill, 1995). In this sense DBP includes both pre-determined and to-be-determined elements in the learning experience. Edmiston (2014) characterizes drama as "given-and-emergent, social-and-academic brought to life in the classroom in meaning-making tasks" (p. 130). The pre-determined elements are the academic and social curricular topics. These topics must be planned and focused by the given curriculum. The to-be-determined elements are what the class co-creates during the drama. Keeping a balance between the two contrasting elements is what promotes educational possibilities.

In order to facilitate meaningful learning opportunities in DBP, it is crucial for both the teacher and students to embrace spontaneity and to take risks. Uncertainty can result in a lack of clear direction as the drama unfolds as a co-construction among all participants. The process of engaging in drama is a journey that may be unnerving for students as they are suddenly placed in new and unpredictable situations (Dawson et al., 2011). Nonetheless,

embracing uncertainty can lead to new and unexpected discoveries and offers opportunities for growth and learning. This allows for what Sawyer (2004) refers to as "disciplined improvisation," where participants improvise flexibly within a semi-structured plan.

Preservice teachers will encounter uncertainty as they embark in their teaching journey. The unpredictability of classroom and institutional dynamics, diverse student needs, and evolving educational contexts can leave preservice teachers feeling uncertain of how to navigate their roles effectively. However, drama can serve as a powerful tool for exploring the complexities and ambiguities they may encounter in their classrooms. Preservice teachers can practice responding to the unexpected situations, making quick decisions, and adapting teaching approaches on the spot. This "disciplined improvisation" (Sawyer, 2004) allows preservice teachers to effectively address uncertainty in their future classroom.

Possibility of Movement

Movement can also enhance opportunities for learning. As the Native American proverb goes, "tell me, and I'll forget. Show me, and I may not remember. Involve me, and I'll understand". This quote highlights the importance of engaging learners in a way that goes beyond simply imparting information. Involving the learners through movement, whether it is physical or symbolic movement, can have a powerful impact on the learning process.

One of the defining characteristics of DBP is the role of physical movement. Drama is an embodied practice as participants use their bodies to express themselves and to communicate concepts and ideas (Perry & Medina, 2011). This movement creates a more

dynamic and interactive learning experience where learners are not just passive observers but active participants in their own learning. There are various drama strategies that use bodily movement to make thinking visible. Dawson and Lee (2018) suggest embodied dialogue as a way for learners to engage kinesthetically and verbally for meaning making. This can involve simple activities such as students standing up from their seats and walking over to another side of a room to express their opinions about something. It can be more complex such as students pantomiming actions or creating a freeze frame, where they act out a given picture and freeze when instructed.

The following vignette provides an example of how physical movement can be used in drama to promote learning. This vignette takes place in one of my preservice classrooms, where we used freeze frames, a drama strategy where drama participants create an image using their bodies and "freeze.":

> *The classroom was abuzz with excitement as students worked in groups to create freeze frames that illustrated the various reasons that people immigrate to other countries. The groups had chosen different reasons to showcase, and each was deep in conversation, trying to figure out the best way to convey their message. One group focused on educational opportunities. They brainstormed different actions they could use to depict a student's desire to pursue learning in a new country. One student stood at the center of their frame, holding a book and backpack, while the others stood around him, pointing and nodding in approval. Another group chose to represent economic opportunities. To do so, one student*

stood at the center of their frame, acting like he was digging the ground like he
was a construction worker or farmer. The final group chose to depict the
experience of escaping war. They worked together to explore the different actions
they could use to express the emotions associated with fleeing one's home country.
One student stood at the center of their frame like he was running, capturing the
expression of desperation and urgency.

By physically embodying some of the reasons that people immigrate to other countries, these students were able to go beyond simply reading about them and begin to physically embody the emotions and experiences associated with each one. Through this process of using movement, the students were provided an opportunity to engage with the material in a more immersive and meaningful way.

Another defining characteristics of DBP is the role of symbolic movement, which can also be understood as positioning. The concept of positioning in DBP allows for a unique exploration of power dynamics, or social positioning, providing students with agency to author meaning (Edmiston, 2015). One strategy that helps to facilitate this is "teacher in role," where the teacher takes on a role or character within a fictional space, participating alongside students and taking on multiple responsibilities, such as leader, questioner, participant, or onlooker (Wagner, 1999). This strategy creates a space where the teacher can shift power to students and share in the co-construction of knowledge. For instance, in my classroom, I took on the role of an assistant, facilitating an expert educators' meeting in the absence of the principal, where the students were in the role of expert

educators. By intentionally positioning myself as someone with little knowledge of education, I created a space where students could take on more experienced and knowledgeable role. Despite finding it challenging as the teacher to let go of my traditional role as the "controller" of the classroom, positioning my students as more knowledgeable and giving them control, it ultimately facilitated greater agency, therefore more opportunities to author meaning.

When I interviewed participants of their drama experience, one student noted that my role in the drama made her role as an expert educator more "real," allowing her to play the part with more confidence. This highlights the ways in which symbolic movement in drama can create opportunities for fostering agency and explore different ways of learning. The possibilities of movement in DBP, whether it is physical or symbolic, create an atmosphere where students can actively participate in creating and performing their knowledge, opening multiple ways of thinking and learning.

Embodied pedagogies that integrate the mind and body are largely absent in most teacher education pedagogies (Estola & Elbaz-Luwisch, 2010; Forgasz, 2015), mainly because promoting and practicing them entails breaking boundaries and challenging dominant ideologies and epistemologies. However, as Estola and Elbaz-Luwisch (2010) argue, it is impossible to separate physical experiences from the emotional and cognitive. Drama addresses this gap by offering this possibility of movement in teacher education contexts. This possibility enables preservice teachers to develop a deeper understanding of their own experiences and those of their future students.

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Possibility of Anticipation

Glaveanu and Beghetto (2022) discuss students' need for an education that is not chained to the past, but is instead focused on preparing them for the future. With unprecedented challenges, preservice teachers need to equip themselves with possibility thinking (Craft, 2015). Possibility thinking is transitioning of one's thinking from "what is" to "what if," or "what is this" to "what can we do with this." Possibility thinking is often used in business settings and refers to a future-oriented mindset of being (Pillay, 2021). It entails imagining the future and connecting it to the present.

In DBP, students can safely explore possibility thinking through questions like "What if?" that are inherent in any collaborative drama approach (Heath, 2012, as cited in Edmiston, 2014). The drama exploration always starts with a broad question that allows students to imagine themselves in a scenario and wonder about different possibilities (Edmiston, 2014). For example, drama participants may wonder, "what if we were researchers studying arctic animals?" This question prompts students to think about what kind of researcher they would be, which arctic animal(s) they would research, and what problems they would encounter in the arctic. The broader the question, the more possibilities students can imagine. The "presentness" of drama is what makes it so engaging and transformational for learners (Edmiston, 2014). Bahktin describes "presentness" as being open and each moment being full of multiple possibilities, flowing in different directions (Morson & Emerson, 1990, as cited in Edmiston, 2014). Therefore, every moment becomes an invitation for students to explore the imaginary world and think about

what could have happened or what might happen next.

In my research, I incorporated drama into multiple preservice teacher classrooms. The drama prompted them to consider "what if" scenarios such as: What if I were am immigrant in the classroom? What if I were not permitted to speak my home language during class? What if I had to work in a group where the majority language was not my own? In one of the drama classes I facilitated where the preservice teachers were required to assume the role of a middle school student to understand the perspectives of emergent bilingual students, their reflections after the drama exercise were focused on the future and what actions they could take as future educators to support students who may encounter similar experiences.

These "what if" moments in drama allow preservice teachers to have a future-oriented mindset and envision new possibilities for the future. Through the possibility of anticipation, preservice teachers can develop a clear vision and motivation to make a positive impact for their future students and transformation on the educational landscape.

Possibility of Dialogue

For a possibility of anticipation, there needs to be true dialogue. Dialogue refers to the open-ended meaning-making process with others. It requires an active back and forth of authoring understanding in words and actions (Edmiston, 2014). Without dialogue, we must accept people's ready-made truths or "authoritative discourse." Bakhtin (1981) says:

> *The authoritative word demands that we acknowledge it, that we make it our own;*
>
> *it binds us, quite independent of any power it might have to persuade us internally;*

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we encounter it with its authority already fused to it… it demands our conditional

allegiance (p. 342-323).

This authoritative discourse, or monologue, has a predetermined outcome closed to new meaning. In contrast, dialogue (or internally persuasive discourse) is everchanging and never finalizing. It is the combination of one's own ideas and others' ideas. The structure is open and not finite, revealing newer ways to author meaning.

DBP places dialogue at the center of the teaching model (Edmiston, 2014). Drama involves the exchange of ideas, perspectives, meaning, through dialogue and interaction among participants. In drama, participants engage in a process of co-construction, where they create a shared experience.

This dialogic nature of drama makes conversations polyphonic. The term "polyphony" literally means multiple voices (Robinson, 2011). It is a term used in music to describe independent melodies combined to create an ensemble. In Morson and Emerson's book (1990) on Bakhtin, they claim Bakhtin described a "polyphonic author" as someone who "creates a world in which many disparate points of view enter into dialogue, and… he himself participates in that dialogue" (p. 239). Teachers and students engaged in DBP are all polyphonic authors as they open up spaces to consider various viewpoints to author meaning. Drama is quite different from the dialogues in many traditional classrooms that practice "intellectual hide-and-seek" (Beghetto, 2010). In this instructional practice, students suppress their many voices to display one voice: the teacher's. However, in polyphonic dialogues, there is no one right answer. Every voice is

its own unique idea.

Here is a vignette illustrating the possibility of dialogue during a drama-based activity that I facilitated in a preservice teacher class. In this scenario, the drama revolved around preservice teachers stepping into the roles of expert educators tasked with advising a highschool on their language practices within their classrooms. These preservice teachers were assigned roles at random, requiring them to either advocate for the implementation of an English-only policy or support a multilingual classroom environment.:

> *During the drama class, students role-played as expert educators advising a school on parent concerns about the use of multiple languages in the classroom. Don was assigned the role of an expert educator advocating for English-only policy, which supports the exclusive use of English in the classroom. At first, Don was unhappy about being assigned the role of an English-only supporter, as he didn't understand why anyone would advocate for such a position. As a result, he struggled to construct compelling arguments for his role. As he began to talk in his group to brainstorm arguments to support English-only in the classroom, his groupmates made valid points as to why English-only use in the classroom helps students succeed. He realized that the discussion on language use in the classroom was more complex than he had initially thought and also found himself being swayed by the points his group was making.*
>
> *As he put himself in the shoes of those who supported English-only policies, he*

began to see the bigger picture of the issues surrounding multilingual education. Through the drama experience, Don was able to gain a more nuanced understanding of the complexities of education policy and practice and the need to consider multiple perspectives. He left the class with a newfound appreciation for being on the other side of the issue.

Don's vignette highlights the power of making the familiar unfamiliar (Glaveanu & Beghetto, 2020). Initially, he only considered viewpoints as to why multilingual classrooms are needed and did not consider other viewpoints. However, by taking on a role that was opposite to his own beliefs, Don was able to see the discussion of language use in the classroom from a different perspective that allowed him to gain a more well-rounded understanding of the issue and consider alternative solutions/thoughts that he may have not previously considered.

Unlike the traditional classroom structure, drama provides preservice teachers with a platform where their voices and opinions can be valued alongside those of their peers. In drama, preservice teachers are encouraged to actively participate by stepping into different roles, navigating complex scenarios, listening to various viewpoints. This shift from a teacher-centric model to a more inclusive and collaborative approach fosters a sense of empowerment and agency among preservice teachers. However, it is crucial that the drama space is safe and supportive for dialogue to flourish. Preservice teachers should feel comfortable about expressing their thoughts and engaging in respectable discussions without fear of judgement.

Possibility of Care

The "affective turn" (Clough, 2007) in education is a growing area of research that emphasizes the importance of cultivating empathy and compassion in students and developing their emotional engagement with the world. Care is a central concept in the possibility of care, which highlights the significance of being present and open to the experiences of others. Care allows for creative openings and transformative learning moments for both teachers and students.

Drama provides a unique opportunity to step into someone else's shoes and gain a deep understanding of their experiences and emotions. Through active engagement in this process, empathy and compassion are developed (Neeland, 2010), which allows for the consideration of alternative perspectives.

In an interview, a preservice teacher recounted participation in a drama where he played the role of a language learner who was struggling to understand the language being spoken in the classroom. Prior to this experience, he had never understood why language learners give up on learning a language. However, during the drama, he felt the confusion and frustration of not being able to understand what was going on, and he realized how appealing it could be to just give up. This experience gave him insight and empathy towards language learners, and he reflected on the need to provide more support and allow the use of the students' preferred language during group work.

Another preservice teacher who participated in the same drama expressed how the experience gave her a greater appreciation for the diversity of students that may enter her

future classroom. Prior to the drama exercise, she saw all students as being the same, but after the drama she realized that each student brings their unique contributions to the classroom. As a prospective secondary educator teaching dance education, she said she acknowledges the "vulnerability of students" who may not speak English but are still expected to participate in dance. She mentioned how she plans on incorporating different methods to communicate with their bodies and make teaching more visual and also incorporate translation.

This preservice teacher used the term "vulnerability" which is an important concept of care. To care is to acknowledge and embrace one's own vulnerability, as well as the vulnerability of others. This recognition of vulnerability can lead to a deeper understanding and appreciation of others and can also inspire us to act in ways that support and uplift those around us. Similarly, this preservice teacher understood the vulnerability of her students and thought of incorporating alternative teaching methods to support her diverse learners. By embracing vulnerability and caring for ourselves and others, we can create more meaningful and fulfilling lives for ourselves and those around us.

Teaching and training for care is a crucial skill for preservice teachers in meeting the emotional needs of their future students. Nowadays, there is much attention on students' social emotional well-being as it is viewed to promote successful learning (Govorova et al., 2020). Developing care (such as compassion or empathy) allows teachers to understand and connect with students on a deeper level, fostering supportive and inclusive classroom environments. By prioritizing care in preservice teacher education by using drama, teachers

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are better equipped to meet the diverse needs of their students and foster academic success alongside overall well-being.

Possibility of Responsibility

Possibility of Responsibility refers to creating responsible citizens of the world that enact social transformation (Glăveanu & Beghetto, 2022). It involves extending learning beyond the classroom to address issues of ethics, social and environmental issues. Ultimately, the Possibility of Responsibility is about creating a more just and sustainable world, and preparing students to take an active role in making that vision a reality.

DBP is an effective pedagogy to discuss social justice issues (Hertzberg & Ewing, 1998). DBP is also liberatory as it can transforms spaces and communities (Streeter, 2020). Kana and Aitken (2007) used drama to explore issues of cultural exclusion in the classroom, while Baer and Glasgow (2008) discussed the role of bystanders and school violence with students using drama. Additionally, Garcia-Mateus (2021) used drama as a tool for engaging students in conversations about undocumented immigration. These studies demonstrate the versatility of DBP in addressing various social issues in the classroom.

Drama's ability to transform individuals and communities makes it a powerful tool in promoting the possibility of responsibility. Transformative learning, as defined by Ewing (2010) involves challenging traditional notions to inspire significant shifts in understanding oneself and the world. DBP, with its capacity to mirror real-world events, can provide a microcosm for students to connect what they learned from the drama world to the real world. Neeland (2006) emphasizes that if students see how they can "act" upon the

imagined worlds of drama, they may begin to understand how the real world can be "acted on" and changed. For instance, problem-solving and collaboration skills that students learn through drama may translate to real-life situations where they can use these skills to work collaboratively to solve real issues that affect them.

I provide a vignette showing the possibility of responsibility. This vignette was based on Elena's experience in the drama where she took on a role as an expert educator who is giving advice to a highschool on whether they should adopt English-only or multilingual classroom policies.:

As the drama began Elena found herself in a scenario where she was convincing other educators to allow the use of multiple languages in the classroom. In her role as the expert educator, she advocated for equity, pointing out the unfair treatment language minority students face due to English-only classroom policies. As the participants went "out of role" and Elena reflected on her experience, she stated that the way she had advocated for equity in the drama was exactly how she would like to advocate for equity in her future classroom.

As shown through Elena's experience in the vignette, drama can empower students to advocate for equity and make a difference in their future classrooms. By providing a space for students to explore social justice issues and take action, DBP can play an essential role in preparing students to become responsible citizens of this world.

The need for the possibility of responsibility in preservice teacher education is evident, particularly in response to the increasing diversity in public education. Preservice

teacher education must prepare teachers to effectively navigate and embrace this diversity by critically reflecting on their own biases and preconceived notions that may impact their interactions with students from diverse background. Drama can provide preservice teachers with opportunities to reflect and act on social justice, cultivating a more inclusive and equitable educational landscape.

Conclusion

The purpose of this paper was to discuss how DBP serves as a form of POP. More specifically, in this paper I described how DBP connects to the eight possibilities of POP.

As I hoped to demonstrate, DBP is different from traditional teaching methods because it incorporates the use of dramatic techniques, such as role-playing, improvisation, and storytelling, to engage students in the learning process. However, despite the many benefits of drama, such as offering a more engaging and holistic approach to learning that connects academic content with personal experiences and emotions, art-based educational methods such as drama is often sidelined with much resistance to its integration into the curriculum (Sanchez et al., 2022).

Teacher educators could use POP such as DBP in their curriculums to teach future teachers to foster possibilities for themselves and for their students. However, there are potential barriers to implementing POP in preservice teacher classrooms. One such barrier is resistance from educators who may feel overwhelmed by the demands of implementing new and unfamiliar teaching strategies. Another barrier could be a lack of resources or support from school systems, which may not prioritize innovative and alternative forms of

education. Additionally, there may be cultural and societal factors at play that discourage the adoption of POP. Traditional beliefs about the purpose of education, such as a focus on memorization and standardized testing, may hinder the development of more creative and innovative approaches to teaching and learning. Moreover, societal pressures for students to conform to certain norms and expectations may limit the possibilities for more open and exploratory forms of education.

Even those who advocate for the use of DBP, like myself, can encounter doubts and uncertainties about implementing it in teacher education contexts. I have experienced challenges in its implementation due to my personal beliefs on using art-based practices such as DBP. There have been moments where I questioned my own creativity and doubted my ability to incorporate DBP into the curriculum. I still struggle with concerns about whether preservice teachers would consider the use of drama to be unserious or too childish, given that dramatic inquiry is often associated with young children (Lee et al., 2014). However, I have found that by focusing on the immense value that DBP provides preservice teachers and reimagining myself as a creative being helped in overcoming these uncertainties.

In conclusion, embracing POP will demand a fundamental shift in the way we approach education. It is through these ongoing scholarly discussions that we can begin to envision a more expansive, inclusive, and future-oriented education system that helps students and teachers "go beyond the world 'as it was' and 'as it is' and enrich it with imaginations of how it 'can and should be'" (Glaveanu, 2022, p. 5). This is a challenging

but necessary endeavor, and one that will require ongoing dedication and collaboration from educators, policymakers, and communities alike. Nonetheless, by embracing the power of the possible, we can create a brighter and more hopeful future for generations to come.

CHAPTER 5

CONCLUSION

In this dissertation, I present three distinct articles, each contributing a unique facet to the broader exploration of using drama-based research and pedagogy and their affordances in co-constructing critical consciousness (CC). In the first article I explore the use of dramatic inquiry (DI) in a preservice teacher (PST) classroom, shedding light on the opportunities and tensions I encountered in co-constructing critical consciousness (CC) with PSTs. The second article examines the classroom dynamics of using DI. I conducted a detailed analysis of critical moments involving both dialogic and monologic talk and presents findings in a form of an ethnodrama, which is a type of drama-based research. Lastly, the third article makes connections between the concept of "the pedagogies of the possible" from the field of possibility studies and drama-based pedagogy.

In this chapter, I first give a summary of the three articles (Chapter 2-4) before weaving their findings together to provide a more comprehensive and holistic viewpoint than any of the individual articles could achieve on its own. Following this, I outline implications for the field of drama-based research and pedagogy and PST education. Finally, I conclude with the study's limitations and suggest future research areas. In the table below, I present details for each article, including their titles, publication outlets, research questions and key findings.

Table 1

Details of Each Article

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	Title	Outlet	Research Question(s)	Findings
Article One	Opportunities and Tensions in Co-constructing Critical Consciousness through Dramatic Inquiry	Journal of Teacher Education /Action in Teacher Education	(1) What opportunities emerge in co-constructing PSTs CC through Dramatic inquiry? (2) What tensions arise when co-constructing PSTs CC through Dramatic inquiry and how does it impact their engagement of CC?	Opportunities of Dramatic Inquiry: (1) emotional engagement, (2) interrogation of beliefs and assumptions, (3) dialogic meaning making. Tensions: (1) Emotional overwhelm, (2) perceived unsafe space, and (3) delayed critical engagement.
Article Two	On Dialogue – An Ethnodrama	The Teacher Educator /Research in Drama Education: The Journal for Applied Theatre and Performance	How does classroom dynamics shape dialogue particularly within the context of employing dramatic inquiry for the purpose of co-constructing critical consciousness in preservice teacher education?	Findings presented as an Ethnodrama script: "On Dialogue"
Article Three	Drama-Based Pedagogy as a Pedagogy of the Possible for Preservice Teacher Education	Possibility Studies & Society	In what ways is drama-based pedagogy a pedagogy of the possible?	(1) *Possibilities of Not Knowing* relates to drama's capacity to unlearn and consider other viewpoints. (2) *Possibilities of Failure* connects with drama's experimentation in life like situations without penalty. (3) *Possibilities of Uncertainty* finds parallels in drama being full of uncertainty due to its improvisational nature. (4) *Possibilities of Movement* aligns with drama's unilization of embodied dialogue. (5) *Possibilities of Anticipation* relates to drama's exploration of hypothetical scenarios within fictional contexts. (6) *Possibilities of Care* connects with role-taking aspect of drama. (7) *Possibilities of Responsibility* link to drama's potential to engage with social justice issues, offering insights into transformative actions.

Summary of Findings

Article One – "Opportunities and Tensions in Co-constructing Critical Consciousness through Dramatic Inquiry"

The findings from Article One underscore the opportunities and tensions of using DI in co-constructing CC among PSTs. The use of DI facilitated PSTs' emotional engagement, evident in their display of both positive and negative emotions throughout the dramatic experience. Notably, PSTs expressed empathy for emergent bilinguals (EBs), gaining a deeper understanding of the dual challenge EBs face of having to learn both the language and the academic content.

Another finding was that DI constructed spaces for examining beliefs and assumption. For example, prior to the dramatic inquiry experience, one of the participants, Jane, held the belief that all students were essentially alike. However, in her interview, she stated that the DI experience helped her realize that each student is unique, bringing distinct strengths into the classroom. This experience prompted her to critically examine her previous beliefs and assumptions. This immersive drama experience prompted many PSTs to consider alternative perspectives than what they already had, fostering a deep understanding of the complexities involved. Through the act of embodying different viewpoints, PSTs gained valuable insights that can contribute to their growth as empathetic and culturally sensitive educators. Finally, DI's open-endedness and democratic structure helped create spaces for dialogic meaning-making where the conversations are respectable and safer than teacher-centered classrooms. An example of this comes from Diana's interview, where she said emphasized how the facilitator's role empowered her with more agency and authority to participate in active meaning making dialogues.

Tensions emerged in the process of co-constructing CC with PSTs. Emotional overwhelm surfaced as a significant challenge. While emotions can be a powerful engagement tool, an excess or overwhelm of emotion can potentially lead to disengagement (Dunn et al., 2015). For instance, John, one of the PSTs who seemed disengaged throughout the drama, exhibited signs of frustration, and occasionally demonstrated glimpses of white male privilege (McIntosh, 1988) and fragility (DiAngelo, 2018) as the drama did not fit his expectations. Additionally, some PSTs perceived the DI space as unsafe. While some of them recognized the value in the discomfort experienced during the process, viewing it as an indication of the importance of the conversations, others regarded this discomfort as a sign of unsafety. For example, Brian was quiet during the DI lesson, likely influenced by a prior negative experience in classroom discussions on sensitive topics like the DI that he described in his interview with me. Similarly, Casey hesitated to express her viewpoint with her small group, fearing potential judgement from her classmates, as some made extreme and sarcastic comments about supporters of English-only policy in the classroom. Another notable tension was that there was delayed critical engagement in co-constructing CC. A number of PSTs displayed surface-level reflections that have not yet examined the ways power operates, both within the classroom and in broader contexts, contributing to the inequities faced by EBs. While there were many cases where PSTs discussed personal motivations and actions on how they can support EBs, a majority of them did not yet reach the level of critical motivation or critical action. While some did show examples of this, such as

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Isabelle and Benjamin, Jackson displayed a weak version of critical motivation and action where he critically reflects and discuss ways for others to act but does not display agency as to how he will take meaningful action.

Based on these findings, I highlight the role that emotion takes in dramatic inquiry and suggest a careful management of emotions for drama participants to co-construct CC. Drama literature suggests various instructional approaches such as distancing and frequent in-role and out-of-role discussions to disrupt strong emotional connections that can lead to emotional overwhelm (Bolton, 2007; O'Connor, 2013). However, it is important to acknowledge the improvisational nature of dramatic inquiry and embrace the multiple possibilities it offers.

I also wonder whether an emphasis on emotional safety, commonly referred to as creating a "safe space" in drama, may inadvertently hinder PSTs from actively engaging in the co-construction of CC. I maintain that it is imperative for all learners to share a common understanding of what constitutes a safe space, as interpretations may vary widely. In this regard, I suggest the term "brave space" as proposed by Arao and Clemens (2013) so PSTs can frame engaging in uncomfortable, yet meaningful conversations as instances of bravery, rather than discomfort. Framing dramatic inquiry spaces as brave spaces would provide PSTs more opportunities to engage in conversations that aid in co-constructing CC. Also, exploring the dynamics of dialogue and learning the language of inequality can help create spaces to co-construct CC.

This article discusses the notable delayed critical engagement observed among PSTs during the dramatic inquiry. While there were many examples of personal development and actions to take as future teachers, a majority of the PSTs did not display critical motivations or actions essential for the co-construction of CC. I raise questions regarding the factors contributing to this delay in critical engagement. One significant aspect is the perceived of agency among teachers, coupled with a limited understanding of how to participate in action. To address these issues, I suggest that teacher education programs equip students with the knowledge and skills to take purposeful action. In terms of drama design, I suggest designing the drama with a focus on critical action, hoping that it will lead to critical reflection.

Article Two – "On Dialogue – An Ethnodrama"

The second article is an ethnodrama titled "On Dialogue" that explores the following research question: How does classroom dynamics shape dialogue particularly within the context of employing DI for the purpose of co-constructing CC in PST education? I analyze field observations and interview data from one of the PST classrooms I examined for Article 1. I draw on Bakhtin's dialogism to examine the dialogic and monologic moments. This research follows Shor and Freire's (1987) advice on being a liberating teacher and an artist by observing the traditional relationships in the classroom and finding key access points for critical investigation. This article sheds light on the moments of dialogic interaction and moments that lean towards monologic,

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providing insights into the power dynamics inherent in the classroom that affect genuine dialogue for CC.

Ethnodrama presents some of the most compelling and significant data with the purpose of informing as well as entertaining (Saldana, 2005). I crafted an ethnodrama that follows a chronological plot, to follow what happened in the actual classroom dramatic inquiry. More specifically, "On Dialogue" recreates one of the dramatic inquiry classes from Article 1. While there were more than twenty PSTs in the class participating in the actual dramatic inquiry from Article One, this ethnodrama streamlines the narrative, recreating it to feature five PSTs and one facilitator. I used multiple characters to show the classroom dynamics and added internal monologues to reveal participants' inner thoughts that were expressed during the interviews reflecting on the dramatic inquiry for CC. Additionally, I drew upon verbatim interview data to inform and shape elements of the script. Furthermore, to enhance focus on the spoken words and interactions, I presented the data in the format of a readers' theatre script.

This ethnodrama features five PSTs Jessie, Sam, Jenny, Madison, and Cole, with Kaya as the facilitator. Th dramatic inquiry scenario unfolds in a university classroom setting in 2022. Kaya facilitates the dramatic inquiry, explaining what dramatic inquiry is and guides them through drama strategies as well as the topic of exploration. This ethnodrama concludes with a coda, designed to prompt further discussion. This section encourages the audience to reflect on various facets of the dialogue, emphasizing the

multiplicity of perspectives. Ten thought-provoking questions are included to facilitate dialogue about classroom dynamics.

Building on the implications from Article 1 that PSTs need a deeper understanding of what hinders dialogue and knowing the language of inequality, this ethnodrama not only has the possibility to equip students with a deeper understanding of classroom dynamics but also offers a valuable pre-class engagement tool. Furthermore, it serves as an invaluable catalyst for conversations surrounding CC.

Article 3 – *"Drama-Based Pedagogy as a Pedagogy of the Possible for Preservice Teacher Education"*

To highlight the interdisciplinary nature of my research and to learn from other fields, Article Three turns to the field of possibility studies, an emergent field that views the world through a lens of possibility. By drawing on the pedagogies of the possible, I make connections between the pedagogies of the possible and drama-based pedagogy to show how drama-based pedagogy is a pedagogy of the possible. This article connects drama-based pedagogy with the following eight pedagogies of the possible: Possibilities of Not Knowing, Possibilities of Failure, Possibilities of Uncertainty, Possibilities of Movement, Possibilities of Anticipation, Possibilities of Dialogue, and Possibilities of Care and Possibilities of Responsibility. Viewing drama-based pedagogy as a pedagogy of the possible allows us to have a more positive and future-oriented outlook of education.

Implications

The findings of this three-article dissertation underscore the transformative potential of drama-based research and pedagogy in PST education. The exploration of dramatic inquiry in Article One illuminated the opportunities and tensions in co-constructing CC. This, coupled with the ethnodrama presented in Article Two, 'On Dialogue,' offers a detailed analysis of classroom dynamics focusing on dialogic and monologic moments within the classroom, emphasizing the significance of classroom dialogue in the educational process. The conceptual paper of drama-based pedagogy as a pedagogy of the possible in Article Two, provides a compelling argument for the integration of drama-based pedagogy into the PST curricula. Furthermore, the collective findings of each article not only provide valuable insights into drama design for constructing CC, but also lay groundwork for teacher educator training. Individually illuminating, these studies work together to construct a more comprehensive understanding of the affordances of drama-based research and pedagogy in creating environments for co-constructing dialogue, possibilities, and critical consciousness.

The tensions of co-constructing CC through dramatic inquiry constructed in Article One provide important implications. Teacher educators and drama facilitators must collaborate to design dramas that effectively address the emotional experiences of PSTs (Dunn et al., 2015), create brave spaces (Arao & Clements, 2013) while also devising strategies to critically engage them. This can include examining classroom dynamics through the analysis of dialogic and monologic moments, as demonstrated in

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Article Two. This kind of approach can help PSTs recognize what kind of circumstances would create meaning-making dialogues for co-constructing CC.

Addressing issues of white privilege and fragility within the context of drama is paramount, as these dynamics can inadvertently reinforce a racially biased system, potentially harming English learners whom preservice teachers are preparing to instruct (Aronson & Meyers, 2022). For instance, John's struggle with his own privileges and feelings of guilt underscores the need for ongoing dialogue and reflection in this area. Sleeter (2017) rightly emphasizes that confronting matters related to whiteness and racism necessitates systemic and cultural shifts, aligning with the broader structural changes required.

Tensions from Article One also included delayed critical engagement which I expected given the limited duration of the study over only three sessions. As a researcher and teacher educator, there were limitations in creating opportunities to co-construct CC with PSTs. This point invites a reconsideration of how teacher education is structured in relation to co-constructing CC. While much research in teacher education for teaching ELLs are single course (Mills et al., 2020), we need to ask why. We need to also recognize that developing or co-constructing CC is a process that unfolds over time, and therefore is not capturable in a single course study. This, however, does not diminish the significance of such studies; on the contrary, they serve as the initial steps taken by PSTs towards co-constructing CC.

We need to see the possibilities in our pedagogies, as I did in the third article with drama-based pedagogy. While critical examination is undeniably valuable for identifying areas in need of development, it is equally imperative that we dedicate attention to future-oriented, hopeful research. Discussing the transformative potential of drama is not new and so is discussing the many possibilities inherent with drama. However, by looking at the specific ways that drama is a pedagogy of possible, our focus in research becomes, not what it is or what is not, but future-oriented and hopeful for its potential in developing critically consciousness educators.

It is important to note that the findings of this dissertation study are not intended to be broadly generalizable, given the context-specific nature of the case study methodology employed in Article one which serve as the foundation for the other two articles. The research was conducted within a specific teacher education program, involving a particular group of PSTs. As such, caution should be exercised in applying these findings to different settings or populations. However, while the study's scope is limited to this specific context, it offers valuable insights and recommendations for instructional approaches utilizing drama-based research and pedagogy in teacher education classrooms. These suggestions may serve as a foundation for further research and exploration using drama-based research and pedagogy for co-constructing dialogue, CC, and to envision a positive future-oriented view of education.

These articles collectively paint a comprehensive picture of the potential impact of drama-based research and pedagogy on PST education. The use of drama-based

research and pedagogy as methodology advanced the three disciplinary areas of teacher education, possibility studies, and art-based education. In teacher education, this approach offers a dynamic and immersive way to engage PSTs in critical pedagogy discussions. Drama-based research and pedagogy provides PSTs with an immersive and emotionally engaging experience of classroom dynamics, allowing for a deeper understanding of power dynamics at play. Drama-based research and pedagogy provides a different experience than traditional methods (e.g., lecture-based instruction), preparing PSTs for the challenges they may face in real-world classroom settings. In terms of possibility studies, utilizing drama-based research expands the boundaries of what is considered possible in education. It demonstrates the potential for dramatic inquiry to create spaces for genuine dialogue, transformative learning, and the co-construction of CC. It allows a reimagining of how teacher education can foster meaningful engagement and reflection. Furthermore, within arts-based education, this dissertation study exemplifies the rich potential of drama as critical pedagogy in co-constructing CC. It showcases DI's role as a transformative pedagogy that serves to emotionally engage PST, examine one's beliefs and assumptions, and foster dialogic meaning-making.

Limitations and Next Steps

One key limitation of this research was the time constraints in conducting the drama in the classrooms. As mentioned in Article One, as the drama designer and facilitator, I only visited the PSTs' classroom twice before the actual DI session. This time served valuable in understanding PSTs' areas of interest in learning about teaching

EBs and understanding their familiarity and level of comfort with certain drama strategies. However, more time would have been helpful in understanding and discussing classroom dynamics to open up possibilities for conversations on critical topics.

There were various limitations to my research, mainly from Article One, which served as the backbone of my research. My involvement as both the facilitator and researcher likely influenced how I interpreted the data. While I audio-recorded the DI session to help me write my field observations, major portions of the audio were hard to decipher as many people were talking at once due to drama strategies that included interactions in peers and in groups. I tried to take notes of what was happening during these interactions, but my observations are limited to the PSTs' I interacted with during the drama. An example of this is John, the PST who seemed disengaged during the dramatic inquiry. I was able to include him in the analysis because I talked to him during the drama session.

Another limitation was that the DI used for this research did not provide enough roles, therefore perspectives, for the PSTs to engage with during the dramatic inquiry. Taking various roles and experiencing multiple perspectives is an important aspect of dramatic inquiry (Edmiston & Towler-Evans, 2022). When participants take various roles and position themselves in fictional scenarios, it allows them to expand the possibilities for interaction and interpretation of the content. Based on the roles they take, they can embody the values and understand the power and authority of different roles, giving them greater influence in shaping understanding. While I was ambitious during the pilot to

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incorporate many roles and perspectives for PSTs to experience, trying to do all this in a short period of time did not give the participants the time to ease into the roles. As a result, in the first research article, PSTs only took on one primary role within the fictional context. This may give the impression of role-play, rather than a dramatic inquiry. Edmiston (2016) mentions that in role-play, participants only experience one perspective, and in simulation the different perspectives and divided among the participants. Due to the lack of time to incorporate various roles for PSTs to experience, this could have precluded them from entering more fully into the dialogic meaning-making process that multiple perspectives afford.

Another constraint was that I opted for a readers' theatre script to enhance accessibility within the PST classroom. However, upon reflection, I acknowledge a missed opportunity in not incorporating a drama script that incorporates movement. Article 3 delves into the significance of pedagogies movement, emphasizing the value of employing embodied, multimodal, and collaborative techniques. I posit that broadening the scope of meaning-making beyond the confines of linguistic expression can offer unique insights. This is an area that I am interested in exploring for future research.

Using drama-based pedagogy and research is transformational; however, its implementation is challenging, particularly in the higher education context. Sanchez and Athanases (2022) mention how art-based educational methods such as drama are often marginalized in the curriculum. Chemi and Du (2018) argue that teachers that lack experience of art-based methods, may not be ready to engage in it. Creating the necessary

spaces and conditions for effective drama-based research and pedagogy requires thoughtful planning, resources, and a supportive institutional environment.

First, it is important for educators to recognize drama-based research and pedagogy as valuable enough to implement into the classroom curriculum. While my colleagues permitted me to try dramatic inquiry in their classrooms, I hesitated to request additional class time, fearing potential resistance. I was afraid that the instructors would not allow me to use their class time for drama as it might take time away from teaching the coursework. I regret not asking for more time for the drama and having it rushed as giving students more time for reflection and time to experience different viewpoints may have given them the time and space to co-construct CC.

Moreover, in my pilot studies where I was the instructor of the course, I allocated only a single class period to drama. While numerous opportunities existed to incorporate more dramatic elements, my own perceptions surrounding art-based methods, such as dramatic inquiry, served as a self-imposed limitation. While some teachers view art-based research and pedagogy as valuable for engaging students and its positive effect on academic learning (Lee & Cawthorn, 2015; Orek, 2004), many educators hesitate to use it due to their own personal beliefs of not being a creative educator. Before this dissertation research, I considered drama-based research and pedagogy to be a one-time session. While I was also concerned about how this creative approach would be perceived by PSTs as not serious enough or covering all the content I wanted to, I was also stressed

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out about creating a drama and facilitating it due to my lack of experience and perceived lack of creativity.

It's also important to consider PSTs' level of comfort with drama-based research and pedagogy. Like instructors, PSTs may not view themselves as creative enough to participate in drama-based activities. In Article One, I mentioned the gradual induction period as one in which the instructor creates a learning community and assesses students' comfort level with drama as well as their interests. Students accustomed to traditional classroom learning methods may require additional time to acclimate to the dynamic approaches employed in drama-based pedagogy (Lee et al., 2014). In these circumstances, instructors can slowly ease students into drama-based research and learning by adding short drama-related strategies from the start of the course and adding longer bits of drama activities at the end. This will give the instructor enough time to identify tasks that resonate with students and encourage art-integration methods that align with both the instructors and PSTs comfort level and creativity. Furthermore, this experience can provide PSTs with an understanding of creative identity as well as an understanding of how to use it in their own future classrooms.

I highlighted the potential for designing pedagogical practices using drama-based research and pedagogy for PSTs and mentioned the importance of instructor and participants' change in perceptions of using drama-based research and pedagogy. Notably, institutions like the University of Texas at Austin and Ohio State University are already incorporating full courses on drama-based research and pedagogy into their

curriculum, indicating a hopeful trend for wider implementation in other educational institutions. It is important to understand the systemic constraints in the university's support of art-based approaches like drama and to think of ways to negotiate these constraints to find ways to implement innovative practices in higher education classrooms. This limitation underscores the need for a concerted effort in designing and facilitating such experiences, highlighting the importance of having a clear understanding of the benefits that this innovative pedagogical approach can offer. This can start as teacher training programs or specialized courses or workshops centered around drama-based research and pedagogy. This dissertation study illuminates the possibilities of drama-based research and pedagogy in PST classrooms. I hope to use this dissertation as a basis for encouraging the use of drama-based research and pedagogy in PST classrooms.

As the researcher, I was afraid myself that the institution would not allow drama-based research and pedagogy for more than a few sessions. The traditional educational landscape often exhibits a preference for more conventional teaching methods, which can make introducing innovative approaches like drama-based research and pedagogy to be challenging. However, it is essential to recognize that transformation often encounters resistance. By advocating for the benefits and positive outcomes that can arise from drama-based practices, we can gradually shift institutional perspectives.

Based on findings of the research, I am interested in designing a drama that starts with a frame of critical action to see whether it allows PSTs to critically reflect.

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Additionally, I am eager to explore the transformative potential of performing an

ethnotheatre piece based on the ethnodrama script created for Article Two.

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APPENDIX A

QUESTIONS SUBMITTED BY STUDENTS

1. What methods can be beneficial for EBs?
2. How to teach another language?
3. How much experience have you had with teachings students' bilingual education?
4. How does Prop 203 limit the resources an instructor can use to aid Els?
5. What strategies can be used to develop a culturally inclusive attitude in the classroom?
6. I know to facilitate teaching it is best to bring in child's first language/make connections to first language when giving instruction. What are some examples of making those connections for students.
7. How to appropriately address/bring up different cultures.
8. How to involve students from different backgrounds esp when don't have experiences in that culture.
9. How to ask for clarification and/or information about a culture without burdening…
10. How to ask a student how to say their name and ask respectfully.
11. How to ensure that you are effectively including EB students in your curriculum
12. Is English speaking only, really the best way to transition English leaners?
13. How do you make connections in the class to their language if you can't communicate?
14. How does the teacher establish connections with a student from a different culture with regards to the content if the content is more culturally singular.
15. What is the best way to approach students that are unwilling/unable to learn English?
16. Is translanguaging and code switching similar?
17. Where is the line between proper utilization of a student's cultural background without them feeling exploited or burdened?
18. How can I become the best teacher to EBs?
19. How do EBs feel in an "English only" classroom? How does it affect them?
20. What can I do to better myself in order to communicate better with these students?
21. I'm not sure how to make it so everyone feels included in the classroom.
22. How can a teacher meet the needs of these students. How can you help students overcome language differences?
23. What emotion can occur with learning language?
24. Does it take longer to learn new language or just put into the culture?
25. What would you do if parents are upset with the school not teaching more than just English?
26. How do you know what types of books & grammars are best for Ebs?
27. Are there methods to finding books/websites that work well for Ebs, depending on the grade level. (for ex: 11th grade English learner book)
28. How do we manage to connect multiple cultures at once during an activity?
29. What areas offer the most support vs least support for EBs?
30. What challenges do you face that are not based around acquisition of a new language?
31. How do you implement EB lessons into a dance/movement class?
32. How does this topic transfer into other subjects that aren't as traditionally taught? (by taking notes, lectures, etc.)
33. Do you ever feel alone? [question for EB]

34. What's the hardest part to learn about a language?
35. Have you thought about how others feel in an English dominant place not knowing the language?
36. How can you incorporate the student's life and their experiences into the classroom?
37. How do you feel when all your classmates respond to a question, and you can't understand what's being asked?
38. What is the best support your classmates can give you?
39. How do you deal with discrimination & prejudice from students who target Ebs?
40. What should a culturally responsive leader do to make students feel comfortable in the classroom?
41. What is the best way to present written content information to Ebs (homework, check for understanding, etc.)
42. What is it like to have to learn a subject in a different language you don't know?
43. What are the most effective ways of teaching cultural/linguistic bilinguals in a classroom?
44. What would you do if you do not speak the same langauge as the student you are teaching?
45. What are the best ways to incorporate home languages/cultures in the general ed. Classroom?
46. How can we make these students feel welcome and open to learning?
47. What works best for teaching Els in a general ed classroom?
48. How do continue a lesson when only one student is having trouble due to the language barrier?
49. How do Ebs perform in math classes in comparison to other subjects like English or History?
50. I'm sure that most people want to learn English when they come to the US with another primary language, but some don't. I think it is important to help them feel comfortable and capable of learning English and help them recognize the benefits and obligation.
51. How would you communicate with students' parents who do not speak English at home? Such as behavior, progress reports, etc.
52. I think a topic you could do would be linguistically diverse learners participating in a group project and seeing how they communicate and work together.
53. How do students understand what to take notes on when they understand words being said but not words shown on the board/screen.
54. How would an educator handle the confusion faced by Ebs?
55. What is the most helpful and comforting way to show empathy? And reduce Ss fear?
56. How do you create meaningful community relationships
57. How does it feel to make friends with peers who don't speak your language?
58. How can educators best support students with differing cultural norms? (asking this because one of my Ss is from a family of immigrants who she feels don't understand mental health issues)

59. Peer to peer relationships outside the classroom (i.e. pop culture, memes, inside jokes/saying)

60. How can one adapt a lesson to be inclusive with all cultures while still limited by standards?

61. I have a student in a highschool class that speaks only spanish. There is no translator for him, besides a bilingual friend next to him. If that student were to change classes, how would the Spanish speaker learn?

62. Why is it wrong to encourage non-English speaking students to learn English to participate in American schooling?

63. I considered myself bilingual for many years, until last year when I realized I barely speak Spanish anymore. Aside from speaking with others, how can linguistically diverse learners practice their preferred language in a way that helps retain it?

64. How it feels to be assigned a group in a clss for support cause you are EB - so then one student has to always translate and one student needs translation from a peer to learn. .

65. How to create an equality classroom for int'l students to feel safe in school?

66. How do other learning disabilities affect the abilitiy of EBs to participate. How can we help Ss w/ extra learning abilities who are also EBs?

67. How does it feel to feel like you know the language they are speaking at school, but don't understand a lot of the specific disciplinary literacy? For example, I speak another language but I don't think I know it well enough to learn science or history in that language.

68. I would like my students to understand other world religions and their celebrations significance. How would I go about this without offending the students with that religion or students who do not believe in that religion? I know this isn't related to language but I think it's also important to educate different cultures and points of views.

APPENDIX B

DRAMA CONTRACT

Drama Contract

We all agree as a class to follow the drama contract. We must follow these rules at all times for everyone to enjoy drama and have a productive lesson.

- I agree to actively participate in the drama.

- I will listen to Sae saem when she claps three times.

- When in drama, I must understand that it is a safe space where everyone's ideas are important.

- I understand what ie means to be "in role" and "out of role".

If everyone agrees, then we can all participate in the drama.

APPENDIX C

LETTER FROM CONCERNED PARENT

Dear Principal Kleve,

I am writing to express my concerns about the quality of education my daughter is receiving at your school. My main concern revolves around the language being used in the classroom. Specifically, I have noticed that teachers are incorporating Spanish into subjects such as History and Math. While I understand that there may be a few Spanish-speaking students in the class, I believe it is important to prioritize English instruction during these core subjects.

In my opinion, if the content is challenging for the Spanish-speaking students, it would be more beneficial for them to first achieve proficiency in English before joining the general education class. Immersion in English is crucial for their success in both school and life in the United States. I believe their parents would agree with this perspective.

Furthermore, I recently learned from my daughter that there is a significant amount of Spanglish being used in the classroom, and she has even started picking up some of these mixed-language expressions. As a concerned mother and former educator myself, I find this situation worrying for all students in the classroom, as it can lead to confusion and hinder their language development. It is my belief that students should have separate and focused instruction in both English and Spanish to ensure fluency in both languages.

I kindly request that you address these concerns and consider the importance of maintaining a clear language instructional approach in the classroom. I believe it will benefit all students and provide them with the best opportunities for academic growth and success.

Thank you for your attention to this matter.

-Concerned mother and former educator

APPENDIX D

INTERVIEW PROTOCOL

- Were there any moments during the drama activity that surprised you? Anything that your group members said that was surprising or that you did not agree with?

- Tell me about your experience of drama.

- Who would you define as culturally and linguistically diverse learners?

- Did this drama activity reinforce your understanding of language or culture? Change your thinking about anything?

- How do you racially and/or linguistically identify? How do you think your racial/linguistic identification plays a role in how you experienced the drama? How do you think it affects your future teaching?

- Do you have any suggestions on how to improve the drama?

- If you were to describe the purpose of the drama activity to a friend or family member, what would you say it was?

- Is there anything else you'd like to share about your experience with the drama?

- Is there anything I didn't ask that I should have?

APPENDIX E

THREE TYPES OF DRAMA ARTIFACTS

1) Writing-in-role journal entry about first day of school from Class A

Dear Journal,
Doing this type of activities were a great experience
and make me feel more interested in the language.
By doing this I felt the same as when I
started to learn English. The sensation that the
teacher is talking way to fast and been scared to
ask for help. Learning a language is not easy
and takes lots of practice. What I think it made it
easier to undestad wos the use of pictures that
help me Undestand what some words mean.
Geat experience and I will love to fry to
take Korean classes in the future.

— Angelica Ferrer

1) Writing-in-role letter responding to parent's email from Class B

Dear Anonymous Parent

I appreciate your concern on your child's learning in the classroom. One thing I know we can agree on is that we want what is best for the students. My view is that we will continue to foster multilingual classrooms. Bilingualism in classrooms has a track record of not hurting, but helping student success and progress. Not to mention that spanish speakers in the classroom appreciate speaking what is familiar but also making connections to how it would be spoken in English. It also prepares students for the real world. It's a big place and people speak a lot of languages. I think its equally important to promote inclusivity among our student body because it teaches them to become well rounded forward thinking adults. If you have any other questions, feel free to write back, but my decision on this matter is final.

Thank You.

Sincerely
Principal Kleve

APPENDIX F

SCREENSHOT OF PHASE 3 CODING

Emotional engagement

What I remember the most was how I could not recognize during the drama simulation that you were like 'tell me, speak Korean, don't speak in English' [giving instructions], and that didn't hit me. That really put me in the shoes of an ESL learner. It gave me some anxiety. I'm not going lie. I cannot imagine being in a classroom, not understanding the language, and not understanding that this person [the facilitator] that's teaching me, not necessarily upset, but trying to get me to learn or trying to get me to speak a language and I just have no idea what to do. I was like frozen almost. It was like. 'oh, oh, that's what that means'! I was straight up upset during this experience and I remember the most was that feeling of anxiety. This is what hundreds, thousands of students today in the United States feel. You're in a classroom. You may not understand English, or you may have very loose grasp on it. You speak Spanish, Korean, Chinese, stuff like that ... not only might it be terrifying for that kid. It might be frustrating. [Benjamin, Oct. 10, 2022]

There is like one point where the opposing side was saying how a lot of colleges want you to be dominant and comfortable in one language. And I remember I was getting so heated for no reason. Why am I getting so passionate about this topic? And it's like I have to talk. I have to say something.

...It altered my perspective and made me more compassionate towards people that do come from a different language background. ... I was able to understand that there are more challenges than I thought. I didn't realize how difficult it can be just to go to school and do regular basic things as a child. I didn't understand that those could have been obstacles for them. (Oct. 4, 2022)_ [Emma, Oct. 4, 2022]

Emotional overwhelm

It wasn't even trying to like come up with the character necessarily. But I was trying to feel like myself in that scenario and try to be true to myself. Yeah. Like true to the character. Yeah, I did give up pretty early. I remember feeling like that frustration and kind of like, I'm just not going to pay attention. That's what was my strategy....|

Because it definitely spurred me away from the experience. Like I have a demerit. Like that was stupid. If I was really a kid in that class, I would have started making problems. I really was not gonna be an asshole. I'm not gonna like start ruining this person's experiment. But I was like, man. If this was me in a classroom....

Yeah, yeah, I would like...goodness. I would have got pulled aside and also, I don't think it would have necessarily contributed all that much. It just might have been like me as a trouble kid, especially out of being a trouble kid growing up. When those things did bother me, when I did feel that disconnect from my teacher, that disrespect was immediate. I didn't respect them at all. In fact, I disrespect them all the time. So that was my way of getting back at them, because I felt so stupid, or I felt kind of frustrated with what we were doing. I'm like, this is stupid, and you're stupid, too, and I need to make fool out of everything you are doing! So, I guess like part of me did feel like that, like anger almost. You know what I mean.

I felt like it [the drama] was pretty helpful, but I feel like it could have been way more helpful if we had focused on solutions rather than like something we're already theoretically discussing, like I already theoretically knew what it was like for a kid to be in a position like that. So, yes, pretty much being in that position was quite illuminating, and like helpful and educational, and also very emotionally moving. It does a lot, but it wasn't. I didn't do anything in terms of like I didn't like learning new strategies...

APPENDIX G

ASU IRB APPROVAL/EXEMPTION NOTICE

ASU | Knowledge Enterprise Development

EXEMPTION GRANTED

Katherine Anderson
Division of Educational Leadership and Innovation - Tempe
480/965-6738
kate.t.anderson@asu.edu

Dear Katherine Anderson:

On 9/19/2022 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	Engaging Pre-service Teachers' Critical Consciousness through Dramatic Inquiry
Investigator:	Katherine Anderson
IRB ID:	STUDY00016592
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	• IRB_SaesaemYoon_Form_final_1.docx, Category: IRB Protocol; • IRB_SaesaemYoon_Interview Questions_final.pdf, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions); • recruitment_methods_ConsentForm_20-09-2022_final.pdf, Category: Consent Form; • recruitment_methods_researchpresentation_20-09-2022.pdf, Category: Recruitment Materials;

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (1) Educational settings, (2)(i) Tests, surveys, interviews, or observation (non-identifiable), (2)(ii) Tests, surveys, interviews, or observation (low risk) on 9/19/2022.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

If any changes are made to the study, the IRB must be notified at research.integrity@asu.edu to determine if additional reviews/approvals are required. Changes may include but not limited to revisions to data collection, survey and/or interview questions, and vulnerable populations, etc.

REMINDER - - Effective January 12, 2022, in-person interactions with human subjects require adherence to all current policies for ASU faculty, staff, students and visitors. Up-to-date information regarding ASU's COVID-19 Management Strategy can be found here. IRB approval is related to the research activity involving human subjects, all other protocols related to COVID-19 management including face coverings, health checks, facility access, etc. are governed by current ASU policy.

Sincerely,

IRB Administrator

cc: Sae Saem Yoon