3-30-2017

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Riah Werner
SIT Graduate Institute

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Recommended Citation

Drama for Social Justice:
Embodying Identity and Emotion in ELT

Riah Werner

riah.werner@mail.sit.edu

SIT Graduate Institute

Submitted in partial fulfillment of the requirements

for the Master of Arts in TESOL degree

at SIT Graduate Institute,

Brattleboro, VT.

March 2017

AYMAT Thesis Advisor: Dr. Elka Todeva

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Acknowledgments

Abstract

In this thesis, the author makes the case that drama is a powerful tool for language acquisition because it develops and engages embodiment, emotion and identity, important aspects of learning and communication that are often neglected in traditional language classrooms. The thesis establishes a theoretical foundation for the use of drama in the social justice-oriented language classroom, reviews research on drama for language learning and describes common drama techniques. The author connects the theories of embodied cognition and multiliteracies to an intersectional model of identity and argues that drama helps students re-examine the way society positions them based on their embodied identities. The impact of emotions on language learning and the ways students' emotional experiences are influenced by language and culture are analyzed, with the conclusion that drama can be an effective tool to increase students' emotional intelligence. The author situates second language identity formation within a narrative identity development framework and proposes identity texts as a form of counter-storytelling. These texts contribute to the creation of a more just society by challenging dominant discourses and encouraging students to envision a wider range of possibilities for their future selves. The thesis concludes with a framework for implementing drama in the language classroom, which contains suggestions for creating a socially responsible drama class as well as a progression of activities that teachers can use with their own students.

Keywords: drama, embodied cognition, emotional intelligence, identity, social justice, identity texts, process drama, community action theatre, English language teaching, TESOL

Education Resources Information Center (ERIC) Descriptors

Creative Teaching

Drama

Emotional Intelligence

English (Second Language)

Experiential Learning

Nonverbal Communication

Self Concept

Social Justice

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Introduction

Drama can be a powerful tool for language learning. It allows students a space where they can inhabit alternate personas, providing distance from the mistakes that are an inevitable part of the language learning process and freeing them to craft their own, new second language identities from a wider range of possibilities. It encourages students to inhabit the bodies of fluent target language speakers through the power of their imaginations, experiencing new haptic, gestural and proxemic norms firsthand. It enables the expression of strong emotions in the new language, which otherwise would be discouraged in educational environments and which are central to memory and cognition.

In this paper, I will explore the way drama techniques help language learners to develop in these three areas: embodiment, emotional awareness and identity formation. While key to developing as a fully functional language user, these domains are often neglected in traditional classroom language teaching, despite the ways they deepen and expedite the language learning process. Drama not only creates opportunities for these three areas to be addressed, it does so in ways that facilitate the creation of a more just society.

Drama has always been used to highlight societal injustice. By experiencing these injustices theatrically, students can develop a critical lens to address the imbalances within their communities and society at large. Through the creation of dramatic pieces that illuminate their issues of concern, students are able to share their experience of injustice with others as well. By coupling societal analysis and self-expression, socially conscious English teachers can use drama to work for social justice both within and beyond their classrooms.

This paper establishes a framework for drama as a tool for social justice within the English classroom. In the first chapter, I outline the current position of drama within the field of ELT, highlighting the research that has been done in the area, including both benefits and challenges, and describe some dramatic techniques that have been widely used within the realm of language teaching. The second chapter focuses on embodiment and how drama helps learners utilize the power of embodied cognition to learn language in multimodal ways. Next, in chapter three, I examine the connections between drama and emotional awareness, with a focus on how culture and identity provide a filter for the experience of language. In the fourth chapter, I explore how drama intersects with Bonny Norton's theory of language learners' identities and how theatrical processes can help learners create identity texts that reaffirm their chosen identities, even when those conflict with the messages sent by those around them. Finally, I outline an implementation framework that provides a model on how to use these techniques in a language classroom. The ultimate goal is to serve as a guide for teachers looking to help their students survive and thrive in the often unjust world in which we live.

Drama in English Language Teaching

Theatrical approaches have long been used in language education to motivate students, to provide opportunities for oral practice and pronunciation work, and to build students' confidence. Research on drama or theatre in language education has often focused on these areas, which mirror the concerns of language teaching researchers in non-arts-based classrooms. In this section, I will provide an overview of the research that has been done on drama and theatre in language teaching, draw a distinction between the two fields and establish the connections between drama education, social justice and the three focal areas of this paper: emotion, embodiment and identity.

Drama versus Theatre

Before we delve too deeply, let us establish an important distinction between the terms theatre and drama. While non-practitioners often use the words interchangeably, within the field the two are used to refer to distinct areas of practice. Theatre is the practice of performing plays for an audience, often in a theater building. Theatre is focused on the creation of a final product in the form of a performance. In contrast, drama is more process-oriented. Drama in education takes students through a series of dramatic explorations in the classroom, often without any external culminating presentation. According to Merriam Webster, drama is "a composition in verse or prose intended to portray life or character or to tell a story usually involving conflicts and emotions through action and dialogue and typically designed for theatrical performance." (Drama, 2015). While the emphasis on theatrical performance is minimized within drama in education, this definition highlights the way in which drama centers emotions,

action and dialogue in the service of a story. As we move forward, these are key elements to keep

in mind. Quite simply, drama is using words, movement and emotion to tell a story.

Theoretical Foundations

Drama in the classroom has roots in many different educational theories. One theoretical

foundation for educational drama is constructivism, particularly the social constructivism of Lev

Vygotsky. Constructivists believe that knowledge is not passively acquired. Instead, learners

must create it for themselves through active experimentation and exploration. For social

constructivists, this exploration is intrinsically linked to the social and cultural context that

surrounds the learner (Vygotsky, 1978). Drama, which requires collaboration, provides a natural

setting for students to construct knowledge together, with the understandings that stem from

collaborative dramatic explorations often exceeding those a learner could come to individually.

These explorations invoke multiple intelligences and multiple communicative modalities,

many of which are not utilized in traditional educational settings. Howard Gardner (1999)

believes there are eight intelligences: musical, visual/spatial, verbal, logical/mathematical,

bodily/kinesthetic, interpersonal, intrapersonal and naturalistic. Drama invokes verbal and bodily

intelligence through its use of action and dialogue, interpersonal and intrapersonal intelligence

through collaboration with others and reflections on one's own feelings and visual/spatial

intelligence through the use of representational images and meaningful arrangements of actors in

space. Musical intelligence can be harnessed with the use of songs or through the tone and

rhythm of speech. While logical and naturalist intelligences are less obvious in theatrical

performances, they too can be utilized in the process of developing a drama, particularly during

reflection and extension activities. The physical nature of drama ensures that students learn to

communicate in a multimodal way, making use of gestures, sounds and other forms of

communication in addition to language. For second language learners, who may not always have

the linguistic skills to communicate their ideas fully, developing these non-verbal modes of

communication is particularly important.

Drama is also inherently experiential. David A. Kolb's experiential learning cycle (1984)

consists of four phases: concrete experience, reflective observation, abstract conceptualization

and active experimentation. This cycle mirrors the process an actor goes through in rehearsal,

where reflections on the experience of performing a scene lead to abstract ideas about how it

could be improved, which are in turn put into practice in a new iteration of the scene. In addition,

dramatic performances can serve as experiential grounding to help students reflect on,

conceptualize and experiment with situations that otherwise might be outside their realm of

experience. This will prove useful when we look at the ways students can use their participation

in drama to expand their sense of identity in chapter 4.

Research on Drama and Language Learning

Despite the unique ways that drama can help students develop less commonly addressed

aspects of communication and language learning, the majority of researchers on drama in

language teaching have focused on similar areas as mainstream language education research.

Most empirical studies find drama to be beneficial for language learners, particularly in the areas

of oral proficiency (Greenfader, Brouillette & Farkas, 2014; Kao, Carkin & Hsu, 2011; Ng &

Boucher-Yip, 2010), pronunciation (Galante & Thomson, 2016; Thirsk & Solak, 2012),

motivation (Miccoli, 2003; Reed & Seong, 2013; Dicks & LeBlanc, 2009) and confidence

(Ryan-Scheutz & Colangelo, 2004; Al-Mahrooqi & Tabakow, 2013). In addition, when

researchers compare students receiving a drama-based intervention to those in a control group,

the students participating in the drama activities usually outperform those in non-dramatic

classes in statistically significant ways. These improvements include increases in critical thinking

(Albalawi, 2014), grammar acquisition (Lizasoain & Ortiz de Zárate, 2009; O'Gara, 2008),

integrative motivation and writing skills (Bournot-Trites, Belliveau, Spiliotopolous & Séror,

2007) and higher results on overall achievement tests (Gorjian, Moosavinia & Jabipour, 2010).

An overview of research on drama in second and foreign language classrooms from 1990-2012

found that drama encourages cross-cultural understanding and intercultural communicative

competence, invokes students' imagination and creativity and creates an environment for socially

situated and contextualized communication (Belliveau & Kim, 2013). Drama can also be used to

develop literacy and deepen students' connections to literature (Murray, Salas & Ni Thoghdha,

2015; McMaster, 1998).

Despite the benefits to using drama to teach languages, it is not without its challenges.

These include the unfamiliarity of dramatic methods, particularly in contexts where traditional

teacher-centered learning is the norm, lack of materials and training for teachers wishing to adopt

dramatic approaches, school environments that prioritize high-stakes texts over student inquiry

and resistance from students (Belliveau & Kim, 2013; Horstein, 2010).

Drama Methods

The above research draws on a variety of different approaches that fall under the

umbrella of drama or theatre. In this section, I will provide short descriptions of some of the

dramatic techniques that can be utilized by language teachers.

Dialogues are perhaps the most frequently used method of incorporating drama into language classes. Written in the form of a script, which indicates the character speaking and the words to be spoken, dialogues can be found in many English textbooks. Reading a dialogue aloud, with a different student taking the part of each character, is the most basic form of classroom drama.

Role plays are another common approach. In a role play, students are given characters and a situation and are asked to act out a given scenario, behaving as their given character would. Often students are also told their characters' motivations or secrets. For this reason, the characters are usually presented on cards.

Simulations are similar to role plays, but in a simulation only the scenario is given in advance and the students respond as they themselves would in that situation, instead of taking on the role of a different character. This distinction can help students who aren't comfortable playing a role ease into dramatic activities.

Improvisation is an umbrella term that encompasses a variety of unscripted activities. The key feature of an improvisation is that it is not prepared in advance. For this reason, both simulations and role plays can be improvisations, if the students' performances are impromptu. If a role play or simulation is rehearsed and then performed, it is not an improvisation. Improvisations can be verbal or non-verbal, but always involve spontaneous performance.

Theatre games are fun, short activities designed to practice elements of drama through play. They can be either verbal or non-verbal and they are almost always improvised. Often theatre games are used as warm ups or introductory activities to help students become more open

to theatrical work or to build a sense of community and collaboration between students, to facilitate work as an ensemble.

Reader's theatre involves students creating a script based on literature or another source and then reading it out loud in a dramatic way. Reader's theatre focuses the performers' attention on the oral interpretation of a written text and minimizes the importance of movement and other physical aspects of performance, such as props and costumes. Reader's theatre performances often utilize a narrator, who explains the setting and other aspects of the context that would be presented visually in a traditional theatre performance.

Process drama refers to dramatic explorations that feature both the teacher and the students taking on roles within an imagined world, which can be based on literature, history or real life experiences. These explorations are often long term, with the same scenario being explored in a variety of ways over the course of several sessions, enabling the co-creation of a deep, multifaceted understanding of the situation. Process drama, as the name implies, is focused on the process of discovery, without a presentation for an audience at the end.

Theatrical production, on the other hand, is focused on the production of a play for an audience. Students stage and rehearse a play, which can either be a published script or a collaborative creation written or adapted by the students for a public performance. These productions can be quite simple in their presentation or they can be fully staged, with costumes, sets and technical support. The process of rehearsal is carried out with the goal of creating a polished end product.

Drama and Social Justice

Social justice is the pursuit of a more equitable society, where opportunities are equally available to all, regardless of their identities. Drama has a long history of presenting social issues with the goal of influencing society, from the very beginnings of theatre in ancient Greece, through the politically-charged Group Theatre of the 1930s, to Boal's Theatre of the Oppressed in 1970s Brazil. This spirit continues in the present day push for more diverse theatrical representations, as exemplified by the success of the musical *Hamilton*'s cross-racial presentation of history. The social-mindedness of the theatre world can be harnessed in classroom drama as well. At the center of social justice theatre is the idea that representing our identities onstage can be a powerful force for change. Given that many English language students, especially in English as a Second Language settings, are marginalized because of their language backgrounds or other aspects of their identities, this representation is particularly important. The following chapters will explore how and why this power can and should be utilized in the English language classroom.

Embodiment

One of the reasons drama is powerful in education is because it engages students'

physical selves. Drama is a multimodal way of communicating meaning, with physical gestures

and presence conveying information alongside the spoken word. In fact, you can remove the

words and still have drama. Without bodies in space, drama no longer exists. This chapter will

define embodied cognition, explore the role of gestures in communication and examine the way

students' embodied identities serve as a filter for their experiences in the world.

Embodied Cognition and Language

Embodied cognition is a theory from the field of neuroscience that holds that our brains,

and thus our ways of thinking and processing the world, are intrinsically shaped by our bodies

and our physical experiences. Bodily movement is not separate from mental activity and

kinesthetic processes facilitate our cognitive processes by shifting some of the cognitive load

involved in a task from our brains to our bodies. A prime example of this is using your fingers to

count. The process of finger counting, which is often a starting point for children learning their

numbers, develops neural pathways in the brain that persist even in adults who no longer make

overt physical movements to correspond to the numbers (Tschentscher, Hauk, Fischer &

Pulvermüllera, 2012; Moeller, Martignon, Wessolowski, Engel & Nuerk, 2011).

Since the way we process language is linked to our physical experiences (Bergen, 2012),

this phenomenon exists in the field of language acquisition as well. When a teacher uses specific

gesture associated with a word, students initially adopt the gesture as a mnemonic aid, but over

time the use of the gesture decreases to the point that it is no longer physically represented

(Eskildsen & Wagner, 2015). Enactment, the use of representative gestures in the process of

learning new words, helps students remember and produce both concrete and abstract vocabulary items, by drawing on the embodied memory of concrete words or creating new physical representations for abstract words (Macedonia & Knösche, 2011). These gestures deepen understanding by adding complexity, which aids in recall and leads to more effective learning (Shams & Seitz, 2008). In addition to helping learners recall individual lexical items, physical representations can assist with reading comprehension and understanding literary language. Physicalizing a reading passage by moving toys or other physical objects to represent the meaning of the text can help students understand and remember language at the sentence or discourse level (Glenberg, 2011). Embodying cognition helps students process language on multiple levels because our brains access corresponding sensory-motor areas when retrieving the meaning of words (Boulenger et al., 2006).

In addition, language contains metaphorical constructions that are linked to our physical experiences. These conceptual metaphors are embodied and help us process ideas systematically, instead of on a case by case basis (Lakoff & Johnson, 1980). Structural metaphors allow us to conceptualize one idea in terms of another, such as when we think of time as money or arguments as wars. Orientational metaphors link concepts to directions, such as happiness or health being up and sadness or sickness down, adding a spatial component to our understanding of these phenomena. Ontological metaphors give a physical dimension to abstract ideas, allowing us to envision them as objects or even people. For Lakoff and Johnson (1980), the physical grounding of these metaphors is crucial, since "no metaphor can ever be comprehended or even adequately represented independently of its experiential basis" (p. 120). Recognizing the embodied nature of the ways these ideas are expressed in English can give language students a

tool to approach them systematically, by shifting some of the cognitive load from their minds to their bodies.

Gesture and Non-Verbal Communication

In addition to helping students acquire new linguistic items, gestures serve as communicative tools in and of themselves. Gestures, physical movements that carry symbolic meaning, can replace or augment words to communicate ideas. In fact, some researchers believe that the physical symbolic representation of manual gestures is the origin of spoken language (Gentilucci & Corballis, 2006). Gestures are particularly important for facilitating communication between native and non-native speakers of a language (McCafferty, 2002) and for helping language learners negotiate meaning when interacting with their teachers (Smotrova & Lantolf, 2013). Gestures can be informational or interactional in nature, reinforcing or contextualizing spoken language or establishing cohesion between speaking turns (Belhiah, 2013). For language learners, who may not have the linguistic competence to express their ideas fully in the target language, this non-verbal communication is an invaluable tool (Rothwell, 2011).

In fact, while multiliteracy researchers identify just two verbal modes of communication (written and oral language), they identify five non-verbal modes (visual, audio, tactile, gestural and spatial representation) that are not dependent on language skills (Cope & Kalantzis, 2009), although they can be influenced by the way concepts are articulated in one's first language (Choi & Lantolf, 2008). These multiliteracies represent distinct ways of knowing and expressing knowledge, with understandings originating in one mode containing intrinsic meanings that cannot be represented through another mode with full accuracy, since each has its own unique

ways of structuring knowledge. In the words of Cope and Kalantzis (2009), "the movie can never be the same as the novel. The image can never do the same thing as the description of a scene in language. The parallelism allows the same thing to be depicted in different modes, but the meaning is never quite the same" (p. 14).

All of these non-verbal modalities can be accessed and developed through drama activities, alongside the more traditional verbal modes. In addition to gestures, non-verbal communication incorporates facial expressions, body language, spacing and distance, touch, sound and visual images. Drama allows students space and time to experiment with each of these modes in different ways. Blocking, the arrangement and movements of actors on stage, addresses spatial and tactile modalities. Tableaus, props and costumes communicate via a visual modality. Audio representation is explored through the paralinguistic features of speech, such as intonation and pitch, as well as through the incorporation of music and sound effects. Gestural representation incorporates the bodily stances and the facial expressions used to express emotion and character, along with the more traditional meaning of hand and arm movements. Developing all five modes alongside written and oral language greatly increases the richness of communicative choices available to our students and more accurately reflects the multimodal world we live in, where language is constantly contextualized by the surrounding physical, visual and aural environment. Just as in life, language onstage is never disconnected from the bodies of the speakers and listeners.

Embodied Identity

The salience of an actor's physical presence onstage draws attention to their outward characteristics, which reflect embodied aspects of personal identity. These include traits such as

age, race and gender, which are rooted in the body. Visual perception by audience members can only determine ascribed identities, those assumed by others, not avowed identities, those claimed by the individual. However, the content of the play can confirm whether these labels are accurate for the character being portrayed. The avowed identities of the actor may or may not match those of the character. When staging a play, directors can choose whether to cast actors who share the character's identities or actors whose identities diverge, as in color-blind or cross-gender casting. In either case, these embodied identities provide a filter that shapes the character's experience within the play and the actor's experience within the world. Audience members' perceptions of these identities shape their understanding of the story and influence the connections they make between the play and society.

The ADDRESSING Model

One way of thinking about identity comes from the ADRESSING model, a tool developed to help counselors consider the cultural influences that affect their clients. These factors are Age, Disability, Religion, Ethnicity (and race), Social Status (class), Sexual Orientation, Indigenous Heritage, National Origin and Gender (Hays, 1996). To correct the spelling, and draw attention to the discrimination that minority-language users, such as English language learners and speakers of non-standard Englishes, face, I would add a second D, for Dialect/Language Background.

The model is deliberately intersectional, designed to encourage reflection on the ways the various factors interact with each other, especially in cross-cultural situations, and how the corresponding groups have experienced oppression at the hand of the dominant culture. While Hays focuses on the ways in which these cultural influences are socially constructed, I would

argue that many of them are, in fact, grounded in the physical body. For example, race is a social construct, but it still powerfully effects how you exist in the world and in most cases it is appearance that determines how society classifies you.

Through dramatic activities, students can explore the ways their identities manifest physically and the points of similarity and divergence between their identities and those of their characters. They can also examine how their cultures influence their movements. This is particularly interesting for the factors, such as social status, that are not inherent in bodies but which still have physical manifestations, through material possessions and body language. Developing an onstage persona can raise awareness of the ways a student's physicality is influenced by both internal and external factors.

Habitus and Social Change

One of these external factors is habitus, the societal rules that govern our behavior and reproduce traditions and the status quo through physical manifestations. These rules, and our attendant habits and behaviors, are instilled in us from childhood and are very hard to change. Habitus consists of both mental habits and hexis, the way we hold and use our bodies. According to Bourdieu (1990), "the habitus—embodied history, internalized as a second nature and so forgotten as history—is the active presence of the whole past of which it is the product" (p. 56).

In order to effect social change and step beyond the roles prescribed for us by society, we need to challenge our habitus, the status quo that is unconsciously and unquestioningly manifested through our very bodies. Since creating theatre involves the conscious choice of bodily movements and physical mannerisms, it provides an ideal setting to confront and change our habitus. This provides an opportunity to interact with society in a new way instead of simply

reproducing the norms around us. Theatre also provides an opportunity to physically represent

the power dynamics present in society to, in effect, make habitus visible (Österlind, 2008). These

manifestations of social forces can help students recognize the power structures that lead to

oppression, a necessary step on the path to achieving social justice.

Emotion

In addition to making room for students' embodied selves in the classroom, drama creates space for their inner lives as well. Through drama, students use their bodies and voices to represent their feelings. In typical language learning settings, strong displays of emotion are discouraged, with students often being asked to step out of the room if a class triggers feelings that are too strong. This separation of feeling from language stigmatizes emotional expression and does a disservice to learners, who then don't have a safe space to practice speaking the target language when they are emotional, making it harder to use their new language when they encounter emotional situations in real life. Drama remedies this by explicitly encouraging students to practice expressing emotions in the classroom, linking the language to their feelings. This chapter will look at the elements of emotional intelligence, examine the ways culture affects emotional expression and explore the emotions connected to learning a new language and participating in dramatic processes.

Emotions and Language Learning

Learning a new language is an emotional experience, and students' feelings impact their ability to acquire language. The affective filter hypothesis (Krashen, 1982) states that students' emotions act like a filter, which is raised by negative emotions and lowered by positive ones. A high affective filter blocks students from receiving input and makes it much harder to learn. Therefore, a relaxed and positive learning environment, such as in a drama classroom, can help students lower their affective filters and be more receptive to the new language.

One of the negative factors associated with a high affective filter is anxiety, which is likely to take the specific form of foreign language anxiety for language learners. Foreign

language anxiety, feelings of stress, tension or worry that are specific to language learning situations, includes communication apprehension, test anxiety and fear of negative evaluation (Horowitz, Horowitz & Cope, 1986). Students with high anxiety are more likely to shy away from class participation and feel self-conscious about their language skills. In addition, students who score highly on the Foreign Language Classroom Anxiety Scale have lower achievement in language classes, as measured by final grades (Horowitz, 2001).

To counter the negative effects of foreign language anxiety, teachers can help their students manage their feelings or create more relaxed learning environments. Drama, which develops students' emotional intelligence in a non-traditional classroom setting, does both. The safe space of the drama classroom and the inspiration of role, context and dramatic tension helps language learners, particularly those with high anxiety, feel comfortable communicating spontaneously in the target language (Piazolli, 2011).

Emotional Intelligence

Emotional intelligence is "the ability to monitor one's own and others' feelings and emotions, to discriminate among them and to use this information to guide one's thinking and actions" (Salovey & Mayer, 1990, p. 189). It includes aspects of both interpersonal and intrapersonal intelligence and has five domains: self-awareness, self-regulation, motivation, empathy and social skills (Goleman, 1995). Self-awareness is the ability to recognize and name your feelings and to notice how they affect those around you. Self-regulation refers to the ability to manage and control your emotions. Motivation is harnessing your feelings in pursuit of your goals. Empathy is the ability to recognize and respond to feelings in others. Social skills involve building and managing relationships with those around you. All five domains are accessed

through drama and can assist with the development of a productive language learning

environment as well.

In the drama classroom, students learn to identify, name and express emotions by

rehearsing scenes and commenting on each other's work, which develops their self-awareness

and empathy. Empathy is also strengthened by imagining and embodying the circumstances of

their characters (Finger, 2016). Responding appropriately to feedback and maintaining a safe and

supportive environment gives students an opportunity to practice self-regulation. Working

towards a goal, such as the creation of a piece of theatre, increases motivation. Developing an

ensemble and collaborating with their peers develops social skills. Since emotions are inherently

both social and embodied (Benesch, 2012), drama provides an ideal form of access.

The detailed attention given to the emotional domains in drama is likely to lead to

increased emotional intelligence, since emotional intelligence can be explicitly taught

(Abdolrezapour & Tavakoli, 2012). Higher emotional intelligence can mitigate the negative

effects of foreign language anxiety (Shao, Yu & Ji, 2013, Rouhani 2008; Birjandi &Tabataba'ian,

2012), reduce communication apprehension (Thomas, Noordin & Francis, 2016), increase the

use of metacognitive and learning strategies (Alavinia & Mollahossein, 2012; Hasanzadeh &

Shahmohamadi, 2011), strengthen critical thinking skills (Ghanizadeh & Moafian, 2011) and

lead to higher language proficiency in general (Pishghadam, 2009).

Culture and Emotions

When exploring emotions with English language learners, it is important to consider the

cross-cultural aspect. In the past, it was believed that there were six or so universal emotions:

joy, surprise, sadness, fear, anger and disgust, each with an innate corresponding facial

expression that manifested similarly across cultures. Now, however, researchers recognize the

ways in which the interpretation of facial expressions and their corresponding emotions are

culturally specific (Nelson & Russell, 2013; Jack, Garrod, Yu, Caldara & Schyns, 2012). The

original "universal" emotions fit the facial expressions of Western Caucasians, but don't match

the ways East Asians conceptualize emotion, where feelings such as shame, pride and guilt are

more prominent[1] (Jack et al., 2012). In fact, cultural nuances in the facial expression of emotion

are similar to accents or dialects in a language (Elfenbein, Beaupré, Lévesque & Hess, 2007;

Marsh, Elfenbein & Ambady, 2003), and those with more familiarity with the culture of the

expresser are more likely to interpret them correctly (Calvo, Gutiérrez-García, Fernández-Martín

& Nummenmaa, 2014), since the same outward expression can represent different feelings in

different cultural contexts. Additionally, the emotions an individual chooses to express are

governed by a cultural script, with East Asians emphasizing balance, while Westerners maximize

positive emotions and minimize negative ones (Miyamoto & Ryff, 2011).

Emotions and Multilingualism

Since emotions are culturally governed, language plays a role in shaping how they are

conceptualized and expressed. Many emotional concepts do not have direct translations from one

language to another (Wierzbicka, 1992) or are translated as different parts of speech. For

example, in English most feelings are thought of as internal states and described with adjectives,

but in Russian emotions are conceptualized as behaviors and described with verbs (Pavlenko,

2002). In Cherokee, however, emotions are thought of as external forces that act upon you,

located outside of the body entirely, and are accorded their own pronouns (C. Teuton, personal

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[1] It's important to recognize that many cultures exist outside this East-West dichotomy, but emotion researchers are fond of using it as a framework for their studies.

communication, March 18, 2017). Because of these differences, multilinguals must develop new

conceptual frameworks for the emotions present in each language. Learning to evoke and discuss

emotions through drama provides a perfect opportunity for students to build these

conceptualizations.

While emotional responses are inherently embodied in one's first language, for

bilinguals, the level of physical response to emotional stimuli in the second language can vary,

depending on factors such as the age, context and order of acquisition, and which language is

dominant (Pavlenko, 2012). First languages are learned in inherently emotional contexts, while

additional languages may or may not be. When languages are learned in contexts with a strong

affective component, it enhances memory, and in turn strengthens the reactions to stimuli in that

language. Since both positive and negative emotional experiences are remembered more easily

than neutral ones (Buchanan, 2007; Kensinger, 2007), creating space for emotions in the

classroom helps students remember what they've learned.

Drama and Emotion

One way to harness the power of emotions in the classroom is by invoking them through

dramatic activities. Drama can activate students' interest, by encouraging them to connect with

the fictional world and commit to the theatrical processes. When both commitment and

connection are high, students are more likely to have strong emotional responses. These reactions

are often recalled in vivid detail, even after a considerable time has passed (Dunn, Bundy &

Stinson, 2015).

When acting in a role, students experience two sets of emotions simultaneously, their

own and those of their character. Vygotsky (1976) referred to this as dual affect and noted that

"the child weeps in play as a patient, but revels as a player" (p. 549). The separation provided by playing a role allows students to experience negative emotions in the classroom and benefit from their accompanying boosts to memory without raising their affective filters. The student's own personal feelings are called first order emotions, while those they experience through the filter of the drama, whether in their role or through watching others perform, are called second order emotions (Piazzoli & Kennedy, 2014). First and second order responses can be contradictory, as Vygotsky noted, but are often equally intense. This distance provides protection for the students, but according to Bolton (1984), "the notion of 'protection' is not necessarily concerned with protecting participants *from* emotion, for unless there is some kind of emotional engagement nothing can be learned, but rather to protect them *into* emotion" (p. 128).

In order to facilitate students' engagement with emotion in the drama classroom, we need to ensure that they understand the difference between their two roles, their first order role as a learner and their second order role as a character. Both sets of emotions they experience are true, but first order responses are immediate, while second order responses are imaginative. This distinction allows students to experience emotion more intensely within the drama, since they know it is separate from their everyday personas. However, when students are fully committed to both worlds simultaneously, they experience metaxis, which Boal (1995) described as "the state of belonging completely and simultaneously to two different, autonomous worlds" (p. 43). When both layers work in concert, students connect their learning within the drama to the real world, which opens possibilities for critical reflection and social transformation (Bundy, Dunn & Stinson, 2015).

Identity

One of the most powerful possibilities that arises from the use of drama in the language classroom is the creation of a space for students to reflect on and consciously construct their second language identities. Bonny Norton (2013) defines identity as "the way a person understands his or her relationship to the world, how that relationship is structured across time and space, and how that person understands possibilities for the future" (p. 45). Drama allows students to embody a range of English-speaking identities and to explore the way those people interact with the world around them in a theatrical space. Playing a character provides direct access to another person's hopes and dreams, including those for the future. By portraying those desires onstage or in the classroom, students experience them firsthand. By seeing themselves and their peers in those roles, the identities become more accessible. This allows students to draw on a wider range of possibilities when imagining their futures as English speakers. In this chapter, I will outline theories of second language identity, explore narrative processes of identity development, including the creation of identity texts, and draw connections between identity and social justice.

Identity and Language Learning

Language learning can be thought of as a process of constructing another identity (Wildsmith-Cromarty, 2009; Hoffman, 1989). Who we are in our first language is not necessarily the same as who we are in our second. Languages contain different possibilities for expression and they are linked to cultures with varying social norms. Learners can choose whether to maintain the norms of their first language, adopt those of their second, or create a mixture of the two. The process of creating a new identity can be exciting or overwhelming, depending on the

circumstances. These identities are multiple and shifting, constructed in social contexts and often forged through a process of struggle (Norton, 2013).

Pavlenko and Lantolf (2000) lay out a process of loss and (re)construction that adult bilinguals go through as they acquire new identities alongside their new languages, particularly in immersion contexts. During the loss phase, learners lose their linguistic identity, subjectivity, frames of reference and inner voice as their first language atrophies. As they recover and (re)construct their new identities, they appropriate others' voices, their own voices emerge (often initially through writing), they recreate their pasts through what Pavlenko and Lantolf call translation therapy, and they develop new subjectivities (p. 162-163). As language teachers, we can minimize the negative aspects of the loss phase by encouraging an additive approach to language learning, where students develop into multicompetent, multilingual speakers with a range of linguistic resources at their disposal (Cook, 1992). However, the phases of (re)construction are useful to consider. Memorizing and performing theatrical roles is one way to adopt others' voices, the first step on the path to recovering one's identity. Another stage that can be accessed through drama is the translation of one's past. By recreating scenes from their own lives in their new language, students incorporate the fullness of their life experiences into their personae as English speakers. Integrating the first language past into the new language present creates a sense of cohesion as students craft their new identities. Since identities are formed through relationships, the collaborative nature of theatre creation is also instrumental.

Another aspect of identity that is critical for language learners is the right to speak. Drawing on a term coined by Bourdieu, Norton (2013) emphasizes that English learners do not develop their identities independently, but in socially situated contexts, where the power

structures around them limit whose voices have the power to be heard. In interactions with native speakers, English learners need to feel as though they have the right to speak the language. In order to do this, they need to have constructed identities for themselves that legitimize their status as English speakers, worthy to be listened to by others. In Bourdieu's words (1977), they need "the power to impose reception" (p. 648). Through dramatic explorations, we can help learners construct and validate those identities. When students are onstage in front of a listening audience, their right to speak is made tangible.

Narrative Identity Development

Developmental psychologists define narrative identity development as the process of crafting a coherent life story from one's memories (McLean, 2005). These memories are often emotional and new experiences either support or challenge the continuity of the previously constructed story. The integration of these memories is deeply important for well-being (Pals 2006). This process is typically carried out in late adolescence or young adulthood and allows for the creation of a sense of self along with a recognition of the ways it changes over time. It is also deeply influenced by conversations with others, particularly the way listeners respond to the conversational storytelling (Pasupathi & Hoyt, 2009).

Language teachers can harness the identity-building power of narration and storytelling through drama and can develop classroom environments that are conducive to responsive listening. This creates a space for learners to connect their memories into cohesive narratives and learn to tell the stories of who they are. These narratives integrate students' first language selves into their present self-conceptions and sharing them in the classroom confirms their right to be heard.

Identity Texts

Identity texts are creative works that reaffirm language students' identities, acknowledge the ways they are situated within societal power structures and develop academic literacy (Cummins, Hu, Markus & Montero, 2015). They are created in a variety of forms, feature students' own perspectives and are often multimodal and multilingual. This teaches students to engage with multiple literacies across the full range of their linguistic abilities (Ntelioglou, 2011). These texts are created with the intention of highlighting the positive aspects of a student's identity, particularly those which are undervalued in society at large, and the students have agency in choosing their topics and how they represent themselves. When they share their work with supportive audiences, "the identity text then holds a mirror up to students in which their identities are reflected back in a positive light," and students are "likely to receive positive feedback and affirmation of self in interaction with these audiences" (Cummins & Early, 2011, p. 3). By attesting to the value of their identities, students challenge power structures that position them as less important than others. When these texts take the form of a performance, they publicly validate the power of oral traditions and non-written communicative modalities and draw the wider community into critical reflection as well (Darvin, 2015).

Identity and Social Justice

This affirmation of identity challenges dominant societal discourses that privilege those from certain groups over others. Leticia Nieto's model for considering injustice (2010) situates our embodied identities within a three layer framework that includes our status behaviors as the superficial external level, the rank associated with our embodied identities as the inner layer and the personal power within us at the core. The ten social identities represented in the

ADDRESSING model (Age, Disability, Dialect/Language, Religion, Ethnicity/Race, Social

Status/Class, Sexual Orientation, Indigenous Heritage, National Origin and Gender) can as be

classified as either agent groups, those that are dominant within mainstream society, or target

groups, those who face oppression for their identities. These target or agent identities are called

rank and are generally stable over time, outside of our influence to control. Our understanding of

the different rank groups is part of our habitus and influences what behaviors we expect from

ourselves and others, expectations which are generally set by those in the dominant groups.

In contrast, the two other aspects of Nieto's system are flexible and change depending on

the situation. Status, the way we position ourselves relative to others, is situational and

negotiated through interactions with those around us. Power, our sense of our own inner strength,

is personal and internal. Drama allows us access to all three. Status, the relative balance of

domination versus submission between people, is central to onstage relationship dynamics and

often explored through theatre games or process dramas. Rank, our societally ascribed identities

and their attendant expectations, often features prominently in theatrical stories as a source of

conflict or tension. This gives us a window into the societal expectations that are set both for

those within and outside of our own agent and target groups. Personal power comes from the

things that bring us closer to our "genuine center," and connect us to a higher power, separate

from our position within society (Nieto & Boyer, 2006, March, p. 30). Exploring characters'

guiding motivations gives students practice finding and identifying sources of power. Embodying

those characters gives students the experience of feeling their own inner power.

Nieto identifies skills for both targets and agents, envisioned as spectrum. The five target

skills are survival, confusion, empowerment, strategy and re-centering (Nieto & Boyer, 2006,

October, p. 51). The first target skill is survival, which refers to the basic coping mechanisms

necessary to exist in an unjust society. Next is confusion, the beginning of an awareness of the

systems of oppression within society. The third skill, empowerment, comes when targets find

supportive spaces for those who share their target identity and begin actively confronting

injustice. Strategy, the next skill, involves learning to be selective in order to engage in more

effective anti-oppression work. The final skill, re-centering, involves collaboration across groups

to challenge and reorganize society.

Similarly, those with agent identities have a progression of five skills they can develop:

indifference, distancing, inclusion, awareness and allyship (Nieto & Boyer, 2007, p. 37).

Indifference involves a lack of awareness of those in target groups. Distancing, the second skill,

comes when agents acknowledge targets as the "other." The next skill, inclusion, emphasizes

similarities between agents and targets, but avoids recognition of societal oppression, which

places the burden of conforming to agent expectations and norms solely on the shoulders of

targets. Awareness involves shifting to a perspective where the rank system and targets' struggles

are finally seen, ideally from the perspective of the targets themselves. The final agent skill,

allyship, involves understanding the inherent inequality of societal privilege and taking concrete

actions to dismantle the system. Since most people hold both target and agent identities in

different categories, both skill sets are necessary to develop. Drama work can help students raise

their awareness of the rank system, a necessary step for more active social justice work, and

provide understanding to ground the active anti-oppression work of the higher-level skills.

Counter-Storytelling

One way that drama can be used to dismantle the rank system is through counter-storytelling. Counter-storytelling, a concept from Critical Race Theory, involves challenging racial stereotypes and highlighting the workings of White privilege through narratives that decenter the majoritarian perspective and create space for "the stories of those people whose experiences are not often told" (Solórzano & Yasso, 2002, p. 32). Counter-stories can be about personal experiences confronting injustices, representations of others' experiences, or composites based on a wider range of data sources (Merriweather Hunn, Guy & Manglitz, 2006). These stories are in opposition to the deficit-based presentations of people of color that depict White male upper/middle class heterosexual experience as normative and all others as deficient. However, since White racial identity is not the only form of societal privilege and other agent groups can tell majoritarian stories that influence the norms of the dominant culture, counter-storytelling can be a tool to represent the experiences of those from other marginalized groups as well.

This construct should be familiar to socially minded TESOL professionals who seek to challenge a deficit view of English learners as those who lack English fluency, rather than as developing multilinguals with competency in multiple languages. Given that the majority of English language learners in the United States, as well as in many other countries, are non-White (Musu-Gillette et al., 2016), giving more prominence to race as a central aspect of students' experiences is appropriate (Kubota & Lin, 2009; Motha, 2014). These counter-narratives help deconstruct the framing of English as a White language and create spaces for language learners, who are often of color, to claim legitimacy as speakers in resistance to the dominant ideologies.

Participatory theatre empowers students to find and share their collective voices as a community, which can lead to transformations of their self images. Processes such as Theatre of the Oppressed and Community Action Theatre, which focus on exposing the root causes of societal issues, raising awareness within the community and inspiring change, give students a voice and help them create stories that challenge dominant discourses (Boal, 1985; Diamond, 2007; Werner, 2017). Through these stories, students can develop understandings of the ways society frames them and craft new identities outside of the deficit model, expanding the range of future possibilities that are open to them.

Implementation Framework

As we have seen, drama has the power to help students use their bodies as a multimodal form of communication, express and understand emotions and validate their identities and experiences while presenting new possibilities for their future selves. All of this can be done in a way that encourages students to value themselves, while understanding the realities of the society around them. This builds a foundation for students to advocate for a more just society and become agents of social change.

In this section, I outline a suggested framework for implementing a drama program that encourages identity development and social awareness for English language learners. It combines several of the methods outlined in chapter one and builds the level of complexity as it goes, to accommodate for increasing language proficiency over time.

While it is possible to integrate specific language points into a drama curriculum, I have not chosen to do so here. By avoiding specific target language items, I leave the curriculum open to adaptation for use with learners of different linguistic ability levels, from beginners to advanced. The focus, instead, is on a progression that allows students to develop theatrical skills and conduct dramatic analyses of themselves and the world around them in order to construct their identities and challenge dominant social discourses. This is in keeping with a Content Based Instruction or Content and Language Integrated Learning approach, where students focus on the language that naturally occurs during the dramatic explorations or the chosen texts as needed, rather than following a set sequence of grammar and vocabulary items. This allows the teacher the freedom to respond to students' actual linguistic needs and gives students more agency in their own language learning.

The Sequence

The sequence I propose has seven main areas: physical warm-ups, vocal warm-ups, theatre games, process drama, identity text creation, scripted drama and Community Action Theatre. This progression builds from physical to verbal, from simple to complex and from personal experience to the wider world. Descriptions of specific activities corresponding to each stage can be found in the appendix.

By beginning with non-verbal activities, students who are not yet comfortable with their English abilities can participate fully as part of the group. This establishes the primacy of physical expression from the outset and helps students refine and develop non-verbal literacies and modes of communication, which serves as a foundation for the rest of the theatrical explorations to come. Next, vocal warm-ups begin to integrate language in a low-stress way, by focusing on sounds and the physical act of producing them. This helps students familiarize themselves with the segmental and prosodic features of English and lays the groundwork for clearer, more intelligible speech. It also helps students develop the speech muscles they will need to project their voices onstage and encourages self-confidence. Theatre games combine the physical and vocal aspects of the warm-ups and introduce elements of theatricality in a spirit of play. Students explore the norms of drama, such as characterization, dialogue and emotional expression, while having fun and building trust in each other as an ensemble. Theatre games also introduce the idea of improvisation, which gives students a space to practice responding to situations in real time, a necessary component of real world communication.

After students are comfortable participating in physical and vocal warm-ups and theatre games, they can progress to more in-depth explorations. However, I recommend continuing the

first three activities as openers for later sessions. Beginning with a simple warm up helps students orient themselves to the theatrical space and encourages the refinement of foundational dramatic skills.

Process drama is the first of four forms of drama creation in this sequence. For the process drama, choose an anchor text or a scenario for your students to explore theatrically. This text should be at an appropriate level in terms of language and thematic material, and should be relevant to your students' interests. During the process drama, students draw on their foundational work to collaboratively build and explore a theatrical world. Together, you and your students take on roles within this world and develop a deep understanding of the themes, which encourages critical thinking and social awareness. However, since these explorations are only performed in the classroom, instead of for an audience, students have the comfort of privacy as they begin to deepen their engagement with drama.

After co-creating a dramatic world in the process drama, the focus shifts to your own students' lives and experiences in the section on identity text creation. Identity texts, multimodal representations of students' lived experiences, are created in an affirming and supportive environment. Students choose aspects of their lives to dramatize and create scenes which are presented in the classroom for each other. This onstage representation validates their identities, personalizes the experience of drama and helps student claim the power in their own voices.

Next, students explore and perform scenes from scripted dramas. These plays should be chosen for their relevance to students' concerns and interests. Building on the work they did with their identity texts and the process drama, students analyze and rehearse scenes from written scripts. By enacting other people's experiences, students are able to see themselves and their

peers in a range of roles, expanding the scope of the possible identities they can inhabit. When these plays feature characters from different cultures, students develop empathy and cross-cultural understanding. Students have the opportunity to physically experience the non-verbal norms of the target culture, deepening their understanding of English gestures, haptics and proxemics. By working with written texts, they develop their literacy and interpretive skills as well.

The final stage in this process is the creation of a Community Action Theatre piece. Community Action Theatre is a a collaborative approach to play creation that focuses on the issues that affect a community. The students choose and analyze an issue that is important to them and turn it into a play, which they perform for an audience. If the students' English level is high enough, or if they share a first language with the members of the audience, they lead a post-performance discussion to encourage reflection on the causes of the problem and plans for action to address it. This process is the culmination of the previous work, bringing together the foundational skills of the warm-ups and theatre games, the world-building of the process drama, the personalization of the identity texts and the analysis and performance of the scripted scenes. Community Action Theatre gives students a voice in their communities and a platform to advocate for social change.

Responsible Practice

Given the personal and emotional nature of the subjects students are likely to encounter while using drama to learn English and dismantle systems of oppression, it is critical that teachers work in ethical and socially conscious ways (Lazarus, 2012). One of the first requirements of a teacher engaging in drama work is the creation of a safe and supportive space.

This involves establishing norms within the group and teaching students to support each other. For example, before asking students to comment on each other's work, it is important to develop a set of expectations for giving constructive criticism. This can also be an opportunity for language teaching, equipping students with phrases and sentence frames to make giving appropriate feedback easier. Creating this sort of affective space, where students don't feel judged for their participation, minimizes language anxiety and encourages students to be more open (Piazzoli, 2011).

One aspect of a supportive classroom environment that is particularly important to highlight is inclusion. This includes not only students from diverse culture backgrounds, but students of varying abilities as well. Universal Design for Learning is a process of making class spaces accessible for all learners, including those with disabilities (Kennedy Center, 2012). Just as majoritarian stories portray deficit views of racial minorities and construct White experience as normative, most classroom spaces cater to able-bodied students and require those with different needs to seek out special accommodations. Ensuring your classes have accessible alternatives that are available to everyone increases the likelihood of successful learning.

A final aspect of using drama responsibly is non-coercion. Especially when engaging in activities that invoke students' identities, it's important that we as teachers do not impose our ideas on our students, but rather provide a space where students can safely explore and develop their own ideas. Students' desires and the imagined communities they feel connected to are socially influenced and affect their conceptions of their future possibilities in ways that may be limiting (Pavlenko & Norton, 2007). However, these ideas are deeply personal and confronting them can be painful for students (Motha & Lin, 2014). As educators, we need to create

classrooms that are places of possibility. Our students need the agency to choose how to make

use of those possibilities for themselves.

Conclusion

In this paper I have laid out why and how educators can use drama to teach social justice and the English language side by side. Given the political climate we live in, where English students are often portrayed as deficient, despite their multilingual abilities, and those from groups outside a narrowly defined "mainstream" are routinely treated with hatred, this process can serve to amplify voices of compassion, encourage students to value themselves and their communities and facilitate empathetic communication between people from different groups. By harnessing the power of embodied cognition and emotional intelligence, learners can increase their language skills, better positioning themselves to fight back against an oppositional society. By exploring the societal relationships that position them in negative ways, students can increase their awareness of the power of unquestioned norms and construct counter-narratives that challenge these depictions. By embodying new characters and experiencing the emotional lives of those they play, students can experience firsthand new identities and claim them, and their hopes for the future, for themselves. By sharing these stories with their communities, they can expand their impact beyond the classroom.

I believe theatre is a powerful force for change, accessible to all. I have written this thesis with the goal of making drama techniques available to English language teachers, their students and their communities. I encourage you to read through the activities described in the appendix and to consider how they could enrich your teaching practices, deepen your students' learning and position them to fight for justice in their communities.

Appendix: Example Activities

Following the sequence I laid out in the implementation framework, I will detail some specific activities that can be used for each section of the process. These activities are meant to serve as a starting point, and should be adapted to fit the needs of your students.

Physical Warm-Ups

The goal of the following non-verbal warm-ups is to establish student comfort, encourage multimodal expression and harness the power of embodied cognition. These physical activities are the first stage in the process, but should continue to be used as introductory activities for later sessions as well. Especially for beginning language learners, it is important to demonstrate the activities first, not just rely on verbal instructions.

Stretching is a simple but important activity that helps students warm up their muscles and ground themselves in their bodies for the work to come. It doesn't need to take a lot of time and is especially important on days when you will do a lot of physical activities. Demonstrate some gentle stretches, focusing on the legs, arms, torso and neck, and have your students copy them. After stretching, ask students to shake out their bodies and move in a way that feels good. They can also stretch their facial muscles by making exaggerated facial expressions.

Mirroring helps students develop bodily awareness and work together (Spolin, 1963). Have students stand in pairs facing each other. Designate one student the leader and the other the follower. The leader can move in any way they like, while the follower matches the movements as if they were a reflection in a mirror. After a while, have the students switch roles. Once the students are comfortable mirroring each others' movements, they can switch back and forth between leading and following.

Character walks introduce physical characterization. Ask students to think of a character, such as an old, cranky man or a happy, playful girl. Instruct them to walk around the classroom in their role. Call out adverbs, and have students move as the same person, but in the suggested manner. After students have practiced, they can present their walks for each other and try to guess the character.

Physicalizing words draws on the power of gestures to help students remember and process vocabulary. Read a list of words, and ask students to create a physical movement for each one. Encourage them to use their whole bodies, not just their hands and arms. Start with concrete nouns, verbs, and adjectives then move into more abstract words, like conjunctions, prepositions and abstract nouns and verbs.

Human sculpting involves students gently moving each other's bodies to express an idea. Divide students into pairs, with one as the sculptor and the other as the clay. Ask the sculptor to gently guide the clay's body into a position that expresses the given idea. This works

particularly well for abstract concepts, such as love. After the sculptors have viewed the rest of the class's work, have students switch roles and give them a new concept to sculpt.

Open ended gestures begin to familiarize students with gestures as a method of communication (Diamond, 2007). Ask one student to come to the front and make a non-representational gesture (not miming). The student repeats the gesture while filling it with emotion and a second student comes and creates gesture in response to the first. The first student repeats the gesture again, and a second student comes and creates a different response gesture. Continue until all students have responded to the original, and then ask a new student to create the initial gesture. If students are comfortable speaking, words or dialogue can also incorporated into this process.

Tableaus are posed arrangements of actors, designed to convey a feeling or represent a scene. Similar to human sculpture, the positions of the body are used to communicate a message, however tableaus involve multiple students at the same time.

Physicalizing narration involves students creating movements to interpret a piece of narrative text that is read aloud (Franks, 2014). For beginners, this text might be quite concrete, with the students physical representations being literal representations of the actions described. For more advanced students metaphorical or evocative texts could be used, which would invoke more abstract movements. If students need more assistance, the teacher can ask questions, such as "how would you feel in this situation?" or "how would you stand if you felt this way?"

Vocal Warm-Ups

Vocal warm-ups help students practice the sounds of English, develop their prosody and increase the clarity of their speech, as well as their volume and confidence. All these vocal feature help contribute to intelligibility. As with the physical warm-ups, vocal warm-ups should be a regular feature of lessons for the duration of the process.

Vowel sounds are the foundation of clear speech onstage and are particularly important for English language learners, given how many distinct vowels there are in English. As a warm up exercise, have students repeat and extend long vowels, focusing on the shape their lips and tongues make as they pronounce each sound. Moving from the rounded shapes, such as "ooh," through the open shapes, such as "aah," to the more spread position of "ee," helps students develop an awareness of the role lip positions play in the creation of sound. Speaking vowels in progression also raises awareness of the distinctions between sounds that may not exist in their native languages. By focusing on pure vowels, students also have a chance to improve their volume and breath support, which should increase intelligibility onstage.

Consonant sounds should also be practiced, although the methods are different. Contrasting voiced and unvoiced consonant pairs, through rhythmic repetition is very useful for distinguishing between similar consonants. For example, repeating "buh buh buh buh buh buh, puh puh puh puh puh puh, buh buh buh puh puh puh" can help students learn to pronounce the

two sounds distinctly. Tongue twisters and poems that feature alliteration or consonance provide good practice for segmentals, whether vowels or consonants.

Pitch, volume and speed are crucial suprasegmental components of speech that can be developed using theatrical voice techniques (Archibald, 1992). To practice pitch count from one to five, saying each number at a higher pitch than the one before. Then count backwards, lowering your pitch on each number. Songs can also help students develop an awareness of pitch. For volume, have students make an extended vowel sound (such as a long "aah") and gradually increase and decrease their volume. For speed, ask them to choose a sentence and say it quickly, then repeat it slowly.

Vocal variety is necessary for believable and understandable speech (Archibald, 1992). One exercise for developing vocal variety involves choosing one variable and delivering a sentence from one end of the range (high/low pitch, loud/quiet volume, fast/slow speed). For example, focus on saying the sentence very quickly. Then choose a second variable and incorporate it into your delivery. So now you might say it both quickly and quietly. Finally, choose one end of the final variable and add it to the previous two. For example, speak your sentence quickly, quietly and in a high pitch. Experiment with the different combinations and pay attention to the feelings they invoke. Ask your students to consider which sets of variable go together naturally, and which are incongruous.

Emotion walks combine physical and vocal production and let students experiment with emotional expression unobserved (Thirsk & Solak, 2012). Choose a sentence and have learners walk randomly around the space, repeating the sentence to themselves. Call out an emotion and have the students express it using their voice and body as they walk and say their sentence. Choose another emotion and ask the students to say their sentence in that manner. Repeat several times. Unlike the vocal variety activity, the students should not layer the emotions. Instead, each new feeling should replace the previous one.

The moving orchestra is another activity that incorporates both vocal and physical expression (Boal, 2002). Instruct each student to make a sound with their voice (not a mechanical sound, like clapping). Then ask them to create a corresponding movement that expresses the same feeling as their sound. Have all students perform their sounds and movements simultaneously to create an orchestral effect.

Theatre Games

Theatre games, which can be verbal or non-verbal in nature, lay the foundation for future dramatic activities. They build trust and teach students how to work together as an ensemble. They help students develop spontaneity through improvisation and create a relaxed atmosphere for students to explore theatrical conventions, such as characterization and emotional expression. They can be used as openers in later stages of the process as well. I have selected only a few to describe here, focusing on those that are particularly accessible for language learners or contain

an element of social justice work. Viola Spolin's *Improvisation for the Theater* (1963) and Augusto Boal's *Games for Actors and Non-Actors* (1992) are two excellent sources for more.

Emotion tag is a simple nonverbal game, similar to the emotion walk described above, but this time control of the chosen emotion lies in the hands of the students themselves. Ask students to move through the space and designate one student "it." When "it" tags another student, they must call out an emotion or characteristic. All the students must move in that manner, and the tagged student becomes the new "it" and repeats the process.

Complete the image allows students to brainstorm possible meanings for different visual images (Boal, 1992). First, ask two students to come in front of the class and shake hands. Have them freeze in place, and instruct the other students to brainstorm possible relationships between the two characters. Then ask one student to leave the stage, while the other stays frozen in place. Ask the students to brainstorm possible meanings of this new image. Then ask a new student to come on stage and complete the image in a way that shows a new meaning. Continue this process until students understand how it works, then divide into pairs. Have each pair begin with the handshake, then freeze. One student leaves the image, looks at it and returns to create a new meaning. They continue to alternating, creating a dialogue of images.

Freeze is a game that expands off of completing the image. Ask two students to begin improvising a scene. When a student in the audience sees a compelling image, they call out "freeze!" and the students onstage hold their positions. The student who called freeze taps one of the frozen students and assumes the same physical position. They then begin a new, different scene, inspired by the initial pose, and continue until a new student calls "freeze," then the cycle begins again.

Feeling echoes involve students working in pairs or small groups. The first student tells a story, and the others embody the essence of the feelings that are present in the story (Stever, Nieto & Goodwin, 2007). If students are working in groups, they don't need to embody the same feelings, just those that they interpret as being present.

Status games ask students to explore and embody different statuses relative to those around them. Secretly give each student a status (you can use numbers, with the higher numbers representing higher status, or simply use words, such as high, low, very high, etc.). Have one student at a time stand up and move across the room in a way that represents their status, and have the other students try to guess. Once they are comfortable with this, mix up the status and give a new one to each student. Have the students interact with each other while embodying their statuses. Then ask them to arrange themselves from high to low status based on their behavior, without sharing their numbers/assigned statuses.

Skill simulations are personifications of the progressions through Nieto's target and agent skill sets (Stever, Nieto & Goodwin, 2007). First, ask a group of students to volunteer to embody the five agent skills: indifference, distancing, inclusion, awareness and allyship. Beginning with indifference, encourage the students to walk around the space the way they do

everyday and encourage them to embody the sense of privilege that comes with their agent identity. Gradually, talk them through the progression of the skills, by encouraging them to consider the ways in which their steps cause others pain and keep them down. After the first group has enacted the progression of agent skills, ask a second group to embody the five target skills: survival, confusion, empowerment, strategy and re-centering. At first, ask the students to walk normally, just doing what they need to do to survive, then guide them through the awareness of the higher skills.

Process Drama

Process drama deepens students' involvement and investment in drama and raises awareness of the importance of context in theatrical world building. By collaboratively constructing a world based on an anchor text, students are able to explore literary themes in an embodied way, heightening their understanding. These activities often feature the teacher in a role within the world alongside the students and involve a variety of ways of exploring the theatrical scenario in-character. They can be used during later stages as well if students need a more vivid grounding in the world of the drama.

Freeze framing uses tableaus to explore theatrical moments. Students choose key moments from the story and illustrate them through their body positions. By having different students show different moments, you can tell the entire story non-verbally. Students can also identify central themes and explore them through frozen frames.

Sound tracking is the creation of the aural landscape the story, or a scene within it, takes place in (Murray, Salas & Ni Thoghdha, 2015). Students brainstorm what sounds they would hear in the story's setting and then use their bodies and voices to create those sounds.

Hot seating, interviews and expert meetings are three ways to develop different perspectives within the world of the story. Hot seating involves one student in a role from the story sitting in front of the class. The other students then ask them questions, which they respond to in character. Interviews are similar, but they involve two students, one as a character and the other as a reporter asking questions. Expert meetings focus on important issues within the world of the story, and feature a number of students as experts on that particular issue (such as a parents association for a drama that centers on education), who engage with the rest of the students, who take on the role of the public.

Flashbacks are a technique to develop the backstory of a character. Ask students to choose one formative memory that their character has. Then they assign the other roles within the memory to their peers and improvise the past scene. This works particularly well for moments that are referred to within the text of the story. The same process can be used to flesh out their character's possibilities for the future, by asking students to imagine a scene from their character's life after the play has ended.

Thought tracking involves students acting out a scene from the drama. When the teacher says "freeze," they pause in place. The teacher then chooses one character, who shares their inner monologue, the thoughts they are thinking at that moment in the story. Alternatively, the teacher can ask students in the audience to provide their interpretation of what that character is thinking.

Conscience alley is another method of refining characters' thought processes. Choose a pivotal decision that one character must make during the play, and ask the student playing that character to stand at one end of the room. The other students make two rows facing each other. As the character walks through the alley, each student offers a suggestion, piece of advice or reaction to the character's situation.

Forum theatre is a technique from the Theatre of the Oppressed (Boal, 1985). In a forum theatre presentation, actors begin playing a scene, but those watching can stop it at any time and step into one of the roles to offer an alternative version of how the scene could unfold. This process is repeated, so multiple version of the scene are performed, with the different audience interventions leading to a range of outcomes. After the scene has played itself, the actors and audience discuss and reflect on the different choices and their various impacts. This process is particularly good for exploring social problems, especially those that the students have direct experience with.

Identity Texts

Identity texts are short theatre pieces created by the students to share their own stories. They help integrate the students' pasts into their present English-speaking realities and serve as a confirmation of the students' identities and communities. The students cast each other in roles from their own lives, direct the scenes and then perform for each other. While identity texts can take a variety of forms, I have chosen to focus on a process for dramatizing students' life stories.

Choosing moments to dramatize is the first step in identity text creation. One way this can be done is by giving students a range of emotions and having them think of times when they experienced those emotions. This leads to situations that are likely to be dramatic and interesting. Then the students compare the memories they matched to the emotions and choose which one they would like to share with the rest of the class. It is important to emphasize that students have full control over what they present, and should only share memories with the class if they are comfortable with it. For this reason, it can be useful to give them the option to choose a happy or positive memory to represent.

Storyboarding uses visuals to help students create a dramatic arc for their stories. First, students draw the emotional moment that they have selected. Then, they think about what happened before that moment, and draw the preceding scene. Next they think about what the outcome was and draw what came after. They use these three scenes as a framework to correspond to the beginning, middle and end of their scene.

Rehearsals of the scenes are led by the students themselves. Each student decides whether they want to act in their own scene or just direct. They choose classmates for each of the roles in the story and explain what happened. The students work together to recreate the dialogue and the actions from the student's memory, and practice staging it.

Performing the scenes for the rest of the class is the final step in the process. Once all the students have rehearsed their scenes, they perform them for each other. Keeping this performance private puts less pressure on the students and helps them familiarize themselves with theatrical conventions and the experience of acting for an audience in a low-stakes way. However, if your students are comfortable, they could also perform the scenes for a small, invited audience of friends and family. An informal performance for their loved ones can provide an external source of affirmation.

Scripted Scenes

Using scripted scenes next allows students to deepen their understanding of theatre as a literary genre and to develop empathy by experiencing the situations of characters both similar to and unlike themselves. Carefully chosen scripts allow students to see validating representations of multilinguals and those who share their identities, which normalizes their experiences. Scripts that focus on the experiences of those from different groups help students think critically about a wide range of social justice issues. This section contains a few strategies for helping students engage with written scripts. Depending on the time available, the scripts can be read in a readers' theatre style or staged and acted out for the class.

Talk and listen cards are small segments of a two-person scene, printed so each character has only their own lines in front of them. Cards are labelled so that they know who begins the scene, but then students must listen carefully to hear when it is their turn to speak. This activity highlights the importance of active listening and draws attention to turn taking conventions.

Open scenes are short scenes with dialogue that can be interpreted in a large number of different ways. Students are divided into pairs and given a script, which they need to interpret and perform for the class. By given the same scene to a number of different pairs, students see firsthand the number of different ways a given text can be interpreted.

Table work is a way to get students hearing the words of the story. Sitting around a table or in a circle, each student is given a character, and the group reads through one scene at a time. The focus is on the words and understanding what they mean in the context of the story, so students should feel free to discuss and ask questions as they work through the script.

Retelling the story from different perspectives gives students a chance to understand the ways different characters can interpret the same scene in different ways (Finger, 2016). Discussions after the retellings can help students understand the ways the characters' positions and identities influence their perspective on the story.

Past memories are central to character's histories. In groups, students identify key moments from characters' pasts, either referenced in the script or imagined. Following an abbreviated version of the process they used to create their own identity texts for their past experiences, they work together to stage a significant scene from their characters' lives prior to the start of the play.

Pure emotion rehearsals involve identifying an emotion for each character in a scene and then rehearsing it as a demonstration of that emotion and only that emotion (Diamond, 2007). The process is then repeated for a different emotion present in the scene. By focusing exclusively on one feeling, students are able to identify how unnatural it feels to limit the range of their emotional expression, highlighting the nuances of their characters' emotional journeys.

Comments given by the students to each other after a rehearsal of a scene are an important way for students to become invested in the whole story, not just the scenes their own characters appear in. It also helps students develop ways of supporting their peers in a collaborative environment. I recommend giving the students some sentences frames and having them brainstorm and discuss appropriate comments before they give feedback on each others work, to make sure they understand how to phrase their ideas constructively.

Community Action Theatre

Community Action Theatre is a process for exploring community issues through theatre. The intention is to illuminate the root causes of a local issue through performance and to help audience members brainstorm concrete ideas to address it during post-performance discussions.

Choosing an issue is the first step in creating a Community Action Theatre piece. Ask students to brainstorm issues that they see in their community and create a list with all of their suggestions. Discuss their ideas and help the group narrow their focus to the one that affects the most people or is the most serious.

Analyzing the root causes of the problem is the next step. Ask the students why they think the issue is a problem and what caused it. For each cause, ask the students what caused *that*. Work together to create a chart that shows how all the causes are interconnected.

Choosing the characters and the setting follows the analysis. Focusing on the most relevant of the main causes, brainstorm scenarios that demonstrate the cause and the effects of the problem. Ask the students to choose one setting for the play, usually one similar to their own community, and create a list of characters necessary to tell the story.

Develop the story together with the students. Using a process similar to the storyboarding they did when creating their identity texts, ask students to describe the main conflict or central problem in the play. Using a big sheet of paper or the middle section of the board, have students draw or write their ideas about the climax of the story. Next, ask them what came before, and have them draw or write their ideas on another piece of paper, or on the first

section of the board. Repeat with the conclusion on a third sheet of paper or the final section of the board. Analyze the three sections as a class and break them up into multiple scenes if necessary. Write out an outline of the story as a class, and decide which characters should appear in which scenes.

Blocking refers to the positions and movements of the characters during the play. After the scenes are determined and the characters are assigned, have the students outline the scenes, starting at the beginning of the play. Let them choose where they want to stand and how they think their characters would move, but encourage them to think about what the audience's lines of sight are, so that they will be visible.

Script writing or improvising are both good ways to create the play itself. Choose whichever you think your students would be most comfortable with, and let them create the text for the scenes that they will appear in. If the students choose to write their script, have them read it out loud to make sure it sounds all right. If they improvise, have them repeat the scene several times so that they will remember what to do and say. Recording and transcribing an improvisation is another way to create a script. Whichever approach your students take, ask them to memorize their lines.

Rehearsals involve repeating and refining scenes. Other students can watch and give feedback to help direct the play. This creates a collective feeling of ownership over the story. Rehearse until your students are comfortable with their lines and movements.

Props and costumes can make the play feel more realistic, but they don't need to be expensive or complicated. Ask students to list what props and costumes they will need and brainstorm how they can make versions of the items they do not have. Students can repurpose other objects or build things out of cardboard.

Perform the play for an audience from the community. If no theater is available, designate an area of the room the stage and arrange chairs around it. Invite students' friends and family members. If there is enough space available, you could open the performance up to other members of the school or community.

Discussion is the final stage of the Community Action Theatre process. If the students are comfortable with their English, they could lead an English-language discussion after the performance. If they and the audience share a language, the discussion could be held in that language. If the group is multilingual and not comfortable leading a public discussion in English, have the class debrief and discuss the play by themselves after the performance. During the discussion, encourage reflection on the root causes of the issues present in the play and guide the audience to think of solutions they could take to help improve the situation in their own communities.

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