Setting the scene for liminality: Non-francophone French Second Language

teachers' experience of Process Drama

by

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<u>Abstract</u>

Non-francophone teachers of French as a second or additional language (FSL) often struggle with overwhelming oral anxiety, consequent low self-confidence, and workplace marginalisation. Core French or Basic French teachers, in particular, and their subjects have been undervalued (Carr, 2007; Lapkin, McFarlane, & Vandergrift, 2006; Richards, 2002). Moreover, recent national FSL research points to challenges in the areas of teacher attrition, lack of methodological and /or linguistic preparation, and lack of professional development opportunities in the FSL context (Karsenti, 2008; Salvatori, 2007).

In this dissertation, I present the findings of my qualitative research study, which examined the conditions and experiences of non-francophone FSL teachers in Manitoba. To do so, I looked at the teachers' relationship with French and how French oral competency and oral language communicative confidence are intertwined to foster the teachers' sense of agency. The theoretical orientations underpinning this study draw from socio-constructivism (Bruner, 1985, 1990; Vygotsky, 1978), Feminist Standpoint theory (De Vault, 1999; Lather, 1991), Bakhtinian dialogism (Vitanova, 2005), and Institutional Ethnography (Smith, 1987, 2005). The lens I used to understand and interpret the voices and self-perceptions of the teachers is Process Drama, delivered in the form of professional development workshops.

Process Drama (Heathcote, 1991) consists of thematically based improvisations, which are used to explore a topic and, at the same time, to invite self-exploration. It possesses unique characteristics, and has been successfully used in the second and foreign

language classroom (Dicks & Le Blanc, 2009; Kao & O'Neill, 1998; Liu, 2002; Marshke, 2005). My particular focus, however, was on the Manitoba FSL teacher as a student, rather than as a teacher of language.

Findings from this study indicate reduced oral anxiety as related to French language competency, reduced "performance" anxiety, and increased agency in terms of voice, identity, and self-understanding. For some participants, engaging with the liminal experience of Process Drama led to self-transformation.

Résumé

Les enseignantes et enseignants non-francophones du français langue seconde et additionnelle (FL2) se trouvent parfois aux prises avec l'anxiété orale, le manque d'estime de soi et la marginalisation au travail. En particulier, les enseignants du Français de base sont souvent sous-valorisés par rapport à la matière enseignée (Richards, 2002 ; Lapkin, McFarlane & Vandergrift, 2006 ; Carr, 2007). Des sondages et des études récentes à l'échelle nationale indiquent des défis dans le domaine de l'attrition professionnelle, du manque de préparation méthodologique et/ou linguistique, et de la pénurie d'occasions de perfectionnement professionnel dans le contexte du FL2 (Salvatori, 2007 ; Karsenti, 2008).

Ce mémoire de thèse présente les résultats de mon étude qualitative où j'ai examiné les conditions et les expériences des enseignants non-francophones du FL2 au Manitoba. Je me suis concentrée sur la relation entre l'enseignant et la langue française et comment la compétence orale et la confiance communicative se combinent pour construire l'identité linguistique et l'agentivité[1] du locuteur non-natif. À la base de cette étude, mes orientations théoriques proviennent du socio-constructivisme (Vygotsky, 1978 ; Bruner, 1985, 1990), de la théorie de « Feminist Standpoint » (De Vault, 1999; Lather, 1991), du dialogisme bakhtinien (Vitanova, 2005) et de l'ethnographie institutionnelle (Smith, 1987, 2005).

Les voix et les perceptions des enseignants-participants de cette étude sont interprétées sous l'optique du Process Drama. Le Process Drama (Heathcote, 1991) consiste en épisodes thématiques improvisés où les participants explorent un sujet et

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[1] La traduction de l'anglais "agent" est plutôt problématique. Je l'emploie dans cette étude dans le sens de l'autodétermination ou dans le sens sociologique d'*agentivité.*

s'explorent parallèlement. Le Process Drama possède des caractéristiques uniques qui

font l'objet de recherche dans des classes de langue seconde et de langue étrangère

(Dicks & Le Blanc, 2009 ; Kao & O'Neill, 1998 ; Liu, 2002; Marshke, 2005). Mon

intérêt, cependant, porte sur l'enseignant du Français langue seconde comme *étudiant*

dans le cadre d'un atelier de Process Drama.

Les résultats de cette étude suggèrent une réduction d'anxiété orale, une réduction

de l'anxiété « performative » et une augmentation d'agentivité chez l'enseignant. Pour

certains participants aux ateliers, l'expérience « liminale » du Process Drama a engendré

une transformation sur le plan personnel et professionnel.

<u>Acknowledgments</u>

It is with a sense of wonder and deep gratitude that I try to acknowledge all the generous and enthusiastic people – family, friends, and scholars, who have made this thesis possible.

When I think back to my parents, I remember my mother who envisioned an academic future for me, even though she did not live to see me embark on this doctoral quest. I remember my father, whose love of languages and abiding respect for scholarship shaped my future. As a new immigrant to Canada at the end of World War II, he did not enjoy the privilege of higher education but he taught me that everything was possible in Canada. I smile also at the good-natured teasing of my brothers, "Aren't you finished, yet?" and of my family in England who lit candles and e-mailed their unfailing belief in me. But I especially wish to recognize my husband, Ross, whose enormous patience and loving support made my long distance PhD studies possible, and my daughter, Britt, who helped me settle in Montreal and whose love and genuine interest have sustained me.

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the DREF (Direction des ressources éducatives françaises). I needed to be able to attract teachers to my workshop on a practical level. Lynette, together with the team at the DREF, invited me to borrow their as yet uncatalogued collection of *La vie avec le bison* and to use it as a starting point, a "Pre-text" for the drama workshops.

That I could even consider studying at McGill was initially made possible by my former dean of Education at CUSB, Dr. Raymond Théberge. That I could continue my studies while returning to work full-time was due to the understanding and whole-hearted support of my present dean, Dr. Len Rivard.

I am grateful to the members of my doctoral committee at McGill, Dr. David Dillon and Dr. Mela Sarkar. Dr. Dillon allowed me to invite myself into his undergraduate drama course, which sparked the fire of Process Drama. Dr. Sarkar never failed in her enthusiasm for my project. Both professors provided timely feedback on my comprehensive exams, my dissertation draft, and both made time for me, by telephone, email or in person, which was invaluable encouragement.

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thank you for believing in me, and for being a role model, a mentor, and a most precious friend.

Finally, I wish to acknowledge the Manitoba French second language teachers who are at the heart of this study. These teachers were generous with their time and insights. Their passion for French motivated me to understand their stories and in a true sense, to reaffirm my own passion for teaching in this beautiful language.

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Chapter 1

Introduction

In this dissertation I present the findings of my qualitative research study examining the conditions and experiences of non-francophone French second language (FSL) teachers in Manitoba. To do so, I looked at the teachers' relationship with French and how French language competency and oral language communication confidence are intertwined to construct identity and the teachers' sense of agency. The lens I use to understand and interpret the voices and self-perceptions of the teachers is Process Drama, delivered in the form of professional development workshops.

Context of the Study

The *Official Languages Act* (1969) and the *Canadian Charter of Rights and Freedoms* (1982) committed the federal government to a policy of bilingualism with French and English as Canada's two official languages. The responsibility for education, however, remains the domain of the provinces and territories. Thus, in all provinces and territories across Canada, there are courses of study from kindergarten to grade 12 for learning French as a first language (FL1) or French as a second language (FSL). Beyond the borders of the province of Quebec, the majority of English-speaking provinces[2] offer programs in either French Immersion, where French instruction makes up from 50-80% of class time, or Core (Basic) French, an optional program in most English majority provinces[3], which provides approximately 90-120 minutes per week of French

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[2] New Brunswick is Canada's officially bilingual province. The study of French is mandatory in Grades 4-10.

[3] The study of French as a second language (FSL) is optional in Alberta, Saskatchewan, and Manitoba. In British Columbia and Yukon, studying a second or additional language is required in Grades 5-8 and

instruction. It is clear that the aims and objectives of the two programs differ greatly. In French Immersion, total instructional time in the target language diminishes beyond the elementary grades; however, students in Immersion can expect to have accumulated over 5000 contact hours in French by the end of grade 12. Meanwhile, at the end of grade 12, Core French students would have been exposed to approximately 1200 hours (Lapkin, 1998).

In 2003, the federal government announced the *Action Plan for Official Languages,* which was intended to double the number of secondary school graduates with a functional level of bilingualism in their second language by 2013. In order to meet the 2013 goal, the federal government committed funds to increase the number of second language teachers and to provide current teachers with professional development support.[4] Concurrently with these funding initiatives, a series of national and provincial studies were undertaken to ascertain the conditions and challenges faced by Canadian FSL teachers. A review of the federal and provincial action plans, undertaken in 2006 by Canadian Parents' for French (CPF), showed that persistent shortages of Core French teachers at the elementary and secondary levels existed in western Canada (B.C. and Alberta) and in the Atlantic provinces (Newfoundland, Labrador, Nova Scotia) and that all provinces except Alberta and Nova Scotia reported shortages of qualified French Immersion teachers.

In 2006, the Canadian Association of Second Language Teachers (CASLT), in partnership with the Association canadienne des professeurs d'immersion (ACPI) and the

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French is an option among six languages. East of Manitoba, in Ontario, Nova Scotia, Prince Edward Island, Newfoundland and Labrador, French is mandatory from Grades 4-9. (CPF, 2006)
[4] Funding was also made available for English as an Additional Language (EAL) programs and teachers across Canada, including English Second Language (ESL) in Quebec. My research topic, however, is limited to French Second Language (FSL) contexts.

Canadian Teachers' Federation surveyed 1305 FSL teachers from across Canada on their perceptions and opinions regarding teaching resources, support from stakeholders, teaching conditions and professional development opportunities. The report found:

- Only 32% of FSL teachers surveyed held a specialist FSL qualification; and

- Almost 40% of all the FSL teachers surveyed had considered leaving FSL teaching over the past year.[5]

A more recent national report from ACPI (Karsenti, 2008), focused on the question of teacher attrition in French Immersion, particularly in the early years of a new teacher's career. Among the challenges the teachers identified were lack of collaboration, lack of mentoring for induction into the profession, and lack of professional development opportunities.

This repeated call for more accessible professional development for teachers is echoed in other local studies from various Canadian provinces. For example, in the case of elementary Core French teachers, a report for the Ontario Modern Language Teachers' Association (OMLTA, 2005) recommended more funding and more opportunities for professional development. A British Columbia Teachers' Federation report (Carr, 2007), surveying over 800 teachers in the elementary and middle years, found the low value allocated to French instruction and the low levels of Core French teacher proficiency and methodological background to be among the most pressing problems. Recommendations from the report included second language methodology courses as a requirement for teacher education, and ongoing professional development for Core French teachers.

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[5] The overall attrition rate in the first five years of entering teaching in Canada is estimated at 25-30% (Canadian Teachers' Federation, 2002).

Thus, at both the national and provincial levels, researchers have documented the challenges of insufficient teacher preparation, the systemic undervaluing of FSL, particularly in the case of Core French, and the need for more teacher support in the form of enhanced professional development activities.

Manitoba Context[6]

Manitoba lies at the geographical heart of Canada, but its francophone minority is found mainly in the urban centre of St. Boniface and in small rural communities. Only 4% of Manitobans declare French as their first language, while 85% of the francophones surveyed use only English in the workplace (Landry & Rousselle, 2003). For most Franco-Manitobans, English effectively dominates the linguistic, cultural and political landscape.

Within the Manitoba school system, francophone students identifying French as their mother tongue number about 3% of the student population. For non-francophone students, French Immersion students represent approximately 9-10% of the student population, while over 75% of students study some form of Core French (CPF, 2003).

In the area of teacher education, the provincial government has mandated the responsibility of FL1 and FSL teacher preparation to the Collège universitaire de St-Boniface (CUSB): "La formation des enseignants qui donneront leurs cours en français sera exclusivement le ressort du Collège universitaire de St-Boniface." (Provincial agreement, 1997). As a result, the CUSB graduates the majority of teachers destined for the Franco-Manitoban School Division, the school division designated for francophones, as well as for the French Immersion schools. Other pre-service teachers, who do not have

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[6] See Figure 1 for a representation of the challenges facing the FSL non-francophone teacher in Manitoba.

the background or language competency to teach in FL1 or in Immersion, may choose to teach Core French after attending one of the province's three English-speaking faculties of education. In some cases, and despite low French proficiency and a lack of methodological background, these graduates may also conceivably be hired to teach in French Immersion, due to subject area specialization (such as music), difficulty hiring in remote areas, and the aforementioned general shortage of French Immersion teachers.

At the moment, there is no specific course of study required by the Manitoba Ministry of Education in order to teach French, other than possessing a Bachelor of Education degree (B. Ed.) from one of the province's granting universities. In the English-speaking universities, methodology courses in French as a second language are optional for students presenting with a major or minor in French. No French formal competency test is required in order to be admitted to these courses. Therefore, when future FSL teachers graduate, they comprise a very diverse group with varying proficiency levels. These future teachers may themselves be the "products" of French Immersion, may have traveled and studied in a French-speaking country, and may have a prior degree in French literature. Or, on the contrary, they may not have spoken French since high school and be asked at their job interview whether they can "teach some French." Even though school districts and faculties generally agree on the necessity of a good command of French in order to teach, school divisions are sometimes forced to compromise their expectations when hiring for French positions (CPF, 2002; Salvatori & McFarlane, 2009; Veilleux & Bournot-Trites, 2005). In addition, some school divisions rely on a French-speaking member of the interview panel to conduct part of the interview in French or to engage the teacher applicant in a French conversation to informally assess the applicant's oral proficiency. This emphasis on oral proficiency in French can mean

that the applicant's abilities in written French, for example, remain unassessed. In the current Manitoba FSL employment market, the odds are that any new education graduates who indicate a willingness to teach French may be hired to teach some level of FSL. It has been the case that the prospective FSL teacher may quickly choose to invest in French upgrading courses in order to feel somewhat prepared to teach, but that decision is usually left up to the individual.

To a large degree, once an FSL teacher has been hired in Manitoba, there is no further assessment of language competency. Francophones and "expert" speakers of French opt for, or are encouraged to teach, in Immersion. This leaves the less fluent generalist teachers to teach Core French. Yet, the Manitoba FSL curriculum, in both Core French and Immersion, places a strong emphasis on oral language skills and on a communicative experiential approach in the FSL classroom. The teaching context thus becomes problematic for under-prepared or less proficient French teachers.

My Interest in This Research Topic

My interest in this research topic stems in part from my own background as a non-francophone teacher of French in both Immersion and Core programs. My experiences teaching at the elementary, junior high and secondary levels made me particularly sympathetic to the plight of the Core teacher.

I began my teaching career in French Immersion by teaching at the junior high level for three years. Prior to this position, I had lived in France, had completed undergraduate and master's studies in French literature, and had attained my certification in education at the francophone college of St. Boniface (CUSB). Although French was not my mother tongue, I felt an affiliation with the French-speaking community and a

passion for the language. After graduating, I was hired to teach in Immersion, a setting, which actively promoted the authentic use of French both within the classroom and beyond. My social and professional network consisted of francophone peers.

My next teaching experience consisted of seven years teaching in an "enriched" French program in the private school system. This was followed by five years of teaching Core French in the public schools, at the junior and senior high school levels. Teaching in Core French was a world away from teaching in French Immersion or even in the private system, where students tended to be motivated and the parents highly supportive. My days were spent trying to engage my often unwilling Core French students who were less than enthralled to be placed in what was, at the time[7], a mandatory program until grade 9. At professional development sessions, I observed that many of my Core colleagues seemed uncomfortable using French outside of their classrooms, and so meetings and activities, both socially and professionally, occurred in English. Later, as a teacher educator, part of my position entailed supervision and evaluation of teacher candidates in education. I found the same reluctance to interact in French on the part of many of the non-francophone Core French teachers and, surprisingly, sometimes in the case of non-francophone Immersion teachers who were paired with my students as collaborating teachers. I speculated that perhaps they felt intimidated by a "university" professor, or possibly that they lacked the language skills to engage in topics outside the classroom walls.

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[7] Core French has never been mandated in Manitoba. However, during the 1980's and 1990's it was often divisional policy to mandate it in Grades 4-9. By the end of the 1990's, most divisions had opted to make Core French non-compulsory after Grade 6. This decision was influenced by competition with other courses, perceived lack of student motivation at the Junior High level, and difficulty finding qualified Core French teachers.

In my experiences of teaching, networking and attending conferences, I found Core French teachers to be motivated and empathetic toward French language and culture, but fearful of their own inadequacies in oral French. Some of their anxiety in oral communication might be attributed to their isolation in English schools and to the marginalization of the Core French teacher. Richards (2002) has demonstrated how a teacher's status resides in possession of power in the form of classroom size, resource allocation and preparation time. In some instances, Core teachers may travel between schools, may not have a designated classroom, and may lack resources due to funding issues or to their own lack of familiarity with new materials. Unfortunately too, Core French is often regarded as a "frill" by students and their parents, and suffers in comparison to what is perceived as a much more prestigious program, that of French Immersion. At the junior and senior high levels, this devaluing of French as a subject may be further reinforced by under-motivated students (Kissau, 2005). The effects of teaching Core French may also lead to elevated levels of stress. Edgar (1995) suggests that although teachers may be adequately prepared for the profession, the lack of perceived worth of Core French negatively effectively influences a teacher's self-worth.

Purpose of This Study

The purpose of my study was to examine the lived experiences of non-francophone FSL teachers in Manitoba, their relationship with French, and how a Process Drama-based workshop might boost the teachers' linguistic self-confidence.

As the research evolved and I tackled the data analysis, I realized that I was concerned with how agency might be experienced by non-francophone FSL teachers in Manitoba. By studying not only the local conditions of the FSL profession, but by

listening and interpreting the "voices" – what is said and unsaid by the teachers – I hoped

to deepen not only my own understanding of the second language learning context, but,

by engaging the teachers in the process of reflection, to deepen their own self-

understanding. My study is also an extension of my own preoccupation with the status of

non-native speakers of a second language as teachers. As well, it is a means to document

the potential of Process Drama as a tool to lower oral communication anxiety.

Fig. 1

**Challenges of FSL teaching context in Manitoba
from a non-francophone teacher perspective**

Chapter 2: Review of the Literature

Introduction

It has always been my intuition that second language learning, second language identity (as self-concept or self-esteem) and affect are intimately intertwined. It has also been my experience that drama strategies can be effective in promoting communicative language learning in the target language. I have used improvisation and role-play techniques in the French Second Language (FSL) classroom in both the Core French and French Immersion programs in Manitoba. In 2002, I piloted a drama-based course for experienced FSL teachers at the Post-baccalaureate level. The students' reactions to the drama experience in the Junior/Senior high schools and at the university level seemed very positive and enthusiastic as they actively engaged in using the target language. It has, of course, been widely noted that drama (as opposed to theatre, which is performed before an audience) can promote self-confidence and oral communication skills. In second language situations, drama use has been less widely researched. However, several studies (Dicks & Le Blanc, 2008; Kao & O'Neill, 1998; Liu, 2002; Marshke, 2005; Wagner, 1998), also indicate increased self-confidence and oral communication skills, particularly in Process Drama as developed by Dorothy Heathcote. Contrary to simple one-off improvisations and role-plays, Process Drama contextualizes the drama experience, builds vocabulary skills and provides for interactive learning in a nurturing environment.

Typically in Canada, Core French teachers are non-native speakers (NNS) of French, who struggle to teach, often with very little background in French language studies or in second language teaching methodology (Canadian Parents for French, 2000,

2006). As a teacher and later as a teacher educator in Manitoba, I have repeatedly been struck by the hesitancy or unwillingness and anxiety of many non-francophone FSL teachers to use French both within and beyond the walls of the classroom. In Manitoba, there are no set standards for qualification for FSL French teachers, no requirements for course completion in FSL methodology, and no minimum standards for linguistic competence (Canadian Parents For French, 2006, p. 6). Yet, as a teacher educator, I have also met competent and articulate non-francophone teachers of French.

I wondered how the hesitant teachers had come to choose French language teaching (or not), and what might enable or empower them to communicate orally in French. I was curious to know how a series of professional development workshops using Process Drama and targeting experienced FSL French teachers might provide insights into the "lived experiences" of these teachers and thus create new knowledge. My questions are:

1. How are agency and authenticity experienced by non-francophone teachers of French? How do Core French teachers define their relationship to French? What is the role of affect, in particular oral "willingness to communicate" and linguistic anxiety, in building non-francophone teachers' sense of agency?

2. How might a Process Drama workshop, conducted in French, encourage the "voices" of non-francophone FSL teachers?

3. What are the implications of non-francophone FSL teachers' experience of Process Drama for educational theory, policies, programs and practices that target the FSL teacher?

In this chapter, I will begin by defining the terms 'second language learning', second language identity from the perspective of the non-native speaker, and the affective variable known as anxiety as related to oral second language communication. Because my particular research interest is embedded in the situation of Manitoba FSL teachers, I shall be filtering my information through the lens of teacher education. In the second part of this chapter, I shall present the case for Process Drama, addressing the question of what it might offer FSL teachers as L2 learners, in particular, in lowered communication anxiety and heightened communication skills.

Part I: Second Language Acquisition

Language Learning as Socially Constructed

Early studies on second language learning and acquisition defined language as a standardized system and tended to focus on linguistic aspects such as grammar, negative transfer and interlanguage. More recent work, however, calls attention to social and cultural aspects, which influence learning (Kramsch, 2003, p. 252). Dörnyei (1994; 2002), for example, defines language as being at the same time "a communication coding system," "an integral part of the learner's identity" and "the most important channel of social organization" embedded within the local culture. This new emphasis on social factors, or sociolinguistics in language learning, has contributed to a more widespread understanding of language as communicative competence, influenced by learners' emotions. Norton (1997, p. 410) uses the term "identity" to explain the relationship of the language learner to the world and how that relationship is constructed. Borrowing from

Norton's construct of *investment,* which signals the learners' relationship to the target

language and their sometime ambivalence to practicing it, I would ask "What is the non-

francophone French teacher's investment in French?" and "How is her relationship to

French constructed over time and space?" Norton questions how relations of power

affect social interactions in the target language and argues that learners cannot always

choose under what conditions they will interact. This may be particularly true of FSL

French teachers who are faced with both formal and informal evaluation by students,

parents, colleagues, and the administration, as well as by native French speakers.

Defining French as a second language (FSL)

In the language learning literature, the terms *language learning, foreign language*

and *second language,* are sometimes used interchangeably. The field of Second

Language Acquisition (SLA) usually distinguishes between "foreign" language and

"second" language learning (Lightbown & Spada, 2006). Because second language (L2)

learners are learning the language of the community where they live, they are assumed to

have stronger motivations for learning and greater access to the language than foreign

language (FL) learners. FL learners are assumed to have little access to the language,

other than in the classroom, and to be motivated by academic success. However, as

Norton (2000) indicates, access may be in fact shaped as much or more by learners'

intentions and interactions.

In Canada, French language study within the public education system and outside

of Quebec and New Brunswick, has traditionally been considered to be a second language

learning situation. With recent trends in immigration however, the composition of most

classes is changing to reflect a heterogeneous clientele for whom French may be a third or

even a fourth language. In order to better reflect this change, certain stakeholders have suggested the term "French as a Target Language" (Round Table Discussion, Canadian Association of Second Language Teachers Conference, Saskatoon, May 2007). For the purposes of this study in the Manitoba context, and to avoid confusion, I shall continue to use the traditional term "French as a Second Language" (FSL), as endorsed by the Ministry of Education in Manitoba.

<u>Second Language Learning and Identity Negotiation</u>

A great deal of discussion has centred on the relationship between language and identity. The concept of a mutually informing relationship between language and identity holds that the individual self is constantly being created and re-created. Granger (2000) claims "…to whatever extent an individual's self-concept emerges from and is informed by the tapestry of the culture in which he or she lives, … that self must somehow adapt, along with linguistic and cultural functioning, when the individual enters a new cultural and linguistic environment." (p. 44). Larsen-Freeman and Long (1991), affirming the view of Gardner (1985), find that "one's identity is very much bound up with the language one speaks" and furthermore, that "the process of acquiring a second language forces a re-evaluation of one's self-image" (p. 181). Ellis (1994) carries the concept of identity and second language further in asserting that learners can be subject to the fear of "losing oneself in the target culture," and that they may experience such emotions as "panic, anger, self-pity, indecision, sadness, alienation" at the loss of self (pp. 479-480). In outlining affective considerations of language learning, Brown (1994, p. 62) hints at self-identity in SLA. He suggests that younger – and therefore less self-conscious – children may learn another language more easily because their identities are less formed.

In contrast, adults must overcome their inhibitions and fear of identity loss in order to attain a new or second identity.

Many researchers in SLA and Foreign Language Teaching (FLT) have argued that the non-native speaker constructs a new, and separate, identity from the language learning process (e.g.. Belz, 2002; Kramsch, 2002; Kuritzin, 1999; Norton, 2000). Belz (2002), in particular, discusses the impact on a learner's identity of being perceived as less than competent in one's second language. She assumes that a particular linguistic code can represent a particular identity and, thus, the use of more than one language "can function as the *representation* of multiple speaker identities" (Original italics, p. 209). Belz deplores the monolingual bias that, she claims, underlies the fields of second language learning and foreign language teaching and the concept of the non-native speaker as a "deficient communicator." She attributes this bias to research that has been dominated by the "modernist" aesthetic or the "positivist" approach, whereby the learner is measured against the objective grammatical and phonological competence of the target language native speaker. In its place, she offers a view of the process of L2 learning which is intimately tied to learner identity, a realignment of one's sense of self, a mother tongue (L1) and L2 combination of knowledge and experience of language and culture, uniquely shaped by the L2 learning.

Autobiographical and literary accounts of SLA: Self in translation and the negotiation of identity

There exists a body of literary and autobiographical accounts which bear witness to the evolving nature of L2 learner identity, language loss, and the re-creation of self. Schumann (1998, pp. 141-153) gives a startling example of this phenomenon in

describing the case of Watson, an American philosopher, who reads and writes fluently in French but who is embarrassed by his oral communication skills. As a child, Watson found the sound of French effeminate, and consequently, as an adult, he avoids speaking French.

Eva Hoffman's (1989) memoir *Lost in translation* depicts her enforced learning of the English language as losing her original "Polish self." Hoffman writes: "I have to translate myself" (p. 211). Her translated self can never become the person she was before possessing the second language and Hoffman mourns her loss. In contrast, this loss of self can become an escape. Alice Kaplan, in her memoir *French Lessons* (1993) tells of her obsessive need to excel in the French language after the death of her father. She describes French as a language "for covering pain, not expressing it" (p. 58). Her emotional self cannot deal with the world of loss and suffering, and so, she escapes into French: "French made me absent the way he was absent" (p. 203). Years later, in writing the memoir, Kaplan realizes the deep interconnections between her language and her identity. French gave Kaplan the necessary linguistic hiding place, a place where she need not confront or reveal her deepest self.

In a further illustration of identity negotiation, Kinginger (2003) traces the story of Alice, a young American woman of impoverished background. Alice actively sought to recreate her identity by moving to France and immersing herself in "a life of cultured refinement," (p. 219). She is drawn to the "prestige" of the language as perceived by English-speaking Americans. As her competence in French increased, Alice was challenged by the complexity of the language and the cultural shock of the L2 experience As a French beginner, she sees herself as inferior to the French-speaking lab assistant "… she was such a snob. I hated her… she thinks she's *better* than me" (emphasis in original

p. 230). When the harsh realities of living in France set in, Alice contemplates suicide (p.

234). In hitting "rock bottom," Alice has nowhere else to go. Thus begins a turning point

in her self-image: Alice starts to write her journal exclusively in French and to frequent

local gathering spots in an effort to meet local native French speakers and truly immerse

herself in the language. In describing Alice's success in acquiring French, Kinginger is

describing not only the social and linguistic factors of Alice's sense of identity, but those

of gender and class as well. I would add that Alice's sense of identity is strongly linked

to self-esteem.

Part II: Anxiety: Perfectionism, Self-esteem, and Risk in Language Learning

As well as being a cognitive effort, learning a language involves the emotions and

identity of the learner in a way that no other subject does (Dörnyei, 1994, 1998; Gardner

& MacIntyre, 1992; Horwitz et al., 1986).   Schumann (1998) declares "variable success

in second language acquisition (SLA) is emotionally driven" (p. xv). He argues that

emotion filters all learning. Noels (2000) concurs: "In fact, affective variables such as

attitude, orientations, anxiety, and motivation, have been shown to be at least as important

as language aptitude for predicting L2 achievement" (p. 58). The idea that affective

factors play a unique role in language learning is not new, however. In 1985, Krashen

proposed his Affective Filter Hypothesis as an explanation for some L2 learners' lack of

success. According to Krashen, the learner's subconscious screens L2 language input

based on affective variables such as individual needs, motivation and attitude. Depending

on the strength or weakness of the filter, the learner either converts the language

information into knowledge or blocks it out. The strength or weakness of this filter would

then account for differing outcomes of learners in the same learning environment or of the

same age. Krashen theorized that anxiety (in combination with task difficulty and ability) inhibits the learner's ability to process incoming language, thus blocking acquisition. Qualitative and quantitative research reports on linguistic anxiety further suggest that language learning anxiety is related to students' self-concept (Horwitz & Young, 1990; Young, 1992) and that anxiety may develop after the language classes, when subsequent experiences are not positive (MacIntyre & Gardner, 1991).

Anxiety Types: Trait and State

Speilberger (1983) identified anxiety as falling into three broad categories: *trait, situational,* and *state.* "Trait" anxiety refers to an inherent predisposition to become nervous in a variety of situations. Someone with low trait anxiety is generally relaxed. Someone with high trait anxiety is generally nervous and "highly strung." Trait anxiety is a feature of an individual's personality and does not fluctuate over time.

"Situational" anxiety is like trait anxiety except that it is context-specific. Thus, each situation is different and a person may be nervous in one but not in others (e.g. math tests versus public speaking). The term "state" anxiety refers to the momentary feeling of anxiety, the experience of anxiety itself. These include the physical, emotional, and cognitive reactions of the individual (e.g. sweaty palms, tension). In the sense that oral French communication, or the apprehension of that communication, is of the moment, it can be specified as "state" anxiety (MacIntyre, 1991). Although people could present with both "state" and "trait" anxiety, my focus will centre on "state" anxiety, as it is manifested by non-francophone FSL teachers.

L2 learning anxiety and French as distinct

In an extensive study of bilingualism in Canada, MacIntyre and Gardner (1991) investigated the relationships among various anxiety scales in order to identify influences common to anxiety. The authors studied trait anxiety, state anxiety, audience anxiety, communication apprehension, interpersonal anxiety, novelty anxiety, math anxiety, and in the area of French language acquisition, French use anxiety, French test anxiety and French classroom anxiety. Significantly, most of the anxieties fell into the trait or state anxiety categories, but the French language factor, labelled "French Anxiety," comprised a third, distinct category for the authors. Specific to French, MacIntyre found that even intelligent, highly capable students could experience debilitating language anxiety and that anxiety could be directly attributable to French second language acquisition and "state" anxiety. Von Worde (1998) also argues for a particular "French anxiety" surrounding oral communication in French, as compared to other languages such as Spanish or German. Her study suggests that high teacher expectations for near-perfect pronunciation in French may contribute to French anxiety. Earlier research by Horwitz & Young (1991) carried the analysis one step further in suggesting that all foreign and second language learning anxiety is unique: "a distinct complex of self-perceptions, beliefs, feelings, and behaviours related to classroom language learning arising from the uniqueness of the language learning process." (p. 31). This definition goes beyond the trait/state/situational categories in that it is a new type of anxiety specific to second or foreign language learning.

<u>Sources of L2 anxiety</u>

Language learning anxiety has been negatively correlated with self-esteem and a willingness to assume risk (Brown, 1994, p. 141). Research suggests that a teaching focus on the development of oral skills (rather than reading and writing) can increase language learning anxiety for students (Horwitz, 1986; Horwitz, Horwitz & Cope, 1986; Horwitz & Young, 1991; MacIntyre & Gardner, 1991; Young, 1991, 1992). In my experience, most students highly value the ability to communicate orally in the target language. However, anxious students have more difficulty expressing themselves and tend to underestimate their own abilities (MacIntyre & Gardner, 1994).

One possible explanation of the source of anxiety is perfectionism, as a characteristic or personality trait, of the language learner. Gregerson and Horwitz (2002) have sought to identify the connections between foreign language learning anxiety and perfectionism. The authors contend that communication apprehension, fear of negative evaluation, and test anxiety, which can clearly exist in first language (L1) communication situations, could affect L2 learning. "The inability to express oneself fully or to understand what another person says" leads to frustration and apprehension (p. 562). As with anxious learners, perfectionists set exceptionally high standards. They are not satisfied to simply communicate but rather, as Gregerson and Horwitz point out: "they want to speak flawlessly, with no grammar or pronunciation errors, and as easily as a native speaker" (p. 563). Such perfectionism creates the ideal conditions for language anxiety due to fear of negative evaluation by peers and teachers. Thus, the authors conclude that "language anxiety may stem from perfectionist tendencies" (p. 569).

French language anxiety and perfectionism

Drawing from my own experience, I would add a further factor when considering L2 anxiety and perfectionism, that being the fearsome popular reputation of the French language and its native speakers. MacIntyre and Gardner (1991) and Von Worde (1998) alluded to this in identifying a specific French Use Anxiety.

French is still valued as a prestigious international language, the standards of which are fiercely protected by its native speakers. (Consider here the role of l'Académie française and its *immortels* or, in Québec, the Office de la langue française, which have no counterparts in the English-speaking world.) Recent popular books, such as *Sorry, I don't speak French* (Fraser, 2006) and *The Story of French* (Nadeau & Barlow, 2006) highlight the splendours and rigours of the spoken language and the role of its native speakers in protecting and conserving their mother tongue. A French language learner may measure his or her own competence against the perceived "perfection" of the native speaker in vain. As a simple illustration of the effects of the self-imposed standards on non-native speakers (NNS) of French, let me relate the reactions of a French language learner from one of my courses after conversing with francophones: "It's not that French is so hard. It's that every time I try and speak it, they hear my accent and they just smile and use their English. I just feel stupid and switch to English." The speaker has been "outed" as a non-native speaker and slumps away in defeat. Rather than requesting that the francophone continue speaking in French, thus tolerating an accent or possible mistakes, the speaker effectively withdraws from speaking French.

<u>"Performance" anxiety</u>

Many people feel anxiety when they are asked to perform publicly in some way. This anxiety is usually situational ("state" anxiety) and may relate for example to tests, making speeches, or acting on a stage. What people with state anxiety have in common is a physical manifestation of their anxiety: sweaty palms, trembling, dry throat, and a feeling of fear or panic. This type of anxiety has been documented among even highly capable arts performers (Ely, 1992).

In a study of an experiential drama course for pre-service teachers, where the course consisted of improvisation, Reader's Theatre, and Process Drama, Wright (1999) found that the students conceived of the course as performance-based, even though there was no stage and no audience. In interviews and journals, students repeatedly referred to their anxiety as "stage fright." An earlier study on language learners (Young, 1990) examined language anxiety from the students' perspective as well as that of the teachers'. Young found that the primary source of anxiety was not simply speaking in the foreign language classroom, but speaking in front of the class. Ehrman (1996) found self-reported anxiety (as opposed to teacher-reported anxiety) to have a negative effect on performance, and characterized anxiety in general as debilitating, with the exception of some degree of public performance anxiety, which could facilitate success (p. 93). Anxious students were found to limit their participation in class, especially during typically anxiety provoking-activities such as role-play and public speaking.

<u>Willingness to Communicate (WTC)</u>

If one of the goals of L2 learning is to allow increased communication and understanding between people, then "Willingness to Communicate" (WTC), which

implies the opposite of shyness, reticence, and withdrawal, can be seen to facilitate communication. WTC is simply defined as "the intention to communicate, given a choice" (MacIntyre, Baker, Clement & Conrod, 2001). MacIntyre et al. (1994) first developed a model of WTC based on the perceived levels of confidence and anxiety in Canadian French Immersion students. The study found that WTC and anxiety were negatively correlated. Critics of MacIntyre's model have suggested that some "facilitative" anxiety can, in fact, improve oral performance and that anxiety is a consequence, rather than a cause, of poor oral communication (Sparks & Genschow, 1993, 1991). MacIntyre (1995) addressed these criticisms, arguing that in order to improve performance, extra effort is required, but that eventually anxiety will have a negative effect, particularly given that in language learning, simple tasks typically become more and more demanding. As to the question of language anxiety as a consequence of difficulties in communication, MacIntyre holds that aptitude and anxiety are mutually intertwined, with the one influencing the other. He concludes that reaching one's full potential as a language learner is, in part, determined by affective variables such as anxiety, which may be more strongly aroused by oral communication demands.

Young (1992) looked at language anxiety from the language specialist's perspective. All four specialists interviewed in her study acknowledged that speaking in the foreign language produced the most anxiety in learners, as compared to listening or writing activities. One of the specialists, Omaggio Hadley, suggested encouraging small group practice, emphasizing content over form in communication, and allowing for open-ended responses, as ways of combating anxiety in the classroom. She also made the point that anxiety increases as students assume risk but that "some risk-taking may be necessary for successful language learning" (Young, 1992, p. 169).

<u>Self-confidence, risk and WTC</u>

Another personality trait closely linked with "Willingness to Communicate," is self-confidence. Samimy and Tabuse (1992) argued that a willingness to communicate was present in most successful language learners. Ehrman (1996) found that "self-efficacy" ("I think I can do this"), or self-confidence, correlated significantly with language training success and lack of anxiety. She also found that self-confident learners expressed a preference for open-ended activities, while those with less confidence preferred to limit their own risk (p. 92).

Using MacIntyre's model, Yashima et al. (2004), studied the relationship between WTC and confidence in L2 communication of Japanese students of English in the United States. The authors found that WTC was a direct result of self-confidence (p. 141) both inside and outside the classroom walls. Similarly, Crookall and Oxford (1991) reported that serious language anxiety may cause other related problems with self-esteem and the risk-taking ability and that the self-limited willingness to communicate may result in misunderstandings and in difficulty representing one's "true self" (p. 142). This in turn may lead to withdrawal and alienation of the learner. Thus, the notion of the risk-taker appears to describe the successful language learner, while the non-risk-taker is presented as inhibited and relatively unsuccessful. The notion of risk-taking can also be associated with the more negative implications of perceived threat, such that any difficulties in learning a language can constitute an assault on a person's self-worth (Erhman, 1996, p. 145).

L2 Anxiety and the Communicative Approach

Research has consistently revealed that anxiety may not only impede language production, but appears to cause further difficulties related to self-esteem and the ability to take risk. Language teachers themselves are generally expected to be fluent in the target language. In the Manitoba context, Core French teachers for example are expected to have a "good" command of French and to be able to implement the "Communicative Approach" (Ministry of Education, 1996), whereby teachers focus on the use of the target language in context, for spontaneous, personal conversation. This expectation may in itself provoke anxiety.

Young (1992) states that the emphasis on oral communication in the "Communicative Approach" may bring about the very anxiety it seeks to avoid. One could then ask, how much fear or anxiety is generated simply by having to speak in public, and how much is directly attributable to the foreign or second language situation, since as many as half of all language students experience a high level of anxiety (Campbell &Ortiz, 1991). In the Von Worde study (2003), one student explained feeling anxious " just sitting there knowing that in a few minutes you're about to be called, and it's almost *execution* style" (Original Emphasis, p. 6). It often seems that rather than delay oral production, as suggested by Krashen (in Young, 1992) or allow a silent period for absorption (Granger, 2000), communicative language teachers are in a frenzy to have students speak. The pressure of the Communicative Approach does not end with the students. The teachers must be prepared to respond to unexpected questions, to be spontaneous, and to provide an excellent model for the language learner. These teachers then face not only their own expectations, but those of society (parents, colleagues,

students). In my own experience, when debriefing with pre-service teachers and their

collaborating teachers during the practicum, or during discussions in my Post-

baccalaureate courses for FSL teachers, the actual anxieties identified by non-

francophone French second language teachers are that students will ask for vocabulary

that the teachers do not themselves know, that the teachers themselves will make too

many mistakes, and that they will feel uncomfortable speaking in front of native or

comparatively fluent French speakers, such as guest visitors, or students transferring from

une école française or a French Immersion program. As Horwitz (1996, p. 365) notes, in

a move to self-protection, the teachers will stifle their creativity, use predictable forms of

language, and refuse to assume any risks.

Conclusions on Anxiety

To conclude, anxiety in a language-learning situation most often appears to be

associated with oral communication activities and "performance" (Daly, 1999; Horwitz,

Horwitz & Cope, 1986; Krashen, 1982, 1985; Young, 1990, 1992). Language anxiety

can be considered a specific form of anxiety because there appears to be something

inherent in the L2 or FL learning process that creates anxiety, particularly in French. As

Horwitz et al. (1986) suggest "probably no other field of study implicates self-concept

and self-expression to the degree that language study does" (p. 128). Granger (2000)

likens the investigation of language learning to "muddiness" which is not easily

"researched away" (p. 5). She views this complexity as stemming from the fact that

researchers are dealing with individuals and their self-concept, which she compares to "a

kind of cloth woven out of the threads of all the mutually-informing phenomena, such as

learning style, cognitive and social factors, and personality" (p. 7). The metaphor of the

woven cloth is revealing in that all the separate elements combine to make a whole. I perceive the second language learning experience to be very much an unfinished tapestry, a work in progress, whose integrity is tested by time and the pressures of multiple forms of anxiety. The tapestry may unravel if communication is lost, or learning abandoned, but in the end it may hold together, weaving a landscape of "The Third Space" (Kramsch, 2002) where first and second language, culture and identity form a whole.

Part III: Agency

Earlier second language studies (e.g. Dulay, Burt & Krashen, 1982; Ellis, 1989) centred on language learners' cognitive abilities, motivation and affective experiences in order to understand the language learning experience. More recently, researchers have concentrated on agency as a means to explain language learning success. There are however many different definitions and explanations of agency. Ahearn (2001, p. 112) proposes that agency refers to the "socioculturally mediated capacity to act." She questions whether agency must be individual, supra-individual (drawn from families or organizations, for example), or sub-individual (when a person struggles from within, for example).

Foucault's (1978) understanding of agency is that of refusal of the status quo by those who would question the structures of power and authority, such as anarchists, intellectuals, and people at the margins of society. Drawing from Foucault, agency as defined by Feminist Standpoint theorists (e.g. Belenky et al., 1986; Harding, 2004) can mean resistance to male domination. Freirian (Freire, 1970) researchers might view agency as resistance to economic oppression. In the aforementioned examples, agency of the individual or group can represent a site of conflict and struggle.

The common thread running through these views of agency is dialogism. It is in stepping beyond the individual person and engaging in social dialogue that we come to learn and know. In the second language learning context, I have chosen to highlight the following three understandings of agency as dialogic: Norton's (Norton Peirce's) theory of *investment,* Dörnyei's concept of agency as intentionality, and Bakhtin's theory of dialogism as fluid, multi-voiced, and localized.

Agency and "investment": Norton (Norton Peirce)

Bourdieu (1973; 1977) defines agency as conditioned by culture. He removes agency from any connection with the concept of free will, since for Bourdieu, individuals are bound to reproduce and reinforce the status quo. Bourdieu's concept of "capital," which includes cultural and linguistic capital, refers to attributes that are made available through access to a particular social group. In English-speaking Canada, for example, a new immigrant's access to the English language might enable the proficient speaker to gain social prestige and wealth, unavailable to non-English speakers.

Drawing from Bourdieu, Norton (2000; Norton Peirce, 1995) challenged the notion that extrinsic or intrinsic motivation alone could explain second language learning success. Norton developed the concept of "investment" to explain identity in language learning and the sometimes ambivalent or negative relationship of learners to the target language. As Norton argues, when learners do indeed invest in their second language, it is with the hope of attaining symbolic and material resources. Norton's key point is the question of *access* in order to be able to invest in the L2. For example, Norton's (2000) study showed that Eva, a young Polish immigrant to Canada, became a highly successful L2 learner. In her workplace relationships, she was initially viewed as unintelligent and

lacking in target language social or cultural resources. Eva was able to resituate herself as a talented, multilingual resource due to her knowledge of European languages and culture. In this way, she was able to join the workplace social network and to practice and improve her English. Eva's struggle to be respected and valued gave her the agency to achieve access to the workplace.

Agency and intentionality: Dörnyei

Dörnyei (2009) sees self-esteem as providing insight into L2 learners' success. That is, learners who can envision a future self as a capable L2 user will be motivated to reduce any discrepancies between their current reality and their "ideal selves" as competent language speakers. Dörnyei cautions that in some cases, the vision of this "ideal self" may actually be imposed by others (Dörnyei's "ought to self"). This positions the learner defensively, as can be the situation for non-francophone FSL teachers for example, who are told that they "ought to" resemble native speakers in their production of French. The construct of "ideal self" and the conflict, which can be engendered by the "ought to self" might, in Dörnyei's (2009, p. 229) view, explain the exercise of, or lack of, agency. Thus, agency is driven by intentionality: I will become my ideal self. Or again, I will refuse the imposition of others' visions.

Agency and dialogism: Bakhtin

The literary theorist, Bakhtin (1981; 1986), focuses on the social nature of language learning. His dialogic theory of discourse, voicing, and creating the self explains speaking as "trying on" other people's utterances (p. 294). All societies are linguistically diverse, and all speakers borrow the words of others, according to Bakhtin, and gradually

their borrowed words take on the new meaning and intentions of the user. It is in this manner that speakers appropriate and construct their own voice(s). However, while all utterances are individual, they are dialogic, requiring a speaker and responder. Language thus is emergent and gained through social interaction.

In a study of eastern Europeans immigrating to the United States, Vitanova (2005) uses a Bakhtinian perspective to show how these immigrants "authored" themselves in a new context. Because none of the immigrants was fluent in English, each immigrant lost not only professional status, but also his or her sense of identity. Vitanova found that when the immigrant participants of her study were able to analyze their experiences and give voice to their individual stories, they were able to acquire a sense of agency.

This voicing of identity through language is precisely what Process Drama can facilitate. The mingling of a plurality of voices in the drama offers new possibilities for meaning-making. While at the macro-level, FSL teachers must acknowledge the voices of authority, of policy-makers and, as language models, of the expectations of "correct French" language form, at the micro-level, the conversation is personal, based on self-reflexivity and "answerability."[8] Thus, from the Bakhtinian perspective, language learning is non-linear, immediate and multi-voiced. Language can allow access and shape agency.

Concluding thoughts on agency

We have examined the linguistic understandings of agency from three different perspectives: agency as empowerment against linguistic and cultural oppression, agency as intentionality, and agency as "authoring" of voice. From each of these perspectives,

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[8] Answerability is the moral responsibility, as viewed by Bakhtin, to engage with one's environment (Pavlenko & Lantolf, 2000, p. 179).

agency becomes a tool for identity construction or re-construction. In the second language learning context, learners become agentive as they build knowledge and act upon this knowledge. What is fundamental to these understandings of agency is the notion that agency in its fullest sense must extend beyond the individual expression of free will. Agency is exercised *between* people and as such is transformative.

Part IV: Process Drama: What it is and what it is not

The trend since the 1980's in second language education has been to move more and more toward providing language learners with opportunities to use the target language in more authentic, real-life contexts. Di Pietro (1989) found that engaging students in scenarios motivated students to communicate, all the while developing and enhancing target language production. Other researchers (Booth, 1994; Davis, 1990; Yau, 1992) have confirmed the benefits of drama-based activities in the language classroom. The inclusion of Process Drama as a tool for teaching in the L2 context has been similarly researched (Dicks & Le Blanc, 2009; Kao & O'Neill, 1998; Liu, 2002; Moody, 2002; Wagner, 1998).

Process Drama or Drama in Education, created by Dorothy Heathcote and elaborated by Gavin Bolton (1976, 1979), signifies an approach to drama pedagogy, rather than linguistic pedagogy. It is based on a "process," a sense of on-going development, as opposed to a "product." Thus, Process Drama is not theatre, which normally entails a full-scale theatrical production (stage, props, sets, costumes, actors…) before a live audience. Process Drama also differs from drama games, role-play, and improvisations in that it revolves around open, unpredictable communication. The discourse is unscripted, the roles are flexible, and the tasks are developed collectively.

Students are not "pretending" to be someone in order to satisfy the teacher's criteria for evaluation. For example, an L2 skit "In a restaurant" might involve an angry customer and a snooty waiter. When the skit is over, the participants and teacher might review the language used, but there is no return to the roles to elaborate or to develop the characters. There is no further problem to be resolved and no authentic reason to continue to communicate in the L2.

In Process Drama, students need to believe in their roles and the context in which they are playing. Considerable time is spent building belief in an authentic, yet fictional, world. In short, "learners, in collaboration with the teacher, create dramas for exploration, expression, and learning" (Bowell & Heap, 2005, p. 60). Although improvisation is part of Process Drama, the "series of episodes or scenic units" (O'Neill, 1995, p. xvi) which are composed and revised by the students and teacher emerge from discussion, improvisation and group reflection. Tasks are group-oriented and the language focus is on fluency rather than correction or form. Nevertheless, as Marshke (2004) cautions in her study of Process Drama in the French classroom, some attention must be paid to form in order to safeguard intelligibility and accuracy.

Because Process Drama sifts through layers and explores the deeper significance behind roles, it has sometimes been equated with Drama Therapy or Psychodrama. Landy (1986) defines therapy as being structured for the participants themselves in order to transform their lives in a clinical setting; the aim is not to find solutions but to enable empowerment and create a catalyst for change. For example, O'Connor (2003) used drama therapy to assist people working with mentally ill patients to change their attitudes and behaviours. Greenwood (2003) applied the metaphor of the journey in drama therapy to enable New Zealand Maori women to heal spiritually from the traumas of racism and

colonialism. Many of the techniques and structures of Process Drama are present in drama therapy; however, Process Drama remains educational, rather than therapeutic, in its goals.

The Unique Characteristics of Process Drama

By its very nature, Process Drama reflects the principles inherent in the Communicative Approach of language teaching. Because of its unique features, Process Drama provides a framework within which meaningful, natural discourse and negotiated identities may be explored. The main features or strategies of Process Drama consist of the following:

1. *Questioning and problem-solving* set a *Pre-text* or *Pretext* for the dramatic experience. The theme and context are initially determined by the teacher but may later be decided by group consensus.

2. *Mantle of the Expert.* Having acquired the necessary background knowledge by reading, researching, hands-on experimentation, and discussion (and in the case of L2, the requisite vocabulary), students assume the role of "experts" in the drama. For example, students could be journalists, researchers, community leaders, or historians who come to question their classmates who are also in-role. Students develop their expertise based on their own prior knowledge, experience, and the shared background learning initiated by the teacher. In my Process Drama workshops, I wanted the participants to learn about life on the prairies from an aboriginal perspective, while becoming familiar with the French words for various tools, hunting equipment, customs, etc. Similarly, I

wanted to "enable" the participants to become art experts and museum curators who investigate aboriginal life by means of the artefacts on display.

3. *Living Through* Students and teacher allow their perceptions to form part of the drama. Each participant decides upon a role ("en-roleing"), and the perspective of the role. The teacher then acts as a facilitator with a view to building and creating dramatic tension. Artefacts, sound, and images can be used to build belief and bring meaning to the drama. Wagner (1996, p. 29) suggests that the experience of "Living Through" "is particularly effective in making an historical event come alive."

4. *Teacher-in-Role.* Here, the teacher enters the drama as a participant. The teacher functions simultaneously as actor, director and participant guide in order to engage the students in collaborative knowledge building. The uniqueness of teacher-in-role favours the perception of the teacher as an equal, non-threatening, non-dominant figure, thus encouraging dramatic and linguistic risk-taking amongst the students.

5. *Stepping Out of Role.* Teacher and students leave the fictional world to reflect, discuss and elaborate. This involves both individual self-reflection, as well as group reflection. This can also be recursive, returning to the fictional world, refining role and deepening the scene, and then stepping back to re-discuss, reflect, and so on.

Process Drama: The potential to instil confidence and inspire "Willingness to Communicate"

Drama theorists and researchers have acknowledged the potential of Process Drama to instil confidence or build self-esteem in students and to promote risk-taking in a secure environment (Courtney, 1989; Edmiston & Wilhelm, 1998; Glock, 1989; Kao & O'Neill, 1998; Liu, 2002; O'Mara, 1999; Wagner, 2002;). However, many L2 teachers are unaware of this "informal" and lesser-known "drama as a process" which has enormous potential for L2 learners (Marshke, 2004, p. 8).

One of the key books advocating the use of Process Drama in the second or foreign language classroom is Kao and O'Neill's (1998) *Words into Worlds*. Among other characteristics, the authors find that P.D. leads to a re-balancing of the traditional teacher-dominated classroom relationship due to the strategy of "teacher-in-role." An emphasis on risk-taking in a climate of trust, breaks down inhibitions, and consequently increases student self-esteem. Nonetheless, earlier research (Kao, 1994) indicates that in the traditional Asian English Foreign Language classroom even Process Drama cannot eliminate the underlying oral communication rules where the teacher is in a high status, dominant position rather than in a participatory position.

 In another study, analyzing why attempts to use Process Drama with Spanish second language learners at the high school level were unsuccessful, Moody (2002) suggests the Process Drama can work very well in even challenging L1 situations (pp. 144-145) or with students who have both the L2 proficiency and motivation to participate. Yet, when neither proficiency nor motivation is present, the prospects of success "are very low" (p. 145). I would suggest that lack of proficiency plus lack of motivation would

be a fatal combination in any language classroom. Furthermore, according to Liu (2002,

p. 64), students who have extremely weak self-confidence may feel frustrated when other

students actively take the lead in the drama process. However, it is possible that student

frustration could be ascribed to "perfectionism," as discussed earlier, which could lead to

negative comparisons with peers and a downward spiral into unwillingness to

communicate or participate.   It is also possible, that if the steps in Process Drama were

closely followed, the weaker students would be better prepared linguistically (Pre-text

and Mantle of the Expert) and the Teacher-in-Role could "give a particular child status"

(Bolton, 1999, p. 189), both strategies serving to increase the likelihood of success. The

Teacher-in-role could confer individual status by suggesting a more distanced but

enhanced role from the group. For example, the participant could become a researcher, a

guide, an administrator, or an authority figure to facilitate engagement. In the aboriginal

context, the Elder or Storyteller is a powerful role, which was adopted in my FSL teacher

workshops. Marshke (2004, p. 36) deems communication "in-role" to be "comforting"

and "protective" because students are aware of role distance (they are not in reality those

whose roles they play) and additionally, they can choose to fully participate or engage

peripherally

Process Drama.: Risk and fluency

The sense of risk involved in using Process Drama is beautifully described by Miller

(1999) as he writes of the uncertainties involved for both students and teachers:

… a moment to moment open negotiation takes place as part of the whole group

improvisation and the teacher, in the vortex of this process of creation, must share

control over its development and outcome… It is this dangerous element of

uncertainty which often makes a piece of theatre engaging, and the same holds true

when drama is used in the classroom. The teacher knows this and so do the students.

(Miller, 1999, p. 252)

Miller is explaining the use of dramatic tension, which drives the momentum of the

drama. By their very nature, tension and problem-solving require the active negotiation of

the participants. In Process Drama, the outcome or the resolution of the scene will be

unpredictable. Not all people enjoy risk-taking. Miller concludes that participants may

hate the uncertainty because it makes them vulnerable, insecure, and in the case of

teachers themselves "maybe they hate not knowing because they think it is their job to

know *everything*" (Original emphasis, p. 253). Miller believes that ideally teachers need

to identify and examine their personal thresholds of tolerance for uncertainty (p. 283).

O'Mara writes that the sense of "exploration, risk-taking and play in process drama

can open up new patterns of knowing" (p309). Verriour (1989) notes that Process Drama

has the power to place children in a position of risk in their learning "without fear of

penalty, to face and deal with human issues and problems" (p. 285). Studying English

Second Language students and experiential drama (based on Process Drama theory),

Glock (1989) found that students developed linguistic confidence, which she attributes to

the comfort levels of the students in the knowledge that no responses were judged

incorrect. The students were prepared to risk using language in authentic contexts, to

experiment. During reflection time and in later interviews with the teachers, Glock

concluded that new levels of confidence and fluency had been developed (p. 133).

One might well ask why Process Drama would be superior to any other non-

evaluative, well-planned language-learning environment. Marshke's (2004) study of her

French foreign language class offers an insight. The author found that because her students were "in role" and had an authentic reason for communicating, they constructed another reality and used the target language exclusively. Marshke makes it clear that regular "communicative" and "task-based" language classrooms offer activities that are simplistic in form and content with no "enrole-ing," no belief building, and no specific context. She further argues that these activities have no lasting impact or follow-up, their objective being to practise what has been learned. In contrast, the Process Drama language experience is authentic, spontaneous, contextualized and believable, thus providing the students with the motivation to communicate in their second language.

Conclusions

I have sought to explore the literature documenting language learning, identity as self-esteem, and risk-taking in oral communication. I have further shown that for non-native teachers of a second language there is potential for anxiety stemming not only from perceived second language incompetence, but from oral communication anxiety (WTC), possible performance anxiety, and a tendency to perfectionism. Yet, the literature would suggest that promoting risk-taking in a secure environment may help to develop more confident language learners who are "willing to communicate."

In most language learning situations, the teacher is the source of feedback in the L2 but learners themselves may be in the best position to examine their own learning using self-reflection and peer feedback inherent in Process Drama (Liu, 2002, p. 62). Since Process Drama involves a spiralling of Stepping In and Out of Role in order to reflect, re-evaluate and check understandings, the participants can engage in continuous learning through their second language. If we extrapolate, the L2 *teacher* who becomes

a student of Process Drama might learn to self-assess, all the while becoming more linguistically confident. While I have found no studies on second or foreign language *teachers* and the experience of practicing Process Drama as students, the literature strongly indicates personal growth, self-esteem, and heightened oral communication skills as outcomes of Process Drama.

As an FSL educator, my interest revolves around the experiences of non-francophone FSL teachers in Manitoba, particularly in teaching the current 1996[9] Manitoba Core French curriculum which pre-supposes a strong command of French; therefore, I am drawn to the enormous potential of Process Drama.

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[9] A stakeholders' meeting of principals, divisional language coordinators, superintendents, teachers and teacher educators was held on March 10, 2010 hosted by the Manitoba Ministry of Education's Bureau de l'éducation française. The theme of the meeting was "The Revitalization of Core French." Information gathered at this meeting will serve to guide the development of a new Core French curriculum.

<u>**Chapter 3: Methodology**</u>

<u>**Introduction**</u>

I think it is all very important because when you are learning a different

language, the best way you can practise and use it is to do it in real

situations. But how can you have real situations all the time? So, can you

create them? Yes, you can create situations where you're using language

authentically. That's a wonderful way to learn. (Interview with Tanya, July

16, 2007)

In the above quotation, one of my interview participants captures a sense of where

I have tried to situate my research project on French second language teachers,

specifically Core French teachers in Manitoba: in the shifting, transitional world of

Process Drama. It is a creative world where language becomes embodied and participants

enter a liminal space in a quest for authenticity.

Although I am interested in the situations and experiences of all FSL teachers,

from my personal experience, I have found that beyond dealing with the stresses of

classroom teaching, Core French teachers in particular are often isolated, vulnerable and

marginalized within the profession. The apparent lack of student motivation, coupled with

a tendency to regard French as a "frill," all serve to compound their difficulties.

Furthermore, I have ample anecdotal evidence of non-native teachers of French who feel

"inadequate" or less than competent in their command of French. I am not alone in this

estimation (Lapkin, 2004; Richards, 2002; Turnbull, 2006). The native speakers of French

and the more proficient non-native speakers opt, or are pressured into teaching in French

Immersion. This leaves the less fluent generalist teachers to teach Core French (Carr,

1999, 2006). Yet, as FSL teachers, they are expected to have a good command of the language. The Manitoba Ministry of Education, since 1996, has mandated the "Communicative Approach"[10], which implies a certain mastery of and spontaneity in French. The pressures on these teachers are therefore twofold: external expectations to speak with native-like fluency and spontaneity, and internally imposed standards to meet these expectations. For many of these French teachers, feeling inadequate and unprepared induces a state of anxiety, which, over time, can engender feelings of helplessness and low self-esteem (Carr, 1999, p. 166).

My study explores the experiences of those teachers who are non-native speakers (NNS) of French as they participate in professional development workshops based on Process Drama. As discussed in my review of the literature, many drama theorists have acknowledged the power of Process Drama to instil confidence and promote risk-taking. Process Drama is also unique in that it challenges students linguistically and artistically to engage and reflect beyond what could be offered in the L2 classroom (Liu, 2002). Process Drama can be used in a cross-curricular approach and is theme-based. I wondered whether Process Drama workshops, conducted in French and with an emphasis on collaboration, might serve to build an understanding of self and possibly, "as a constructive force for change" (Bolton, 1995), to create agency.

Research Questions

Learning and teaching a second language has a marked effect on identity development, forcing "a re-evaluation of one's self-image" (Larsen-Freeman & Long, 1991, p. 181). The aspects of identity that I examine are centred on agency, broadly

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[10] Prior to 1996, the 1983 curriculum guide for Core French advocated a "notional/functional" approach whereby students learned specific vocabulary to be used in situations such as shopping, traveling, going to a restaurant.

including identity as self-esteem (Kinginger, 2003). Drawing on my personal experience, my review of the literature, and my theoretical explorations, the following questions evolved as a basis for my study:

1. How are agency and authenticity experienced by non-native teachers of French as a second language?

   - How do FSL teachers perceive the teaching of French?

   - What importance do these teachers attach to communicating in French? In their classrooms? In their everyday lives?

   - Anxiety, self-esteem and risk-taking in a second language (L2) have been closely linked (Ehrman, 1996; Horwitz & Young, 1991; Young, 1991, 1992). What role do these three affective components play in teachers' perception of self? In particular, how might risk-taking (willingness to communicate, spontaneity in communication, as defined by Young, 1992) affect non-native teachers' sense of agency?

2. How might a Process Drama based workshop encourage the "voices" of FSL teachers? (I take the "voicelessness" of teachers to be both figurative and literal, following Belenky et al., 1996.) What is the potential of Process Drama for non-francophone teachers who become "students" to heighten communication skills in a risk-taking situation?

3. What are the implications of the non-francophone French teachers' experience of Process Drama for educational theory, policies, programs and practices that target the FSL teacher?

Part I: Theoretical Orientations

Qualitative Methodology

My research questions exist in a very specific context, that of a Process Drama workshop for Manitoba FSL teachers, and it is my belief that FSL teachers are the best informants of their own lives. Thus, I chose to investigate the lived experiences of these teachers using qualitative research methodology. Whereas quantitative research looks for an objective reality, the qualitative researcher believes that "reality is constructed by the observer and is inherently limited by the observer's values and points of view" (Davie, 1987, p. 198). It is what Grumet (1989) refers to as "a picture of seeing."

The reasons behind my choice of a purely qualitative stance, beyond the intuitive, are clearly delineated by Finch (1988):

- To be able to provide detailed description about a particular setting

- To investigate in a natural setting (as opposed to an artificially constructed laboratory setting, for example)

- To take an holistic approach

- To focus over time, allowing for a richer, more organic understanding of teachers' lives.

Because my research attempts to understand FSL teachers' experience of Process Drama from the teachers' own words and actions, my findings are necessarily contextualized and subjective. These findings emerge from an ethnographic tradition (Woolcott, 1989) based on the constructivist theory that knowledge is socially created. My task became one of interpreting subjective meanings, my own and those of the participants. As a professional

educator, some of the impetus for the study derives from my real need to understand local knowledge, to make sense of who we are as French second language teachers. Following Eisenhart (2006, p. 701), "If you know in detail what happened, it seems to me you are usually informed enough to take action- as a teacher, a researcher, a policy-maker or a president."

Limitations of (Poor) Qualitative Research

The qualitative research approach has been heatedly debated by members of the research community. Researchers in the positivist, scientific tradition believe that the quality of a study is based on the researcher being a "disinterested scientist" whose research purports to prove a connection between the hypothesis and the data, supported by "objective evidence (Eisenhart & Borko, 1993). Critics further point to a focus on the "micro" context to the exclusion of the "macro" elements, such as the larger sense of how society is impacted in the economic, political and social arenas. Qualitative research does not answer causal questions or count "How many." It has moreover been accused of "just witnessing" producing a kind of "confessional journalism" (Babour, 2008, p. 15). At best, critics argue, qualitative research offers descriptive materials such as case studies or ethnography. Quantitative methods are to be preferred, because they are objective and transparent. Prior (2004, p. 375), for instance, regrets the reliance on oral data generated through talk in qualitative studies. He poses the problem of veracity: How do we know people are telling the truth? And is this "truth" verifiable?

A Reply to the Criticisms

Denzin, Lincoln & Gardina (2006) argue that these criticisms imply a stable, unchanging reality and that quantitative studies ignore "the context of experience" (p. 772). Preissle (2006) underlines the need to relinquish the concept of neutrality because "what we study is influenced by who we are" (p. 691). Patton (2002) speaks to a change of criteria for judging research based rather on "impact" (Does this affect me emotionally and intellectually?), "artistic merit" (Is the text satisfying? boring?) and "reflexivity," (Am I privy to the author's subjectivity, the author's bias?).

Rather than objectify the experiences of FSL teachers in my study, I tried to engage the self-understandings of these teachers by involving them in the research process. Smith (1987) says it best when she compares the process of reflection, interpretation and theorizing to "consciousness rising." To accomplish this, I drew my epistemological orientations from the four following sources:

1.) Reflexivity (Schon, 1983)

2.) Socio-constructivism (Vygotsky, 1986, 1978),

3.) Feminist Standpoint Theory (Lather, 1988) and

4.) Institutional Ethnography (Smith, 1987, 1990).

How do people learn? Reflective Stance and Socio-constructivism

Recent theory in language learning and teacher education supports a self-reflective stance rooted in socio-constructivism. The discussion of reflection dates back to Dewey (1910, 1916, 1933). Dewey stated that the function of reflection is "to transform a situation in which there is experienced obscurity, doubt, conflict" into a situation that is

"clear, coherent, settled, harmonious" (1933, pp. 100-101). He further argued that teachers who lack inquiry cannot grow professionally.

More recent interest in reflection was stimulated by the work of Donald Schon. Schon (1983, 1987) suggested the importance of reflection in coming to understand and improve professional practice. He used the phrase "problem framing" to describe reflection. When the fruits of reflection are activated, Schon refers to it as "knowing-in-action" which is developed through experience:

> I shall use *knowing-in-action* to refer to the sorts of know-how we reveal
>
> in our intelligent action – publicly observable, physical performances like
>
> riding a bicycle and private operations like instant analysis of a balance
>
> sheet. In both cases the knowing is *in* the action. (Schon, 1987, p. 25)

Schon declares this kind of knowledge to be intuitively understood and not necessarily explainable, echoing Polanyi's (1966) theory of "tacit" knowledge, or not yet verbalized, and "explicit" knowledge, or capable of being articulated.

Our current understandings of reflection draw heavily on the works of Lev Vygotsky (1986, 1978) whose theoretical framework is based on the fundamental role of social interaction in the development of cognition. Vygotsky's theory underscored that a child's development cannot be understood simply by studying the individual. One must also examine the external social world that constantly reshapes the individual.

Vygotsky and Language Learning

Vygotsky's theory serves to foreground modern trends in the language classroom where the emphasis has been on a more 'natural', less structured approach to learning, i.e. the Communicative Approach (Widdowson, 2002). The authenticity of the environment

and the affinity or relationship between its participants, thus become essential to the learning process. However, Vygotsky's ideas do not provide ready-made prescriptions for application in the language-learning classroom. Rather, they offer general ideas and conceptual tools for research. Moll (2001) asks why Vygotsky's ideas have resonated so fully with educators. He cites the current rise of ethnic and racial diversity in once homogeneous schools, which produced "a crisis in educational practice" that found a receptive context for the Vygotskyan perspective (p. 113).

A second feature of Vygotsky's theory is the notion of the 'Zone of Proximal Development' or ZPD, which exists in the contrast between what a child can do independently, his or her actual level of development, and what a child can do with assistance, the proximal level of development (Vygotsky, 1978). Thus, the learning ability of the child, when developed with adult guidance and peer interaction, can exceed what the child will attain alone. Vygotsky's ZPD has many implications for educators, the principal one being that the internal learning process is awakened only when the child interacts with the people in his or her environment.

Vygotsky and Teacher Education

It is evident that teacher education has been influenced by Vygotsky's theories. In the past, the principal methods of teacher education consisted of formal presentations, coaching in a lab setting, and evaluation. We now find program innovations such as the creation of practicum cohorts, an emphasis on group learning, and an extended time frame for practicum experience. Furthermore, the trend for university courses and fieldwork leans more toward analyzing interactional settings in actual classrooms and interpersonal dynamics (Schulz, 2001). Sparks-Langer (1992) for example, gives a

description of the teacher education program at the University of Maryland where student teachers are seen as "reflective scholar-teachers" rather than apprentices. Students undertake formal action research projects in order to construct knowledge bases. Seminar and group discussions then help students explore their developing expertise and personal philosophies. Thus, an understanding of the organization of instruction and the teacher's way of interacting become key elements. The focus at the Faculty is on building personal knowledge through small and large group discussion, personalizing information, and linking it to subsequent field experience, while the role of the professor evolves into that of facilitator or coordinator. The professors examine social interactions (cohorts) and student products (logs, journals) for evidence of qualitative transformation. This in turn furnishes the professors with feedback that can shape their courses and instructional strategies. This is clearly a form of "discovery" of teaching with students assuming the roles of participants and co-investigators (Hildegaard, 1990), where the goal is to provide a framework for Education students to assume ownership over a range of cognitive and metacognitive skills.

Critical Reflection and Narrative

Zeichner and Liston (1987) have indicated that teachers' value systems are related to reflectivity and that another way of looking at reflectivity is offered by critical theory. For example, reflection becomes a means to emancipate people from domination or exploitation (Ross & Hannay, 1986). Sparks-Langer (1992) refers to this type of reflection about social dilemmas and outcomes as critical pedagogy whereby knowledge is determined by social interaction, context and history. She sees critical pedagogy as a reaction to a rational, value-free view of teaching and learning. Other researchers, such as

Calderhead and Gates (1992) see reflection as a reaction against the centralization of education and the notion of the teacher as a mere technician.

Another approach to reflection is narrative in which teacher's voices and writings are used to interpret and improve classroom practice. Teacher action research (Cochran-Smith & Lyttle, 1990) and narrative inquiry (Connelly & Clandinin, 1990) are all aspects of this approach. Carr and Kemmis (1986) acknowledge the importance of increasing teachers' awareness of the consequences of their actions through action research.

In their work on teacher reflection at the university level, McAlpine et al. (1999) link the process of decision-making during teaching to knowledge building, maintaining that "Increasing knowledge increases one's ability to reflect effectively and develop as a teacher." (p. 110). The authors conclude that without specialized training or support from experienced university teachers who can model reflection, inexperienced professors may find it difficult to develop and improve their teaching.

In another study, in an entirely different setting from the academic world, O'Sullivan (2001) investigated reflective approaches for in-service teachers in Namibia. It is striking that she reached similar conclusions to those of McAlpine et al. in regards to teacher reflection. O'Sullivan argued that teacher trainers need to consider that any teachers who are under-qualified and not exposed to reflective practice require time and support to benefit from reflection. For example, the teachers in the Namibian study had never heard of brainstorming and were unaccustomed to open discussion and working in groups (pp. 530-531). O'Sullivan is concerned by the lack of empirical evidence to support the effectiveness of reflection and wonders how generalizable these approaches are, in this instance, to developing countries. She suggests a need for indigenous researchers to explore the transfer of reflective approaches. Thus, in the absence of

specific pedagogical training or teacher modeling, it may not be possible to generate knowledge about teaching.

Strengths of Reflection

McAlpine et al. (1999) suggest that any form of reflection is of value to the extent that it makes good practice explicit, develops teaching expertise, and impacts student learning in that the professor is able to be responsive and flexible in his/her teaching. Furthermore, the use of the language of reflection to model practice subscribes to Schulman's (1993) notion of teaching as "community property" rather than an isolated activity. Copeland and Birmingham (1993) relate the willingness to reflect to Deweyan attitudes of open mindedness and responsibility. Knowles (1993) and Tann (1993) argue for the value of reflective practices such as diaries and personal narratives in building student teacher awareness of beliefs and attitudes and their impact on teaching and learning.

Limitations of Reflection

As with any model of learning, one might question the full-blown acceptance of reflection as a "one size fits all" model. There are some limitations present in the fact that one is working with Education students who come to the Faculty with their own characteristics and learning styles, their own prior knowledge fed by prior teaching experiences (from the point of view of students) and the possibly negative educational settings or circumstances they may face in the schools (e.g. unwilling cooperative teachers).

Much of the literature on reflection and teaching asserts that reflection is not an end in itself but a process to be linked to previous experience and future action. Thus, practice and feedback are crucial. Meanwhile, some teachers engage in reflection but are not perceived as good teachers and some teachers may be more disposed to reflection than others (McAlpine et al. 1999, p. 125). Calderhead (1992) has expressed doubt as to whether inexperienced teachers can be expected to reflect deeply and suggests university programs may be aiming too high in expecting student teachers to reflect (p. 3). Bullough and Boughman (1997) state that while environment can do much to stimulate teacher development "individual temperaments differ dramatically and these differences matter a great deal" (p. 77). Copeland et al. (1993, p. 355) hint at an "assumed" positive relationship between a reflective stance and effective teaching. More negatively, Valli (1993) draws attention to the emotional dimensions of reflection pointing out that reflection for its own sake may be debilitating, leading to unproductive self-analysis in some, and consequent indecision or inaction.

In critiquing the move toward reflection in teacher education programs, Wedman, Mahlios and Whitfield (1989) have suggested that the programs themselves contain inherent obstacles to reflection. They cite the necessary time and opportunity as singularly lacking. Indeed, the impetus for change or transformation stemming from reflection is considered by the authors to be inappropriate at this level because the student teacher practicum is a difficult and often unsafe place to explore new practices. A conservative approach, ensuring "survival" is often the safest route.

Hatton and Smith (1995) caution that any reflection involved in teacher education tends to be superficial (p. 45). They raise serious questions as to the methods used to stimulate reflection (journaling, biographies and narrative essays) and the value of

imposed reflection. They wonder how professors as "assessors" can evaluate whether particular kinds of reflection are taking place (p. 36) and whether it is fair to assign reflective pieces when students often do not possess a suitable knowledge base and are constrained by the academic context which inhibits personal exploration (p. 42). Echoing these concerns, Calderhead (1992) questions how a pre-determined program with defined content can lead to true student autonomy. He points out that schools themselves attach a much higher value to immediate, unreflected action (p. 4) and suggests that reflection may be more appropriate for groups of in-service teachers rather than pre-service teachers.

The next part of this methodology chapter relates to shifts in epistemological orientations that could affect our approach to pre-service and in-service teacher education. I have chosen to focus my discussion on feminist research and institutional ethnography.

What methodology can I use to gather and interpret my data? Feminist Standpoint Theory

Western philosophy has a long tradition of treating reason, our ability to form beliefs on the basis of evidence, as the defining activity of people. Many have considered the emotions to be dangerous – irrational. Feminists would argue that privileging reason over emotion is a mistake and that the tradition of favouring the one over the other is evidence of male bias (John, p. 26). The positivist paradigm is generally characterized by optimism in the skill of the researcher to discover an objective truth and by his or her ability to transcend personal biases. In recent decades, feminists have challenged the basis of positivist concepts of objectivity and have attacked the belief in a stable, objective reality (Brooks, 1997; Lather, 1995; Taylor, 1995).

Strengths of Feminist Standpoint Theory

Feminists have attempted to address patterns of subordination and have shown that patterns do not reflect the complexities of real people and lived lives. They have emphasized the need for more exploratory, co-operative research and have rejected the idea that the world is "directly knowable"(Bogdan & Biklen, 2000, p. 30). They suggest that all social relations are influenced by power that must be accounted for and that all research can be transformed by the lived experience of all participants. Thus, feminism is seen to break out of diminishing epistemologies and to challenge androcentric forms of knowledge and practice.

The early typologies of feminism as liberal (arguing for the removal of barriers embodied in laws and public policy), socialist (evidencing the inequalities of social institutions, such as schools or universities), and radical (fuelled by women's alienation and marginalization in the public sphere), have been greatly influenced by postmodernism and the critiques of racial minority women (Acker, 1994). The philosopher Sandra Harding (1998) distinguishes three types of feminist inquiry: feminist empiricism (recognizing that sexism has existed in research but that this can be overcome by safeguarding for gender neutrality), postmodern feminism (context-driven and multiple in its perspectives), and feminist standpoint theory (contending that the characteristics of the researcher are crucial). According to Harding, debate now centres on how to understand the concept of "woman." In tandem with the introduction of postmodern thought, meaning has come to be viewed as socially constructed, and knowledge as contested and partial (Lather, 1991, p. 153). Many feminists and postmodern theorists (for example, Giroux, 1995) came to hold the view that a person's perceptions, language, personal

experiences, culture, and gender shape her political and ideological stance in research. As a result, many social scientists began to demand more reflexive, qualitative research accounts that included the researcher's views, assumptions, and emotions (Kleinman & Copp, 1993).

In research, feminist discussions often compare qualitative and quantitative approaches, suggesting that the former is more suitable because of its sensitivity to context. Harding (1987) lists the essential features of feminist research as deriving its questions from women's perspectives, allowing research participant equality with the researcher, and focussing on women. In elaborating on Harding's list, Lather (1991) suggests aiming for self-disclosure and reciprocity in research relationships. Lather further argues that research must serve the emancipatory purpose of empowering others. In contrast to positivist paradigms, the researched and the researcher enter into a relationship of "equal agency."

Limitations of Feminist Standpoint Theory

While there is debate as to whether there is a distinctive feminist methodology, Harding (1989) identifies a number of common themes including a rejection of positivism, a concern with gender and the female perspective, and an adoption of an emancipatory methodology. This description, of course, presumes an ideal world. In reality, the researcher's complete identity with the researched is open to question and distortions remain a possibility.

In the realm of more concrete limitations, Acker (1997, p. 217) claims that research funding is always limited and that, in the main, governments decide where to allocate precious resources. Acker points out that "feminist research may not be well-

regarded in a male-dominated structure" and further, that "academics may avoid doing work that is seen to carry a price in career terms." Clough (1997, p. 4) indicates that feminist theory has over-generalized arguments such that important similarities between men and women (ex. race, class, social ranking) are obscured.

What are the non-francophone teachers' lived experiences? IE: Institutional Ethnography

Dorothy Smith (1987, 1990, 2005) writes of understanding the world from the standpoint of women, where weaker groups remain voiceless or are silenced, and where knowledge is used as a tool to maintain oppression. It is from this perspective that Smith developed an approach to social inquiry, which she named "Institutional Ethnography" (IE). For Smith, IE became a way of looking at the lives of women in the local, material world and from there, moving to explain the forces which organize women's lives.

DeVault and McCoy (2000) define the term IE as an investigation "that follows the chains of connection linking social actors in the local settings of everyday life, in organizations, and in translocal sights of administration and governance" (p. 52). According to the authors, a loosely organized network of IE researchers has emerged across North America (p. 53) and includes research in such diverse areas as regulation of sexuality, organization of health care, education, social work, police and judicial processes, employment, and international development.

As DeVault and McCoy (2000) emphasize, there is no single way of conducting an IE investigation. In stage one, the process consists of identifying a site, informants, texts or documents to analyze, and questions to pursue. The most common methods used for data collection include interviews, focus groups, participant observation, and self-

reflection by the researcher (p. 56). The authors liken the process to unwinding a ball of yarn. Stage two of the research involves text and discourse analysis since it is texts that mediate the coordination of people's workplace activities (p. 76).

As an example of Institutional Ethnography, we could look at Rubin Roth's (1998) study of how a regulatory text, in this case between union representatives and a plant manager, enters the lives of General Motors (GM) assembly line workers at a plant in Oshawa, Ontario. Roth uses textual analysis, oral interviews, observation, and his own experiences on the assembly line, to discover the "actual practices" of the workers, rather than observed or "reported" practices, asking the question "What do GM workers actually do on the assembly line?"

Strengths of IE

Smith sees IE as a research approach, which focuses on making the invisible visible. The purpose of IE is not to draw generalizations about groups of people; rather "the researcher seeks to find and describe social processes that have generalizing effects" and "interviewees are understood to be subject, in various ways, to discursive and organizational processes that shape their activities" (DeVault & McCoy, 2000, p. 54). The relevance of IE inquiry stems from the ability of the researcher to disclose "features of ruling" and the often hidden mechanisms and measures beneath the surface. In other words, IE begins with the local experience, taking the standpoint of the people involved, and then identifying the processes that shape the experience. (p. 57).

<u>Limitations of IE</u>

DeVault and McCoy (2000, p. 87) claim that some Institutional Ethnographers suppress personal material about informants in order to maintain the reader's focus on the institutional process in question. It is therefore always important to instruct the reader on how to read the interview. For example, in Marie Campbell's (1999) account concerning the disabled in health care, she asks the reader "to think differently about clients and to read the word client in this report as a *job title*" (original italics). Because of the need to understand the theory behind the use of what may seem to be everyday words, reading Institutional Ethnography can be perceived as difficult or inaccessible. This also represents a contradiction: an IE study is created for people in order to help them understand the conditions of their oppression, yet the work is highly technical (Campbell & Gregor, 2002, p. 113). Unfortunately, those in academic positions are the ones who have the time to devote to carrying out and reading such research.

Smith (1987) reminds us that a method of inquiry is not magic and that knowledge is not transformative in and of itself. Smith advises that, "we who are doing the technical work of research and explication are responsible in what we write to those for whom we write" (p. 224). Rather than couch the research in obscure terms that limits the full equality of all the participants, researchers must not only express the standpoint of those involved but also create texts, which are "available to those who will use the work's subversive capacity in their own struggles" (Campbell & Gregor, 2002, p. 128).

Part II: My Study:

My Pilot Study, which was not Process Drama-based, took place in the fall of 2005. It ultimately led to my creating a series of three Process Drama workshops for FSL

teachers in Manitoba. Workshop 1 was offered in November of 2006 and Workshops 2 and 3 were offered within the context of the "French Immersion for Teachers" Summer Language Program in July of 2007. I begin this section by discussing my role as researcher, ethical considerations, my biases and assumptions as researcher/workshop animator, and my data collection methods. This discussion is followed by a description of the Pilot Study, my decision to proceed with the workshop format, and the details surrounding the three workshops.

Role of the Researcher

Qualitative research and the methodological stance I have chosen (based on reflectivity in Socio-constructivism, Feminist Standpoint Theory and Institutional Ethnography) inform my role as a researcher. It is not only the participants who arrive with perspective. As an ex-Core French teacher and Immersion teacher, I have experienced the classroom and share an inherent understanding and sympathy with the teacher-participants. This "insider" or "indweller" view might make me liable to the charge of bias. Following Smith (1980), I do not view my biases as something to be hidden or surmounted. I argue instead that my personal knowledge and professional experiences tend to grant me accessibility and a legitimacy unavailable to the "outsider." By leading and participating in the Process Drama activities, I move between the worlds of Insider/Outsider, or as Fine (1999) so eloquently puts it, I "work the hyphen."

Participants

The clientele for my workshops were drawn from the Manitoba FSL teaching population. The workshops were advertised as free, at the divisional level and as an

optional part of the French Immersion for Teachers (FIT) program held in the summer at St. Boniface College. Of course, some may perceive this "accidental" method of recruiting participants as questionable: my role as a university professor carries some weight; the Manitoba FSL teaching community is small; some of the workshop's participants were my former Education students. But these arguments presuppose the teachers' inability to just say no. In her article on collaborative research, Brinton-Lykes (1989, p. 178) reflects on the possibilities of a power imbalance and suggests that participants are well able to assert their power: by turning off the tape recorder and using interview time to pursue their own agendas, for example. As will be shown, participants often elected to "say no" at various points throughout the research process.

Ethical Considerations

According to Bogdan and Biklen (2003, p. 43), two main issues appear to dominate ethics guidelines in working with human participants:

1. That subjects [*sic*] enter research studies voluntarily, understanding the nature of the study and any dangers or obligations involved.

2. That subjects [*sic*] are not exposed to risks greater than the gains they might derive.

In qualitative research, the relationship between researcher and participant is collaborative and ongoing. Participants have a say in the relationship and make their own decisions about the boundaries of that relationship. As a qualitative researcher, I respect and protect individual privacy. I have used pseudonyms to disguise participants' identities and certain specifics of their lives (for example, the name or location of their schools) have been edited. In my role as Participant/Observer, I was careful to guard the

anonymity of contributors' verbalized information taken from informal conversations. Participants were informed at the outset that they could refuse to answer or discuss any questions that might make them uncomfortable. They could also access the interview schedule prior to the interview, allowing for time to reflect and structure more in-depth answers in advance. Care was taken to negotiate interview times and locations for the convenience of the participants. At the participants' request, any specific information could be edited from the interview transcript records. In a bid for verisimilitude, participants were emailed a copy of their transcripts with an option to change, elaborate or remove any of their answers.

During the interview process, I was respectful of participants' responses, practicing a listening attitude and "translating" as outlined earlier (DeVault, 1980). I refrained from adding my own viewpoints or perceptions until the end of the interview so as not to unduly influence the participants. I was conscious that I was filtering responses through my own subjectivity and tried to create open-ended questions to allow for maximum freedom in personal responses.

I am further aware that in giving me permission to investigate their lived experiences, participants give away much more than they receive. My thesis dissertation will lead to an advanced degree and possibly to publication. In order to balance the potential inequities of the participant/researcher relationship, I have tried to enact the concept of reciprocity or Goodson's (1992, pp. 49-50) notion of "fair trade." Goodson explicates the steps in the negotiation of "fair trade" as follows:

1. Address the questions "What am I willing to offer to the research project?" (My time, skills, encouragement and full disclosure regarding the research process.) "What do I expect to gain?" (Professional advancement, publication).

2. Make a commitment to an equitable working relationship based on trust.

3. Consider impediments to equity (e.g. Participant access to data).

4. Negotiate and re-negotiate the participant/researcher roles.

I believe that the research project contributes to society in general by offering a clear view and a deepened understanding of the situation of non-francophone FSL teachers. This in turn could impact Core French teachers at the pre-service, undergraduate level, as well as impacting the creation of professional development opportunities at the divisional and ministerial levels. The process of reflection inherent in the recursive steps of Process Drama, as well as the opportunity to discuss in interviews and emails, could lead to a greater understanding and empowerment of the teachers involved. I refer here to the concept of "catalytic validity" emphasized by Lather (1990), whereby the research process itself leads to insights and acts as a stimulus for change.

Beyond reciprocity, I have attempted to avoid any misrepresentations in my interpretations of the participants' lives by making transparent my background, my beliefs and my assumptions.

My Biases and Assumptions

I describe in my introductory chapter that my voice is one of gender, coming from the mainstream of Western Canadian society. Because of my role of educator and researcher, I also am aware that I may unintentionally reinforce stereotypical values. Grady (2006, p. 97) writes of creating a feminist methodology for drama inquiry and points to "the pitfall of locating a definitive understanding of the truth of a group experience… in the comments of only one respondent, even if that respondent is the

drama leader." I need to be openly sceptical in two areas: my relationship with French and with drama.

I have a strong commitment to learning and living in French. My university undergraduate studies were in French literature and translation. I have lived and worked in France and return there often. My post-graduate studies in education led me to the francophone college in Manitoba, le Collège universitaire de St-Boniface, where I studied pedagogy and earned my Master's of Education. My current position is as a tenured professor of French Second Language Education at this same college. For me, speaking French was and is a matter of pride and identity. My choices were always generously supported by my family, my friends and my francophone colleagues.

My second area of self-understanding concerns drama. My drama commitment began in high school as a way to differentiate myself, to draw attention and to "become" someone else. I studied drama as an undergraduate, joined theatre groups and volunteered in community theatre. To me, drama is thrilling and empowering.

In a very real sense, I realized that I was approaching my research study with some deep-rooted beliefs and assumptions:

- That speaking and working in one's second language is a source of delight and self-discovery.

- That learning and innovation involve risk in the classroom. Although this may be unsettling, ultimately, this is how we evolve as teachers.

- That all teachers are in search of good professional development opportunities that enable reflection.

- That because teachers teach, they will enjoy the "performance" aspects of improvisation.

- That Process Drama is empowering, such that all teachers will be convinced to try it beyond the purely practical reasons of looking for new FSL teaching strategies.

- That support exists (administrative, familial, collegial) for teachers to experiment and even to "fail."

- That educational research is valuable and accessible.

Upon reflection and reconsideration however, I am aware that not all my participants have had the support or the motivation to commit to French and that many have been forced into French language classrooms for expediency. I have come to realize that attitude and past experiences can mean that drama does not appeal to all teachers as a means of learning. "Some students may prefer a more academic, traditional approach, particularly analytical learners or learners who are shy and introverted" (Marschke, 2004, p. 115). There is a degree of idealism in my assumptions informed by my own experiences. These are *etic* issues. As my research proceeded, I grew to assume a more holistic *emic* stance, embedded in the experiences of my participants.

As a qualitative researcher, I am equally a participant in my research: "To begin from the standpoint of women is to insist on the validity of an inquiry that *is* interested and that begins from a particular site in the world." (Smith, 1999, p. 33). I am thus part of the research process, exposed to the same difficulties and insights, reflecting and discovering as an "insider." My position is one of "indwelling" or "understanding the person's point of view from an empathic rather than a sympathetic position." (Maykut & Morehouse,

2000, p. 25) To understand the circumstances and "lived experiences" of FSL teachers, my data collection methods include:

1. Field observations

2. Informal conversations held before or after the workshops

3. Audio-taped semi-structured interviews

4. Teacher responses to follow-up questions

5. Documentation, such as Bachelor of Education admission protocols and Manitoba Ministry of Education French teaching guidelines.

Data Collection Methods

In her article on "Research and its impact on teacher practice," Wollman-Bonilla (2002) clearly articulates the divide between researcher and teacher practitioners. She suggests that educational research is not useful because its theories are too limited to capture the multiplicities of personalities, backgrounds, and demands inherent in teaching. She further argues that teachers' wariness when faced with research may stem from wisdom gained by negative past experience where research has been imposed from without, unmindful of the particular classroom context (p. 315). Following Noddings (1986), when teachers are respected as equals in the inquiry process, when research is truly *with* teachers, then research can have an impact.

Research in education and pedagogy has rightly raised awareness about voice, perspective and ways of knowing. For pre-service and in-service teachers, it is important that they develop their individual voices of personal and professional identity while acknowledging the voices of others. In the past, research on teachers' experiences has often focused on teacher practice, neglecting or eliminating teachers' voices (Goodson,

1992, p. 23). Goodson posits that by refusing to valorize the knowledge gained from teachers' experience, teachers are not perceived as experts and have no power to affect or effect educational policy. Research that denies or disrespects teachers' voices only serves to maintain the dominant powers. Life experiences and background are essential to understanding teachers' sense of self.

Allowing people to speak to their own situations is not only more ethical, but more valid. By asking a group of FSL teachers to speak in their own words, I am encouraging them to examine their beliefs, and reflect on their experiences, which might in turn stimulate them to action if they felt inclined. At the same time, I am aware that my interpretations of the lived experiences of FSL teachers are coloured by my own biases and experiences.

1. Field Observations

My observations were recorded in a series of logbooks, which contain descriptive entries (physical setting, details of teachers' actions during workshop sessions, an approximation of any informal conversations) and reflective entries. The reflective entries were intended to capture my feelings, reactions and impressions as related to the study. I concurrently used the logbook to tease out themes and reflect on the methods I was employing. Because I was animating the workshops, I tried to write immediately following the sessions or later that evening.

2. Informal Conversations

I decided to include some of the comments I received or insights that I gained from informal conversations in the hallways, before or after the workshops, because often these

sources are more spontaneous and sometimes more informative than the sources of more

formal data collection methods such as interviews. I concur with Gregor & Campbell

(2002, p. 126), who declare that "Institutional ethnographers often recognize that their

conversations with informants accomplish more than data collection…"

3. Interviews

As Patton (1982) affirms in his chapter on thoughtful interviewing, researchers cannot

observe everything. The purpose of interviewing is to gain an understanding of feelings,

intentions and thoughts: "We cannot observe how people have organized the world and

the meanings they attach to what goes on in the world – we have to ask questions about

those things" (Patton, 1982, p. 161). The task of the researcher is to ask the kind of

questions, which allow both the potential reader and the researcher herself to enter the

informant's perspective.

While it is true that language is an imperfect tool for describing personal experience

because it is dependent on intuitive negotiation of understanding between speaker and

listener, the obstacles created by language may be even greater for women. The majority

of my interviewees were women, which is very reflective of the reality in the FSL

classroom in Manitoba. I therefore tried to listen carefully, following DeVault's (1986)

prescription to "translate" women's words where necessary since the dilemma for women

is that language "reflects the male experience." I tried to listen beyond the surface, using

my own experience as a woman to acknowledge their words. This kind of listening

involves rephrasing using familiar words, groping for words and "filling in from

experience … the things that aren't completely said." (DeVault, 1986, p. 6). An open-

ended format allowed participants to answer the same questions but to digress on topics

of interest.

I further encouraged the participants to speak in either English or French, depending

on their comfort level. As expected, the more advanced, experienced FSL teachers tended

to use French in order to communicate ideas. However, I also found that more

complicated ideas, or the timing of the interview (at the end of the day when they were

obviously tired, as opposed to the lunch hour) meant that teachers code-switched from

French to English or simply opted for English.

4.   Journals and Follow-up Questions

In my pilot study, my intention was to request a weekly journal as a component of my

data collection. A part of my rationale was to have the participants express themselves in

French, which would serve to reinforce the language aspect of the Process Drama. (On re-

thinking, it was obvious to me that the participants should feel free to self-express in

either English or French.) The journals formed part of the course assignment in the Pilot

Study course. Because they were read and evaluated by the course instructors, I

suspected that they did not necessarily reflect the full range of the participants'

impressions and reactions, negative and positive.

It transpired however, that my study came to be based on one-day workshops, which

hardly lent themselves to intense journal keeping. I contented myself with exit slips as

participants left the classroom and retroactive written feedback guided by follow-up

questions, a year after the workshops.

<u>Documentation</u>[11]

Smith (1987, 2005) uses a particular approach to analyzing texts that organize people's lives in pre-determined ways. She argues that if people are affected by the same texts, even though they might never have met, their actions and choices are coordinated, shaped and limited by the requirements of the texts. Smith speaks of people being *activated* by texts. For Smith, entry-level data is always about individuals acting in the local setting. The research goal then is to make that account visible and to explicate the problematic by locating and analysing useful documents. Learning how people's lives are organized and controlled without their explicit knowledge "makes it possible to understand domination and subordination" (Campbell & Gregor, 2002, p. 61).

In order to understand my university's challenge in admitting students to the Bachelor of Education program, I examined the admission protocols of both the English campus of the University of Manitoba and the French campus of Collège universitaire de St-Boniface. I also read and interpreted the French second language curriculum guides for French Immersion and Core French for policy and recommendations for French classroom practice (Manitoba Ministry of Education, 1996). Not only are these sources used as factual data, they are a means of understanding the hiring practices of school divisions and some of the reasons underlying individual teacher burnout in the FSL field.

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[11] These documents were not reviewed immediately, as I am familiar with the Manitoba FSL curriculum guides, which form part of my undergraduate course syllabi. As well, I am permanent committee member of CITEP (Committee on Initial Teacher Education and Preparation) at the University of Manitoba. The committee is in the process of examining admission protocols for the Faculty of Education.

The Research Process

Pilot Study Course September 2005 – December 2005

The post-baccalaureate course, "L'enseignement du français de base et les arts dramatiques," was offered in the fall of 2005 at St. Boniface College. The course objective was to initiate Core French teachers into the use of drama as a tool for French second language learning.

I had thought to act as Participant/Observer in this drama-based course. This would enable me to follow the teachers over the course length of approximately three months, to conduct group discussions, in-depth interviews and to verify reactions and emergent findings with the two co-instructors as well as the participants. I chose in particular to focus on documenting the teachers' experience of Process Drama in the course. (I had discovered Process Drama during a doctoral studies program at McGill University and I was on fire to test its potential.) Process Drama is theme-based, easily tied to cross-curricular studies, and uses the innovative strategy of "teacher-in-role," rather than the typical, top-down "teacher-as-authority" role. Process Drama also engages the participants in reflection. I further imagined that Process Drama might enable teachers to extend their communicative competence by lowering the affective filter (Krashen, 1982) and creating a safe zone for linguistic risk-taking. This course however, became my Pilot Study due to two main issues: the course instructors and the participants.

The Co-Instructors

For ethical reasons, I had decided not to teach the Process Drama-based course myself. Instead, with my dean's permission, I searched out two instructors who were

knowledgeable and enthusiastic about teaching the course. The first instructor was a highly trained professional actor currently performing with Manitoba's French-speaking theatre, *Le Cercle Molière.* He self-identifies as a francophone and has made a conscious effort to live his life in French within the anglophone majority of Winnipeg. This instructor was enthusiastic about teaching the course but worried that he had no background in Process Drama. It was therefore understood that he would concentrate more on physical movement and voice in the classes and thus, a second instructor was invited to co-teach the course.

The second co-instructor was an anglophone who teaches English as an Additional Language (EAL) to adults at the college. He works as a translator and has taught creative writing in English. Like the first instructor, he was a professional actor with extensive experience on stage and screen.

The two co-instructors and I held a preliminary meeting in June 2005 where I shared my course syllabus for the drama pilot course of 2002 and explained my research objective which was to focus on the Process Drama aspects of this course and the FSL teachers' experiences within the course. Although both instructors had ample theatrical experience, neither had taught in-service teachers at the post-graduate level. In our discussion, the francophone instructor shared his obvious enthusiasm for clowning and masks. The anglophone instructor meanwhile had a clear understanding of Process Drama and with his EAL experience, I felt he would nicely balance the course. In retrospect, I can see that both instructors were perhaps unprepared for the rigours and demands of teaching in-service FSL teachers at the post-graduate level and for the reticence of non-actors when faced with doing "theatre."

<u>The Participants</u>[12]

Disappointingly, there were five students in all who elected to take the course, of whom three became my participant-interviewees. All had families and busy careers teaching in various programs or levels of FSL. Sean spoke fluent French as a third language, and Carla had lived in French-speaking Quebec for over ten years, married a francophone and essentially lived her life in French. Only Yolanda more or less fit the profile of the "Anglophone Core French Teacher." She had difficulty expressing herself orally in French, describing herself as "not confident" in her second language. Of this group, three of the teachers worked in French Immersion, one taught in Core French and one coordinated the language programs at the college. As a result, the majority of participant teachers in the course were not typical Core French teachers. When I informally asked why they had chosen to take the course, they cited a need for fresh ideas for the classroom, a chance to network, a looming Post baccalaureate deadline[13] and the fall scheduling.

One of the effects of having four of the five students registered in the course be extremely comfortable in French was that a sixth potential student panicked at the first class and immediately dropped the course. She was an anglophone Core French elementary teacher who had hoped to gather some ideas for the classroom and at the same time practice and build her oral French skills. I was able to speak with her as she fled the class and she explained that she felt "swamped" and unable to keep up with the level of the group. She also forthrightly explained that while she could understand the anglophone

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[12] In order to protect confidentiality, pseudonyms have been used for all participants. For a list of participants and background, see Table 1.

[13] This refers to the five -year window for completion of the Post baccalaureate. Thus, some participants had no choice but to take whatever course was on offer in order to finish within the timeframe.

instructor, she could not comprehend the francophone instructor. Not only was she

dealing with her fears of speaking her second language inadequately, but the terror of

doing drama for the first time with a group of strangers can be well imagined. Further, I

had a sinking feeling that my presence as a university researcher only served to

compound her stress.

Table 1 : List of All Participant-Interviewees and Background

Pilot Study Participant-Interviewees	Teaching Context	Years of FSLTeaching Experience	Family Language Background**	Travel & Extended Stay in French Milieu
Yolanda	Core French	5-10	English & Métis	NO
Sean	Immersion & I.B.	10+	Hindi & English	YES, France
Carla	Core & Intensive	5-10	English	YES, Quebec
Workshop Participant-Interviewees				
Karen	Immersion	15+	English (Métis)	YES, France
Ariel	Immersion	5+	Czech & English	NO
Tanya	Core to Imm*	5+	English	NO
Janine	Immersion	1	English (Slavic)	YES, Quebec
Tara	Immersion	5+	English (French)	YES, Quebec
Sonya	ESL to Core*	0	English	NO
Paul	Core & Imm Substitute	5+	English (Dutch & Slavic)	YES, France

* This signifies a new position and new FSL program for the fall of that year.
** It is noteworthy that many of the participants claimed a non-anglophone family
background. Whether this heritage or additional language exposure would indicate a
greater openness or aptitude toward languages, in this case French, would be an
interesting avenue for exploration.

Course Content and Setting

For the first two classes, the instructors team-taught and decided to concentrate on body awareness exercises, games and movement. Unfortunately, they had availed themselves of the college theatre complete with stage, stage lights, black curtains and audience seating because they felt that this would enable the participants to move more freely than in a conventional classroom. When I spoke with the students post-course, they were dismayed as they rightly felt that they were not in the course to become trained actors. Subsequent classes were held in the drama studio, but again the black walls, spotlights and minimal furniture created an air of theatre workshopping or rehearsal space, which served to make most of the participants uncomfortably self-conscious.

The first three classes concentrated on clowning, which most participants found irrelevant as the communication was stylized and non-verbal. In follow-up interviews, each student characterized these classes as stressful. The students made it very clear that the physicality of clowning seemed totally inappropriate to the language classroom. One student, in a burst of frustration, declared that she did not see the point of the classes except for actors. In the end, the students decided informally that they would just put in the time and "get the marks."

At the same time, what happened in the drama classes never allowed for in-class debriefing, discussion or reflection. As part of the course evaluation, students were expected to create a weekly journal. However, students worried that any criticism of the course might result in lower marks. They felt that course assignments were vague and were frustrated by the course content. On the last night of the course, students received an email indicating that the class was cancelled due to illness. This was to have been a class

to present lesson plans and share strategies for FSL teaching. In my role as researcher, I had also planned to conduct a taped focus group interview to share insights and reactions. Needless to say, everyone was frustrated.

Halfway through the course I sensed a feeling of real anger and revolt emanating from the students. I had decided from the beginning that my role as Participant/Observer was to record and not to interfere. However, I valued the students' input and feedback. I approached the francophone instructor to suggest setting aside class time for discussion. I did not want to be perceived as manipulative or unduly influencing outcomes, but based on body language and participants' comments I could see the resentment building. He agreed to begin the next class with a group discussion. As it was however, the discussion was far from open-ended and uninhibited. Placed in the traditional roles of students versus authority, the students seemed unwilling to communicate their concerns. The instructor listened attentively, convinced that if he continued to teach clowning and masks, all would be well. It seemed that an impregnable wall of misunderstanding stood between the students and their instructors. Had the content of the drama course focussed on the concerns and real FSL needs of the participants (Bolton, 1998), I believe that much of the anger and disillusionment would have dissipated.

Course Data Collection

I had elected to use videotaping, pre- and post-course interviews with participants and instructors as well as journaling to inform my study. The results of my efforts were to have a profound effect on my subsequent choices for the Process Drama workshops.

<u>Why No Videotapes</u>

I discovered during the Pilot Study course that any videotaped sessions were problematic. The results both looked and felt unnatural to me. I had not asked an outside cameraperson to film specifically because I wanted to avoid constraints. However, a camera trained on the centre of the room meant that participants were less free to roam and appeared hyper-aware of the intrusion. On the occasions when I tried videotaping, October 31st and November 7th, the results were virtually unusable. In the first instance, we spent a long time working in "gibberish" as a way to understand inflection and intonation in language. In the second instance, three people were missing and we ended working in mime. Add to this the poor lighting in the room (spotlights only) and you end with shadowy tapes that make little sense.

<u>Pre and Post-Course Interviews: A learning curve</u>

These interviews were rich, detailing the background and professional lives of the participants and the instructors. There were however two identifiable problems concerning my research project. One was the glaring fact that the participants never really encountered any Process Drama. (One of the instructors had made it clear that he was not competent to include this method and the other felt that we needed to prepare for it using more improvisation and story-telling. We never did reach the point where he felt comfortable using Process Drama.)

The second problem had to do with the mechanics of transcription. I thought that due to the time constraints of my full-time teaching position I would hire a French-speaking student from my college to transcribe all the interviews. After going through a process of advertising and interviewing, I chose a young West African student who met

my criteria and spoke French as a first language and English as a second. What I had not

anticipated was the length of time and the difficulties she would encounter in transcribing.

She had no cultural or linguistic familiarity with local Franco-Manitoban accents and

expressions. Nor did she have a strong command of English. Further compounding her

difficulties, this student had no knowledge of the teaching community in Manitoba. She

found it clearly next to impossible to render a faithful transcription of my interviewees'

conversations, as they made no sense to her. Thus, all the interviews had to be re-

transcribed – a lesson for any future data collection.

Journals

Weekly journals of a reflective nature formed part of the drama course syllabus. I

requested and was granted access to these journals by the students. However, I found the

content to be constrained by the fact that these journals were used for evaluation

purposes. In reality, they formed 40% of the course assignment. Thus, in a move to self-

protection, the journals hardly resembled the openness of the pre and post-class hallway

conversations. I found that the interviews and my own field notes were richer and more

forthcoming. Again, a further reinforcement of the view that any journaling or written

input be independent of the instructors' evaluation.

Reactions to the Course

Overall, post-course follow-up interviews show that the course content provoked

some deep-felt anxieties. Students identified their initial unease with using the stage, the

bewilderment of the clowning sessions, and a general frustration with the lack of direct

connection between the course content and second language classroom teaching. In my

case, I felt that I should have insisted on a detailed course outline prior to the course. (It was promised but never forthcoming.) This might have focused the course directly on the needs of FSL teachers. On the other hand, by working together on potentially embarrassing scenes (clowning, masks, puppetry, improvisation) and feeling the support from class members and instructors, the class was able to create a safe zone for risk and experimentation.

My next preoccupation would be how to attract FSL teachers to engage in Process Drama. The Post baccalaureate course had proved time-consuming and stressful for most of the participants. The instructors had been unwilling or unable to use Process Drama within the course. Added to this was the burden of evaluation of a 3-credit course. I wondered whether a workshop format, specifically aimed at Process Drama for the FSL classroom, might work better as no formal evaluation would be involved and the time commitment would be of one or two days.

Workshops

It would, in the end, be the workshop format that finally led to successful data collection and analysis. In February of 2006, I was having coffee with my colleague and friend who worked at a large Winnipeg school division. He had always been supportive of my doctoral studies at McGill and in discussing my interest in Process Drama, he suggested that I put together a workshop proposal for his division focusing on oral French communication using Process Drama. He advised linking the workshop to a relevant, aboriginal theme informed by the Manitoba Ministry of Education's new curriculum focus on aboriginal content in the Middle Years' Social Studies program (Manitoba Ministry of Education, 2006). If I created a First Nation's theme, he was certain that the

divisional administration and the division's teachers would be interested. I accepted his offer and began my research for materials.

Process Drama is not tied to one particular choice of theme. However, I immediately recognized the relevance and usefulness of the suggestion of an aboriginal theme. I was aware anecdotally that FSL teachers (Core and Immersion) were somewhat uneasy about integrating aboriginal content into their courses as mandated, mainly due to a lack of materials and resources in French, and a lack of background knowledge. I seized the opportunity of combining a French second language teacher workshop with an aboriginal theme that would test the Process Drama context. At the same time, however, I was concerned by the question of "appropriation" of aboriginal tradition and culture by a white majority middle-class educator. I made certain that my materials were designed by aboriginals specifically for educational purposes (in this case, Kakwa Productions from Riceton , Saskatchewan). I also verified my concept for the drama with an Aboriginal Studies colleague from the University of Manitoba. Moreover, I recognized that in order to understand and make meaning in the present, we must know the past. My theme of early aboriginal life on the prairies, explored with a respect for tradition and culture, was a fundamental starting point.

To my delight, in response to the Ministry's mandate, the provincial French resource library, la Direction des ressources éducatives françaises (DREF) had recently purchased artefacts, tool kits, storybooks, and art images, all based on prairie aboriginal traditions and lifestyles. There was an accompanying teachers' guide, which elaborated games and vocabulary activities based on the theme of the bison: "La Vie du bison," "La

Vie autochtone," and "La Légende du Bison des neiges."[14] Due to the DREF

coordinator's generosity, I was able to borrow all of the material before it had even been

catalogued. I sent my colleague a brief proposal for the workshop and it was accepted by

the senior divisional administration. It was scheduled for October 29, to be repeated on

November 1st, 2006. We collapsed the workshop into one day, on Nov.2nd at the teachers'

request.

Even though the workshop was free and advertised in other divisions and in the

Core French teachers' newsletter, teachers needed to apply for substitutes for Professional

Development (PD) days. According to divisional policy in Manitoba, most teachers are

granted 11 or 12 PD days. My offer of the workshops competed with established

conferences, divisional in-service days and other prescribed PD activities. It also occurred

during the "Report Card" period. I managed however to attract eight participants, all of

whom worked, or had worked in French Immersion or Core French.

Content and Setting of First Workshop, Nov. 2006

The first workshop was held on Tuesday morning of November 2, 2006 at the

Winnipeg divisional resource centre. There was a meeting room set aside for the

workshop and I arrived early to move tables and some chairs to the periphery, leaving one

circular table for us all to sit around. I intended to try to make the room less institutional

and as welcoming as possible. My colleague at the division was there to help out but

explained that he could only stay until 9 o'clock due to a prior meeting. He would return,

he promised, to observe and provide informal feedback in the afternoon. The long tables,

which I had positioned against the walls, were used to display the aboriginal artefacts

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[14] See Appendix B for images of art and artefacts and corresponding references for workshops.

such as bison parts, children's toys, weapons, and adornments. I used the bulletin boards to display copies of aboriginal crafts and artwork. I also set the mood by playing a tape of Gerard Laroche's aboriginal-inspired music.

The teachers arrived promptly for 9 am. There were seven women and one man. Of these, one teacher had been my former Education student and another had been my fellow student in my own pedagogy studies as an undergraduate. Otherwise, this was the first time I had worked with these teachers. I asked everyone to relax, have some coffee or tea, and take the time to wander around the room, look at the artwork and the artefacts. Some of the artefacts were enclosed in plastic cases and I watched the teachers carefully avoid touching or disturbing anything. Because my workshop was intended to model what teachers might do in the classroom, I explained that we would be handling the artefacts encased in plastic but that the "how to handle" instructions would come later.

We spent about 15 minutes circling the workshop room, drinking our coffee and generally acquainting ourselves with the displays. I then asked everyone to take a seat around the table and to share who they were, what grade levels and schools they taught in, and what they were expecting or hoping to gain from the workshop. Everyone had come in search of a new teaching idea or strategy and everyone mentioned the importance of the theme in light of the new curriculum. One participant was Francophone and one had a background in drama education. Only one participant was a Core French teacher, the others worked in Immersion settings.

<u>The Morning Activities</u>[15]

We began by building the "Mantle of the Expert" which allows for knowledge co-construction and expertise among the participants in Process Drama. I was also aware that we were dealing in a second language, so I focused on individual comprehension by repeating, giving examples, and checking for comprehension. Our first activity was to choose one of the art pieces represented on the walls and bulletin boards and pick a favourite. I asked questions such as why they had chosen this image, what it meant to them, whether it looked to be from the prairies. I then drew their attention to the work of Norval Morisseau and his themes of the sacredness and interconnectedness of life. I had small colour images of his work and we were able to analyze in pairs what the images might mean. There were no wrong answers and those participants who seemed a little shyer about expressing themselves in French spoke about the colours and shapes that they could see. I felt the tension easing. I also noticed one or two participants madly trying to take notes on what we were doing. I assured them that I had photocopies of the workshop plan and resources to hand out at the end of the day. Everyone visibly relaxed.

Our next activity was to introduce the importance of the bison in more detail. I had flip charts and we brainstormed our current knowledge and familiarity with the bison in Manitoba (ex. As a logo in advertising, representations at historical sites, the protected herds in national and provincial parks, the "bison farms"). I then did a quick historical overview using colour transparencies to show the disappearance of the bison and its role in the lifestyles and cultures of the early First Nations' people. My intention was to activate prior knowledge before proceeding to examine the artefacts.

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[15] See Table 2 for list of activities and sequencing used in workshops.

The artefacts were sitting tantalizingly on the tables around the room. After a short

break, I told everyone that we were going to pretend we were in a museum or on an

archaeological dig. I asked for the typical "rules" for visitors to a museum or dig. We all

agreed that "Ne touchez pas" was paramount. I then explained that the objects in the

classroom could be touched but that out of respect, we would use cotton gloves. There

was much good humour over this and participants commented on how much their

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Table 2. Process Drama Scene Sequencing for Workshops

1. **Setting the context**
   - Communicate purpose (What students will do)
     Students will step into the past and take on the role of a prairie aboriginal tribe member.
     Q. Who would remain if hunters are away searching for bison?
   - Language features (What students need to know)
     Parts of bison; artefact vocabulary such as tools, hunting equipment; affective vocabulary. Ex. Frightened, lonely, abandoned, hopeful, suspicious

2. **Pre-episode ("Pre-text" and "Mantle of the expert")**
   - Cognitive: Set up music, images, maps, artefacts for Pre-text.
   - Linguistic: Generate language through games (ex. Mystery Box), Pair & Share, guided imagery, etc.
   - Affective: Discuss reactions and feelings. Ex. Do they feel prepared to begin an improv? What are their apprehensions and anxieties?

3. **Episode 1**
   - Improvisation around the campfire
   - Tribe members interviewed by radio journalist (Teacher-in-role as journalist)

4. **Mid-Episode**
   - Reflection and feedback
   - How did that feel? Comfortable with journalist? Why or why not?

4. **Episode 2**
   - Problem-solving and tension
   - Invitation from the enemy to leave camp: Can we trust him? Who follows, who stays? Can we afford to divide the tribe?

5. **Post-episode**
   - What happened?
   - "De-roleing" and debriefing
   - "Focus on form" as necessary
   - Feelings: Relief? Surprise? Anxiety?

students would enjoy putting on the gloves and playing "Indiana Jones."

We all examined the artefacts individually, in pairs and as a group, taking them out of the plastic bags and containers, passing them around and guessing at their uses. For example, what would a bison tail be used for? A fly-swatter. The discoveries were often hilarious and ingenious. We played a mix and match game to reinforce the vocabulary and then broke for lunch. People chose to eat at local restaurants and those who were closer went home for lunch.

The Afternoon Activities

One of the nicest surprises came as everyone returned from the half hour lunch. One of the participants had used the time to return home and gather all her information and equipment on aboriginal pottery, which was a passion of hers. She brought in her "fireplace," some of her pottery collection and photocopies of articles and drawings on aboriginal pottery. I was thrilled by the enthusiasm and the spirit of sharing created by the group.

My colleague, James, was able to join the class for the afternoon, which meant I had an extra pair of eyes and ears to draw on for my observations and reflections. I began by introducing a small warm-up activity whereby one person volunteers to describe a drawing and the rest of the class follows the directions to try to copy the drawing. The drawings become more complex[16] as the activity proceeds. I imagined that students would love being able to draw but this became a very competitive activity where the describers began to measure angles in millimetres. James commented that he hadn't realized that teachers were such perfectionists.

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[16] I began with geometric shapes and ended with a pastoral scene of a river and trees. The clouds in the image took on the form of a bison head.

My next activity was a group massage where participants form a circle and gently knead each other's shoulders. I hadn't been sure about the comfort level of the class but they seemed to like this activity. Despite my promise of a copy of the workshop activities, two or three took off to immediately write down the idea in their notebooks. This was followed by a visualization exercise. I played soft background music and described an afternoon on the prairies. James noted that the participants seemed particularly engaged and shared elaborate and imaginative interpretations of what they had pictured and felt.

After a short break, we began the drama portion of the workshop. We had spent the morning getting to know and trust each other. We had built vocabulary and a sense of time and place. When I asked the participants to join me around an imaginary campfire, there was no hesitation. I painted a scenario where it was the end of a very long winter. Spring was late in coming and the bison had not arrived. I asked participants to show me what they would perhaps be doing around the campfire. Some chose to play with imaginary toys, one tended the fire, one combed another's hair, etc. I asked them to think about who they were, what and how they were feeling. For example, were they small, hungry children, old grandparents, worried mothers? Once participants seemed to grasp who they might be, I stepped into the scene ("teacher-in-role") as a Radio Canada journalist reporting on life on the early Canadian prairies. My colleague noted the spontaneity of answers and the development of a common story as I made my way around the group. No one questioned the "time travel" aspect of my arrival on the scene from the 21st century. What was astounding was the engagement and belief of the participants as they responded to my journalist's questions. They created relationships and personal narratives "She is my sister-in-law" and "I am making something for the baby to wear. There has been no food for a long time. No bison, but this bit of skin is a good size for the

baby." Only one participant chose not to join the circle or sit on the floor. In keeping with a Process Drama philosophy of inclusion, I simply asked her to join us when she felt comfortable. We ended the scene by sitting on the floor and sharing reactions. Many were surprised by the strength of their feelings and how easy it seemed to slip into a role. One mentioned that she thought this was because everyone had shared the same experience of the activities and also knew how different tools were used and could mime this. Thus, both the knowledge for "Mantle of the Expert" and the trust for enrole-ing had been prepared. We replayed the scenario, building more belief in our chosen roles and this time the one who had chosen to sit out the activity decided to enter the scene but in a non-speaking role. Meanwhile, I entered as a representative from an enemy tribe. My reason was to create tension and force a decision. I explained that the hunters from their clan had found the bison and were actually in my camp beyond the river. I said I had been sent to collect them and share in the feasting. I assured them that even though we had had our differences in the past, they should follow me. This sparked a heated debate about past injuries, my lack of credibility or proof, etc. In the end, the group split into two with most staying behind and two following me. We stopped the drama at that decision and reflected on the feelings and outcome of the scene. Participants seemed surprised at how heated the debate had become and how believable the dilemma was. Because it was almost the end of the workshop, we then discussed how this might work in an L2 classroom, what the obstacles or drawbacks might be.

The workshop ended with a representational activity. I distributed plain white t-shirts and coloured markers. I asked the participants to draw or write what the workshop had meant to them. What had they learned or experienced? The workshop was scheduled to end at 3:30 and I was amazed at the perfectionist tendencies of the teachers. They

didn't want to simply write one or two words or draw a symbol. Instead, they did

elaborate drawings. For example, one had a bison head floating in the sky, overlooking

fields and rainbows, all framed by snatches of lyrics. I reminded them at this point that I

was working on my doctoral research project and asked for their help in volunteering to

be interviewed about the workshop experience. I went through the consent forms with

them and everyone signed their willingness to participate. It had been a long day and my

colleague stayed behind to debrief, share reactions and pack up my materials.

Workshops 2 and 3, July 2007

It occurred to me that another venue for promoting my workshop idea, and more

truly reaching my target participants, non-francophone Core French teachers, would be

my college's summer "French Immersion for Teachers" (FIT) program. The FIT program

is an intensive summer language program, which is offered in July at St. Boniface

College. It is open to all FSL teachers, from Beginner to Advanced and

"Perfectionnement" levels, and to newly graduated Bachelor of Education students, for

French language improvement. The program is funded by a federal government grant,

administered by the French Education Bureau, a branch of the provincial Ministry of

Education.

The mornings at FIT are devoted to language classes and the afternoons feature a

range of pedagogy workshops based on the Communicative Approach. I pitched my idea

to the program coordinator for a Process Drama workshop based on a prairie aboriginal

theme and to be held over two afternoons. The idea was accepted and listed as one of the

afternoon workshop options, but to my dismay, only one teacher signed up. The

coordinator telephoned to say that teachers wanted to participate in as many workshops as

possible over the three-week period but that two afternoons versus one afternoon for a workshop was too much of a commitment according to the teachers.

Reluctantly but pragmatically, I re-worked my offer, collapsed the workshop into one-afternoon sessions and re-advertised within the program. This offer was successful. I had ten teachers sign up for the July 4th workshop and eleven teachers for the July 9th workshop.

Content and Setting for Workshops 2 and 3[17]

The content and organization of Workshops 2 and 3 were dictated by the new time frame of the FIT program in July. I was obliged to condense the content of my November divisional Workshop 1 in order to squeeze the full day's activities into three hours of contact time, basically 12:30 to 3:45 in the afternoon. For both Workshops 2 and 3, I was assigned a regular university classroom, comfortably seating about 15 students, on the college's third floor. There were bulletin boards to display my art pictures and an overhead projector for the bison transparencies. What we lacked however was the space for movement that I had enjoyed in the meeting room for Workshop 1. The FIT classroom came with desks welded to the seats, which made it more awkward to shift position or work in small groups. Also, the long tables in the divisional building had proved perfect for setting out my materials. I posted the artwork on the bulletin boards and arranged the artefacts on the wall heaters and extra desks. The arrangement looked cramped and to my mind, ironically reflected my sense of urgency at trying to cover all the material in half the allotted time.

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[17] See Table 2 for list of activities in workshops.

As it was, I made choices based on the Workshop 1 experience and streamlined my activities according to what I perceived as the needs of the group (a case of Schon's "reflection-in-action"). I began, as before, with general introductions. I soon realized, as I had been forewarned by the program coordinator, that I truly had a mixed grouping of levels and abilities in French. The range included the lower Intermediate level to the Advanced/Perfectionnement level. This was a source of stress for the less competent French speakers as they tried to understand and participate. (The question of levels was mentioned in the exit slips by participants who felt that the workshops should have been offered to low intermediate and advanced levels separately. In retrospect, this would have been a very good idea.)

After the introductions, we spent five minutes looking at the art posters and as a class decided which ones might be representative of the prairies. We then proceeded to a pair-and-share activity where partners explained one of the Norval Mossisseau images and then shared insights with the class. I drew on this activity to connect with a discussion of the bison: its symbolic value today versus its practical and mystical value in the past. Brainstorming ideas were noted on the blackboard. I asked participants to imagine what life might have been like with no WalMart, no Safeway, etc. How would we eat? Clothe ourselves? Protect ourselves?

I then turned to the "Trousse du bison," a box containing different parts of the bison, such as the horn, hoof, skin, etc. I passed the box from person to person, asking them to close their eyes, pull out an object and guess: 1) What part of the bison it was and, 2) what its use might be. This was a hilarious activity as participants reacted with shock or even disgust to the different animal parts. I added my personal feelings in an attempt to draw out the quieter or weaker participants by admitting that because I own a

horse, I myself had found it upsetting to handle the various body parts. We then shared whether students might find the activity difficult but everyone agreed that it was so unusual and authentic that students would be immediately engaged. It was also pointed out that in a regular class with 30 or more students, not everyone would have to handle the body parts.

The next activity concerned the handling of the artefacts. I began in the same way as in my first workshop, discussing handling protocol and the use of the gloves. This time though, I left a list of the objects on the overhead screen and asked each participant to choose an object (each object was encased in plastic and labelled), which interested him or her. The participant could then closely examine the object, check the list and identify the name and the use or multiple uses. This would then be shared with the class. In my field notes, I indicate that this exercise was a bit hasty. There was a mad dash to locate an artefact of interest and some of the vocabulary was a bit technical (ex. bison intestines for stringing tents together). One of the participants later commented in her interview that she felt she needed "cheat sheets."

My goal was to introduce some Process Drama after building vocabulary but also to relax everyone and remove the stress to "perform." I led a "guided meditation" (see script of "Guided Meditation" in Appendix C). In contrast to the first Workshop (November, 2006), this guided imagery was deliberately harsher, describing the prairie cold at the end of winter, the bitter winds and the fear of not finding the bison. I then asked the participants to imagine that they were huddled by a small fire with their family. I asked who they were; what age; what they were wearing; what they were doing (Tending the fire? Scraping a skin? Playing? ...); how they felt. This was intended to build belief in the scene to come and in their individual roles. As they felt ready, I asked them

to slowly rise and place themselves around the imaginary fire, in the centre of the room. The silent tableau reinforced the physical belief of being in the camp. I asked volunteer members to step out of the tableau and describe the scene and its characters. We then discussed and reflected on what the "story" might be behind the image. We also shared how this might work in the L2 classroom, as I knew this lay at the heart of the teachers' participation.

My next task was to ask the tableau members to speak in character. We returned to the scene and delved deeper. I asked the members to examine their hands and any imaginary object in their hands, such as a tool, or weapon, or a toy. Was it light? Heavy? Sharp? How were they sitting, e.g. crouched, cross-legged, slumped…? What were they wearing? Was it soft and supple? In other words, I wanted them to experience the physical details of their role. I then entered the scene as the Radio Canada journalist and interviewed different members about who they were, how they felt, etc. What was striking again, during both afternoon workshops, was the engagement and imagination of the participants. One refused to be interviewed, expressing hostility and suspicion toward the "stranger" with the imaginary microphone. Others were caught up in the drama of survival, telling about the hunters who hadn't returned, and the sense of isolation. One rocked her "baby" as her "grandmother" entertained the camp children with old legends.

We withdrew from the scene to share how everyone felt. Some found it interesting, some were worried about finding the right words, others found it "real," i.e. "C'était vrai pour moi." One member mentioned that she felt comfortable because I supported and encouraged anyone who wanted to speak: "Si on perd les mots, tu nous aides." Because I hadn't been sure of how the collapsed workshops would function as to organization, Workshop 2 ended at this point with my requesting anonymous exit slips

answering the questions: What did you learn this afternoon? What surprised or disappointed you? What would you like to explore further? How useful was this workshop?

For Workshop 3, I had a clearer idea of the time frame. We followed the same plan as in Workshop 2 but went in and out of role twice. This was at the expense of the time spent on the tableau, however. I had the members physically show me the scene but did not ask for volunteers to describe or explain what was being en-roled. Instead, I entered as the journalist; we stepped out of role to share and reflect; then, I re-entered the same scene as a member of a hostile tribe. The clan was given the choice of trusting me that their hunters had found the bison and were indeed at my camp, celebrating or staying behind and risking starvation. My goal was to build dramatic tension and force a decision: follow me to my camp and possibly die or be held captive if I proved untrustworthy, or remain on site and continue waiting for the bison. A huge discussion ensued. Tribe members tugged at their children, voices were raised, and in the end, the majority followed me while three members, including the "wise grandmother" stayed behind. In the group reflection, which followed, questions of status, believability, and individual versus group mentality were raised. Members seemed amazed at how serious and authentic the conflict had become. Again, I ended the workshop with a request for an exit slip.

Part III – Data Analysis Methods

<u>Field Notes</u>

At the end of each workshop, I took the time to explain that I was working on a doctoral research study at McGill University and that I would, with their written permission, like to use my observations as part of my research data. I had wrestled with the idea of informing the participants at the beginning of the workshop but in no way wanted to pressure them or affect their sense of engagement in the activities. I did not want them to feel "observed." The workshop participants seemed intrigued by the idea and all assented to my recording my own observations.

My observation field notes were initially written in spiral bound notebooks, usually at the end of the day, or the next day. At the time of writing, I would add other reflections or thoughts in brackets. I originally intended to type up these notes but due to time constraints, I chose to focus more on the interview transcriptions. I photocopied my handwritten notes and highlighted relevant passages making annotations in the margins.

<u>Analysis of Field Notes</u>

I analysed my field notes after I had worked with my interview data. I wanted to honour the participants' voices first and foremost, and to build perspective to inform my reading of the field notes. I found that my field notes were especially valuable for verifying timelines and for establishing the context of my observations and interviews.

<u>Interviews</u>

When explaining my doctoral study at McGill, I asked for workshop volunteers to agree to be interviewed about their work in FSL teaching, their relationship with the French language and their reactions or insights during the workshop.

All the participants in all three workshops agreed to participate in my interviews. However, the initial enthusiasm gave way to practical reality. The November divisional workshop participants succumbed to 'flu, the stresses of pre-December evaluations, parent-teacher interviews, and "Christmas concerts." Following DeVault (1986), I was careful to allow participants to set the times and locations for the interviews in order to increase their comfort levels and to recognize that interviews are conducted *with* participants. For the FIT interviews, unless I managed to coordinate times immediately after classes or over the lunch hour, volunteers disappeared. I realized that in keeping with the express demands of the FIT program, students were expected to communicate in French only while on the campus. In hindsight, this led to some difficulties as some volunteer participants confused times, dates, and locales for our interviews. In the end, however, I had a total of seven in-depth approximately one-hour interviews.

<u>Analysis of Interviews</u>

My approach to the analysis of my transcribed interviews followed from my epistemological sources. I began by a preliminary analysis as each transcription was completed, basing my general categories on my question protocol. As I became more familiar with the interview data, three overarching themes seemed to emerge: agency, anxiety and authenticity. In

rereading, I realized that these three themes subscribed to a series of sub-themes. For example, agency, or the sense of empowerment in teaching and working in FSL emerged from participants' background: Were they exposed to languages at an early age? Did they attend an immersion school and for how long? Etc. In order to draw a clearer picture of these themes and sub-themes, I elaborated a table (see Table 3) to compare participants' responses and to draw comparisons. I was aware however, based on analysis in Institutional Ethnography, that participants are not expected to have matching experiences (Campbell & Gregor, 2002, p. 95). As evidence, I further highlighted phrases and utterances that corresponded to the themes. In an effort to triangulate my preliminary findings, my initial categories and three main themes were verified by an outside reader, a drama specialist.

Table 3

 Workshop Interview Participants and Occurrence of Emergent Themes

Emergent Themes	Participants						
	Karen	Ariel	Tara	Janine	Sonya	Tanya	Paul
Years in FSL (Imm or Core)	15+ Imm	5+ Imm	5+ Imm	1 Imm	0	3 Core	5+ Core & Imm (Subst)
% declared use of Fr in class	100%	100%	90%	80%	_	80%	50%

AGENCY Background - Family L2 - Education (in Imm, or Core)	X Core	X Both	X Imm	X Core	 Core	 Imm	X Core
AGENCY -Economic pressure -Admin. Pressure to teach FSL -Identifies as FSL speaker/teacher	 X	 X X	 X X X	 X X X	 X 	 X X X	 X X
ANXIETY -Performance -WTC in Fr. -Native speaker context	 X	 X 	 X X	 X X	 X X	 X X	 X
AUTHENTICITY (Process Drama) 1. French "voice" 2.Aboriginal content 3. Practical /realia 4. Empathy 5. Creativity 6. Self-discovery	 X X X X X X	 X X	 X X X	 X 	 X X	 X X X X X X	 X X X

Later, I wanted to identify any themes or sub-themes that did not fit into my protocol. I reread the interviews to try to further capture the participants' "voices." This was more of an intuitive reading with notes on possible meanings, a sort of translation of direct quotations.

One year after the interviews, participants were contacted by email and asked to review their transcripts for content. They were encouraged to make any changes or corrections that they felt better represented their experience. All participants replied

indicating their satisfaction with the integrity of the transcripts. Following the results of this member check, I developed a codebook as a basis for my next step, consensual coding (see Appendix E Consensus Coding). The codebook contained my definitions of terms, and supported my emergent themes and sub-themes with sample quotations drawn directly from my interview transcripts. I arranged to share my codebook with a university colleague who was comfortable reading in both French and English. We then met on three separate occasions to discuss and verify my themes and sub-themes.

Follow-up Questions

When the participants in the interviews were contacted by email one year after the workshops, they were asked not only to review their transcripts but, if they so chose, to complete a series of five questions as a final reflection and update on the project (see copy of Follow-up Questions in Appendix F). They were asked to reconsider their levels of oral French, the usefulness of the workshop, and their own insights about risk, willingness to communicate, and their professional growth as FSL teachers. The replies became another source of data analysis and verification.

Other Data Sources

Analytic interest in institutional ethnography is often in discovering how the conduct of people's lives is co-ordinated in relation to ruling ideas and practice. The research will make apparent the people who are involved and how they are involved. (Campbell & Gregor, 2002, p. 99).

In keeping with the spirit of my Institutional Ethnography orientation, I wanted to be attentive to the meanings of the textual and "social organizations" outside of the local settings of teachers' experiences. Thus, I communicated in person or by email with teacher education colleagues and divisional language coordinators. These conversations were informal, more of a "pulse-taking" to clarify my understandings of the challenges and difficulties facing educators and recruiters of FSL teachers.

Other sources were textual. The Manitoba Curriculum Guides for FSL delineate the linguistic expectations for Core French teachers compared with those of French Immersion teachers. The Core French teacher requirements suggest a "good" command of the French language and empathy toward the French culture. No examples or specific requirements are given. The guide is published in a bilingual format. Meanwhile, the Immersion guide, published only in French, recommends a native-like proficiency in French and a thorough understanding of French culture. Again, there are no specific requirements. This helps explain the pressure felt by Core French teachers who have been "promoted" to teach in French Immersion and have merely been advised to "upgrade" their French. In an executive summary of the status of Core French Teachers survey (available online at www.caslt.org), the Canadian Association of Second Language Teachers (CASLT, 2006) addresses the question of Core French teachers' self-esteem and confidence. Only in Nova Scotia and the Territories did teachers self-rate as high. In most other provinces, they self-rated as medium or low while the administration and education Ministry representatives rated them as medium to high. It is telling that in Manitoba, there were no teacher self-indications and that FSL Consultants and Ministry Representatives rated Core French teachers' self-esteem and confidence as low. The same CASLT report

lists "language proficiency" as a barrier for teacher candidates wishing to teach in Core French or Immersion.

The Faculty of Education, University of Manitoba admission requirements (available online at www.umanitoba.ca) indicate a need to refine expectations of French language competency for admission. At the moment, admission to the Senior Years' program for French requires a Major (30 credit hours) or Minor (15 credit hours) in French literature in an undergraduate degree. Most of these students have thus studied various periods of classical French literature, written papers, and perhaps presented one or two oral papers in a lecture. They come with wonderful analytical skills for literature but little or no skill in oral communication.

When students are admitted to the Faculty of Education, University of Manitoba, they can then request a French Immersion placement for their practicum. In order to be granted an Immersion placement, they must successfully pass the "Test de compétence orale" and the "Test de compétence écrite" held at the "Service de perfectionnement linguistique" (SPL) office at St. Boniface College. The oral test lasts approximately 15 minutes. It tests recognition of "anglicismes" and correct verb tense usage, as well as comprehension, pronunciation skills, and oral proficiency. Meanwhile, the written test lasts two and one half hours and is a marathon of fill-in-the-blanks discrete grammar points, followed by an essay. Neither the admission requirements nor the tests address the need for strong oral communication skills in the L2 French classroom.

Part IV – Summary and Conclusions

This methodology chapter served three purposes:

1. To present my research questions as I undertook the study of FSL teachers in Manitoba.

2. To explain the epistemological orientations, which guided and support my research.

3. To describe how I gathered and proposed to analyze my data.

There is a desperate need to review the Core French programs in my home province of Manitoba. Over 90% of Canadian students take Core French yet there is a history of high attrition rates at the high school level and poor oral communication outcomes among graduates of Core French (Canadian Parents for French, 2006). It would seem obvious that a shift in teaching methodology and curriculum content is required to place more emphasis on the spoken language. The education and ongoing professional development of FSL teachers to be able to effectively use and model oral French communication is paramount. I wondered about the potential of Process Drama to build second language confidence and offer an authentic second language in a "safe" setting. With this in mind, I developed and offered a series of professional development workshops with the idea of understanding the needs and the lives of Manitoba Core French teachers.

My data collection methods were steeped in a qualitative methodology, oriented by Socio-constructivism, Feminist Standpoint Theory, and Institutional Ethnography. While my study does not centre on me, I clearly filter my perceptions through my personal and professional background and experiences. O'Neill (1995) recognizes that participation and reflection in Process Drama relates to deeply personal, context-specific learning. My use of field notes, interviews, follow-up questions and official documents as sources allowed me to draw a clear picture of professional FSL teachers' lived experiences. My

choice of qualitative analysis acknowledges also that I have looked into the world of FSL

teachers in order to better understand my own practice.

My next chapters will focus in detail on the results of the data gathering and analysis

and my own interpretations as I excavate and explore the connections among agency,

anxiety, and authenticity from the perceptions of an "in-dweller" and those of my

participants.

Chapter 4: Results

You improve your skills in the new language, but it's never quite *yours,*

and you lack the authority that goes with unthinking fluency. You are easy

to ignore, and thus easily humiliated.

(Catherine Belsey, *Poststructuralism,* p.63)

My research questions

Language learning, in particular second and additional language learning, can be

viewed as a "re-positioning" or a "self-translation" which invokes agency. This "re-

positioning" occurs in a learning context which is social and ever-changing (Pavlenko,

2007, p. 163). Drawing on my own experience as a non-francophone French Second

Language (FSL) teacher and teacher educator in Manitoba, I wondered how agency might

be experienced by Manitoba FSL teachers who are non-francophone.

I knew from the literature that non-native speakers of second or additional languages

are often conflicted over the complex emotions that inform their sense of self as well as

their sense of "becoming" in the second language (Kouritzin, 1999; Pavlenko, 2004).

Furthermore, FSL teachers in English-speaking Canada are faced with a myriad of

challenges and frustrations, such as a continuing decline in the status of French (CPF,

2004; CASLT/ACPLS, 2004), a high rate of teacher burnout (McFarlane & Hart, 2002)

and negative student attitudes toward FSL (Kissau, 2005), all of which can affect

teachers' feelings of professional self-worth. Thus, my first research question became:

1. **How is agency experienced by non-francophone teachers of French as a**

   second language?

- How do Core French or Immersion teachers perceive the teaching of French?

- What importance do these teachers attach to communicating in French in their professional and everyday lives?

- What is the role of affect, in particular the willingness to communicate orally ("WTC" construct in McIntyre, et al., 1999) and linguistic anxiety (Ehrman, 1996; Horwitz & Young, 1991; Young, 1992) in building non-francophones' sense of agency?

As I have previously described in my introductory chapter and my review of the literature, I was aware that a form of drama, called Process Drama, or Drama in Education, could engage learners in constructing and enhancing their second language if the language used was meaningful and context-driven (Kao & O'Neill, 1998; Liu, 2002; Marschke, 2005; Wagner, 1998). In Process Drama, the focus is on the process rather than on performance. Rather than unrelated exercises or improvisations, Process Drama involves a carefully structured series of episodes or scenes in which participants and the teacher co-construct a fictional world, stepping in and out of role to discuss, reflect, and build understanding. In the case of second language learners, the drama leader or Teacher-in-Role takes part in the improvisations in order to support learners' communication efforts, model linguistic expressions and co-explore linguistic and creative challenges. In wishing to understand the "voices" of non-francophone FSL teachers, I thus developed my second and third research questions, centred on the potential of Process Drama in language learning contexts.

2. How might a Process Drama workshop, conducted in French, encourage the "voices" of FSL teachers? (I take the "voicelessness" of teachers to be both figurative and literal, following Belenky et al., 1996, while my understanding of "voice" draws from Bakhtin, 1981, p. 294).

- What might these "voices," what is said and left unsaid, reveal about language learning and self?

- What is the potential of Process Drama for non-francophone FSL teachers who become "students" to heighten communication skills and lower anxiety?

My third research question evolved naturally from the previous questions in that, as a teacher educator, I am interested in the implications of the Process Drama experience for teacher education at the pre-service level, for teacher professional development at the in-service level, and for curriculum development as mandated by the Manitoba Ministry of Education and the Teacher Training and Certification Board of Manitoba. In other words, I wanted to understand whether teachers' professional engagement or non-engagement in French might constitute an acceptance or a resistance to the structures imposed on Manitoba's FSL teachers by those in authority (for example, Ministry of Education, Teacher Certification Board, divisional administrators, faculties of education). Hence, my third question directly asked:

3. What are the implications of non-francophone FSL teachers' experience of Process Drama for educational theory, policies, programs and practices that target the FSL teacher?

<u>Chapter Outline</u>

My analysis of the findings is divided into three sections. The first section explains why my initial Pilot Study was NOT Process Drama, but also points to anxieties found in the area of performance and oral communication. These Pilot Study findings are drawn from my field observations as participant-observer, reflective journaling assignments shared by the participants, and interviews with the two course instructors as well as three of the non-francophone participants.

The second section of this chapter presents the issues and topics which emerged from three professional development workshops, the first offered at the divisional level in November 2006, and two subsequent workshops offered within the FIT (French Immersion for Teachers) summer university program in 2007. My workshop data are drawn from field observations, noted immediately following the workshops, seven in-depth participant interviews, and follow-up questions to which five of the seven interviewees responded.

PILOT STUDY: Why it was NOT Process Drama

As explained previously in Chapter 2, Process Drama involves a series of improvised scenes or episodes built around a theme which class members and the teacher use as a means to explore a topic while at the same time self-exploring. Process Drama possesses certain unique characteristics, which have been used with success in the second language (L2) context (Dicks & Le Blanc, 2009; Liu, 2002; Marshke, 2005; O'Neill, 1995). Before entering into the drama, the students in an L2 situation would build linguistic confidence by researching and discussing the vocabulary inherent in a chosen

theme. The "Pretext" (the learning context, usually a theme decided upon by the Process

Drama teacher or animator) or "Pre-text" (focussing on oral improvisation and discussion,

games and knowledge-building rather than scripted, or document-based activities) serves

to create "The Mantle of the Expert" whereby participants have gained linguistic and

content-based expertise. In the case of my Process Drama workshops, for example, my

"Pretext" or theme centred upon early aboriginal life on the prairies and my "Pre-text"

activities built vocabulary using games, hands-on artefacts, visual aids and legends. When

participants were sufficiently knowledgeable and comfortable, they were encouraged to

adopt a role in an improvised scene. In Process Drama, the teacher also assumes a role

within the scene. This "Teacher-in-Role" strategy serves to lower the traditional

authoritative barriers between teacher and student and allows for creative engagement

(Kao & O'Neill, 1998; Liu, 2002). Teacher and participants step in and out of role as the

improvisation evolves in order to dialogue, reflect, receive feedback, and delve deeper

into the heart of the scene.

My Pilot Study

In the fall of 2005, I had access as a participant/observer to a dramatic arts course

offered at the post-baccalaureate level for FSL teachers. There were five participants in

what became my Pilot Study, of whom three were non-francophone and two were native

speakers of French. Of these three, only one was a Core French teacher and was less

proficient in French (according to her self-description. Yolanda, Interview, pp. 3-4). The

other two were advanced French speakers who had lived in a francophone environment

and were teaching in French Immersion or Advanced French classrooms. During the

course, these five teachers were introduced to different forms of drama such as clowning,

mime, puppetry and improvisation but as discussed in my methodology chapter, there was no Process Drama.

The following results and reactions to the course are based on my observations and field notes, open-ended interviews with the participants and the instructors, and the participants' journals from the beginning of the course in September 2005 to June 2006. They merit consideration as they highlight some of the issues affecting Manitoba's FSL teachers and anticipate the positive impact of Process Drama as a professional development tool in the French second language context. Because I am particularly interested in the experiences of non-francophone FSL teachers, my results focus on the three non-francophone teachers who participated in the course.

Carla

Carla is an experienced elementary Core French and Immersion teacher. She elected to take the drama course in order to maintain her French skills. She has lived for extended periods in Quebec and uses French at home with her francophone husband and children. As she reveals, however, due to working in an English school, she tends to use English professionally because speaking in French with her one French-speaking colleague might be perceived as "rude" by other staff members. Consequently, she feels a loss of her proficiency.

> **C1:** I even noticed I had lost it [French proficiency] but I noticed with the
> course, I was thinking in French before I even realized it, which was so
> nice to get back into. (Interview, p. 8, 12-14)[18]

 In her journal, Carla states that oral communication in the classroom is "fondamentale" and that she is often frustrated that she cannot meet the needs of her students. This has

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[18] For clarity, I have included explanations in square brackets.

more to do with a lack of age-appropriate and language level-appropriate resources, a common complaint of Core French and Immersion teachers, than with Carla's sense of her French proficiency. She had lived and studied in Quebec for an extended period, married a Francophone, and had placed her children in French Immersion. Clearly, she was at ease with the language. However, she was teaching Core French students who did not possess the language skills necessary to engage in more complex activities.

> **C2:** J'employais environs un à deux jeux communicatifs par mois. C'est triste, n'est-ce pas? J'ai assez d'expérience pour savoir que la communication orale est fondamentale. J'étais très déçue de mon programme. (Carla Journal Entry #1)[19]

As the drama course continued, Carla addressed her feelings of "performance anxiety." She explains in her journal that she is never uncomfortable in front of her class and wonders why she would feel so self-conscious in this particular drama course. In her analysis, she relates this to a lack of security and self-esteem, similar to that manifested by some of her own students.

> **C3:** Quand je fais des jeux dramatiques dans ma propre classe, je remarque vite qui ne veut pas participer. Je croyais qu'ils ne veulent pas participer car ils manquent d'estime de soi et ils n'aiment pas prendre des risques devant les autres. Je sais que pour prendre des risques, il faut qu'ils soient vraiment en sécurité et aient la confiance des autres élèves pour qu'ils ne se moquent pas de lui. (Carla Journal Entry #4)

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[19] I have deliberately chosen not to provide an English translation of my French interview transcripts in order to remain true to the "voices" of my participants.

 Although Carla feels that the fear of risk does not apply in her own case, she hopes for a chance to discuss her anxiety with the drama class as a whole: "Est-ce que cela s'applique à ma situation? Je doute. Peut-être nous pouvons en discuter? » (Carla Journal Entry #4).

Following this journal entry, the next class centred on "masks." Carla had assumed this meant "mask-making." She mentions in her journal that even as a child, she hated wearing a Halloween mask because she felt that it somehow jeopardized her identity. When she realized that the class wasn't about fabricating masks, she panicked:

> **C4:** J'ai essayé de trouver une raison pour quitter la classe mais ma tête
>
> était vide. Je pense que c'était la peur qui a gelé mes pensées. Je voulais
>
> crier que c'était assez de torture. (Carla Journal Entry #5)

The comments are scarcely positive and reflect Carla's need for guidance and security in what for her constitute risky activities[20]:

> **C5:** Je ne suis pas à l'aise avec des activités libres. J'ai besoin de me sentir
>
> en sécurité, c'est-à-dire, SAVOIR EXACTEMENT QUOI FAIRE.
>
> (Carla's Emphasis) (Carla Journal Entry #6)

For the next class, when the instructor continued with the mask theme, he gave very structured directions and created little scenarios to use with the masks. This went far in reducing Carla's anxiety, although she still found performing to be difficult:

> **C6:** The only thing I struggled with, and that was myself, was I struggled
>
> with putting myself "out there." (Carla Interview, p. 6)

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[20] Carla is not alone in her fear of drama. Wright (1999) has addressed the fears of undergraduate Education students, while Miller (1999) has examined the fears and hesitancies of experienced classroom teachers when faced with "doing drama".

Finally, Carla regretted the lack of time to reflect, as an individual and with the class. The journals were assigned as part of the course and therefore open to evaluation. She expressed the need for discussion and collaborative reflection as opposed to self-editing for an assignment:

> **C7:** To be able to sit back and just [have] the chance to say how I might use this in the classroom. When would be the opportune time to do tableaux, for example? Yeah, it was so quick and we never really had time to sit down, to digest, to assimilate and relate. (Carla Interview, p. 8)

Sean

Sean is a very advanced non-native French speaker teaching at the high school level. He has lived in France and is fluent in three languages. He chose the drama course « afin de trouver de quoi appliquer dans mon cours de Français de base." What he felt he needed from the course was "la théorie," a means for him to justify the use of drama in Core French, which itself is undervalued:

> **S1:** Je sais que ça fait bizarre, entendre quelqu'un dans la Faculté d'éducation vouloir un peu de théorique mais j'en veux…À part ça, les professeurs de Français de base ont parfois besoin de justifier leur place parce que les autres professeurs ne valorisent pas cette matière. En fait, il y a même des élèves qui mettent le cours de français de base comme dernière priorité. (Sean Journal Entry #4)

Sean makes the case for the importance of French and underscores the fact that although other subjects are perceived as being of more value, teaching in a second language is far more demanding of both teacher and students than, for example, teaching the Sciences:

S2: Dans un cours de Physique avancé ou de Biologie, où l'on doit souvent incorporer un jargon bien particulier – la réalité est que les élèves et le professeur se communiquent dans UNE langue. Nous n'avons pas ce luxe. (Sean's emphasis) (Sean Journal Entry #7)

For Sean, the highlight of the drama course was the opportunity to speak French and learn from adult francophones:

S3: J'ai appris des mots et des expressions que je n'apprends pas dans ma salle de classe. Il est essentiel pour nous, les professeurs de langue seconde d'avoir l'occasion de manier la langue avec et parmi des adultes – surtout si on ne mène pas nos vies personnelles dans cette langue. (Sean Interview, pp. 5, 24-27)

It must be noted however, that <u>any</u> language learning opportunity would potentially have the same benefit, if it engaged non-francophone learners in L2 subject matter.

<u>Yolanda</u>

Yolanda is an experienced Core French teacher at the elementary level. Of the students in the drama course, her French language competence was the weakest. She yearns, however, to improve her language skills: "Oh man, I would love to be fluent but that's not gonna happen any time soon. I want to be a better teacher. I can't simplify it any more than that." (Yolanda Interview, pp. 2, 13-14). Her reasons for taking the course were to build linguistic competence but also to find ways to motivate her students by building her own repertoire of skills:

Y1: When I see someone getting it in French, I can see it in their eyes, but I don't see it enough. There are too many kids going away not getting it. It

bugs me a lot. And if I can be a conduit, for passing it on, for getting kids

to participate more, and me learning how to get kids to talk French, that's

what I want. I want kids to want to do it. (Yolanda Interview pp. 3, 21-25)

What she was looking for was "authenticity," which she interpreted as coming from

within:

> **Y2:** Je voudrais savoir comment être une bonne enseignante… Pour être
>
> une enseignante, c'est nécessaire d'être vrai. Je crois que si les élèves me
>
> voient comme une personne artificielle, ils savent tous seuls que « elle est
>
> phoney ," whatever, « talk to the hand ».[21] (Yolanda Interview, pp. 4, 33-
>
> 37)

In her interviews, Yolanda shared with me her fear of being inauthentic with her

students, i.e. being perceived as "phoney." She felt inadequate and worried that her

students would see through her guise as teacher and simply turn her off, as in "talk to the

hand." In other words, Yolanda's students would ignore her, effectively ending any

communication in French or otherwise.

For Yolanda, the opportunity to speak French in the drama course was valuable,

although she felt overwhelmed by her lack of vocabulary: "Les difficultés étaient pour

moi que je n'étais pas *sure*[22] du vocabulaire – je ne pouvais pas parler avec confiance."

She goes on to say that she felt her ideas weren't important and that she had nothing to

contribute because the other members in the course were advanced speakers or

Francophone. Thus, despite being encouraged to speak, she felt intimidated.

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[21] "Talk to the hand" is a popular expression indicating the gesture of holding up one's hand while simultaneously turning away, effectively ending any dialogue.

[22] I have used the italics to recognize codeswitching from French to English and vice versa.

Finally, what was missing from the course for Yolanda was a direct link to the FSL classroom. As she succinctly explains, "Je ne suis pas actrice, je suis enseignante."

The Instructors

It is revealing to study the Pilot Course instructors' interview transcripts because the two instructors saw the course as a means both to equip FSL teachers with strategies for the classroom and to create a passion for French.

The secondary instructor[23], Jason, who taught approximately one third of the classes, explained his goal:

> **<u>Jas 1:</u>** Il est important qu'ils comprennent les étapes dès le début. C'est le premier cours de théâtre qu'ils vont enseigner eux-mêmes… On peut pas sauter la 3e, la 4e leçon, non. Il faut commencer comme la création du monde. C'est leur donner toute une liste d'exercices possibles mais aussi la capacité de créer leur propre exercice selon leurs besoins. C'est leur donner le vocabulaire, mais aussi le contrôle des étapes à suivre.
>
> (Jason Interview, pp. 3, 10- 16)

We can readily see that he identifies the course as "theatre," rather than "drama," and that he is prepared to function as a resource for a series of exercises to be used in the classroom. What is absent, according to participants, is a sense of the context for these exercises as well as a connection to FSL teaching and learning.

The primary instructor, Claude, elaborated his own conceptualization of the course in detail:

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[23] As explained in my methodology, Claude taught approximately two thirds of the classes and Jason was responsible for the other third of the classes.

Cl 1: Je pense qu'eux, en tant que professeurs, en tant qu'enseignants, si

eux, ils peuvent transmettre une passion pour la langue – C'est aussi

important que de décortiquer une phrase et puis trouver et le sujet, le verbe

et le complément d'objet direct parce que la question pratique est

théorique et c'est ça… Donc, moi j'aimerais pouvoir transmettre aux gens

qui suivent le cours une passion pour le français. C'est pas juste de le

parler, c'est lui associer des expériences, puis des images, puis des

émotions. (Interview, pp. 6, 45- 51)

Claude's passion for French was infectious, but again, the direct links to FSL teaching

and learning weren't apparent to the participants. In fact, Claude was surprised during the

course by the level of discomfort of the participants. To him, it seemed that they were

unwilling or unprepared to assume any risks. He reasoned that the class size was small,

the doors were closed and that participants should have felt totally at ease:

Cl 2: On est juste nous. On n'est pas là pour impressionner qui que ce soit.

C'est juste vivre une expérience personnelle. Donc, ça m'a surpris.

(Claude Interview, p. 4, 27-29)

Claude wants the participants to undergo an emotional experience, to go beyond feeling

uncomfortable and in his words to "franchir la scène." It is his understanding that in order

to do any drama, participants must be "formed" in order to be at ease with physicality,

with emotion, and to be able to present these aspects before a public. Thus, he wanted to

focus on clowning, masks and mime before attempting Process Drama. This training

would develop their reflexes, their ability to show emotion and their vulnerability. It is

interesting to note that in my field notes from the beginning of the course, Claude had

said that he would not attempt any Process Drama within the course. By the end of the

course, he felt that given a longer time span, Process Drama would have been feasible, yet he seemed unclear as to what exactly Process Drama was. When I questioned him about one of the key strategies of Process Drama, that of "Teacher-in-role," Claude felt he would be more effective as a witness who could then critique and animate a post-scene discussion:

> **Cl 3:** Moi, je peux plutôt animer la discussion par rapport à ce qui s'est passé. Pourquoi tu as fait ça? Pourquoi? Ça t'as dérangé et l'autre. Pourquoi?… Dans un deuxième temps, je pourrais m'intégrer dans leurs improvisations, une fois qu'on se sent plus à l'aise. (Claude Interview, pp. 9, 61-65)

Thus, the structure, the circumstances, and the instructors' objectives for the course were unconnected to the use of Process Drama as a strategy, which might, in fact, have provided a safe space for linguistic or performative risk. Claude suggested that in the acting profession one gives 100% and here lies the crux of the problem: *the participants did not see themselves as actors-in-training*! When asked what changes he might effect to the course in hindsight, Claude spoke of making the course more structured with a focus on physicality and listening "parce qu'avec la physicalité et l'écoute, on peut transmettre des messages sans parler" (Claude Interview, pp. 9, 58). What is evident is the basic disconnect between the participants' expectations (drama strategies to promote oral communication in French) and the vision of the instructors (movement and listening strategies to create a stage presence).

<u>Researcher's notes</u>

As described in my Methodology chapter, I was a participant-observer in the course. In my logbook, I began by describing the atmosphere of the first class, which set the tone for all subsequent classes. We met in an actual professional theatre, as opposed to one of the university classrooms. There was a stage, lighting, curtains and traditional audience seating. The discomfort among the participants was palpable, as we were invited to leave the front row seats and find a spot on the stage. Part of the discomfort, in my case, was the suddenness of having to move into the spotlight and feeling very unprepared. For at least two of the non-francophone members, there was the added burden of worrying about French competence i.e. understanding directions and communicating spontaneously. My next thought was selfish: I hope this doesn't cause people to quit – I need them for my study!

> Les lumières sont allumées sur la scène, mais la scène est nue. Parois
>
> noires, faux murs noirs. Nous arrangeons quelques chaises au centre. Mes
>
> premières impressions sont « Oh, non! » et quel est le message?
>
> (Researcher's Reflective Entry, Sept. 8, p. 3)

By the fourth class, we had moved into a rehearsal studio that was more intimate, but again had the basic theatrical structure: black walls, dark floors, minimal furniture, curtains and spotlighting. As participants, we seemed to hug the walls, willing ourselves to disappear. One of the participants exclaimed in frustration, « Où est le lien avec l'enseignement FL2? Nous ne sommes pas des acteurs. » I was aware of the mounting frustration on the teachers' part, and later, in conversation with the instructors, the bewilderment of the instructors:

I am becoming more and more worried about the course. How do you

bring non-actors into this course and empower them, or rather, give them

the security and the tools to both look at themselves and see how to use the

material in class? I feel guilty because I feel their eyes on me…

(Researcher's Reflective Entry Oct. 24, p. 2)

Summary of Pilot Study Results

The interviews with the participants and the instructors, and reflective journals of the

participants, together with my field notes, revealed that the teacher-participants

appreciated the opportunity to interact in French and share a course with adults.

Nonetheless, they articulated the following concerns:

- A fear of having to perform or "performance anxiety," fear of evaluation while

  "performing" by class members and by instructors, and anxiety concerning

  personal journals, which formed part of the course assignment and were thus

  subject to evaluation.

- Frustration with the relevance of clowning, mask and mime activities, which

  demand a great deal of concentration and physicality, but which do not engage

  learners in dialogue.

- In the case of the linguistically weaker Core French teacher in the class, the fear

  of oral communication or "oral anxiety" was manifested by silence in the

  presence of advanced or francophone speakers.

- A lack of time for individual or group reflection.

- A lack of context for improvisations.

As for the instructors, they struggled with the lack of time to cover all the aspects of the course, and, with the reticence and dissatisfaction of the participants.

Conclusions of Pilot Study Findings

These outcomes are of great interest because they point to the preoccupations of non-francophone FSL teachers in general, and their fears of negative evaluation in oral communication contexts (Lapkin, Mady & Arnott, 2005-2006; Lapkin, McFarlane & Vandergrift, 2006; Salvatori, in press). From my observations, reflections and particularly from the interview transcripts, the results show a definite disconnect between the instructors' vision of "drama as theatre," taught in French, and the teachers' expectations of drama strategies for the FSL classroom.

More importantly, the outcomes of the drama course provide a lens for analyzing the strengths of Process Drama workshops. I felt that the structure of Process Drama, with its emphasis on lexical and thematic preparation, inclusion, collaboration, reflection, and the strategy of "Teacher-in-role," would meet teacher expectations for FSL pedagogy strategies while creating a "safe space" for less linguistically competent participants to risk oral communication and build linguistic confidence. The unique qualities and structure of Process Drama might conceivably lead to self-understanding and personal transformation. In addition, the Process Drama experience could lead to new insights while informing my own understanding of FSL teachers' experiences.

III. THE PROCESS DRAMA WORKSHOPS

Why and how the workshops were developed

In the fall of 2006, I presented at a national level education conference in Saskatoon. My workshop topic centred on using Process Drama strategies in the FSL classroom and I was both thrilled and disconcerted to see approximately 60 teachers before me (I had expected to have about 20 participants). However, the level of interest and the 60-minute format inspired me with the notion of offering Process Drama workshops, rather than an entire course, as a starting point for understanding non-francophone FSL teachers in my research. Equally, I wanted to offer these teachers some resources and strategies that might build pedagogic and linguistic confidence. My conversation with Carla, one of the Pilot Course participants, and my experience with busy FSL teachers, cemented the workshop idea:

> **C 8:** My thing is that I wish there were professors out there that would just
> let us absorb, and take it in, and do some reflecting. Like, I just, I guess
> because I have had enough of classes, where you know, I have had to write
> these 25 page papers, and we even had to go to the "True or False" or
> multiple choice sheets and all that. Where I think, you know, more
> teachers would go back to school because a lot of us sign up for PD
> ["Professional Development"]. We love PD. We love to learn.
> (Carla Interview, p. 8, 54-61)

To my mind, a workshop would be less of a time commitment for overloaded teachers than a course, and would mitigate the nagging fear of evaluation related to "performance" anxiety and oral communication anxiety since in a workshop, it is the

presenter rather than the participants who is evaluated. Furthermore, FSL research in the Canadian context has recommended targeted professional development in the form of workshops (Lapkin, McFarlane & Vandergrift, 2006). As it turned out, I was able to offer three Process Drama-based workshops: one full-day workshop at the divisional level and two half-day workshops within the FIT[24] program.

Process Drama Workshops Results

Divisional Workshop 1, November 2006

My first workshop was offered for a full day at the divisional level. The workshop was free, other than the need to find replacement teachers for the day, and was advertised on divisional websites and by telephone or email to divisional language coordinators. Two divisional language coordinators and the administrator of a small elementary private school agreed to absorb the cost of the substitute teachers. One coordinator, James, generously arranged to host the workshop without charge at the divisional resource centre. In conversation with one of the language coordinators prior to the workshop, she explained that although their professional development budget had been set for the year, this seemed an ideal opportunity for her teachers to gain new pedagogical strategies and to meet the Ministry's requirements of aboriginal content. My participants were seven full-time French Immersion teachers and one full-time Core French teacher. All the teachers but one had little or no drama experience. This would mean that the drama-experienced teachers would volunteer more quickly to set a scene, but once the whole

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[24] FIT is the acronym for "French Immersion for Teachers," an intensive summer program for FSL teachers which consists of linguistic, pedagogic and cultural workshops at St. Boniface College, Winnipeg, Manitoba. In the summer of 2007,as a workshop presenter, this gave me potential access to approximately 100 FSL teachers.

group was absorbed by the scene, it was virtually impossible to tell who had more extensive drama experience. Everyone appeared equally engaged.

In an effort to gain an outside perspective, I asked the divisional language coordinator, James, to observe and keep notes during the workshop. He was only able to attend for the afternoon and his notes served as a brief two-page snapshot of the improvisation portion. He was very impressed by the teachers' degree of engagement « … tout de suite et sans hésitation, ils étaient dans le jeu. » James also noted that one participant chose to remain apart and observe. (This was the one Core French teacher.) James' observation was that once she was reassured of the choices available, i.e. that she could participate in a non-speaking role, and with encouragement from myself, and the workshop participants, she joined the scene, inserting herself into a family unit.

My sources of data were thus my own field notes, written up in the evening after the workshop, in-depth interviews, scheduled at the participants' convenience, approximately one month later, and follow-up questions, one year later. These data are first presented, by participant, in small sub-category units, embedded in the words and behaviours of the participants, which manifest the essence of their experiences. These units are then synthesized to obtain a holistic view of the data, articulating what is implied (De Santis & Ugarriza, 2000) and anticipating the further interpretation of my major themes.

The Divisional Workshop

The Interviews with the Participants:

KAREN

Karen's Relationship with French

  Karen is a highly experienced French Immersion elementary teacher. Her father is of francophone descent, but she only began learning French in school and "fell in love with the language." Karen had a particularly inspirational high school French teacher who spoke French fluently and encouraged Karen to pursue her studies in French. Her teacher also eliminated the widely detested use of language labs, headphones and rote repetition as language learning tools in favour of dialogues and more natural classroom interaction. The teacher further chose Karen and two other students for an experimental program whereby Karen was able to spend a half-day per week assisting in an early French Immersion program. This was a pivotal experience:

  K1: We pretended to be big, important teachers, speaking French in the

  staff room even. We took the initiative. (Karen Interview, pp. 2, 10)

Karen described her experience in the school as a "leap of faith." During this time, she was carefully coached for the challenges of the French Immersion experiment but was definitely eager to assume the risk of using her second language.

  K2: They would give me something with a very limited vocabulary and I

  lost the fear of speaking because the little kids wouldn't correct me. And it

  was Math vocabulary. I knew my numbers and even if the teacher just

  gave me basic vocabulary to use, I realized that I had been studying   all

  this time but never learned how to put everything together. And that's

> where it all came together… that's where we put it all together, the half
>
> day, French on the bus, French everywhere. That's where I made almost
>
> like a leap of faith. (Karen Interview, pp. 3, 21-27)

Thus, Karen was able to build a sense of agency. The language began to have meaning for her because she was able to function and practice in an authentic setting (math classes) and did not have the fear of negative evaluation threatening her. As she says, "the little kids wouldn't correct me." Karen relished the opportunity! (It may be noted that Process Drama in an L2 setting offers similar strengths. That is, linguistic authenticity, and no threat of negative evaluation.) Returning to her high school with a different teacher the following year was difficult, however. "What counted [in that class] was a teacher with a clipboard." Karen had begun to find her French "voice" and was frustrated at going back to simple, memorized questions and answers in class. She became a self-described "rebel."

> **K 3:** There would be those who would prepare a play and use exactly the
>
> dialogue we had memorized. And then there would be those rebels who
>
> would have a very creative play but not do as well marks-wise because
>
> we didn't use the correct structure and vocabulary and things like that. I
>
> was one of those kind of rebels. (Karen Interview, pp. 4, 33-36)

Later, during her university studies, Karen's confidence grew. She was excused from language lab classes because to her delight, she was assumed to be "French-Canadian." In her interview, she relates that in fact, her father was francophone but did not communicate with her in French: "…he would not answer me back because his French was not the same as I would speak." She now realizes that her father was speaking "Méchif," now recognized as a Métis heritage language, but in the past a highly

stigmatized language variety[25]. Karen also reveals that her parents had lived through the

Manitoba Education Act of 1916 and its aftermath[26], whereby English was the only

language permitted to be taught in the school system. As a consequence, French became a

forbidden language, spoken and taught in secret and away from the Department of

Education Inspectors' keen eyes and ears.

Karen prepared herself to fight the stereotype of the non-native teacher as

linguistically deficient. (For discussion of this subject from teachers' and students' points

of view, see Arva & Medgyes, 2000; Canagarajah, 1999; Cook, 2001.)

> **K 4:** I wasn't going to be in Core French. I called it "I wanted to be a
>
> teacher in French."… And I remember the principal saying at one point,
>
> "And we were told not to hire you because you're an Anglophone." (Karen
>
> Interview, pp. 5, 42-44)

Karen is proud to have overcome the stereotype of an anglophone being unable to

teach in Immersion but she also found that teaching in Immersion carried its own

restrictions: "You are either an immersion teacher or you are not." Among French

language teachers, there is a hierarchy of teaching programs, with French Immersion

considered to be a specialty, which is perceived as being both linguistically and

pedagogically more demanding than either Core French or the alternative enriched

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[25] Méchif (Michif, Métchif) is a mixture of French, Cree and Objibway. The language has survived from colonial times and is today a means of affirming cultural identity. The largest concentration of Méchif speakers is located in St. Laurent, Manitoba, on the edge of Lake Winnipeg. The decision by the Smithsonian Institute to recognize the uniqueness of Métis language and culture by showcasing a permanent exhibit of the St. Laurent community in 2004 has served to raise the profile of the francophone Métis in Canada.(www.wd-deo.gc.ca)

[26] The Education Act of 1916 eliminated the bilingual system of education and made English the official language in all public schools in Manitoba. Teaching French as a subject was banned from Grades 1-9. In the Manitoba curriculum at the secondary level, French was treated as a "foreign" language. School inspectors, representing the Department of Education, verified classroom practice and had the power to revoke a teacher's licence in issues of non-compliance with the law. The situation did not change until the recommendations of the McFarlane Report (1959) were implemented in the 1960's, leaving a legacy of mistrust and embitterment on the part of many Franco-Manitobans.

programs, such as le Français intensif.[27] The perception, among teachers and in the

community, is that francophones, and near-native speakers of French, will elect to teach

in Immersion if they are at all capable. A recent study by Karsenti et al. (2008),

commissioned by the Association canadienne des professeurs d'immersion (ACPI), points

to the problems faced by Immersion teachers and the difficulty in retaining new teachers,

due in part to the idealisation of French Immersion teaching and the contrasting realities

of the classroom. However, the idealisation of French Immersion as the only true teaching

of FSL persists. For Karen, once she left the Immersion setting, it seems understandable

that she began to doubt her linguistic competence i.e. if you really can teach French, you

stay in Immersion.

> **K 5:** I was worried. I consulted friends and things and they said to   take a
>
> course. But I found that hard to do while teaching and juggling the family
>
> and so forth. Then the [Junior High School Immersion]   position came
>
> open. I went to talk to the teacher and said, "Do you think my French is
>
> good enough?" And she said, "Are you kidding?" (Karen Interview, pp. 5-
>
> 6, 63-68)

Thus, Karen's professional identity and self-worth are predicated on her ability to

teach "in French" in Immersion. From her high school experience, through to her career

in French Immersion, Karen recognized the "status" or "capital" for success (Norton &

Toohey, 2004, p. 319) inherent in speaking French. She self-identified as a "rebel" in high

school and later with her growing confidence and experience, she self-describes as "the

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[27] Le Français intensif is currently being piloted in one Manitoba school division. In this program, the
school year, usually in Grades 5 or 6, is compacted with French being taught intensively for five months.
For further information on le Français intensif, see Netten & Germain (2003).

French button" (p. 8), a mentor and resource person for French, the person you automatically seek out for instant results.

Karen's Experience of Process Drama

Relevance

Karen's initial reaction to the Process Drama workshop was based on its perceived usefulness in the classroom and its relevance to the Manitoba curriculum. In her post-workshop interview, she shared her frustration with the newly mandated aboriginal curriculum content[28] and the lack of French resources to meet these demands:

> **K 6:**… it's a huge thing for us and I'm on the Aboriginal Committee and I keep saying "Where are the French resources?" I'm the French button. We have to teach the Seven Teachings[29], and I keep saying, "Can I have them in French please, without being the translator all the time? Where are they?" (Karen Interview, pp. 8, 82-86)

Security

Karen credited the atmosphere of safety and acceptance in the workshop with allowing her the freedom to "embody" in-role, to the point that she felt comfortable enough to create and assume the role of a male aboriginal hunter:

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[28] Manitoba Education, Citizenship and Youth (2005) Kindergarten to Grade 9 Social Studies. The new Social Studies program promoted an aboriginal focus from Grades 5-9 inclusively as well as emphasizing the need for cross-curricular content, particularly in French and English Language Arts.

[29] The Seven Teachings form the foundation of traditional Aboriginal spirituality and culture, honouring the virtues of Love, Respect, Courage, Honesty, Wisdom, Humility and Truth. These spiritual teachings are embodied by seven animals of the natural world and serve as a guide for interactions with others and as a connection to Mother Earth.

K 7: … giving the background and then inserting myself into the role was very interesting… It had a very, the tone of it was, I would say, a very respectful tone. Respect for the culture and how we would portray the culture. Respect for the individuals in how they would portray the character. Because it was all accepted. Whatever we did   was accepted and enlarged upon, or became a part of it [the improvisation]. (Karen Interview, pp. 9, 97-102)

Empathy

"Enrole-ing" also provided Karen with a growing empathy for her own students who struggle in their second language:

K 8: It showed me to go gently with students. Because I have a tendency to [insist], "You've got to participate!" "You have to try it!" and I would expect participation by everyone. (Karen Interview, pp 10, 110-113)

ARIEL

Ariel's Relationship with French

Ariel teaches in French Immersion at the Junior High level. She admits to not feeling strongly connected to French, perceiving the language as more of a means to an end, a means to secure employment, an advantage in the teaching profession: "Moi, je n'ai pas beaucoup de liens avec la langue française." She immigrated to Canada at a young age, quickly learned English while retaining her Slavic mother tongue, and decided

on her own to study French in a Late Immersion program, "Immersion Courte" in Manitoba. She and her family saw learning additional languages as totally natural:

> **A 1:** C'est probablement ça – le fait d'être européen – parce que nous parlons tous au moins deux langues. Et, une fois que mes parents ont vu que je peux réussir dans une école d'immersion, ils m'ont toujours encouragée, poussée, d'exceller. (Ariel Interview, pp. 1, 7-10)

Ariel's Experience of Process Drama

Relevance

Ariel explained that she has a very active homeroom class. For her, the workshop content was rich enough to be extended over a period of several weeks to allow for research, language practice, and a depth of understanding in the FSL classroom. She also appreciated the inter-disciplinarity of the approach and the authenticity inherent in handling realia:

> **A 2:** J'ai trouvé que les activités étaient bonnes parce qu'il y avait une grande variété. C'était pour des élèves qui étaient visuels;   c'était pour des élèves qui sont plus timides. Et ils vont tous faire de la recherche, comme toucher des choses du musée, des artefacts… Une autre chose que j'ai aimée, c'était que moi, j'enseigne les Sciences humaines, pas juste le Français et j'ai vu que cela touchait les deux. (Ariel Interview, pp. 3, 27-33)

Ariel's pedagogical need is to be more creative in her classes. She describes herself as very structured, focused on grammar and vocabulary exercises, and unsure of how to

introduce more "discovery" into her lessons. Thus, she chose the workshop in the hope of finding new strategies to motivate and engage her students.

> **A 3:** J'essaie de participer à tous les ateliers qui peuvent me donner quelque chose à enseigner à mes élèves. Quelque chose de plus intéressant. Parce que, moi, je suis pas une personne très créative. Alors, je pense que j'ai de la misère à penser à des choses comme ça. … Mais, une fois que je t'ai vue le faire avec nous, je peux voir, ok, avec certaines adaptations, je pourrais faire ces mêmes choses avec mes élèves. (Ariel Interview, p. 4, 45-50)

Authenticity

For Ariel, the workshop was a source of authenticity. It is easier for her to follow a text, sticking exactly to the curriculum. She explains that her unit plans are tied to grammar and vocabulary exercises, followed up with projects. In her own words, the workshop opened her eyes to other possibilities:

> **A 4:** …Ok, on n'a pas besoin juste de suivre ce qui est dans le livre, le programme d'études. On peut enseigner de façon plus créative. (Ariel Interview, p. 7, 69- 71)

Empathy

By participating in the workshop, Ariel was able to experience the feeling of using her second language in an unfamiliar setting. She prefers to know exactly what she must do rather than be asked to improvise. During the improvisations, however, she noticed others who hesitated and in reflecting afterwards, she realized, "On ne peut pas forcer les

élèves à le faire." This was a revelation to Ariel, who had thought more in terms of controlling the class and providing direction.

Performance anxiety

Trying something new in the form of Process Drama appeared very risky to Ariel. She self-describes as "timide – ça me dérange d'être devant les autres." She is very concerned with classroom management. She feels that if she breaks her class routine in order to try some drama, she might lose control of the class. She insists that her students need structure, discipline and control and she fears becoming overwhelmed by the sheer effort of exploring Process Drama.

Interestingly, Ariel feels that Process Drama could be incorporated into the pre-service level of education for teacher candidates who are perhaps shyer and less willing to assume risks. According to Ariel, working through the stages of the drama will put them at ease:

> **A 5:** Ce serait parfait pour les étudiants qui veulent devenir profs mais qui sont pas très créatifs, pas trop sociaux. Ce serait mieux pour les mettre à l'aise – pour essayer des choses qu'ils n'ont pas pensées. Comme moi, j'ai pensé que je veux faire des choses pas mal créatives mais je veux pas faire ça parce que j'ai jamais fait du théâtre ou du drame. Mais quand je l'ai essayé avec toi, je suis ok – je suis capable de faire ça. (Ariel Interview, p. 7, 71-77)

Ariel does not quite see the connection between Process Drama as content for teacher language learning, or as a means to teacher development. What she focused on was Process Drama's immediate transferability to the classroom, with modifications, such

as more preparation time (Mantle of the Expert and Pre-text) and well-established rules of behaviour for either linguistically or behaviourally challenged students. In other words, she saw the feasibility for her own class and for future teachers in need of ideas, but not the advantages for personal growth and professional development. Her views echo those of other young Immersion teachers studied by Karsenti et al. (2008, p. 18) who named classroom management as a concern in French Immersion, well apart from subject area teaching and learning, and who further cited lack of solid pre-service preparation as a factor in leaving the profession.

The FIT Workshops 2 and 3, July 2007

My second set of two consecutive Process Drama workshops was held in July 2007 as part of FIT (French Immersion for Teachers), a summer program for FSL teachers, which focuses on building French language skills, as well as providing cultural and pedagogical experiences in the form of optional workshops. The program is popular, with between 100 to 150 FSL Manitoba teachers registering each summer. The majority of participants are experienced classroom teachers, although newly graduated pre-service teachers are also accepted, and most are anglophone. They are tested and placed in proficiency levels Débutant to Avancé for the morning sessions, with open access on a "first come first served" basis to workshops in the afternoons.

I was very pleased to be invited to offer my Process Drama-based workshop. It would mean that I had access to non-francophone FSL teachers, most of whom were likely to be Core French teachers. I was careful to specify that the workshop was geared for levels K to 12, and that discussions on adapting vocabulary and activities would be integral to the workshop experience.

I had wanted to offer them the equivalent of the divisional Process Drama workshop, but in a two half-day format in order to meet afternoon workshop requirements of FIT. As it was, only one teacher signed up for the "two half-day" format. This was a disappointment. I would have preferred to spend a full day or two half days, with the opening half devoted to becoming acquainted, building trust and introducing vocabulary. I was told by the FIT organizers, however, that with a wealth of afternoon workshops to choose from, it would be more beneficial for teachers to attend as many workshops as possible rather than devote two afternoons to a two-part workshop. I understood their reasons and decided to offer two repeated afternoon workshops in order to accommodate the teachers. Of the twenty-two participants in the FIT workshops, five teachers were able to meet with me for a post-workshop interview. Thus, Tanya, Janine, Tara, Sonya and Paul became my Participant-Interviewees.

TANYA

Tanya's relationship with French

Tanya is a young Core French teacher who has been asked to switch from teaching Core French to teaching in French Immersion for the fall. She had a high school background in French Immersion, but like many of her Immersion classmates (CPF Report, 2004, p. 42), she had continued her postsecondary studies in English. Thus, she feels highly anxious. "Je m'inquiète," as she explains, about accepting her new position and her own language competency.

Tanya has an idealized image of French. It appears to provide her with community, a sense of belonging, which being unilingual anglophone does not provide:

Tan 1:   In Canada, I find that, yeah, we're multicultural, but the people

who speak English, who aren't second or third generation from somewhere

else don't really have this sense of culture. I feel I don't really have a

strong culture that I'm attached to… In speaking French, there's this

identity and this culture around the language in Canada. I mean, of course,

all over the world, but it's neat to feel   that you can be part of that. And

it's more rich than what I've   experienced growing up, you know. So, I

get that sense of belonging. Do you know what I mean? That sense of

belonging that comes.   (Tanya Interview, pp. 2, 19- 27)

For Tanya, communicating in French is a pleasure that reinforces her sense of belonging.

However, she admitted to feeling self-conscious when speaking with francophones or

native-like speakers: "I think harder because I want to do it right." She is concerned with

her grammatical correctness and appropriate pronunciation.

Tanya's Experience of Process Drama

Relevance

Tanya found the Process Drama workshop useful: « C'est quelque chose que je

peux utiliser en classe. Les élèves vont vraiment aimer ça. » She planned to use the

improvisation sequences in the future because she felt that the drama scenes helped to

"internalize" learning. By internalization, Tanya hints at the transformative potential of

Process Drama:

Tan 2: Because it's like you learn something, you hear it and you

experiment with it through touch. But it's this whole different realm when

you become it. [Tanya's Emphasis].   (Tanya Interview, p. 5, 46- 47)

Although Tanya doesn't specify it as such, this would be an instance of recognizing the multi-modality inherent in Process Drama. The use of voice, gesture, touch (both material and human), and the cues of emotional content deliver the enhanced experience referred to as "becoming."

Security

Tanya explained that one of the factors enabling her to "become" was the level of comfort created by the preparation (Process Drama's "pre-text") and the inclusive atmosphere. In the Pilot Study drama course, the instructors took for granted that the participants had chosen the course and were willing to jump in. We certainly experienced "warm-up" activities such as stretching and breathing techniques prior to stepping under the lights. We also grew more trusting of each other, and of the instructors, as the course progressed. However, we were expected to use the vocabulary we already possessed and to improvise according to that evening's activity e.g. clowning, masks, improvisation on a desert island, etc. without linguistic preparation. There was no question of refusal, or entering scenes at will. The expectation was that we were "on stage." Sometimes a volunteer would offer to "go first" but the majority of times, we simply tried the activity, either alone, in pairs or as a group and then waited for instructor feedback and suggestions for improvement. In contrast, the Process Drama workshop participants were familiar with the theme (early aboriginal prairie life), had handled the artefacts, and had used the accompanying vocabulary in descriptive games before the invitation to improvise. Thus, in Tanya's case, knowing "the names of things" enabled her to be less self-conscious and less likely to self-correct. She also felt that she had sufficient information to explore or "take a risk":

<u>Tan 3:</u> So, it is a risk but you feel that you have enough information and

you can go as far as you like with it, and take a huge risk, or stay within

the comfort zone… You are not saying, "Think of anything and act it out."

You're saying "Find an object that you're going to use." You gave

suggestions, so somebody that is fearful of taking a risk has an idea. So,

ok, I could do this example that she's already given, or if you're really into

it, take a risk… It sort of allows students to pick how deeply they want to

go into this. (Tanya Interview, pp. 4, 37- 44)

Another aspect of Tanya's sense of security derived from her feeling of autonomy:

"You can go as far as you like." It was made very clear during the workshop that

participants could choose to participate, or not, and could decide on the degree of their

participation. For example, they could be silent or use gestures rather than enter the

dialogues, and still participate actively. This had not been an option in the Pilot Study

course.

Empathy

For Tanya, the freedom to decide "how deeply" to go into character lent itself to

building empathy: " You are thinking how it might be if you were that person and the

more you can put yourself into the position of someone, the more you can learn."

(Tanya Interview, p. 4, 46-48)

<u>Authenticity</u>

Tanya was very aware that teaching and speaking in the French second language classroom tends to be inherently artificial. In her opinion, Process Drama has the potential to lend authenticity to language-learning environments:

<u>Tan 4:</u> When you are learning a different language, the best way you

can practise and use it is to do it in a real situation. But how can you have

real situations all the time? So, can you create them? Yes!

(Tanya Interview, p. 6, 57-60)

<u>JANINE</u>

<u>Janine's relationship with French</u>

Janine is a Fine Arts specialist who has just completed her first year as a French Immersion teacher. She found her classes challenging because she replaced an experienced francophone teacher and her students inevitably made comparisons. She is comfortable teaching art because of her background and training but her French studies only consisted of high school Core French. However, when she began her job search, she realized that French was a ticket to hiring:

<u>Jan 1:</u> I went for a job interview and the principal said, "I'd like you to

have this job but I need you to learn French. I need you to be at a certain

level by a certain time." (Janine Interview, pp. 2, 14-16)

Janine feels passionate about French and admitted that it has given her "a second chance" in a tight job market. However, she likens her teaching and conversing in French to being an "imposter." She has spent the past year repeatedly questioning why she has a

job in French Immersion and has decided that it is because she was the best candidate at the time of hiring. She is confident of her abilities in the arts and has chosen to present herself as a "learner" to her students: "I am here to show them that I am not perfect." In describing her feelings about communicating in French, Janine speaks of her difficulties in front of a class, in contrast to one-to-one conversations:

> **Jan 2:** It comes out easier when I'm one on one than when I'm in front of
> the class. It's a little bit more difficult cause you   don't have that, you
> know, that one on one. And when you're speaking with a francophone,
> they kind of help you just because of the non-verbal stuff that's going
> on… I look upon it as, as I   teach in a French Immersion school – and
> we're all here – this is a learning environment for all of us – and we're all
> here to learn French. We all should be dedicated to this learning process.
> So, that's how I've come to feel more comfortable. Yeah, in the
> beginning, I did feel like an imposter.   (Janine Interview, pp. 4, 33- 41)

However, while providing the opportunity to learn and improve in French, the demands of the Immersion school environment eroded her self-confidence over the year. Janine felt "inferior." It became a strain to sit with her colleagues in the staff room and going to work each day felt like "hard slogging":

> **Jan 3:** Whereas, when I'm at my school, I feel like I'm the inferior
> person of the whole. I hate being at the bottom. It's like I'm always
> reaching, reaching, stretching. And it is hard work, day in and day out.
> Like this is a strain. It's been a strain…   (Janine Interview, p. 3, 27- 30)

Janine's Experience of Process Drama

Language Anxiety

For Janine, the Process Drama workshop was reaffirming. She refers to it as a "revisiting" because she was already familiar with archaeological terms, had taught on a reserve and felt comfortable with aboriginal culture, plus she had some background in theatre. "It was kind of like, oh, you already know a lot." (Interview, p. 1) Janine also found that the workshop time catered to her needs in that she no longer had to be a language model: "Yes, it's so nice to have this time just for me. Because it's frustrating to be in that role model role and not get enough of the nurturing in the language." (Interview, p. 3) By extrapolation, the Process Drama workshop provided the language "nurturing."

Relevance

Janine suggested that because of the level of engagement and the "belief factor," students could forget about the fact that they were conversing in French and could become less self-conscious: "Well, you're expressing yourself and you've got listening skills and talking. It also means that students aren't focused on speaking." (Interview, p.2)

Authenticity

Janine found the workshop to be "fun" but clearly valued the sense of verisimilitude, which allowed participants to "close their eyes and imagine."

Jan 4:

J. That was fun. I think it is really valuable to use your imagination
to transport yourself to another time.

Interviewer: Did that time become real for you?

J. Yeah, you sort of flip back and forth.

(Janine Interview, p. 4, 9-12)

TARA

Tara's relationship with French

Tara is an anglophone French Immersion teacher at the primary level. After five years in the field, she is still surprised to find herself teaching in Immersion: « Je n'ai jamais pensé que j'enseignais le Français. Peut-être le Français de base mais je ne sais pas comment c'est que j'ai trouvé un poste en immersion. » (Interview, pp. 2, 10-12).

Tara self-identifies as a « Francophile ». She was attracted to French from a young age when her family visited distant relatives in Quebec. Although she only saw her cousins in the summers, she was frustrated by her inability to communicate with them. Later, as a university student, she was accepted into a language program to study in France for a year. This experience reinforced her language skills but Tara still feels intimidated by her francophone colleagues. She describes herself as stammering, feeling nervous and constantly self-correcting whether in a professional or social situation:

Tar 1: J'aimerais juste améliorer mon niveau de français et l'écrit aussi.

Parce que pendant l'année scolaire, c'est le français de 2e année. C'est pas

trop difficile. Il y a des fois que les enfants me disent: Madame, comment

est-ce qu'on dit blah, blah? Hmm, et je me disais, comment dit-on cela? En

bon français? Alors, pour m'améliorer et quand je parle aux collègues qui

parlent très bien, je trébuche des fois.   (Tara Interview, p. 3, 27–32)

Tara's Experience of Process Drama

Relevance

Tara chose to attend the Process Drama workshop because of the pertinence of the aboriginal theme, which tied in closely with the "Voyageurs" theme that she teaches every February to coincide with the Manitoba "Festival du voyageur." Like most teachers, she is constantly looking for ideas that translate well into the classroom. She especially liked the Process Drama strategy of role-playing because, as she says: « Si les élèves ont compris la vie des autochtones, ils sont capables de nous le montrer. » (Interview, pp. 5, 6-8). Students can demonstrate their understanding by "embodying" the concepts and the language in improvisation. If they have not understood or are unable to use the language, they will not engage in the scene. Because French Immersion is communicatively based, Tara is constantly assessing her students for learning. Tara thus sees role-play and improvisation as an important means of formative evaluation for verifying language and content comprehension.

Performance Anxiety

Interestingly, despite the fact that Tara values the pedagogy inherent in her experience of Process Drama, and the fact that she assures me that her students will "love" the activities ("Ils adoreront ça"), she herself found the improvisations very difficult. She explained that she suffers from "performance anxiety" to the point of nausea:

> **Tar 2:** Je suis pas confortable à faire ça. Les petits aiment ça. Moi, quand
>
> je dois parler devant un groupe de « *peers* »? de pairs?, je ne me sens pas

à l'aise. Je suis toujours comme ça. À l'école, je détestais quand il fallait

faire des présentations. Oh, j'étais nerveuse. Je voulais vomir. (Tara

Interview, p. 4, 39-42)

Tara confessed to panicking at the beginning of the workshop improvisations.

"Qu'est-ce que je vais faire?» She decided to follow the lead of her classmates and join

in. When I also entered the scene using the strategy of « teacher-in-role », I presented

myself as a journalist who wanted to interview each participant for a documentary. Tara

pointed out that this enabled her to relax because she had time to reflect, listen to the

others, and explain her role within the scene. She said of the experience, "Ça m'a permis

d'aller plus loin, de rentrer plus plus profoundément [sic] dans le personnage »

(Interview, p. 5, 45–46). Thus, the process allowed Tara to create a fictional character

and to evolve in her role.

Empathy

Tara appreciated the experience of empathy in doing Process Drama. By

becoming a student in the workshop, she explained that she was better able to understand

her own students who may be shyer or more hesitant in French. What she took from the

experience was to consider these children and to encourage them to participate, rather

than threaten them. She had come to understand the "process" in Process Drama:

Tar 3:

T. Les élèves sont beaucoup plus ouverts, mais il y en a qui ne l'aiment

pas. Il y en a qui se gênent tout le temps…

Interviewer: Et dans ce cas, que feras-tu?

T. Je ne les force pas. Mais, je les laisse regarder les autres qui le font pour

qu'ils voient que non, ce n'est pas la fin du monde. [rires]

 (Tara Interview, p. 6, 58-64)

SONYA

Sonya's relationship with French

Sonya is a young teacher who had been hired to teach French for the first time in the fall. Prior to this, she had been teaching English to adults. She has no background in French except for her high school Core French studies and a trip to the province of Quebec. When asked how she felt about French, Sonya said, "I think it's good to have more than one language." I sensed an ambivalence or hesitation. In my notes after the interview, I reflected to myself that perhaps she was unnerved by the idea of being recorded, or simply worried about providing the "correct" response to an unknown researcher and teacher educator. The notion of "fear of negative evaluation" also crossed my mind, i.e. I might fault her lack of FSL preparation. Later in the interview, she mentioned being worried about having enough appropriate ideas and strategies for her classes. "I need to know what I am going to do with them [students]" (Interview, p. 1, 5-6). My hope was that the workshop and indeed the entire FIT program might furnish some ideas.

<u>Sonya's Experience of Process Drama</u>

<u>Oral Communication Anxiety / Performance Anxiety</u>

We had spent the initial part of the workshop building vocabulary related to the lifestyles of the Plains Aboriginals. Sonya found the games and exercises, which served as the "Pre-text" to introduce the drama portion of the workshop, stressful because the vocabulary was entirely new. However, working within a group in the improvisation proved reassuring as she felt she could rely on others to help her. She also found that having the "teacher-in-role," where I entered the scene as a journalist, provided a sense of security:

<u>So 1:</u>

Sonya: Probably the difficult part for me was all the vocabulary. It was all new to me. It wasn't a refresher. It was hard to use it the right way in a scenario without having "cheat sheets" in front of you. So that was difficult. But, when it is in a group, and other people are speaking before you, you can pick up on what they've said. And use some of the words for yourself.

Interviewer: And with the "teacher-in-role"? With the teacher as journalist instead of on the side…

Sonya: Yes, you encouraged people to talk. If someone was stumped, you directed them into something they might want to say. Or, you noticed an action and said, "Oh, you're doing this. How do you do this?" Or "why?" You prompted the vocabulary and that's very helpful… And because you were part of the improv, you just, you weren't at the front with a clipboard

writing down marks.   It made it more comfortable. You [We] didn't feel like you [we] were being assessed on what you [we] were saying.   (Sonya Interview, p. 3, 27–39)

PAUL

Paul's relationship with French

Paul is a music specialist who is in demand in French Immersion as a substitute teacher. It is difficult to find music specialists who are also competent in French and so Paul has been studying French assiduously, taking professional education workshops and language classes in his spare time in order to improve his employment potential. He has spent the last few years substituting and hopes that the FIT summer program will boost his abilities and lead to a permanent position.

Paul feels better when he speaks French: « Moi, je me sens mieux quand je parle le français et quand je travaille en français. » (Interview, pp. 1-2) He is aware that he must continue to build his French skills, but he enjoys the perceived status of being bilingual. Paul has a highly idealized view of French language and culture. His parents are European but rather than learn one of his family's languages, Dutch, German or Ukrainian, he chose French as a way of distinguishing himself from his siblings and establishing his identity. He finds French culture to be more interesting than his own Anglo-Canadian culture and French-speaking people to be "warmer" and more generous: « La culture française, je l'aime beaucoup. Les gens sont plus chaleureux." (Interview, p. 2, 4-6).

Paul relates that he is generally at ease speaking French, even with francophones. However, he is sometimes frustrated by his level of proficiency: « C'est difficile. Il y a parfois des conversations et des lectures que je ne comprends pas. » (Interview, p. 4, 7-8)

Paul's experience of Process Drama

Relevance

One of the reasons that Paul chose to take the workshop was its relevance. In looking to the future of education, he reasons that empathy and an understanding of diversity will be advantageous, given Canada's changing demographics:

> **P 1:** Je pense au future (*sic*). Et dans les écoles il y aura des relations
>
> avec d'autres nationalités. Je pense que c'est nécessaire de comprendre
>
> des autres groupes, des autochtones. Et aussi, comment je peux faire des
>
> communications avec des groupes différents? Comment est-ce que   je
>
> peux parler avec des élèves différents?   (Paul Interview, p. 3, 27- 31)

Paul reflected on the usefulness of what he called my « approach ," by which he meant the arts-based resources and the connection to the Social Studies curriculum: « L'approche pour utiliser les dessins, les beaux arts, la musique, les couleurs. C'est très important. » (Interview, p. 4). The integration of an arts-based approach into the Manitoba Language Arts curriculum has been developed for the English program but Immersion teachers are still awaiting the translation of a French version. Paul recognized my "approach" as one way of responding to the arts-based mandate.

Empathy and Authenticity

The workshop allowed Paul to better understand the lives and feelings of aboriginal people. « Quand je fais l'atelier, je comprends des sentiments, des croyances des autochtones. » The fact that the improvisation took place in his second language was not a concern. However, he had misgivings because he felt he didn't have enough information about his particular tribe and his role within the tribe:

P 2:

Paul: I usually need more time to prepare. To make up an age, or my personality. I wasn't very comfortable about what tribe because I don't know anything about the tribes or what each one represents…

Interviewer: Pour toi, c'était une expérience comment? Did you believe it?

Paul: Oh, le moment que j'ai essayé, j'étais nerveux et je cherchais des mots très vite.

Interviewer: Tu étais nerveux parce que c'était en français, à cause du nouveau vocabulaire autochtone ou parce que c'était une improvisation?

Paul: Mes connaissances des autochtones. J'essayais d'être un jeune homme autochtone dans un groupe étrange.

Interviewer: Ah, tu ne connaissais pas les membres de ton groupe.

Paul: Oui, les deux étaient dans ma classe. Mais dans ce scénario, je connais personne. (Paul Interview, p. 5, 41- 53)

This remark is noteworthy in that Paul is committed to the fictional world of the drama scene. On one level, he continued to recognize his two group members as students in the

FIT workshop, but on an authentic, dramatic level, Paul had become "aboriginal."
Furthermore, he believed that he did not belong with the tribe in the scene and described
himself as an "outsider." He went so far as to quit the scene at one point because he felt
that he ought to rejoin his original tribe. In a second scene, Paul's deep identification with
his role led to his refusal to speak with me "in-role" as a journalist. In the follow-up
interview, he explained:

P 3:

Paul: Je ne veux pas parler beaucoup si vous êtes journaliste pour un
journal ou la radio ou la télévision. Beaucoup des autochtones, surtout
des jeunes s'en méfient."

Interviewer: So you actually went into that role and believed you were
Aboriginal and that was why you mistrusted technology and the media.

Paul: Oui**.** (Paul Interview, p. 5)

Bolton refers to the construction of the fictional world in Process Drama as "acting
behavior," which "relies on some sense of audience, including self-spectatorship"
(Bolton, 1998, p. 270). Thus, Paul's meta-awareness is twofold: he has engaged in his
Aboriginal role to the point of full identification, while he is, at the same time, aware that
he is "fiction-making."

Researcher's Notes on Workshops

Divisional Process Drama Workshop, November 2006

For my first workshop, I was amazed at the evidence of the teachers' imagination
and engagement in the afternoon. We had spent the morning building vocabulary and
immersing ourselves in the atmosphere, examining artwork, doing a guided visualization,

and discovering aboriginal legends and artefacts. By the afternoon, when I introduced the improvisation or scene building, I saw no hesitation as everyone circled around an imaginary campfire:

> This is where there could have been difficulties and hesitation. I like to
> think it was the set-up. They had done all the activities, had the
> vocabulary, and were ready to participate. Only one person, the shyer Core
> French teacher, preferred to sit apart at the table and observe. (Researcher
> Reflective Entry, Nov. 2)

After developing their sense of place (i.e. the campfire on the prairies in early spring), I asked the participants to identify and immerse themselves in an activity, which would showcase their new linguistic and historical expertise in the area of Aboriginal culture (e.g. playing stick games, cooking, scraping hides). This constituted a first step toward building belief. Once the participants were physically engaged with an activity, I asked them to imagine who they were, why they were there, and how they felt. This was the beginning of "enrole-ing." I watched as everyone seemed to become absorbed by their tasks. We then drew back to reflect on what was happening and how this might be used in a classroom. I explained that we would re-enter the scene and that I would join them as a radio journalist. What amazed me was that somewhere between our reflection and the re-entry into role with me as a journalist, the participants had evolved to the point of creating relationships with one another and had encouraged the more reluctant Core French teacher to join in the scene:

> People created relationships with one another. "She is my sister." "I am
> making something for the baby to wear." "There have been no bison, no

food. Only this bit of skin to prepare." (Researcher Reflective Entry,

Nov. 2)

FIT Process Drama Workshops, July 2007

In the FIT (French Immersion for Teachers) workshops, I observed the same

phenomenon of collaboration, community, and "enrole-ing":

For the drama, I had them group around the fire. (Name)… is a

grandfather. (Name)… is a young mother. When I enter the scene as an

envoy from an "enemy" tribe asking them to follow me, there is so much

conflict. Two rose to go but everyone else circled around "Grandfather,"

who refused to quit the camp. In a matter of minutes, everyone seemed

have such a firm grasp of who they were, of the essence of their fictitious

selves. (Researcher Reflective Entry, July 9)

I also noted a questioning of the appropriateness of using Process Drama at the

junior high or high school level. In my observations, I noted meta-comments such as

"This could only work with elementary classes." I found this type of comment intriguing

since the workshop was composed of adults who retroactively claimed (exit slips,

interviews) to have enjoyed the activities, to have acquired new vocabulary, and to have

gained empathy and understanding both for the Plains First Nations and for their own

students. If adults could reach this level of appreciation, I reasoned, why couldn't the

workshop content be tailored to the junior high or secondary level? I had been careful to

advertise the workshops as "general," meaning they were open to all teaching levels. I

also made a point during workshop discussions "out-of-role" of addressing concerns of

adaptation and simplification in the classroom. In retrospect, I wonder if some of the

"Débutant" level teachers may not have understood. Another explanation of some teachers' hesitation, based on my own experience and the recent literature on FSL teaching conditions in Canada (e.g. Karsenti, 2008; Salvatori, 2007), might speak to questions of classroom management and student motivation as a recurring FSL challenge. The reluctance to attempt Process Drama may also be due to a school culture which favours a more 'traditional' pedagogy view of 'appropriate' learning styles for post-childhood learners.

Follow-up Question Results

Approximately one year later, in April 2008, I contacted all seven of the workshop participant-interviewees. (One participant-interviewee appeared to have moved as there was no response to either of her contact numbers and the email was undeliverable.) I chose to email because it seemed less intrusive and because arranging a focus group meeting, which I would have preferred for the potential of creating a supportive, non-intimidating discourse community, was impossible due to time constraints (nearing the end of the school year) and the teachers' own availability. Of the five participant-interviewees who responded, all preferred to email their replies.

Two versions of the follow-up questions were provided, in French and in English (see Appendix D for a copy of questions.) I essentially wanted to know whether the participants perceived any change in their oral communication abilities post-workshop, whether they had any new insights concerning the Process Drama workshop, more specifically in the areas of oral anxiety and performance anxiety, and whether or not they had been able to use the workshop experience in any way. I recognized, however, that the Process Drama workshops held during the FIT program were offered concurrently with

other workshops, as well as language classes, and that any changes would not solely be

attributable to Process Drama.

<u>Follow-up Responses</u>

<u>Tanya</u>

Tanya, the new Immersion teacher, wrote that she felt very comfortable speaking

and working in her new position. On a scale of 4-5, with 5 being "extremely confident,"

she rated herself a 5 when working with students. However, when dealing with her

colleagues, she rated herself as a 3 and continued to feel insecure when communicating

with native or expert speakers of French:

> **<u>Tan 5:</u>** I know I have a good grasp of grammar and vocabulary, but there
>
> is a certain idea I have that when dealing with a colleague, I want   to
>
> sound professional. I even struggle with my first language, English, in
>
> choosing the right words or not adding in any slang, so with French
>
> because it isn't my first language, I am less confident… I feel I can know
>
> my 'seconde langue' perfectly in the sense that I   can speak correctly, but
>
> I'll never know it like I do my first… I worry that I mix up the subtle
>
> things in the language, like expressions or something like that… It makes
>
> me a bit self-conscious.   (Tanya Follow-up, p. 1)

In spite of this feeling of self-consciousness, Tanya felt more confident after the

FIT summer program and the workshop experience because it put her "in a more real

world situation." This experience led to the realization that in the classroom, her students

need to experience the language as authentic: "I need to put students where they can use

their French authentically. They don't learn to communicate until they really practice

using a language…"

Tanya found that the Process Drama improvisations created an authentic language

experience, which closely mirrored the spontaneity of communication. Unlike

spontaneous speech however, the improvisation was foregrounded by vocabulary work,

which freed the participants to engage with a certain comfort level:

> **Tan 6:** It [using Process Drama] was close because you didn't know what
>
> kind of situations were going to pop up and you had to use what you knew
>
> in order to effectively communicate. In real speaking, we can't anticipate
>
> what will be said, we have to wait and go with it…This is exactly what
>
> happened with the improvisation. The difference was that the
>
> improvisation was based on the workshop material. So, we worked with it
>
> first, then we had all the vocabulary we needed… but this is the way we
>
> would naturally learn to use a new word. You learn it, then based on your
>
> understanding of it, you use it in your spoken language. (Tanya Follow-
>
> up, p. 2)

For Tanya, the workshop built up her pedagogical confidence and served as a

model for what might be accomplished in the classroom:

> **Tan 7:** One of my biggest worries, as an immersion teacher, was how to
>
> get kids to speak their second language. Young kids don't see the
>
> importance of learning a second language. This workshop helped me see
>
> that there are fun and engaging ways for students to use the language and
>
> see the application of it. It certainly built my confidence as a teacher.
>
> (Tanya Follow-up, p. 3)

The workshop experience was useful to her not only because the theme was relevant to the Manitoba curriculum, and because it provided students with an authentic reason for speaking French, but because of the empathy it created:

> **Tan 8:** Also, I felt that it not only provided kids with a way to practice language authentically, but it encouraged them to become part of the lives of First Nations people and their culture. I find that identifying with someone is the best way to learn about them. When learning about the Plains Aboriginal culture, learning would be easy if students put themselves into the shoes of the people in their culture. (Tanya Follow-up, p. 3)

Tara

Tara rated herself as a 4.5 level in the classroom but with colleagues or francophones, she felt she was a 3. What stood out for her in retrospect was empathy with her students:

> **Tar 4:** The workshop was helpful to remind me what it was like to be a student especially as a student in an alternate language setting. It made me realize that my students are so courageous – taking so many risks speaking. (Tara Follow-up, p. 2)

Another significant element for Tara was the authenticity of the communication situation. Doing any form of drama is her "least favourite" activity but she conceded, "It was a great way to put yourself in the position of Aboriginals and use the French language to express yourself." (Tara Follow-up, p. 2)

Tara borrowed the resources that I used in the workshop from the French resource centre (la DREF – Direction des ressources éducatives françaises) and was able to reconstruct some of the activities for her class. For her, the realia and the "hands on experience" made the classes come alive: "…it was a true benefit to my students." (Tara Follow-up, p. 3)

<u>Karen</u>

When speaking with her students or colleagues, Karen rates herself as a 5. It is with unfamiliar francophones that she feels the least confident, rating herself a 4. She wrote that the workshop did not change her oral communication confidence but that it did provide security in that it "allowed me to choose the amount I would speak. [In the improvised scenes] I could choose a character that might not talk very much. Giving me that choice was an important factor in my comfort level. " (Follow-up, p. 2) In the same way, on a day-to-day basis, Karen realizes that she can <u>choose</u> to talk, in staff meetings, or in social situations, for example, thus reaffirming a sense of her own agency. (Personal communication with Karen.)

Karen explained that she had used Process Drama with her Grade 5 and 6 classes. What she valued was that students could demonstrate their knowledge in the scenes and that they were able to deepen their understanding by using authentic materials:

> **<u>K 8:</u>** I found it excellent to incorporate drama to reinforce the Social
> Studies learned in class. Instead of a written test, the students could
> demonstrate what they learned. The use of authentic materials also
> enhanced the experience. Holding the artefacts and using them in a play is
> very powerful.   (Karen Follow-up, p. 1)

In the personal email which she attached to the questionnaire responses, Karen wrote that the workshop had caused her to think very deeply about her own background and heritage. She wrote that she had planned a summer trip to Ukraine to explore her maternal family heritage and that she had been in touch with her father to better understand her Métis roots. I would not go so far as to claim that the workshop caused Karen to begin an exploration of her family background, but in a way, the entire process of workshop participation, reflective time, plus the individual interview drew Karen to reassess her understandings of identity. Her email, along with a later personal conversation, confirmed the catalytic effect of the workshop experience to enable personal transformation.

Ariel

Ariel rated her oral communication confidence at level 4 with her students. However, with her colleagues, she is a 3-4, depending on the topic of conversation: "If it's new and I have to be thinking about all the new ideas and forming an opinion at the same time as making sure that I'm expressing myself in French appropriately, I lose a bit of confidence." (Follow-up, p. 1)

Interestingly, Ariel rated herself higher, a 4, when speaking with francophones who were not her colleagues. She explained that she feels scrutinized and judged in a professional setting, whereas outside of the school or with strangers, she feels more at ease: "When they are not my colleagues, there is no fear for me of being evaluated and them questioning my abilities as a French immersion teacher." (Follow-up, p. 1)

During the workshop itself, Ariel realized that she could enjoy using French in a more spontaneous fashion: "I learned that I can come out of my shell a bit… I also felt

good afterwards that I was able to overcome my shyness and contribute…" (Follow-up, p. 2). In replying to the question about insights for teaching or learning, Ariel responded that she has become more comfortable "enrole-ing." She explained that using the strategy of "teacher-in-role" is especially good for shyer or more reticent students who can be guided by her in their use of the language or provided with ideas to explore in the scene. The workshop also enabled her to see how to reach students using different learning styles, particularly oral, visual, and kinaesthetic.

When Ariel tried to recapture the spontaneity of the improvised scenes in the classroom, she found that she spent time preparing vocabulary and establishing rules for behaviour that had not been necessary with the teacher-participants. Nevertheless, the classroom scenes were "pretty much as close as we can get to authentic speech with a group of adolescents who don't really have an interest in French (they are there mostly because of their parents). And because we still had to think on our feet and were totally engaged in the activities, it was very close to having a real conversation with someone in French." (Follow-up, p. 3)

As far as performance and oral anxiety are concerned, Ariel recalled her anxiety before undertaking the scenes in the workshop. In retrospect, this equipped her to explore new concepts using a form of Process Drama with her students:

A 6: It definitely built my confidence in the sense that I now know how to approach a certain project and give it enough variables to reach all students of different intelligences and learning styles. It's also quite easy to adapt a project like this to suit students who require adaptations because of learning difficulties. For myself personally, I feel more confident in

"performing" in front of my students and having them perhaps chuckle and

laugh at what I'm doing. (Ariel Follow-up, p. 4)

<u>Paul</u>

Paul's level of confidence in oral French communication remained unchanged. He

rated himself a 5 with students, a 4 with colleagues (who would be Francophone or

"expert" non-Francophone speakers in the Immersion schools) and a 3 with native

speakers of French. This speaks to Paul's comfort level with domain vocabulary since

communication with francophones in the school setting would likely be centred on

pedagogical terms with which Paul was very familiar. A conversation beyond that zone

would be spontaneous and unpredictable, hence the 3 rating. Paul's insights garnered

from the Process Drama workshop leaned toward cultural openness and tolerance:

> **<u>P 4:</u>** *Je veux enseigner les élèves le respect.* I want them to communicate
>
> and understand communication with all nationalities/races. Hopefully, I
>
> can teach my students to be caring life-long learners who are good
>
> Peacekeepers. This is how the workshop experience has affected me.
>
> (Paul Follow-up, p. 1)

<u>Summary of Process Drama workshop findings[30]</u>

<u>Researcher Observations</u>

My observations and reflections following the three workshops focused on the

participants' behaviour during the improvisations, their use of language, and meta-

comments. I noted that there was full participation in the scenes. This was evident as

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[30] See Figure 2 Concept Map of context and findings.

everyone stepped onto the floor and slipped easily into miming different tasks. The one exception came during the first workshop, where one participant chose to observe everyone "stepping into role," only joining the group after the period of reflection and discussion and with some encouragement from her peers, as well as my assurance that she did not have to speak. I also noted evidence of "enrole-ing" or belief in the characters created. Language use was sometimes minimal during the scenes as participants concentrated on gesturing or miming their intentions. In my role as journalist, I was able to verify the comprehension of theme-related vocabulary, since participants were able to explain their activities to me in French, or else seek support (as in the case of some participants playing small children who were "shy" or just beginning to speak). Role-playing a small child who was shy in front of strangers allowed less confident participants to enter the drama without being expected to verbalize their role while their peers, who were usually older family members, could speak for them.

Interviews

In the interviews, the participants acknowledged how they felt about the improvised portions of the workshop, their levels of comfort or discomfort, their fear of "going alone" or the self-consciousness of "not knowing what to do." The participants who were weaker in French were nervous about producing spontaneous speech. Most mentioned, however, that having practised the vocabulary, having the workshop leader "in-role," and being able to work as a group, mitigated these anxieties.

Participants also spoke to a heightened level of empathy, both in-role and in subsequent reflection. The first evidence of empathy was in coming to understand the hardships of early aboriginal peoples on the prairies. The second was a meta-

understanding of the difficulties faced by their own students who, as FSL learners, are often "put on the spot" and asked to present, perform, or are singled out to answer questions. A third kind of empathic understanding was discussed by two of the participants who reflected on self-understanding, a realization that the non-francophone teacher is also a learner.

Finally, a "transformation" or "catalytic experience" was alluded to; this would be further developed by two of the participants in the follow-up questionnaire. Tanya spoke of "becoming" as a key element of Process Drama and how this enabled her to face the challenges of taking on the position of teaching in Immersion. Karen spoke with a certain wistfulness of needing to rediscover her paternal Métis heritage. The drama experience seemed to trigger a need in her to understand her background and led to her decision to travel to Ukraine in search of her maternal family roots and to reconnect with her father.

Follow-up Questions

Of the seven interviewees, five responded to the follow-up questionnaire. Of these five, all had tried some version of Process Drama in their classrooms. All participants in the FIT workshops felt that their level of French had improved but, as they rightly pointed out, this was due to the intensive nature of the entire 3-week program. Two respondents from the divisional workshop noted that they already possessed a high level of French competency but that they had acquired some specialized vocabulary related to the aboriginal theme.

<u>Concluding Thoughts</u>

<u>The Pilot Study Results</u>

   I had originally intended what became the Pilot Study to be an in-depth study of a Process Drama-based course for Core French teachers. I had assumed that these teachers would be non-native speakers of French, and that my role would be that of Participant-Observer. As it turned out, however, only one of the participants was a Core French teacher. (As I have explained, the other non-francophone Core French teacher dropped the course after the first class). Those remaining in the course were francophone or "expert" French speakers teaching in French Immersion or in advanced-French programs. The course instructors were experienced actors who brought a wealth of theatre experience and a love of the French language to the program but who failed to connect the course content to second language teaching. Also, despite the instructors' assurances prior to the course, they did not introduce Process Drama into the course content.

  The Pilot Study course, however, did serve to highlight the potential of Process Drama, in the first instance, by clearly pointing to the issues and challenges of teaching FSL in the Manitoba context and by extrapolation, in the rest of English-speaking Canada. The issues and challenges uncovered in my data analysis include:

- The isolation of teaching French in an English language school, and in wider terms, in a minority language setting. This, in turn, speaks to the need for authentic language interactions for FSL teachers (S3, Y2).

- The undervaluing of French language teaching (S1, S2).

- The pressure to constantly motivate under-motivated FSL students (C2, C7, Y1).

- Language proficiency anxiety in the case of non-francophone teachers (Y1).

- Fear of negative evaluation (Y2).

In the second instance, the Pilot Study anticipated the strengths of Process Drama as a means of building linguistic and pedagogic confidence, as demonstrated by participants' reactions to the course's perceived inadequacies:

- One participant, Carla, described high performance anxiety and the need for collaborative, reflective time.

- All participants stated the need to explicitly link all the drama activities to the FSL teaching context.

- All participants felt the need for secure space in which to take performative and/or linguistic risks.

- There was a general fear of judgement or negative evaluation on the part of the participants. The first fear involved linguistic evaluation by peers who were Francophone or "expert" speakers or by the instructors (Carla, Yolanda). The second type of fear concerned performance abilities as judged for marks by the instructors (Carla, Yolanda and the other course members).

- Although the fear was never expressed to me directly, I also wonder whether my presence in the course, and the fact that I was researching, added to the fear of evaluation.

These findings strengthened my resolve to offer Process Drama workshops to FSL teachers, which I did in the fall of 2006 and the summer of 2007.

The Process Drama Workshops

When I began my data collection of the workshops, using field observations and interviews, beyond my research questions, I was interested to know what the participants would say about the Process Drama experience, what they learned, what they had expected to learn and what they didn't learn. In the Follow-up Questions, I wanted to know if and how the teachers had applied the workshop experience to the classroom, and/or to their own lives. My data analysis indicated a number of positive results from the experience which I have ranked according to the number of mentions by interviewees:

- All seven of the workshop participant-interviewees mentioned gaining new ideas and strategies based on Process Drama as a tool for teaching FSL as well as the confidence to use some form of these strategies, despite initial hesitation to engage in any form of "drama." This speaks to the question of reticence in engaging with "drama" or "performance anxiety," and the strengthening of agency.

- All interviewees spoke of acquiring greater familiarity with the specific language related to the cross-curricular aboriginal components in the Manitoba curriculum. This would suggest an appreciation of the authenticity of the theme-based workshop.

- All interviewees identified empathic understanding on one or on all three levels which link to the concepts of agency and authenticity.

  1. A new sensitivity as to how their students feel.

  2. An appreciation of and sensitivity toward early aboriginal culture and lifestyles on the prairies.

3. A self-understanding of the teacher as learner.

- Four interviewees (Tanya, Janine, Tara and Paul) recognized the authenticity of the target language experience, due in part to an emphasis on fluency over accuracy.

- Four interviewees (Karen, Ariel, Tanya and Tara) appreciated the opportunity to improvise in a supportive environment in the target language. This concept of support in an environment of risk, both linguistic and dramatic, speaks to the necessity of a "safe space" to mitigate anxiety, as well as to allow and encourage the liminality of "stepping between worlds."

- For at least two of the interviewees, Tanya and Karen, the transition between what was known and familiar to what was unexplored (such as new language, new contexts, new ways of embodying language and ideas) led to new perspectives and transformative understandings of self and of others.

Conclusion to Results Chapter

I began my study by asking my first research question concerning FSL teachers' sense of agency and authenticity. It is evident from my interview data that despite a lack of French language proficiency and FSL methodological background, two of the workshop participant-interviewees (Tanya and Janine) were being compelled to teach French Immersion in the fall, while one participant-interviewee, again with little linguistic or methodological study, was being required to teach Core French. This speaks to the lack of agency of FSL teachers and the need for "investment" (in the form of recruitment, funding, hiring standards, and Professional Development support) by the

Faculties of education, the Ministry of Education, the employers, and most especially by the teachers themselves.

My second research question pertained to encouraging the "voices" of non-francophone FSL teachers. In my data, all but two participant-interviewees (Tanya and Paul) identify oral communication, particularly with francophone speakers and "expert" speakers of French, as problematic. One participant-interviewee (Tara) spoke of her "performance" anxiety inherent in doing any drama. My data results show that the preparation for the drama scenes (Pre-text/Pretext), the strategy of Teacher-in-Role, and the non-evaluative aspects of the workshops served to reassure the participant-interviewees and to foster an atmosphere of respect and collaboration. A further finding for two of the participant-interviewees (Karen and Tanya) was the opportunity for experiencing the "liminal", with the workshop serving as a catalyst for personal (Karen) and professional (Tanya) change.

My third research question regarded educational theory, policy, programs and practices. My data revealed not only the factors that contribute to French language competency and lack of linguistic anxiety, such as a strong sense of agency and linguistic identity (as in Karen's case) but equally, confirmed the existence of obstacles to the development of agency and a lowering of French oral anxiety. Participant-interviewees cited living in an anglophone majority environment coupled with limited adult francophone contact as a major difficulty. In particular, Core French teachers mentioned the low status of their subject area, marginalisation, and a perceived lack of support from their school and community as leading to diminished professional credibility.

In light of these data, a strong case can be made for undergraduate teacher education programs which emphasize French language skills for future FSL teachers

(French competency guidelines for Immersion and Core French, endorsed by the Ministry of education, as well as provincial teacher associations, and future employers) and mandatory methodology courses for teaching FSL. Such guidelines are in place at the francophone college in Manitoba, but a gap exists in the anglophone university programs which would require the political will to rectify. For experienced teachers in the field, more FSL teacher Professional Development opportunities and an up-dated, user-friendly Core French curriculum could help guide and inform FSL teachers[31] and stakeholders. An information campaign, plus support for employers and candidates, could also effect more enlightened hiring practices.

My next chapter will elaborate on these results and tease out the underlying inferred meanings, possible and probable issues, the connections between the overarching themes and the implications for French second language teacher education and professional development in Canada. It will also address the limitations of my research and suggest further possibilities for future research.

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[31] The Bureau de l'éducation française of the Manitoba Ministry of Education began a review of the current Core French curriculum in the fall of 2009. The intention of the review is to lead to the creation of a new, up-dated document for eventual implementation in the schools.

Chapter 5: Discussion of Findings and Recommendations

La langue, cette richesse de l'homme, et ses usages, cette élaboration de la

communauté sociale, sont des oeuvres sacrées. Qu'elles évoluent avec le

temps, se transforment, s'oublient et renaissent, tandis que, parfois, leur

transgression devient la source d'une plus grande fécondité, ne change

rien au fait que pour prendre avec elles ce droit du jeu et du changement, il

faut au préalable leur avoir déclaré pleine sujétion. (Muriel Barbery,

L'élégance du hérisson, p. 132)

Introduction and Research Questions

This chapter constitutes a discussion of the findings from my research study of

non-francophone French second language (FSL) teachers and their experiences of Process

Drama. In this chapter, I will review my research questions, introduce and explain the

four overarching themes that emerged from my analysis of the data, and interpret my

results in light of these themes and the current literature. Finally, I will discuss the

limitations of this study and present suggestions for future research.

What I have discovered in attempting to best organize and interpret my results for

discussion is that my major themes are holistically intertwined. This speaks to the

interpretive nature of my study at the intersection of FSL teachers' experience in the

context of Process Drama, or as Dörnyei (2008) has argued, at the operation of the

agent/environment dyad. What emerged thematically from the data analysis were four

principal themes, which are abstract and iterative, yet deeply grounded in the micro-

context of my findings. As I shall elaborate, these are not independent themes but

complex and interrelated. Wolcott suggests that: "Human behaviour is complexly motivated. Our interpretations should mirror that complexity rather than suggest that we have the omniscience to infer 'real' meanings… (2002, p. 96). This speaks to my own subjectivity and my need to enable multiple perspectives, both voiced and unvoiced, of the non-francophone teacher participants.

My research began as a series of questions concerning the personal and professional lives and self-perceptions of non-francophone FSL teachers in Manitoba. As a former Core French teacher and Immersion teacher, and later, as a teacher educator, for whom French is a second language, I was aware of the enormous pressures and expectations, both self-imposed and community-imposed, to represent a perfect model of the French language both during and after class hours. As a non-francophone teacher, I had been exposed to the isolation of teaching Core French, the uncomfortable feeling of being a cultural and linguistic "imposter" in Immersion, and the difficulties of working in a minority language context. Anecdotally, I knew of the anxiety engendered by the fear of negative judgement by peers, by those in authority, and particularly by native speakers of French whose command of the language still remains the "Holy Grail" of second language acquisition. This idealization of the "Native Speaker" exists despite our increasing understanding and valuing of multi-competence in the non-native speaker (for example see Canagajarah, 2005; Cook, 2001, 1992; Kramsch, 2000; Morita, 2004). As well, there has been more recent interest in the advantages of using the mother tongue (still in most cases English) in FSL teaching and learning (Turnbull, 2001, 2006; Turnbull & Arnett, 2002). Meanwhile, other FSL research has more specifically focused on the question of FSL teachers' linguistic competency, or lack thereof, as a further cause for

anxiety and lack of self-esteem (e.g. Bayliss & Vignola, 2007; Karsenti, 2008; Lapkin et al., 2006; Salvatori, 2007).

Drawing on this research literature and reflecting on my own experience, I wanted to understand FSL teachers' sense of agency as connected to identity. What did French mean to them? How did they perceive themselves, in the classroom and beyond? I specifically wanted to know about oral communication in French: Was oral communication anxiety-provoking? Did it pose a risk? When were teachers secure in oral communication? What might enable them to feel secure, to evince "Willingness to Communicate" in their second language (MacIntyre, 2007)? Thus, my first research question ultimately revolved around questions of agency and authenticity:

1. **How are agency and authenticity experienced by non-francophone teachers of FSL?**

My second research question was framed by Process Drama. I had experienced the openness, the collaboration and the deep reflection intrinsic to Process Drama. As a former drama student, and later as a language teacher, I certainly knew that drama activities could contribute to the development of oral communication skills. However, the intersection of Process Drama and second language acquisition is an under-researched area[32]. The fact that Process Drama allows for ownership of the drama by the students and for student experimentation with language (Wagner, 1998) led me to ask:

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[32] Kao & O'Neill (1998) and Liu (2002) have closely documented the benefits of Process Drama for students in the second language classroom but no studies have looked at second language teachers as "students" of Process Drama.

2. How might a Process Drama-based workshop encourage the "voices" of non-francophone FSL teachers who are students of the workshop? What might theses voices express about language learning and self?

My third research question concerned the implications of the FSL teachers' experience during and following the workshops for in-service teacher professional development and for undergraduate, pre-service teacher candidates' education. The federal government's "Action Plan for Official Languages" (2003) set the goal of doubling the number of high school graduates with a functional knowledge of French by 2013. In Manitoba, the provincial government earmarked funding for FSL teachers' professional development and for classroom-based FSL projects. Furthermore, a recent series of studies (CASLT, ACPI & CTF – The Canadian Teachers' Federation, 2006; ACPI, 2008) has closely considered the challenges faced by Canadian FSL teachers. These studies as well as the commitment to professional development funding would indicate a renewed interest in FSL programs and support for FSL teachers. It would further suggest a need for competent FSL teachers to meet the French language aspirations of current and future students.   My third question thus became:

3. What are the implications of the FSL teachers' experience of Process Drama for educational theory, policies, programs and practices?

Epistemological Orientations

The fundamentally social function of language and language learning has been recognized by theorists of socio-linguistics. Vygotsky (1978, 1987), for example, argued that the learning potential of the learner is achieved through shared interaction. As such,

speaking becomes an aspect of learning, as the speaker attempts to make meaning. Bakhtin's (1981, 1984) literary analysis provides a further basis for understanding language learning, with the emphasis on the emergence of "voice." According to Bakhtin, language should be investigated as situated speech wherein speakers dialogue with each other and struggle to communicate. Thus, language is never neutral but is instead influenced by intentionality (Bakhtin, 1981, p. 294). For Bakhtin, language does not reside with the individual; it is an appropriation of the words of others. The notion of access to the words of others, or the opportunity for access, then becomes crucial to Bakhtinian "self-authoring."

Following such authors as Kramsch (2000) and Pavlenko and Lantolf (2000), language learning is viewed less as dependent on learner aptitude or learning style, and more as dependent on the social structures, which invite learners' engagement. Thus, the idea of the unique individual, with a core identity, is replaced by the Bakhtinian understanding of the individual as changing and diverse. When we link this dynamic, changing quality of identity to Bourdieu's (1990) notion of language as "an investment," a material and symbolic resource, which can increase the learner's "cultural capital," we begin to appreciate the value and relevance of language to the individual. To reframe this concept in terms of the FSL teacher, the investment of the non-francophone teacher in French (by means of language courses, travel, professional development) can lead to material resources (employment), as well as symbolic resources (recognition as bilingual, a respected teaching position in French Immersion). The value ascribed to the teacher of French, as a native or non-native, or "expert" speaker, positions that teacher within the community of discourse, the instructional and social world of the teacher. This socio-linguistic focus on language speaks to the human agency of the learner (or lack thereof),

determined by access, and opportunity of access, to employment, and to the social and professional network of the FSL teacher.

The organizing principle behind my study derives from my investigations of FSL teachers' lives and teaching contexts. My research methodology is informed by Feminist Standpoint Theory and Institutional Ethnography. Feminist Standpoint Theory (DeVault, 1991, 2008) seeks to recognize inequalities and access to social power. This theory challenges received understandings of the status quo and enables us to look beneath the surface to what is "unsaid." In order to better understand the connections between practices, policymaking, and teachers' "everyday lives," I have also borrowed from Institutional Ethnography (Smith, 1987, 2005), which attempts to grasp underlying structures (political and social) that may reinforce relations of domination.

Data Collection and Results

Pilot Study

As outlined in my previous chapter, my initial data collection was based on a Pilot Study, a drama course offered at the Post-Baccalaureate level for FSL teachers in the fall of 2005. The course participants comprised two instructors, five teacher participants and myself in the role of Participant-Observer. The two instructors and the two francophone members of the course were very supportive of my research project, making themselves available for interviews and allowing me access to their journals. Of the five participants, three were non-francophone, the focus of my study, and agreed to participate. One participant (Sean) was a "native-like" French speaker with low performance anxiety. The

other two, Colleen and Yolanda, exhibited high performance anxiety and high oral language anxiety respectively.

As the course proceeded, it became clear to me that course content would not be based on "Process Drama." The instructors were both professional actors who focused on theatre techniques such as mime, mask, and tableau, and who aimed at imparting acting skills and a "stage presence" to the teachers. Inevitably, there was a degree of mutual frustration, revealed in journals, interviews, and my own field notes, both on the part of the instructors, and on the part of the teachers, who perceived a disconnect between course content and its applicability to the FSL classroom.

Nevertheless, the results of the Pilot Study were important in that they anticipated the strengths of Process Drama in building pedagogic and linguistic confidence while lowering French oral anxiety for non-francophone FSL teachers. Furthermore, the Pilot Study effectively highlighted current issues and challenges facing these teachers.

Process Drama Workshops 1, 2, and 3

In order to research the impact of an actual Process Drama experience on non-francophone FSL teachers, I created and led three professional development workshops, the first in November of 2006, the second and third in the summer of 2007. The first workshop was offered at the divisional level and included eight participants, seven of whom were Immersion teachers. Of this group, I was able to interview two participants. The second and third workshops were offered within the FIT (French Immersion for Teachers) summer program, a linguistic and cultural French program open to FSL teachers and newly graduated Education students. I had ten participants and twelve participants respectively in the FIT workshops, ranging in language proficiency from

Débutant C to Avancé [33]. Five of these teachers participated in my study as Participant-Interviewees.
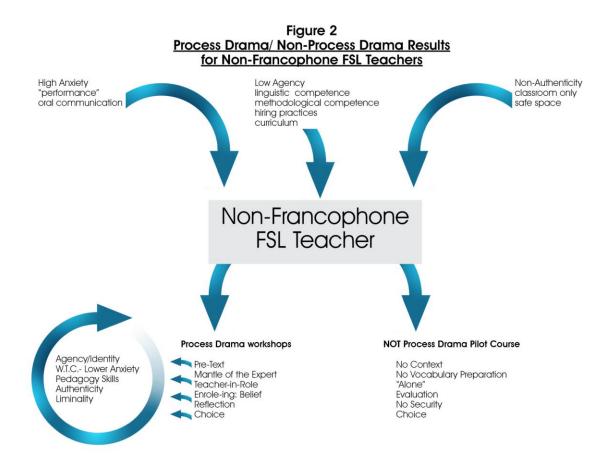
My Four Overarching Themes

Maxwell (2005) states that the main strategy for analyzing qualitative data is coding and arranging them into categories. These organizational categories are broad areas that are anticipated prior to interviews and observations and usually flow from the interview questions. My categories are rooted in my interview questions, which developed from my own interests and values, as well as from my theoretical readings. In contrast, the themes themselves were drawn from the text data of transcriptions and field notes.

I view my "insider" status (FSL teacher/educator and non-francophone speaker) as legitimizing my analysis. At the same time I recognize my double position of authority: as the researcher and as a university professor. When I began my coding and sorting, I was very aware of the need to look for "what was not said" (Price, 1987), which addresses in part the researcher's assumptions, as well as the participants' sense that the researcher readily understands. My task, as Fine (1999) so eloquently phrases it, is to "work the hyphen" between self and "Other." That is, as a researcher I probe my relation to the context I study, as well as to my "informants," because we construct our texts in and on the "Others'" words (Fine, 1999, p. 74).

My four overarching themes – Agency, Anxiety, Authenticity, and Liminality – and connected sub-themes, which I abstracted from the data, are my attempt at capturing

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[33] This rating scale was developed by the FIT program organizers in order to place teachers in the appropriate morning language classes. The afternoon workshops were not designated by language levels and were open to all. When I was invited to do the workshops, I received a class list indicating the participants' levels ranging from Beginner C to Advanced.

my participants' meaning. They reflect the local and particular issues of teaching and

learning French as a second (or additional) language in Manitoba, as well as the larger

issues of professional self-esteem and identity. I wish to emphasize, however, that these

themes did not magically occur in discrete blocs of meaning, but are instead interrelated,

interdependent and recursive in nature, as illustrated in Figure 2.

Figure 2
Process Drama/ Non-Process Drama Results
for Non-Francophone FSL Teachers

High Anxiety
"performance"
oral communication

Low Agency
linguistic competence
methodological competence
hiring practices
curriculum

Non-Authenticity
classroom only
safe space

**Non-Francophone
FSL Teacher**

Agency/Identity
W.T.C.- Lower Anxiety
Pedagogy Skills
Authenticity
Liminality

Process Drama workshops

Pre-Text
Mantle of the Expert
Teacher-in-Role
Enrole-ing: Belief
Reflection
Choice

NOT Process Drama Pilot Course

No Context
No Vocabulary Preparation
"Alone"
Evaluation
No Security
Choice

Identification and Significance of the Themes: Agency, Authenticity, Anxiety and Liminality

Agency

If we take language as a form of social interaction rather than as a set of structures[34], as in the Chomskian view (Chomsky, 1965, 1986), then language and its meanings are taken as co-constructed by its participants. Bakhtin (1981) wrote of this co-construction that "we approximate the meanings that have been historically and socially constructed, but we are able to add our own voice" (p. 829). If speaking allows us to create or recreate ourselves by adding our own voices, then dialoguing becomes a creative act.

Voice, or lack of voice, is directly linked to the concept of agency, the power to act. Vitanova (2005) studied the agency of a group of Eastern European immigrants to the United States. For these people, their loss of language occurred not only in a professional sense (an architect from Ukraine was employed in construction; a Russian journalist became a kitchen worker), but in every facet of their lives. Borrowing from Bakhtin, Vitanova refers to the recreation of a new self as "authoring" (Vitanova, 2005, p. 160). Thus, she speaks to the new immigrants' ability to analyze their contexts and to interpret their socioloinguistic realities as a foundation for agency. Vitanova eloquently affirms that "there is nothing more frightening than not being understood, heard and answered by another…" (p. 161).

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[34] I am referring to the "innateness hypothesis" where language is perceived as biologically determined. Chomsky (1965, 1986), for example, claimed the existence of a "language acquisition device" (LAD) to explain mastery of a language. His focus on the LAD led to the notion of Universal Grammar, a system of universal linguistic rules, genetically implanted in all human beings.

My understanding of agency centres on the belief that human beings have the ability to influence their own lives and their environments. At the same time, however, as human beings we are in turn shaped by social and individual factors, which can render dialogue impossible. My approach to agency, then, places primacy on the possibility of action, rooted in communication (Vygotsky, 1978). From this perspective, agency is mandated by interaction and is part of a complex social and historical dynamic. Each decision that teachers make, each action that they undertake, or choose not to undertake, is a consequence of past action and present context. It would seem, then, that my participants' past actions (for example, to study French or not, and to what degree; to accept a teaching position in Core French or Immersion; to undertake a Process Drama workshop) were directly influenced by their sense of agency. The context of the Process Drama workshop, in action and reflection, furnished the means for them to deconstruct their definition of self and to reconsider their sense of agency.

Agency in the Pilot Study

The five teacher participants who chose to take the drama-based Post-baccalaureate course evinced a strong sense of agency. They had all elected to undertake advanced studies in education and had all worked to carve out a French identity (as francophile or francophone) in a minority language setting. Yolanda, for example, struggled with her lack of French competence, but when I met with her the following August, she had arranged to leave her young family over the summer and study French intensively in a francophone area of New Brunswick.

A second example of agency is found with Carla. Early in her career, she had chosen to live in Quebec and married a francophone. In the fall of the Pilot Study, she had

agreed to pilot the new Intensive French program (Netten & Germain, 2003), which focuses on building oral skills in Middle Years' students of Core French. Because she felt the need to find strategies to engage her students, she enrolled in the drama-based course.

Sean, meanwhile, entered the course as a multilingual, advanced French speaker. His professional goal had always been to teach French, particularly French Immersion. With this in mind, he had lived and worked in France after completing his education degree. At the time of the Pilot Study, he was the head of the French Department in a large urban high school offering Immersion, Core French, and the International Baccalaureate programs. Since completing his Post-baccalaureate degree, he has embarked on a Master's of Education degree at the francophone college.

In essence, my three non-francophone participants from the Pilot Study were strong, committed individuals who have continued to pursue their own development as French specialists.

Agency in the Process Drama Workshops

The Process Drama workshop participants all exhibited agency either in self-selecting for the summer French Immersion for Teachers (FIT) program or in registering for the professional development workshop during their busy fall schedule. In interviewing the participants, I was struck by their commitment to French and by the strong identification as "Francophile" of both the experienced teachers (Karen, Tara, Ariel) and a newer teacher (Tanya). All four had achieved, or were about to achieve, their career goal of teaching in French Immersion. Some of the more linguistically hesitant teachers, such as Janine, had been placed as Immersion teachers, despite their misgivings.

However, to their credit, they were spending their summer developing their target language skills.

Agency and the Native/Non-native Speaker Dichotomy

In Manitoba, the model against which second language speakers and teachers of French are measured is the native francophone speaker. Francophones are idealized as the model to be attained by students, parents, administrators, and by teachers themselves. Success would then appear to mean replicating native-like speech as closely as possible.

The debate over the merits of native and non-native speaker teachers has been well documented by Cook (1999), Medgyes (1992), Reves & Medgyes (1994), Tang (1997), and Widdowson (1994). Reves and Medgyes found that most of the 216 non-native English speaker participants in their study felt self-conscious about making mistakes and "inferior" to the anglophone teachers. In a more recent study (Arva & Medgyes, 2000), non-native speaker teachers were insecure about their lack of spontaneity in the target language. A U.S. study of college level English language students (Fillto, 2002) found that the majority of English Second Language (ESL) students wanted native speaker teachers for oral communication and culture classes, but that they preferred non-native speakers for grammar, vocabulary and TOEFL (Test of English as a Foreign Language) preparation classes; the negative concerns of the students regarding non-native speaker teachers were related to accent (Fillto, 2002, p. 93). Yet, as Cook (1999) explains, and as Fillto's results clearly demonstrate, non-native teachers, and hence non-francophone teachers, can serve as effective language models precisely because they can relate to the students' experience of language learning.

In Manitoba, the three English faculties of Education (in addition to the francophone faculty at St. Boniface College) offer optional language teaching courses to meet the linguistic and methodological needs of future FSL teachers. Regardless of whether Bachelor of Education (B. Ed.) students elect to take such a course or courses, these students may be placed in an FSL classroom for their practicum experience, depending on their own willingness and classroom availability. Upon graduating from the B. Ed. program, these graduates may be employed to teach FSL in any program or at any level. In my own optional methodology courses, for example, my non-francophone B. Ed. students often exhibit a reticence to speak and describe feeling inadequate. One can only imagine the helplessness and sense of inadequacy of those graduates who did not opt, or were unable to schedule, *any* FSL education courses and who then find themselves facing a classroom as the new French teacher! When it becomes a question of working or not, for the graduates, or when principals and divisions need to hire French teachers or risk losing a French program, agency is denied both to the teachers and the administrators by a system that does not ensure that the study of French language and second language methodology are integral to teacher education programs.

Authenticity

I take authenticity to encompass all input for the language learner: the "realia," the artefacts, and the actual classroom environment. For my Process Drama workshops, this was not simply dependent on my creation of the classroom décor and the tasks or activities, but also on the views of what is "authentic" to the participants. I enlarge on this definition to include oral communication situations.

The theme of authenticity emerged as teachers spoke of the "reality" of the improvised portions of Process Drama and the state of "becoming," for example in the comments of Tanya (Tan 2) and Ariel (A 4). This sense of the authentic was closely linked with their expressions of empathy, both in appreciating how their L2 students might feel and how early aboriginals might have felt.

Reality and realia

Overall, the teacher participants expressed pleasure, in the interviews and in the follow-up correspondence that drama could indeed be in touch with their own reality. The first criterion for authenticity in their minds was authentic curriculum because our theme dealt concretely with the question of teaching aboriginal content. This sense of reality was heightened and supported by artwork, museum-quality artefacts such as bison parts, toys, clothing, accessories, and early tools, and by original Métis and First Nations' music. See for example Tara's comments (Tar 4) and Karen (Kar 8). This multi-modal approach to Process Drama provided a fertile context for improvisation, scene building and reflection. In the follow-up emails to the workshops, all the respondents explained that they had felt comfortable using some form of the Process Drama experience in their FSL classrooms.

Embodiment

Many of the workshop participants spoke of "feeling" the experience and "becoming" aboriginal (Tanya, Tan 2, Tan 8; Janine, Jan 4; Paul). The fact that so much of the workshop was physical certainly contributed to this sense of embodiment. The drama scenes were initiated by physical activity: circling the art displays, moving to the music, visualizing, breathing, and handling the artefacts. Once the drama scenes began,

participants were able to en-role, that is "to step into someone else's shoes" because they had generated their own knowledge of the context by donning the "mantle of the expert," facilitated by knowledge-building tasks such as art interpretation and vocabulary games. Participants were able to re-imagine the world because they were stimulated cognitively, affectively and kinaesthetically. As Bacon explains:

> I can watch someone doing Oriental or Egyptian dancing and I think I understand it. Only when I have attended and participated in an Egyptian dance class, felt the weight of the hip belt as it assists in the sway of my hips, will I have embodied the performative knowledge with which I can speak to and engage Egyptian dancers themselves. (Bacon, 2006, p. 141)

Language

The use of unscripted, spontaneous language, in role and afterward, resonated with the participants. As the process evolved, the teachers realized that they did not need to be the most creative, or the most innovative in the group. They always had the choice about the extent of their participation in the scenes (Karen, K 7; Tanya, Tan 3). Because everyone was active in creating a believable, social world (at the campsite, with family members), which involved "teacher-in-role" and fellow participants, the scenes provided for open-ended communication and internalisation of new language forms. This "authentic" discourse was not memorized, did not have prescribed questions and answers and most closely resembled free, exploratory speech because the participants were unhampered by lack of content knowledge, lack of practice, and the overriding fear of making mistakes. Hence, even if participants "make mistakes" in a grammatical sense,

and even though the "teacher-in-role" can provide the model for grammatical structures, the language used is still very much authentic.

<u>Anxiety</u>

As stated in my chapter on the literature supporting my research study, anxiety can be manifested as a "trait" (based on an individual's personality), or as a context-specific "state." According to MacIntyre (1991), because oral second language communication is of the moment, it can be termed "state" anxiety. Furthermore, it is worth repeating, again drawing from the literature, that two studies (MacIntyre & Gardner, 1991; Von Worde, 1998) have identified oral language communication anxiety as especially relevant to the French language learner.

In my study, the theme of oral communication anxiety was manifested in many references made by the participants, and was problematized by the francophone/non-francophone or native speaker/non-native speaker dichotomy, i.e. the ideal of the "perfect native speaker" (Cook, 2001, p. 177). My participants' self-ascriptions as proficient or inadequate suggested that their perceptions of linguistic identity are fixed and non-negotiable: "Fluency, it just ain't gonna happen" (Yolanda). Teaching FSL as a non-francophone thus becomes a site of struggle.

Another recognized form of "state" anxiety is "Performance Anxiety," commonly referred to as "stage fright," a physical and emotional reaction to public performance. Wright (1999) explores the notion of "performance anxiety" as related to "doing drama" in a pre-service education class. In Wright's description, there is no audience or stage, and the focus of the class is to develop strategies for teaching drama. Wright identifies

fear, apprehension, lack of control and reticence as typical of those students suffering from "performance anxiety."

Anxiety in the Pilot Study

All but one of the participants in the Pilot Study were francophone or "expert" speakers of French. The lone Core French teacher, Yolanda, found herself tongue-tied or silent when expected to speak:

> **Interviewer:** Now, when we go into discussion or when we have to interact orally [in the course], how are you with that?
>
> **Yolanda:** Oh, that freaks me out. I love listening to discussion, I love hearing it. I wish I could write it all down, because a lot of the words, I'm like (*whispering*) "What are they saying?" I feel all I can do is listen because I don't feel I have anything valuable to offer. (Interview, Oct. 24, p. 11, 23-27)

In contrast, Yolanda felt liberated by the non-verbal aspects of communication when clowning, or doing mime or masks. However, the more competent French speaker, Carla, found herself frozen with stage fright: "Oh God, don't make me go up on that stage." Thus, both state and performance anxiety were evident in the Pilot Study. The fact that many participants exhibited or claimed, either L2 or performance anxiety, or both, made me wonder whether it is in the nature of teachers to expect perfection in their undertakings. In other words, is anxiety a teacher "trait"?

Anxiety During the Workshops

All but two, Paul and Tara, of the workshop interviewees identified oral communication, in particular speaking with francophones, as a source of anxiety. On the other hand, Paul and Tara worried about "performing correctly" in the improvisations. This suggests that when using Process Drama in a target language setting, the facilitator must work diligently on two fronts: reassuring participants in the use of their second language and providing security to overcome stage fright. The importance of the role of the facilitator is borne out by recent research in the area of emotion-related self-perception in Foreign Language Anxiety (Dewaele, Petrides & Furnham, 2008). The authors found that in adult dialogue situations, oral language anxiety is "contagious" and can affect L2 output. However, if one of the interlocutors is confident, he/she can measurably reduce the impact of anxiety on the other speaker. (What is not clear, of course, is whether high confidence might intimidate others.) Process Drama's strategy of teacher-in-role provides for a confident interlocutor who facilitates the scene-building both linguistically and performatively. Sonya and Ariel's comments about being prompted if at a loss during the improvisation, about not feeling evaluated or pressured, and Karen's recognition that "everything was accepted" bear witness to the power of the teacher-in-role strategy to reassure, encourage autonomy, and lessen linguistic and performative anxiety.

Identity-based Anxiety

In the case of non-francophone FSL teachers, aside from the anxiety associated with lack of competence in French, there are social and economic implications of fluency in French. Norton (2000, p. 8) speaks to identity-based anxiety where the desire for

acceptance by one's peers and the security of affiliation may be jeopardized by the worry

of inadequacy. Stroud & Lee (2006) focused on the identity anxieties of adolescent L2

students where the need for peer acceptance is paramount. One of the researchers'

suggestions for mitigating anxiety was "crossing," whereby the teacher accepts and

adopts the L2 speech style of the adolescents and encourages the students to try the more

acceptable, standard language style. Furthermore, the authors suggest that the teacher take

on the role of student, and that the student(s) adopt the role of teacher. This effective

strategy would seem to mimic Process Drama, where teacher-in-role removes the

teacher/student boundary and overturns traditional authority roles.

Code-switching As a Manifestation of Anxiety and Identity

Code-switching and code-mixing refer to speech practices whereby two or more

languages are combined. Throughout my interview transcripts, many of the interviewees

alternated between speaking in English and French. Rather than view this dual existence

of spoken language as a deficiency, some researchers have come to view code-switching

as an example of multi-competence (for example, Belz, 2002; Cook, 1991, p. 112).

Wierzbicka (2004, p. 102) argues that the shift between languages is a necessity when

living in two different emotional worlds because of the intimate link between emotion

and the mother tongue. Wierzbicka further maintains that emotional expressions in the

target language can feel "distorted" with the result that "not being true to oneself is often

inescapable" (p. 103). Thus, code-switching can also represent an attempt to protect

identity.

In reviewing my oral transcripts, I asked myself whether code-switching occurred

only with the less proficient speakers of French. The participants had been invited to

answer my questions in either English or French, my goal being to allow them to feel as comfortable as possible. If asked, I provided terms or phrases and even corrections in the L2; for example, when Tara queried, "peers? pairs?," I simply nodded at the correct choice. I avoided prompting or leading because I in no way wanted to influence the content of the replies. Belz and Reinhardt (2004) and Sert (2005) provide possible interpretations of the reasons behind code-switching which can apply to my particular interview context:

- To convey nuances of meaning.

- A bridge between speakers to build solidarity (the participants and I are L1 English speakers, in most cases).

- An automatic, unconscious behaviour.

- Equivalence as a defensive mechanism (speaker wishes to state exact meaning) in order to continue communication, which may be the result of a lack of fluency.

- A safety device in the case of fear of negative evaluation and fear of error (I am a university professor; part of the tacit agreement in setting foot on the French campus was to function in French only).

This vulnerability can be viewed through the lens of Feminist Standpoint, as for example in Eckert's (2008) study. With respect to the language market and sociolinguistic variation, Eckert posits that the search for exact terms and a careful attention to grammar marks "the technician of language" in a job market where a focus of production is to maintain "a continual proof of worthiness" (p. 73). In other words, language use and agency are intertwined. The onus then is on the FSL teacher to establish "worthiness" by

a careful production of French, a doubly difficult feat in a minority language context like Manitoba's.

<u>Language of Choice as a Manifestation of Anxiety</u>

Although invited to respond to my interview questions in English or in French, as they saw fit, all teachers began the oral interviews in French. This was most likely due to the setting, i.e. St. Boniface College, for the FIT workshop participants and the Pilot Study course members. Three interviewees, Ariel, Karen, and Carla, arranged to be interviewed at the end of the school day in their homeroom classrooms. Both Karen and Carla were ill when I arrived but had kindly decided not to cancel our session. Karen had laryngitis and Carla suffered from exhaustion. Both teachers chose to speak in English. As Carla explained, "I just can't speak in French." Thus, physical stress seemed to have played a role in language choice.

I also wondered how the participants would respond to my written follow-up questions, which again were offered in English and French. All the participants chose to answer in English. I took this to represent the comparative ease of responding in their native language. I was also conscious of the time of year (all responses were received during the summer holidays) and of the fact that everyone had more than likely become re-immersed in his/her English-speaking world.[35]

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[35] As an example of the influence of target language exposure, I was able to conduct a follow-up interview with the weakest French speaker of the Pilot Study drama course, Yolanda, after the summer of 2006. Her interview was held entirely in French, <u>at her insistence</u>, because she had just returned from a French summer language program in New Brunswick. Her evident pride and admirable improvement in French speaks to the benefits for non-francophone FSL teachers who pursue language development in a target language setting, if at all possible.

<u>Liminality</u>

I began my research project by asking "What is the experience of non-francophone FSL teachers when they participate in a Process Drama workshop in French?" As I progressed in my data gathering and analysis, I was intrigued by the concept of a "Third Space" (Kramsch, 2002). According to Kramsch, the Third Space refers to a place of evolution, where the language learner is neither a monolingual L1 speaker, nor a fluent L2 speaker. This Third Space captures the essence of the progress toward becoming bilingual (or, in the case of more than one language, multilingual, and hence multi-competent). For Kramsch, this Third Space is not static but rather ebbs and flows, contributing to a new sense of identity.

Later in my research, I came across the term "liminal" and "liminality" in drama (Hunter, 2008; Crumpler, 1996). Liminal derives from the Latin word *limen, liminus* meaning a threshold. Thus, liminality captures the sense of a threshold place, an area of "becoming," of emergence. For example, liminal beings populate mythology: the griffon is neither entirely eagle nor lion; the centaur is part man and part horse. In popular culture, J.K. Rowling's *Harry Potter* series is inhabited by magical, liminal beings, such as the hippogriff, part eagle and part horse, and Professor Lupin, a werewolf. These liminal beings are often forced to live on the margins and hide their liminality. Their uniqueness can be perceived as positive or negative. In the case of the hippogriff, the animal causes suspicion because of its fierceness, but it has a wonderful ability to fly and a strong sense of loyalty. The professor, meanwhile, suffers in his transformation to wolf and can unknowingly harm the innocent. One could equally make the case for the hero of

Rowling's books, Harry Potter himself, as a liminal creature caught between the world of ordinary humans, the "Muggles," and the magical world of Hogwarts.

The anthropologist Victor Turner (1969) was one of the first to identify liminality as part of a process in performance ritual where participants are removed from the routine structure of their daily lives and social positions. According to Turner, once stripped of their social status, the participants bond in a state of equality and community (Turner's *communitas*). Sommerville (2007) writes of "undoing subjectivity" in liminality. She argues that it is a place of creativity or transformation where our predictable ways of being are challenged and we are changed as participants. Somerville further explains that liminality can be brought about developmentally (e.g. a baby learning to walk), naturally (e.g. the effect of a tornado), or intentionally, by engaging in new experiences.

This notion of engaging intentionally in new experiences, of stretching one's boundaries, would seem to represent the risk-taking aspects of Process Drama, particularly in the L2 context. In the case of my Process Drama workshops, risk was evident in the need to express ideas or emotions in the target language, as well as during the performative aspects of the improvisations, since both speech and performance could be "judged" by the "other."

Expanding on the sense of a liminal space, I am drawn to Bourdieu's (1990) concept of a social space, which allows for the evolution of identity. The creation of the liminal space is not solely the responsibility of the drama workshop facilitator, but is rather a co-production of the workshop members and as such, is constantly in negotiation. Hunter refers to liminality as "ever-becoming," a collective effort that allows for "aha" moments and a reflection on those moments (Hunter, 2008, pp. 16-17). Crumpler (1996,

p. 33) outlines how new meanings and multiple voices are negotiated in Process Drama in four ways:

1. Texts and pre-texts become catalysts for meaning making involving multiple voices.

2. Working with multiple voices provides ways to explore other *selves.*

3. Explorations provide space for difference and diversity.

4. Spaces created allow learners to draw on intersections in multiple worlds.

Process Drama, as developed by theorists and practitioners such as Heathcote (1984), Bolton (1986), and Kao & O'Neill (1998), engages participants in liminality in that it provides opportunities for transformation as together participants forge new roles and create new spaces. Such experiences can lead to transformations of self and greater empathy due to the hyper-awareness of being oneself and becoming the "other" (Bolton, 1979, p. 64). This concept of liminality would seem to exactly reflect my own interpretation of the FSL teachers' experiences of Process Drama.

Liminality as Safe Space

In examining the results of the Process Drama workshops, I am reminded time and again of the participants' appreciation of the safety and security of the experience. Such comments as "It seems to me I felt comfortable enough to become a man!" (Karen) speak to an atmosphere conducive to risk-taking, both in the linguistic and the dramatic sense. According to Hunter (2008, p. 6), the concept of safety is directly linked to that of risk. Thus, a space can be physically safe (e.g. well-lit, facilitating ease of movement); or, conceptually safe, that is, the space provides a context for experimentation. Hunter describes this conceptual space as inviting a degree of aesthetic risk, between what is

known and unknown. In the case of my FSL teacher participants, I would venture that the

workshop space evolved to offer all three levels of safety. The participants themselves

entered the workshop and determined the degree of risk they were prepared to encounter:

- The risk of self-expressing in a second language to the "other";

- The risk of emotional self-expression while "in role"; and

- The risk of creativity.

Hunter further explains that the "success" of a safe space can mean that beyond

providing protection, it becomes "risk-attractive" (2008, p. 9). The author reveals that the

space must be inclusive of the participant's diverse experiences while at the same time

sheltering the participant from restrictions and negativity, which in the case of the

workshop teachers might be self-imposed or otherwise. Ideally then, this is a protected

space of vulnerability, which allows for the liminal experience of self-translation and

becoming.

> I suggest that safe space is better described as a euphemism for the
>
> processual act of ever-becoming, of messy negotiations – both within
>
> collaborative actions of representation and oft-times paradoxical
>
> presentations and positionings of self.   (Hunter, 2008, p. 16)

Within the context of the safe space, participants can perceive and practice "how to be"

and "what might be."

Liminality as Transformative

Cook-Sather (2006) found that her pre-service teachers, suspended in a liminal

space of e-mail correspondence, were able to "imagine and enact the otherwise

unimaginable or impossible" and thus "transform themselves in unique and powerful

ways" (p. 21). Echoing Cook-Sather, I found that FSL teachers learned through dialogue and engagement, versus the traditional receptive, "top down" model of a professional development delivery. The fact of embodying the second language in a liminal, safe space led to perspective, particularly in the form of empathy. And additionally for some, the liminal experience of operating in two parallel worlds: that of the fictitious drama and that of the drama viewer or self-spectator (Bolton, 1998, p. 270) allowed for an examination of identity, i.e. Who am I as an FSL teacher? In the teachers' follow-up emails, (Karen 8; Tanya, Tan 7 and 8; Paul, P4; Ariel, A 6; Tara, Tar 4), they spoke of having more confidence, new pedagogy strategies, more empathy for learners, and more teaching success (student motivation; communication in French) as a result of the workshops. For two of these teachers, the self-exploration went deeper, leading to a quest for language "roots" and "belonging."

Limitations of My Study

As with most research projects, this study opens itself to more questions than it answers. As I designed the study in light of my original questions, collected the data, interpreted and read each draft of the chapters, more questions formed in my head. It seemed that the more I studied, reflected and learned, the more it became clear that learning is truly never-ending. I am also aware that my study has some limitations, which must be acknowledged and considered.

Sample Size

There are limitations to the conclusions to be drawn from a small study of only ten participants. I had wanted to look at the effects of Process Drama as a tool to build non-

francophone FSL teachers' confidence, yet the teachers who volunteered to participate in the research were a self-selected group, electing to take a drama course or workshop in the first place. The non-Process Drama Pilot Study of five teachers, three of whom were non-francophone and agreed to become participants in my research, and the three Process Drama-based workshops, with seven research participants, tell us about the specific experiences of those settings. Nevertheless, my quest for the "voices" of these teachers offers the potential for other researchers, educators, and teachers to extrapolate for use in their own contexts, especially as a stimulus for investigating L2 oral communication anxiety and non-native speaker teacher agency.

Modes of Investigation[36]

My study relies heavily on the accounts of teachers in interviews, journals (Pilot Study), and post-interview emails (workshops) of the Process Drama experience, rather than on direct classroom observation, for example. Ideally, a variety of research approaches would best capture teachers' reactions, but I chose to rely on the teachers' thoughts and recollections, and self-perceptions. I could also have video-taped my drama sessions, but as discussed in my methodology chapter, I found the taping experiment in the Pilot Study to be stressful for the participants, as well as for the instructors. I reasoned that the participants needed to become comfortable with me and with Process Drama and that half-day workshops did not have the advantage of time to develop that comfort level.

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[36] See Table 4 for modes of investigation.

Table 4: Modes of Investigation

Mode	Pilot Study COURSE	Divisional Workshop Nov. 2006	FIT Workshop 1 July 2007	FIT Workshop 2 July 2007
Participant Pre-interview	x			
Participant Post-interview	x	x	x	x
Researcher Field Notes	x	x	x	x
Participant Journals	x		(Exit slips)	(Exit Slips)
Outside Observer Notes		x		
Instructor Pre-and post-interviews	x			
Instructor/Researcher as Reflective Practitioner		x	x	x

Generalizability and Validity

Another limitation of this study speaks to the positivist paradigm: the question of

generalization, replication and internal/external validity. To what extent do the

experiences of the teachers I interviewed speak to the experiences of FSL teachers across

Canada, or even across Manitoba? What would an outside researcher learn using the same methodology? In response, I would venture that the applicability of this study to another setting or with a larger group of teachers is difficult to predict. My questions and methodology were not based on an experimental research design, but rather on a qualitative, ethnographic theory of design. Thus, the *trustworthiness* of my design and results must be determined by how carefully I designed and conducted this study, reported and shared my findings. Equally important is the sensitivity with which I collaborated with my research participants. Qualitative research acknowledges that all knowledge is relative; thus the question becomes: How truthful, credible and useful is this study? Patton (2002) adds to these criteria the power of "impact" and "reflexivity." That is, does this research study affect me emotionally and intellectually? Am I, as a reader, aware of the researcher's subjectivity?

My hope in presenting this research is not to change FSL teachers and the policies surrounding them overnight. My hope is to allow FSL teachers to reflect, and perhaps take ownership for their language learning and the direction of their classes. The results of my study indicate that some non-francophone FSL teachers are unwilling or hesitant to interact in French with colleagues, with francophones, and with "expert" speakers of French. This reluctance is due in part to inhibition, the fear of exposing oral language deficiencies, and appearing less credible as a French language teacher. In addition, the current Manitoba practice of hiring linguistically underqualified teachers to meet the needs of Core French programs and Immersion programs places a tremendous burden on the teachers who accept these positions. At the same time as reaching Manitoba non-francophone FSL teachers, my hope is to reach FSL stakeholders such as French teacher organizations, administrators, and university educators through dissemination of my

research in scholarly writing, conference presentations, and continued interaction in my field.

I am conscious that I have probably been co-opted to some extent by the "ruling apparatus" in ways I am unaware of. After all, it is not only the research participants who arrive with "perspective." Following Smith (1980, 2005), I do not view my position of "indweller" as one to be hidden or overcome. I view my reflexivity as legitimizing this study.

Implications for Educational Theory, Policies, Programs and Practice

The artistic process of reflecting and re- imagining the everyday lives of non-francophone FSL teachers, within the context of Process Drama, builds on the general theory of Second Language Acquisition as "investment" (Norton, 2002), as well as Bakhtin's (1981; 1986) dialogic theory of discourse and "voicing". If education, as Eisner (2002, p. 3) argues is the process of creating ourselves, then in creating ourselves, in meaning-making and dialoguing, "we can try to create, in the public sphere, the new possibilities we have imagined in the private precincts of our consciousness". In the world of Process Drama, FSL teachers are free to play with reality and alter self-understanding. What can be imagined can be brought into existence, reshaping the future. Thus, I see the implications of this study as reaching into the areas of Pre-service teacher education, and In-service teacher Professional Development.

As I have shown, one of the challenges facing FSL teachers in Manitoba is meeting classroom expectations in terms of linguistic proficiency. Without specialist training and on-going Professional Development, it is evident that non-francophone Manitoba teachers will find it difficult to improve or even maintain their level of French, as well as stay

abreast of new language teaching approaches. Establishing French language competency standards, supported by the Ministry of Education and all FSL stakeholders, could go a long way in alleviating some of the linguistic challenges. Meanwhile, if the Faculties of Education wish to provide strong, competent FSL teachers, efforts should be made to recruit FSL teacher candidates, for both Core French and Immersion programs, beginning in Manitoba high schools and in cooperation with school divisions and relevant teacher associations. Furthermore, Manitoba university educators must prepare FSL teacher candidates to respond to issues such as under-motivated Middle and Secondary level students in both Immersion and Core French programs, marginalized Core French programs, and the levels of attrition of new FSL teachers. Familiarity with Process Drama as a tool for deeper understanding, self-exploration and spontaneous use of language could provide a new approach to exploring these challenges. By identifying the FSL teachers' dilemmas and by "enroleing" as fictionalized "characters" in Process Drama, the teacher candidates would have the opportunity to rehearse and reflect on strategies for engaging their future students and responding to the complexities of FSL teaching.

In addition, French language teachers have long expressed a need for Professional Development opportunities which target French language proficiency as well as newer, more interactive and inclusive methodologies. The authentic use of language, the provision of collaborative, reflective time, and the non-evaluative aspects of Process Drama, all the while linked to the second language teaching context, would seem to offer an ideal "safe space" for non-francophone FSL teachers to build linguistic confidence while developing pedagogical skills.

Process Drama, it would seem, holds wonderful potential for preparing and engaging future and experienced French language teachers through problematizing,

embodying, and analyzing the current FSL teaching experience on the local level. My study suggests that attention needs to be paid to the non-francophone FSL teachers who are often disadvantaged in their teaching context. By acknowledging these teachers' realities, by allowing for linguistic and cultural perspectives drawn from their own "lived experiences", and by supporting teachers' linguistic and pedagogical development, I am arguing that Process Drama workshops at the undergraduate Pre-service and In-service levels are of linguistic, pedagogic and agentive value. Although not the focus of this study, Process Drama workshops could, in turn, potentially affect classroom practice and student motivation, as is shown by the fact that several of the participant-interviewees in my study successfully used the workshop template, essentially transforming the status quo.

Suggestions for Future Research

As I explored the background literature for this study and delved more deeply into the context of FSL teaching and learning in Canada and elsewhere, I was struck by the possibilities for refining and expanding the present study. I was equally struck by new developments, such as integrating information and virtual technologies using Process Drama to create authentic communication experiences. The following comprise just some of the avenues of research, which would be exciting to explore. I would note, however, that these avenues of exploration relate specifically to the teachers themselves, rather than their classroom practice, as the study of non-francophone FSL teachers as *students* of Process Drama is an under-researched area.

1. All of the non-francophone teachers in my study expressed a need for professional development in the areas of upgrading French language skills and understanding new approaches to language teaching, such as integration of new technology. Of particular concern is how to deal with rapidly changing student demographics which reflect the Ministry of Education's policies of inclusion of special needs students in all FSL classrooms and the arrival of non-anglophone New Canadians. The teachers wish to understand how best to accommodate these students in French language classes. Research on "best practices" and in-depth collaboration with successful local teachers using a Participatory Action Research (PAR) approach could prove invaluable to teachers, teacher organizations, and pre-service educators who prepare teacher candidates for the realities of the classroom.

   Hall (1992) defines PAR as a process that combines research, education and action and that is biased in favour of dominated and exploited people. Carr and Kemmis (1986) conceive of PAR as a notion that gives "form to a particular kind of democratic aspiration to engage in changing the world as well as interpreting it" (p. 281). The most important factors of this type of research are the origins of the issues, the roles of the stakeholders in the research process, the understanding of how power relationships work, and the potential for networking with other disadvantaged groups. The value of PAR in the FSL context would lie in its ability to ensure a fuller representation of what non-francophone French language teachers say and do and what might be adopted as examples of "best practice."

2. The PAR approach might again be used to engage local FSL teachers in trying to address some of the issues raised in my study, such as non-francophone teacher identity and agency. Such a study might look at peer collaboration, the effects of mentorship programs, and the role of faculties of education in facilitating such initiatives.

3. One weakness in my study was the low number of Manitoba generalist teacher participants, who usually teach Core French to their homeroom students in the Elementary and Middle Years' programs. The majority of my participants were French Immersion teachers or aiming to become French Immersion teachers. Yet, the generalists are the more isolated teachers whom I rarely meet at FSL conferences or workshops. A local study, using narrative inquiry, might allow us to hear the "voices" of these teachers, which would enable us (faculties of Education, divisional language coordinators, French Education Bureau) to develop more responsive professional development opportunities.

Narrative inquiry is a research approach which uses the telling of stories to critically understand the protagonists' experience. The data can be collected as a story, as in an interview, in field notes as a narrative, or in journals or letters. Clandinen & Connelly (2000, p. 20) emphasize that narrative inquiry is dynamic and dialogical, a collaboration between researcher and participants, over time. The research text itself continuously unfolds, placing the autobiographical at the centre of the research. Such a methodological choice would allow for in-depth understanding of the Manitoba FSL teacher's context and could point the way for new resource development and teacher support.

4. For the past two years, I have been privileged to work with a group of dedicated FSL teacher educators from across Canada in developing an FSL teacher proficiency profile, sponsored by the Canadian Association of Second Language Teachers/l'Association canadienne des professeurs de langue seconde (CASLT/ACPLS). CASLT is advocating a national level FSL teacher self-evaluation portfolio based on the European Language Portfolio and the Common European Framework of Reference for Languages.[37] This profile has the potential to establish a meaningful description of the teacher as language learner and is currently being piloted in Canadian faculties of education. Research garnered by the pilot study will provide important information on future teachers, self-assessed needs in the area of French language. Long-term research, in the form of comparative studies between provinces, or as case studies of individual autonomy, could provide in-depth portraits of teachers and help map the future of official bilingualism in Canada. Such research would have important implications for policy-making, as well as reducing some of the negative perceptions (particularly in Western Canada) about teaching and learning French.

5. One concern raised in the more recent research on FSL teacher contexts (e.g. CASLT/ACPLS, 2006), is the lack of access and training in current technologies for FSL language learning. In my research, I have come across two promising studies, which integrate Process Drama as a learning tool in the virtual world. O'Toole and Dunn (2008) looked at interactive online games to stimulate Process Drama-based learning. Their research sought to deepen understanding of

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[37] For information on the European Language Portfolio, see www.coe.int/portfolio or for the Common European Framework see www.coe.int/t/dg4/linguistic/CADRE_EN.asp For information on the Canadian context, consult www.caslt.org

key moments in history at the Middle years' level, in this case the scaling of Mt. Everest. Another meta-study (Seifel-Nasr et al., 2007) examined the critical and creative potential of Process Drama in such language programs as TLTS (Tactical Language Training System) to support language training and cultural acquisition. Second Life, another program, offers interaction in the form of scripts, models and avatars. When such programs are combined with Process Drama methods, there is enormous potential for learner engagement and motivation. These programs also address the twin concerns of distance and physical space, as there are no limits to the virtual language world. A research project on the feasibility of such a program would prove an exciting avenue for exploration.

6. Finally, at a time when non-conventional paradigms are being used in research, and as poetic, artistic and arts-based research expands, ethnography and drama could be combined to re-embody the research experience (Denzin, 2003). As an example, ethnodrama (Saldana, 2003, p. 2) would re-tell the action of doing research with FSL teacher participants, based on shared narratives, journals, interviews, field observations, media artefacts, and the like. Composite characters from these sources, fused with verbatim comments, could bring to life FSL teachers' experiences in a way that the printed page cannot. I imagine, for example, a scripted version of non-francophone teachers' experiences, which could be performed and shared at L2 conferences or be disseminated through more popular outlets such as YouTube. These performances could then be followed by post-performance discussion and feedback.

<u>Afterword</u>

The point of diving into a lake is not immediately to swim to the shore, but

to be in the lake, to luxuriate in the sensation of water. You do not "work

the lake out"; it is an experience beyond thought. Poetry soothes and

emboldens the soul to accept mystery. (Script of the 2009 film *Bright Star*,

written and directed by Jane Campion.)

In bemusement, I find myself at the end of this study with more questions than

when I started. Yet, I have a feeling that this is how it is supposed to be. It would seem I

did not quite "work the lake out." Rather, I have been changed, intellectually,

professionally, and personally. I do not think in quite the same way, I do not teach in

quite the same way, nor do I listen and reflect in the same way. The privilege of the

research experience, of luxuriating in the world of ideas, has reshaped, reoriented and

emboldened me.

When I first moved to Montreal in the fall of 2003, I told friends and family that

"my head had exploded." Entering the theoretical world, being sublimely challenged,

sharing ideas with other scholars compensated, in retrospect, for the crisis of uprooting

and the isolation. Learning to write more clearly and insightfully, marshalling my

arguments, disciplining my thoughts was a humbling but necessary awakening. My

reward came with the refining of my skills and a deepening confidence, and finally, the

day when my advisor smiled and asked, "When did you learn to write?" She had been

reviewing and correcting chapter drafts when, it seemed in that moment of the second

draft of the methodology chapter, my writing had acquired a voice. My voice.

In the film, as Keats tries to explain to Fanny, discovering the muse is a painstaking and somewhat mystifying process and there are no guarantees. One doesn't dive into the lake in order to swim to the shore. Neither does one write a poem in order to say "There now. I've written a poem." What inspired me to want to taste and touch and explore this research experience is very much akin to Keats' lake analogy. The point was never simply to produce a dissertation, but to explore the experience, and in so doing, to grow and to be able to ask, what next?

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Appendix A: Mapping Process Drama

Appendix A Mapping Process Drama

		(Bowell & Heap, 2001, p. 91)		

Theme	**Context**	**Role (s)**	**Frame**	**Sign**
What makes humans begin to give up?	Where? When?	Students as inhabitants of London; Teacher-in-role as ship's captain	Why? Discontent.	How? Broadsheet announcing strike

Mapping Process Drama FSL Workshops

(K. Baranowski Workshops 1 –3)

Theme	**Context**	**Role**	**Frame**	**Sign**
What was life like on the early prairies for aboriginal people? The importance of Bison?. The importance of the collectivity?.	Manitoba prairies; Late spring after a long winter Time: distant past	Students as tribe members; Teacher-in-role as 1) journalist 2) enemy tribe member	Starving, hunters unsuccessful; bison have not returned	How? Invitation of enemy tribe member

<u>Appendix B: Workshop Art and Artefacts</u>

La vie avec le bison, Calgary Alberta.
Kakwa, 1993.
Photo: Brittany Webster, 2010.

La vie avec le bison, Calgary Alberta.
Kakwa, 1993.
Photo: Brittany Webster, 2010.

La vie avec le bison, Calgary Alberta.
Kakwa, 1993.
Photo: Brittany Webster, 2010.

C.J. Taylor. *Le Secret du bison blanc*
Livre tundra, Toronto,1993.
Photo: Brittany Webster, 2010.

Janine Tougis. *La legende du bison des neiges*,
Festival du voyageur, 2006
Photo: Brittany Webster, 2010.

Norval Morrisseau. *The Landrights,*
Mc Michael Canadian Art Collection,
Kleinburg, Ontario.
Art Image Publications, Inc., 1992.
Photo: Brittany Webster, 2010.

Norval Morrisseau. *Sacred Buffalo Worshippers,*
Collection of Glenbow Museum, Calgary.
Art Image Publications, Inc., 1991.
Photo: Brittany Webster, 2010.

Appendix C: Workshop Details and Guided Meditation

K. Baranowski

<u>Le 2 nov. 2006</u>

<u>Version simplifiée de « La légende du Bison des neiges » de Janine Tougas</u>

Oyez. Oyez. Mes amis grands et petits.

Écoutez la légende, la légende des prairies.

Oyez. La légende du Bison des neiges.

La rivière est immense. Le courant puissant.

Séparés sont deux clans, deux familles, séparés par la rivière.

Ils vivent pauvrement.   Une famille s'appelle Lièvre. L'autre famille Castor.

« Pourquoi nos jours sont si tristes?   Notre ciel toujours gris? »

Les Castors ne dansent pas. Les Lièvres ne rient pas.

Ce même jour, les deux clans pleurent.

Ah, ou, Ah, ou. Sur les deux rives, au même moment,

Le cri des loups. Et un grand sifflement – le vent du Nord.

Arrive le premier Automne - vif et fort.

Un grand tourbillon de bruit, de blanc, de lumière.

Lièvres, Castors, soeurs, et frères, pères et mères,

On ne comprend rien de ce froid, de ce froid, de ce blanc.

Tous vivent l'hiver en tremblant.

Tout d'un coup, deux nuages, formes de neige, se dessinent en l'air.

Un grand bison blanc secoue sa crinière.
Bison des neiges explique son cadeau :

Vous couperez les branches pour créer un canot.

Allez! Traversez la rivière. Vous avez huit jours pour faire ce canot,

Lièvres et Castors ensemble.

Le Bison des neiges disparaît en nuage.

Les deux clans prennent leur courage, au milieu du pont, visage à visage.

Chacun fait sa part. Huit jours de labeur.

Canot est né. Bison des neiges est fêté.

Mille remerciements dansées et chantés.

Le soleil brille. La glace craque.

Le premier printemps, on part en canot.

C'est le premier été. Tout beau et tout chaud.

K. Baranowski
2 nov. 2006

Atelier: Vie autochtone

9 am   Acceuil; musique (cd Tougas); regarder les images
           affichées; se présenter
           Qui? École - niveau - matières?

9h20   L'art
           1. Regardez les images. Mots pour les décrire :
               (couleurs, formes, animal)
               Lesquelles sont les images des prairies? Pq? (bison)
               NORVAL MORISSEAU (animaux, couleurs, lignes
               connectrices, rayon-x.)
           2. Distribuez les copies de son oeuvre
           •   Individuellement : couleurs, formes,
           •   qqc'est?
           •   À deux : expliquer votre image
           •   Au groupe : présenter l'art.

9h40 Le bison

           1.   Où est-ce qu'on voit le bison auj. à Wpg?
           •   Parc Assiniboine (zoo)
           •   Fermes près de Steinbach - Grunthal
           •   Télé : pub pour la MTS (Manitoba Telephone
               System)
           •   Palais législatif en bronze
           •   Drapeau provincial

           2.   Symbole de quoi?? Force, courage, notre passé

10h   Le jeu de vocabulaire : parties du bison

1. Au tableau : où achetez-vous la nourriture? Les
    vêtements? Les meubles? (Safeway, Walmart, Zellers,
    Superstore, Shoppers...)
2. Si on n'en avait pas de ces magasins?... (chasser,
    pêcher, jardin, voisins, ...)

LA BOÏTE
1. Bandez les yeux d'un volontaire. Il va chercher dans la boîte -
    mystère. (Si l'objet est emballé en plastique, il faut porter des
    gants pour l'ouvrir.)
    Peau, fourrure, sabot, queue…
    Que peut-on faire avec ces parties? (nourriture, vêtements,
    Outils, meubles, contenants...)

2. Jeu : trouver ton partenaire. (Mots et usage sur
    morceaux de papier.)

10h30   Reprise et réflexion : Comment pouvez-vous utiliser ceci
        avec vos élèves???

        Difficultés?? Modifications??

11h   AU MUSÉE!!!
        Vous avez remarqué des objets autour de la salle?
        Ce sont des objets précieux du passé. Des artefacts.
        Dans un musée le conservateur ou conservatrice doit les
        Cataloguer et les protéger.

        Comment les protéger?
        Pourquoi les protéger?

        Règles :
        1. Traiter avec respect.

2. Garder-les hors soleil.
3. Porter des gants - protection contre l'humidité

Au rétro, une liste des objets et de leur usage. (Ceci n'est pas une course!!) Voici des gants. Vous allez chercher un objet - normalement, avec une étiquette et un étui ou un sac en plastique.
1. Venez en avant avec l'objet.
2. Devinez son usage pour les autochtones.
3. Ensemble on voit la liste de vérification.

PAUSE DÎNER

1h   Techniques de détente

1. Revoir le vocabulaire: Une feuille de papier à chaque
   personne (à droite, à g. , au centre, etc.).

2. Un volontaire en avant: décrivez le dessin que j'ai sans
   nommer l'objet
   - cercle, triangle, rectangle carré
   - une boîte, la main superposée, une plume
   - tente, flèche, arc, bouclier
   - sapin, rivière, soleil, bison à l'intérieur d'un nuage

3. Marcher : levez-vous et formez un cercle.
   Marchez lentement, fatigués, dans le sirop d'érable,
   comme un géant, sur la lune, le nez en avant

4. Se donner un massage.

1h20   Visualisation guidée. Musique (cd *La légende du bison*

des neiges)
De quels mots souvenez-vous? Qu'avez-vous entendu
dans la musique?

1h30   Drame
Vous êtes dans un village autochtone. Imaginez qui vous
êtes : garçon, fille, grand-maman, mère, père, chasseur,
guerrier...
C'est la fin d'hiver. Vous êtes avec votre famille, votre
clan. Vous avez faim. Vous avez froid. Vous essayez de
vous garder près du feu. Vous attendez l'arrivée des
bisons, mais il n'y en a pas.

Quel âge as-tu?
Que portes-tu?
Qu'est-ce que tu fais? (e.g. jouer, garder le feu, gratter les peaux, se
peigner les cheveux…)
Comment te sens-tu?

1. Lorsque tu sais qui tu es et ce que tu fais, lève-toi et
commence. Je vais passer autour et regarder.

2. Arrêtez. Si tu avais qqchose à dire, qu'est-ce que ce
serait? Ex. J'ai faim. Passe-moi le couteau. Tu veux
venir jouer avec moi?

Rentre encore dans ton personnage. Comment sont tes
cheveux? Tes mains? Comment marcheras-tu? Imagine.
Touche tes vêtements. Sont-ils doux et souples? Quand
est la dernière fois que tu as bien mangé? Qu'as-tu dans
les mains? C'est lourd? Léger?

3. Refaites le camp. Cette fois, parle avec un voisin.
Moi, je veux voir qui et où vous êtes. Je suis journaliste
de Radio Canada. Je m'appelle Suzanne et je viens
interviewer des clans près de la Rivière Rouge.

Au milieu des entrevues, j'entends un son- c'est comme

le tonnerre. À la distance, quelqu'un dit "C'est les bisons!" Que faites-vous?

(À refaire, dépendant des réactions.)

4. Comment te sentais-tu? Est-ce que c'était "vrai" pour toi? Ta réaction lorsque les bisons sont arrivés?

2h   La légende

1. *Le secret du bison blanc.*
Existe-t-il des bisons blancs? Ou? Pour les Premiers peuples, c'est un miracle.
Je demande à 4 personnes de mimer pendant que je lis: le chef, 2 chasseurs, une femme

Quel est le message? la paix et la coopération, le respect de la nature...

2. *La légende du bison des neiges* par Janine Tougas
Le reste de la classe fait des effets sonores.

2h30   Réflexion. Liens avec les RAS (Copies du programme d'étude à distribuer : sciences humaines, 5e année.)
Questions. En groupes de deux, trouver les RAS qui correspondent avec ce qu'on a fait aujourd'hui.

3h   Dernière activité. Distribution des t-shirts et marqueurs.
Dessinez ou écrivez ou représentez ce que vous avez appris aujourd'hui. 10 à 15 min.
Chaque participant se lève et partage son "oeuvre".

Appendix D: Follow-up Interview Questions

Follow-up questions to Process Drama workshop with Krystyna

Please feel free to expand on or explain any of your answers. All replies will be kept confidential. If you wish to answer in French, a French version of these questions follows.

1. On a scale of 1-5, with 5 being extremely confident, how would you rate your oral French second language abilities?
   a. when speaking with French second language students, in your classroom or outside of class
   b. when speaking French with colleagues
   c. when speaking with native French speakers

Is this any different from your confidence levels PRIOR to the workshop either in FIT or at the division office?

2. Did the workshop experience change you in any way or lead to any insights?
   a. As a teacher?
   b. As a non-native French speaker?
   c. As a learner?

3. For you, how close was the experience of improvising in the workshop to the spontaneity of authentic speech in French?

4. Would you say that the aboriginal workshop's drama component (Process Drama) and the way it developed helped you to allay any anxieties or built your confidence? Why or why not?

5. Has the drama workshop, with its emphasis on First Nations' culture and stepping into the lived experiences of early Plains Aboriginals been useful to you in any way? Please explain.

Appendix E: Consensus Coding

Consensus coding for analysis chapter: July 2008

Krystyna Baranowski

Research questions:

1. How is agency/identity experienced for non-native teachers of French as a second language (FSL), in particular, Core French?
   - How do non-native FSL teachers describe their relationship with French?
   - What importance do the teachers attach to oral communication in French? In the classroom? In their lives? ("Willingness to communicate")
   - Anxiety, self-esteem and risk-taking in second language (L2) learning have been closely linked (Erhman, 1996; Horwitz & Young, 1991; Young, 1992, 1999). What role do these affective components play in teachers' perceptions of self?

2. How might a Process Drama-based course encourage the "voices" of teachers? What will these voices express about language learning and self?

3. What are the implications of the non-native FSL teachers' experience of Process Drama for educational theory, policies, programs and practices that target the FSL teacher?

Objectives:

1. Document the reactions, attitudes and discoveries in the experience of Process Drama-based workshops for non-native FSL teachers.
2. Explore the potential of Process Drama workshops conducted in French to heighten linguistic confidence and encourage the appropriation of language for non-native FSL teachers.

Interview scheduling and protocol:

My interview data are drawn from a series three professional development workshops held on November 2nd 2006 and July 4th and 9th 2007.

Interview Questions:

The following questions served as guiding questions for my semi-structured interview format.

BACKGROUND AND ORAL FRENCH
1. How would you describe yourself as a teacher? (Walk me through a typical day, class or classes in French.)
2. What can you tell me about living and working in French?

3. You are not francophone. What drew you to French? Describe your relationship with French.

4. How do you feel about your oral French competency? How do you feel in situations with native or native-like speakers of French?

WORKSHOPS AND PROCESS DRAMA
5. Why did you decide to take this workshop? What was the experience like for you?
6. Can you describe for me your impressions of the drama portion of the workshop?
   - What happened?
   - How did you feel?
   - Would you be willing or tempted to try this again? In a course? Another workshop? With your students?

Emerging Themes

Maxwell (2005) states that the main strategy for analyzing qualitative data is coding and arranging them into categories. These organizational categories are broad areas that are anticipated prior to interviews and observations and usually flow from the interview questions. My categories are rooted in my interview questions, which developed from my own interest and values, as well as from my theoretical readings. In contrast, the themes themselves are drawn directly from the text data of transcription and field notes.

I began my coding by scrutinizing the data for key words or phrases used by the participants. I highlighted the key words and phrases which seemed important and began to intuit the relationships or connections between these quotations (Bogden & Biklen, 1982). This process allowed me to develop a feel for patterns and themes. After identifying quotations, sorting them with reference to their context, and grouping them under basic themes, I began looking at sub-themes. All the while, I was aware of the need to look for "what was not said" (Price, 1987) which speaks to underlying assumptions or to the participants' sense that the researcher all ready knows, understands, and is sympathetic to the participants. I view this "insider" understanding as legitimizing my analysis or as Fine (1999) so eloquently puts it, "working the hyphen".

Themes do not simply arise or magically appear from the interview data. Following De Santis & Ugarizza (2000), my themes have been abstracted from the data, which has been read and reread and categorized in an iterative fashion. These themes are my attempts at capturing the essence of my participants' meanings and my own

interpretations, as an "insider" with personal and professional experience in the field of French as a second language teaching and learning.

Categories (Drawn from questions)

Background: Schooling & Language Training; Family Attitudes & Languages Spoken; Exposure to French (ex. travel); Teaching Position

Why French? : Passion; Belonging; Pressures: economic/administrative; Influences (ex. parents, Trudeau); Communication

Why Process Drama Wkshp? : Relevance of theme; Familiar with instructor; Self-improvement; New strategies.

Themes and sub-themes:

1. **Agency**
   - Lack of agency : stress, frustration
   - Pressures (administrative)
   - Training & preparation
   - Identity & voice

2. **Anxiety**
   A. Linguistic
   - Willingness to communicate
   - Non-native speaker
   - Perfectionism
   - French "status"
   - Competence

   B. Performance anxiety
   - Fear of negative evaluation (self and others)
   - Being alone
   - "Going first"
   - "Stage fright"

3. **Authenticity**
   - Relevance
   - Reflexion
   - Embodiment

- Realia
- Empathy
- Voice
- Belief

4. **Liminality**
- Creativity
- Safety & risk
- Transformation
- Process

Definitions of themes

Agency: For the purposes of my study, I am not concerned with the larger questions of whether human beings have agency (Foucault, 1984). My understanding of agency centres rather on the belief that human beings have the ability to influence their lives and their environments. At the same time, they are however shaped by social and individual factors. My approach to agency places primacy on the possibility of action (Vygotsky, 1978) rooted in communication.

Agency is closely linked with identity and "voice" (Norton, 1999). In the case of new immigrants, for example, Vitanova (2005) speaks to their ability to analyze their contexts and to interpret their sociolinguistic realities as a foundation for agency. Citing Bakhtin, Vitanova refers to the recreation of a new self in dialogue as "authoring".

Anxiety: As stated in my chapter on the literature, anxiety can be manifested as a "trait", based on an individual's personality, or as a context-specific "state". Clinical reports and personal anecdotes all attest to the physical and emotional aspects of the manifestations of anxiety (trembling, sweaty palms, "blanking out", nausea, etc.).

As a trait, or characteristic of the individual, anxiety is closely linked to perfectionism. However, some studies have found that perfectionism may actually be enabling. In language learning for example, the presence of this trait resulted in higher achievement scores (Horwitz, 2001). Nevertheless, most of the research on foreign and second language learners tends to identify language learning anxiety and more specifically, oral language anxiety or "willingness to communicate", as state anxiety because they are transitory, a response to an anxiety inducing stimulus such as test-taking (MacIntyre, 1991; Von Worde, 2001).

A second type of anxiety relates to "Performance Anxiety", commonly referred to as "stage fright". I interpreted this fear of performing as being connected not only to the fact that we were doing improvisational drama in the workshops, but that the participants were expected to speak in their second, or other language.

Authenticity: I define authenticity as a quality of the dialogue and interaction between speakers. Sabuur's (1999) insights into the functioning of authenticity in dialogue inform my understanding. They include realia, relevance of the task, meaningful context, discourse aspects of intention and interpretation and the learner's own definition of what is authentic. Authenticity comes to represent more than language – it is a way of being in the world.

Liminality: Liminal derives from the Latin *limin* meaning a threshold. Thus, liminal captures a sense of place, an area of "becoming". Somerville (2007) argues that the liminal is a place of creativity or transformation where our predictable ways of being are challenged. She explains that liminality can be brought about developmentally (ex. learning to walk), naturally (ex. the effects of a tornado), or intentionally, by engaging in new experiences. The strategies of Process Drama used in my workshops engaged the participants in liminality in that Process Drama provides for exploration of *other selves* (Crumpler, 1996).

Examples of themes and sub-themes

Agency:
 1.Self-esteem "C'était une surprise d'être en immersion. Je pensais pas être capable. » Ariane p.2
 « Then, the 7,8,9 position came open. I went to talk to the teacher and said : do you think my French is good enough? And she said: are you kidding?" Karen p. 4
 "In the beginning I did feel like an imposter. Why do I have this job, etc.?" Janine p.3
2. External Stereotyping. « And we were told not to hire you because you're an anglophone. » Karen p.5
3. Economics/No choice "I could head into this French and this might open more doors for me." Tanya p.4

4. Positive Identity. "Je me sens mieux parler le français. Aussi je gagne beaucoup de respect pour la langue. » Paul p.3
« In speaking French there's this identity and this culture around the language. I mean of course all over the world. But it's neat to feel you can be a part of that. And it's more rich than what I've experienced growing up, y'know? So, I get that sense of belonging."Tanya

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Anxiety :

Oral Communciation Anxiety
 1.Competence « Oh, man. I would like to be fluent but that's not gonna happen any time soon." Yolanda.
 "L'oral me pose des difficultés." Ariane p.2
 « All the vocabulary was new. I felt I needed cheat sheets." S p. 3
 "Et quand je parle aux collègues qui parlent très bien le français, je trébuche des fois les mots. » Tara p.3

2. Lack of support/Isolation « At school, it is hard, a strain to speak in French. There is no nurturing". Janine p.3

Performance anxiety

3. Performance (during workshop): "It was like, God don't make me go up on that stage." CN p.9
 "J'étais mal à l'aise, timide et pas la seule. Pas tout le monde voulait. » Ariane p.4
 « J'étais nerveux – pas assez de connaissances et je connais personne » Paul p.5

Authenticity (in Process Drama):
1.Safety/Comfort:« I really enjoyed that. It had a very, the tone of it was, I would say a very respectful tone. Respect for the culture and how we would portray the culture. Respect for the individuals in how they would portray the character. Because all of it was accepted. Whatever we did was accepted and enlarged upon or became a part of it." Karen p.9
« C'est une façon d'internaliser » " "It's a risk but you have enough information to pick how deeply you want to go, to take it further." Tanya p.7
2.Realia "On a pu toucher des objets. On a pu comprendre le rôle des autochtones. » Tara p.4
3. Empathy: "I think the more you can put yourself in the position of someone, and think the way they would think, the more you can learn about them." Tanya p.13

Liminality:
"It is valuable to use your imagination and to transport yourself into another time." Janine p.5
 "I felt very comfortable as I recall. I pictured myself as a male" Karen p.10
 "It's like you learn something, you hear it, you experiment with it through touch. But, it's this whole different realm when you become it. You feel you know more about the whole experience. There's many more different aspects to it when you *become* it and live it yourself." Tanya p.7 (Italics = speaker's emphasis)

<u>Appendix F: Information and Consent Letter Sample</u>

<u>Letter of Consent for Teachers Registered in the Workshop</u>

Dear Participant,

     I am writing to ask your permission to conduct a study of your experiences and insights during two story-theme based professional development workshops offered for Core French and Immersion teachers by the Winnipeg School Division. My study is part of my doctoral work at McGill University and focuses on the experiences of non-native Core French teachers as they engage in activities taught in French.

     The research will be conducted as you attend the sessions where I shall lead the workshops and a colleague will act as observer and note-taker. I shall be asking you to fill in a short preliminary questionnaire and to hand in a reflective writing assignment at the end of each session. These reflective pieces will serve as a valuable means for me to understand your relationship to language in a professional development setting. Furthermore, a small number of teachers will be solicited for in-depth collaboration on this study. These teachers will be asked to participate on a purely voluntary basis and will be interviewed and audio-taped in post-workshop interviews.

     You may end your participation at any time without penalty or consequence. There is no grade given for these workshops. The confidentiality of all participants will be assured as all material gathered will be kept in a locked file. After completion of my dissertation, the research data gathered will be destroyed. Data will not be traceable either to you or to your school. You will be assigned a pseudonym to ensure confidentiality. One master copy of your name and pseudonym will be kept in the locked file. Access to this file will only be allowed to myself or my thesis advisor, Dr. Lise Winer, McGill University.

     This letter is to inform you of my intentions and to seek your approval. If you are willing to be observed during the workshops and to participate in my data collection process, as outlined above, please sign the consent form and return it to me. I welcome the opportunity to share my findings with you. Should you have any concerns or questions, please contact me by telephone at (204) 474-6176 or (204) 233-0210 or by email at <u>kbaranow@shaw.ca</u>
Dr. Winer may be contacted at (514) 398-5946 or by email at
<u>lise.winer@mcgill.ca</u>

Thank you for considering this research project.