

In Search of the Glocal Through Process Drama

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Alan Luke (2004), among others (Tierney 2004; Edwards & Usher, 2000; Diaz & Massialas, 1999) call for educators and teachers of educators to rethink the idea of “think locally, act globally.” Here the local and global are combined into a “glocal” identity. Entering into an educational moment with a glocal consciousness would mean knowing that any local praxis is directly connected to a larger global network. Luke explains:

We would have to begin exploring the conditions for intercultural and global intersubjectivity by both teachers and students, an engagement in glocalized analyses that continually situate and resituate learners and teachers, their local conditions, social relations, and communities, in critical analyses of the directions, impacts and consequences of global flows of capital, bodies, and discourse (1441).

In education students and teachers would approach “learning” from a globally informed position and not from a culturally exclusive vacuum. In this classroom the glocal becomes a metaphor for a dialogically critical engagement with the creation of knowledge, as groups explore meaning making through an awareness of the complex interchange of ideas across cultural, economic, and national borders. The local experience functions only in so far as it is directly connected to the global. We feel that the use of process drama strategies provides the opportunity to observe the creation of such hybrid dialogic glocal identities, particularly when working with critical children’s literature.

In this chapter we present findings from a case study in a Reading Methods course examining pre-service teachers’ responses to the critical literary text *The Streets Are Free* (Kurusa, 1995). Drama strategies grounded in notions of process drama (O’Neill, 1995)—the creation of a make-believe world through improvised encounters—worked as the interpretative site for the pre-service teachers engagements. Through these creative experiences, dramatic interpre-

tations of various sociopolitical issues framing the text were constructed. The researchers utilized elements of critical performative pedagogical theory (Giroux, 2001; Pineau, 2002, 2005), and critical discourse analysis (Gee, 1999), as theoretical and analytical lenses to examine the possibilities of using process drama as a space to observe how multiple ideological discourses were performed, enacted, and reflected upon when exploring a literary text. We position critical performative pedagogy as a framework for theorizing the emergence of glocal hybrid, critical discourses and identities in creative literacy experiences.

Our goal through this analysis was to explore how drama acted as a “border space” where participants performed tensions, contradictions, and possibilities among and between, the personal and the political, the concrete and the abstract, the implicit and the explicit, people and institutions, the public and the private, fiction and reality. We framed our research with such questions as the following: How does the class place become a space where multiple literary symbols and meanings in critical literature emerge when using process drama? In that space what discourse imagery are “performed” through teacher/student interactions? We must clarify that while we explored possible answers to these questions, our intent was not to present drama as a panacea for personal and political transformation that changes pre-service teachers’ beliefs. Our desire was to suggest a model through which the performative moment of the doing might be observed and considered. We maintain, however—and possibly as a result of our own agency in the exploration’s construction—that the situated moment and space created between reader and texts in drama is a location and generative metaphor for the emergence of the glocal within ideologies embedded in multiple discourses.

Theoretical Background

Classrooms as Critical Performative Sites

In this section we define and resituate our understanding of drama in education practices as critical performative pedagogies. Many performance artists, aware of how meaning is constructed within particular embodied discursive practices and its effect upon how audiences engage with that work, embrace critically thinking through a performance/doing. The hope is to raise questions and to disrupt conventional performance paradigms through involving spectators and actors in a multiplicity of reflections and actions (Boal, 1979; Gomez-Peña, 1996). Similarly, contemporary critical performative peda-

gogical theorists (Pineau, 2002, 2005; Giroux, 2001; Alexander, Anderson & Gallegos, 2005) argue that by viewing the classroom as a place where students and teachers perform identities, the possibility exists to examine intense socio-cultural and political negotiations within and around learning moments. This pedagogical perspective prompts the creation of spaces where emergent power dynamics may be observed within the moment of doing. Here, classrooms are perceived as spaces where students and teachers perform and imagine multiple social realities addressing political issues, moving beyond superficial understandings of "difference," "the other," or assumed "naïve" notions of empowerment and instead explore the embedded multiplicity of discourses. When positioned critically, these performances transform a classroom from a place into a space where participant awareness and/or resistance to the political nature of socially constructed discourses may emerge (Edmiston, 2000; Weltsek, 2005; Medina, in press).

Essential to envisioning a performative classroom is making the absent body present. We agree with Pineau who intends to "distinguish...between body as a literal term denoting one's physical being and body as a metaphor connoting all the social factors that might influence physical modes of experience and expression" (p. 44). In a performative classroom, reading the body becomes literal and metaphorical as embodied ideology emerges through writing, speaking, visual arts, as well as physicalization. We align with Garoian (1999), who sees performance as representing "an expanded, heterogeneous field of cultural work within which the body performs various aspects of production, socially and historically constructed behaviors that are learned and reproduced" (p. 8). Our interest lay in how these performances existed implicitly within a classroom and not how they might be made explicit through traditional group postexperience reflections. Positioning our observations within a critical performative pedagogy, we hope to shed light upon the moment of doing, as we read the body, vocalized utterances, and written artifacts to observe emergent identities situated in ideological discourses and positioning.

Drama as Critical Performative Pedagogy in Literary Interpretation

Sumara (1998) argues that a reader's engagements with literary texts "become interesting and generative locations for the interpretation of past, present and projected identities" (p. 206). In this engagement, potential exists to look at the multiple subjective positions and discourses that readers construct as they interpret texts. This is significant when exploring the landscape of critical literature through different sign systems that allow multiple communicative modalities to become part of the interpretative process. We view texts

that address the reality lived by diverse social and cultural communities, exploring how structures of power, privilege, and oppression affect people's lives as critical children's literature. When unpacked in meaningful ways, critical children's literature provides possibilities to support awareness towards the complexities of negotiating meaning within contested social and political realities.

As Leland and Harste (2001) suggest, when responses to a critical literary text involve more than one sign system, responses become complex and "can ultimately transform the chain of interpretants and lead to a generation of new perspectives" (p. 210). Elements of process drama are creative expressions where participants "embody," "perform," and "talk back" to issues represented in critical literature (Medina, 2004; Edmiston & Enciso, 2002). Through the creation of diverse events within a make-believe world, it is possible to consider, create, and act upon new and old discourses, looking at what is possible, or not, within the context of the characters' and readers' reality. Similar to performance artists' work, in process drama as literary engagement a constant thinking through the doing creates mental images and symbols translated into body-textual discourses and actions. Further, participants explore the inherent issues of power, justice, and equity, either explicit or implicit in a text, taking multiple positions working either within or "at the edges of the text" (Wolf, Edmiston & Enciso, 1997), constructing and co-constructing multiple readings, with multiple variations of critical readings. As performance theorist Conquergood (as cited in Pineau, 2005) suggests: "The meta communicative sign 'this is play' temporarily releases, but does not disconnect, us from workaday realities and responsibilities, and opens up a privileged space for sheer deconstruction and reconstruction" (p. 27). During a drama, as a critical performative pedagogy suggests, "when students engage their physical bodies they 'come to know' things in a uniquely personal and heuristic manner" (Pineau, 2002, p. 50). In this way drama strategies, in congress with critical literacy exploration, provide situated moments resulting in concurrent interpretations of issues of social justice and equity.

Methods

Design

This exploratory qualitative study is grounded in case study methodologies. We chose to use a case study approach because the drama events were collectively designed among students and facilitators in this classroom in a

situated context (or case) where the group met to construct meaning in particular ways. We specifically used an instrumental case study approach (Stake, 2000) to examine a case—a group of pre-service teachers—who provide insight, and who broaden the researcher's understanding of an incident or event—the performance of discourses in drama as literary response. The study took place as part of a Reading Methods course where drama was a key element to help pre-service teachers in broadening their understanding of interpretation. Using drama strategic Carmen, in the role of a professor-researcher, in collaboration with Gus, a drama educator-researcher, gathered data and analyzed pre-service teachers' interpretations of the picture book *The Streets Are Free* (Kurusa, 1995). Twenty-three pre-service teachers were enrolled in the Reading Methods course and agreed to participate in the study. The pre-service teachers were in their second year of a teacher education program that was part of the school of education at an urban university campus in the Midwest United States. Methods of data collection included video and audiotaped classroom drama sessions and collections of artifacts created from the students as well as facilitator lesson plans and drama outlines.

The Streets Are Free Drama: Sequence of Events

Borrowing from elements of process drama, the experience was devised using the children's literature piece *The Streets Are Free* as the pretext. This piece is based on a true story that concerns the children of San Jose barrio in Caracas, Venezuela. In the story the city has grown exponentially, creating a huge gap between the privileged and impoverished and a clear divide between the city center and people living in San Jose barrio. Due to the unequal distribution of wealth and the mismanagement of land, the youths have no park and are forced to play in unsafe streets. Frustrated by the lack of places to play, the children decide they need a playground. However, as one passage in the text explains, the adults of the barrio are "cooking, sewing, washing, repairing, away working, in other words...busy" (p. 20) and are at first unable to help. Rather than give up, with the encouragement of the barrio's librarian, they create a banner that read, "The children of San Jose need a playground...." They then travel to City Hall and approached the mayor with a petition for a playground. While there, a group of aggressive police quickly attempt to remove the children, threatening to arrest them. Simultaneously, as a reporter joins the crowd, concerned mothers arrive at City Hall. Given the immediate pressure from the mothers and the reporter, the mayor donates land, promising that the playground will be built. However, the mayor's promises were prompted by media exposure and an upcoming election, and as a result noth-

ing happens. After several false promises, the children and adults come together and build the playground creatively using available resources.

A process drama exploration was devised to facilitate negotiations of the story's issues. A make-believe world emerged parallel to, or at the edges to the text, and worked on the following encounters before, during, and after the reading of the book. The process began with a tableau. In a tableau the students used their bodies and created a physical interpretation, or frozen statue, based on the book cover. We then continued reading the book. The facilitator interrupted the reading right at the moment when the children could not find a safe place to play and, in role as a child character from the book, asked, "There must be somewhere we can play? What can we do?" The students likewise responded in role as children discussing possibilities. The reading continued, and once the idea of going to City Hall was introduced in the text, the participants worked in pairs, taking the role of either an adult in the community or a child. The participants, in a form of improvisation in role as children, attempted to persuade the adults to come to City Hall and petition the mayor for a playground. After a few minutes, in role as a child, a facilitator met with the children and discussed the adults' resistance or solidarity.

We continued reading the story up to when the mayor promised to build a playground but nothing happened. Out of role, the participants identified explicit and implicit characters in the story, which led to the strategy "I am the problem." A chair was placed at the front of the room stating that it represented "the problem" in the story. The participants were invited to take on the role of either an implicit or explicit character in the story, physically position themselves in relationship to the problem (for example, either close to, in the middle, or far away from the problem) and verbally state who they were, how they related to the problem, and what would they say to the problem.

In the story, as a result of the mayor's lack of action, a news reporter goes to San Jose to interview the children and get a sense of the children's feelings and opinions on the issue. Nevertheless, the mayor's "real" opinions were never heard. We devised a hot seat for "the mayor" and began this exploration by asking the group if anyone would like to play the role of the mayor. Once selected, the student in role as the mayor moved to the front of the space and the remaining students were invited to take on newspaper reporter roles. The reporters were at a news briefing with the mayor and could ask any questions they liked about the "playground issue." The student in role as the mayor fielded questions. Another interesting perspective was the librarian's support of the children. Towards the story's end the facilitators interrupted the reading and presented a fictional letter sent from the school board questioning the librarian's actions (a copy of the letter is presented in the analysis section). The

students took on the librarian role and wrote a response to the school board's letter. They then reread their letters and selected the most powerful sentence to share in a choral reading.

For closure we developed a "final thoughts circle." The students worked in three groups and each group was given one of three roles: elected politicians, adults in the community, or children. Through the creation of three concentric circles with the politicians facing outward in the exterior circle, the adults facing outward in the middle circle and the children facing inwards making up the inner circle, each group shared one final thought with the other groups. Starting on the outside circle with the politicians, one by one the students in role turned inward and shared their final thoughts. Once all the politicians had gone, the adults turned inward and shared their final thoughts. Finally the children turned around, faced outwards, and one by one shared their final thoughts.

In this study we analyzed data retrieved from two strategies. The first is "I am the problem," where the participants considered implicit and explicit characters' positions within the story. The second strategy, "writing in role," was the librarian's response to the school board's urgent letter. In a move towards a critical performative pedagogy we focused on these two strategies within the construction of the drama world to exemplify the relationships between physical stance, ideology, and identity.

Disrupting Drama as "Objective" Practice

As researchers we understand and take responsibility for our bias in the analysis of data as well as the construction of the research environment, in this case, the creation of a process drama around a critical children's literary text. We are fully aware that our own ideologically informed identities perpetuated certain lenses through which the participants viewed and responded to moments of engagement. We also acknowledge that the selection of the specific critical children's literary text positioned us as wishing to explore notions of equity and justice, which may have influenced how the participants engaged at any one moment. Our decision to utilize these strategies despite the apparent potential for imposing a particular view was based on the opportunity to explore a possible larger social context.

Critical Discourse Analysis as a Tool for Interpretation

Discourses, according to Gee (1987) are "ways of being in the world; they are forms of life which integrate words, acts, values, beliefs, attitudes and so-

cial identities as well as gestures, glances, body positions and clothes" (p. 7). We relate this definition of discourse to Edmiston's (2000) work in process drama, where he argues that in looking at the construction of situations across sign systems (and more specifically in drama): "Discourses are implicit whenever the different languages of communication are used. As we talk, write, move, draw, interact, think and act, we are doing so through discourse" (p. 72). Based on these notions of discourse as expressing meanings and values across modalities, we examined the students' written, physical, and spoken performance as the relationship between languages and the distribution of social goods and power.

By using critical discourse analysis constructed a tool to consider the relationship between participants' physical positions, verbal utterances, and written statements as complex performative sites in response to critical literature. To do this we borrowed Gee's (1999) methodology of using three building tasks: an examination of the construction of *situated identities, worlds, and socio-political contexts*. Gee defines the building tasks (1999) as "the task through which we use language to construct and/or construe that situation network at a given time and place in a certain way" (p. 85). Using Gee as a guide we looked at the situated identities and relationships that emerged during the drama world construction. These included the roles and positions, knowledge beliefs and values that the participants constructed in the creation of their characters. In the analysis of identities, relationships, and activities, it was important to consider what discourses were made relevant (or irrelevant) and how the identities were stabilized or transformed. Using Gee's task of world building we examined the ways in which the participants in the drama represented and constructed particular realities. We asked what was present and absent, possible and probable, in their representations, and what meanings were given to time and place in the drama. Finally, through political building we examined what and how the distribution of social goods were relevant (or irrelevant) to the building of a situation. Issues such as the distribution of power and class, among others, were analyzed to look at how those were connected to specific discourses in the drama world.

Results

Drama Engagement #1: Exploring Locations and Discourses Through Implied and Explicit Characters

Figure 1 depicts the physical positions participants took during the proximity to the problem exploration. *P* symbolizes the chair representing the problem, with numerical designations for participant order and positions. For the purposes of analysis, we divided the physical configuration and utterances associated with physicalized stance into three sections designated as Near, Middle, and Distant (see Table 1). The division was based on the researchers' interpretation of emergent visual groupings and not through a numerical formula. Several critical moments occurred here. First, by not naming "a problem" within the story, various possible conflicts emerged, resulting in multiple interpretations. For example, in the role of children the following remarks were made "No one is listening to us," "They won't even listen to us," and "I'm not leaving until I have a swimming pool in my playground." These remarks have a sense of the problem as one of disenfranchisement, alienation, and silencing. However, students in role as parents made comments positioning the children as the problem, "If these kids would get out of the streets then everything would be fine," "We wouldn't be in this situation if they hadn't come back here on the steps," and "These kids are causing too many problems." Likewise, the students disrupted a traditional reading of the text by presenting new characters and voices not necessarily written by the author in the roles of neighbors and passersby, who said things like, "What is all that commotion outside my window?" and "What are all those crazy kids doing?" Similar to Edmiston's (2000) explorations of stance, through this particular drama strategy individuals processed ideological relations to particular ethical, moral, and spiritual moments through physicalized and vocally performed internal stances or positions.

In the proximity to the problem, individual meaning making, in the performed moment of doing, was made manifest and observable through the participants' physicalizations. As critical performative pedagogy intends to observe moments of cultural and social inequities within classroom dynamics, the proximity to the problem strategy provided several ways to view participants' relations to these issues through physicalization and stance. Repeatedly those textually inspired characters who felt disempowered, i.e., the children, positioned themselves close to the problem, taking rigid forward-facing stances, with fingers pointed and bodies tense, in a direct center line to the problem. Alternately, the parents tended to be distant and physically reserved, with tentative physical stances not directly facing the problem but rather standing sideways, and, instead of being in a line in front of the problem, were scattered at the periphery. As concerns intentions towards equity, these stances imply multiple levels of resignation and/or a disregard for agency. Curiously, those parents who took strong physical positions to the problem tended to be

further away. The participants, who took on the role of educators, as mentioned earlier, placed themselves in an implied true center, directly facing the problem—establishing a choice to directly confront the issues of equity presented in the text and examined within the drama.

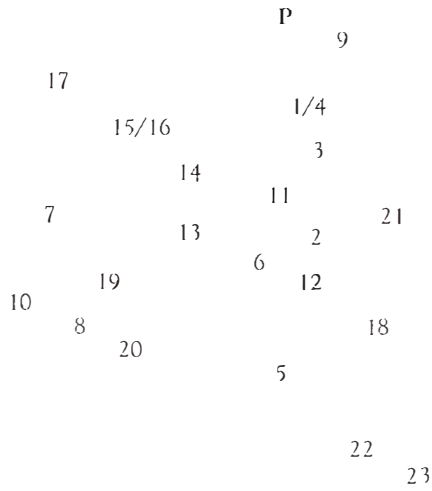


Figure 1. Participants' order and positions in "I am the problem"

Table 1. "I am the problem" locations and statements

| Position: Near | Analysis: Children=7; Adults=1 |
|--|--|
| 9: "No one is listening to us." | Children awareness of inequities. |
| 14: "They won't even listen to us." | Children have a sense of empowerment and agency. |
| 17: "I'm not leaving until I have a swimming pool in my playground." | Visibility is measured by the acquisition of space, leisure, and material goods. |
| 3: "I'm not leaving until we have a playground." | Children are silenced and are looked at as a problem. |
| 4: "Me neither." | |
| 15/16: "We want to swing." | |
| 1: "If these kids would get out of the streets then everything would be fine" / | |
| Position: Middle | Analysis: Children=1; Adults=8 |
| 12: "Here, you little brat." | Discourse of marginalization and subjugation. |
| 7: "We have to play in the streets because we have nowhere else to be." | Children have a sense of empowerment and agency. |
| 13: "We're gonna make you listen." | Children as forcing a conflict with the dominant power structure. |
| 6: "We wouldn't be in this situation if they hadn't come back here on the steps." | Educator as inquiry-based social activist. |
| 2: "I have all these books in my library and I still don't have the answers, but something has to change." | Adults position themselves as agents for change. |
| 11: "I should have listened when they came to me in the first place." | Conciliatory discourse. |
| 10: "I'm sorry I didn't know this was such a concern for you." | Lack or inability of investment in agency is defined by larger social factors. |
| 21: "I'm too busy to deal with this." | Third-person observers' recognition of the children's visibility and agency. |
| 19: "These kids are causing too many problems." | |

Table 1 (Continued)

| Position: Distant | Analysis: Children=1; Adults=8 |
|---|--|
| 22: "What is all that commotion outside my window?" 23: "What are all those crazy kids doing?" | Third-person observers' recognition of the children's visibility and agency. |
| 18: "Listen to the children." | Adults/Parents validation and support of child agency. |
| 5: "My kids need some place to play so they stay off the roads." | Children as possessions. |
| 8: "I want to help but I can't afford to take off of work." | Lack or inability of investment in agency is defined by larger social factors. |
| 20: "I want to play soccer." | Children's sense of agency. |

In the proximity to the problem, individual meaning making, in the performed moment of doing, was made manifest and observable through the participants' physicalizations. As critical performative pedagogy intends to observe moments of cultural and social inequities within classroom dynamics, the proximity to the problem strategy provided several ways to view participants' relations to these issues through physicalization and stance. Repeatedly those textually inspired characters who felt disempowered, i.e., the children, positioned themselves close to the problem, taking rigid forward-facing stances, with fingers pointed and bodies tense, in a direct center line to the problem. Alternately, the parents tended to be distant and physically reserved, with tentative physical stances not directly facing the problem but rather standing sideways, and, instead of being in a line in front of the problem, were scattered at the periphery. As concerns intentions towards equity, these stances imply multiple levels of resignation and/or a disregard for agency. Curiously, those parents who took strong physical positions to the problem tended to be further away. The participants, who took on the role of educators, as mentioned earlier, placed themselves in an implied true center, directly facing the problem—establishing a choice to directly confront the issues of equity presented in the text and examined within the drama.

The participants' in-role utterances appeared to coincide with performed physical stances. When considering connections between utterances and

ces as apparitions of ideologically situated discourse, the researchers agree with Bakhtin (1986), who positions all vocalized dialogue as social languages, historically and culturally constructed. Using this perspective of utterance when directed to stance and critical performative pedagogy, these moments of critical vocal action further provided spaces for more complex multivocal and socialized observation of the social issues inspired through the mediation of the critical children's text. An example of this connectivity was the unanimous tendency for the youth to be "responsible" for political agency, while adult agency was diverted to immediate household responsibilities. Physically, the children were close to the problem, and their utterances challenged inequity within the fictional world. The adults' seeming disillusionment, projected through their tentative physical stance, was mirrored in youth daily survival. The utterances presented yet another way to observe the student/participants' constructed understanding of issues of equity and justice within the fictional world. These observations forwarded a critical performative pedagogical classroom framework as student/participants and teacher/facilitators deconstructed and reconstructed the variables necessary to perform the ideological positionalities of their in-role identities. Moreover, the reading of these performed moments of doing brings attention to the multi-layered and complex subjective negotiation between the participants' interpretations of lived experiences and the perceived needs of the embodied fictional character. In short, meaning making was observable during the doing.

Drama Engagement #2: Librarian's Ideologies in Writing in Role

In this section we analyzed students working on "writing in role." The facilitators crafted a letter "from the school board," arguing that the librarian encouraged the students towards civil disobedience and, as they had to cross a busy highway to deliver their petition, endangered their lives. This letter was presented to the participants who responded in writing to the accusations from the school board as the librarian thoughts.

The letter sent to the librarian read as follows:

Thursday, September 11, 2003

Dear Librarian:

It has come to our attention that you were the leader of a protest at City Hall. The school board feels that you have willfully put children's lives at risk. Your actions are not in keeping with the best interests of the library, the school system and, most

importantly the children. We request that you send us an immediate written explanation of your actions.

Respectfully,

San Jose School Board

In analyzing the students' writing in role, we chose two cases indicative of the constructed participant responses. Here we present John and Edna's writing in-role responses. In analyzing this data we understood that the participants constructed hybrid discourses in some ways reflected particular perspectives within the make-believe world, where participants had the space to create and interpret as they constructed characters through embodied discourses.

John: Constructing Situated Identities Grounded on Democracy, Equity, and Social Action

Stanza 1

1. Dear Sirs and Madams:
2. It is true that I encouraged the children to communicate their wishes
3. and ideas to their government.
4. Even the youngest of our citizens deserve the right to be heard by elected officials.

Stanza 2

5. Had the security guards at City Hall been more caring
6. and responsive,
7. the riot would never have happened.
8. It is not the fault of the children that adults around them failed to react with kindness
9. and respect.

Stanza 3

10. As a mentor for children in this community,
11. I will encourage young people to act on their ambitions.
12. I will also guide them to construct a set of values compatible with such activism,

13. so that when they are adults, they will remember how important it is to listen to children.

14. Sincerely,

15. Mr. John

Among the perspectives the participants had to consider was the situated discourse in the letter that positions the school board in a particular way as an institution. For example, using a letter as opposed to a physical improvisational encounter, like an interview or meeting, we situated the members of the board as an institution physically absent and distant. By asking the participants to respond through a letter, the absence of a physical encounter was reinforced. In some ways the participants were embodying the absence of a physical encounter. Furthermore, the school board's letter was written in an accusatory and authoritarian tone coming from an institution (the school board) and not a person. We understand that the multiple responses the participants constructed were framed by the complex social and linguistic elements we presented in the letter.

Following Gee's methodology we identified each stanza as a unitary topic and each line as a salient new piece of information. In John's writing in-role response to the school board we identified three stanzas. We also used two building tasks relevant to his creation of discourses: situated identities and sociopolitical building. In the first stanza, John initiated his letter constructing identities that recognized people within hierarchies of power by addressing his audience as 1: "Sirs & Madams." He situated his audience and the role of the librarian in social relationships where there was recognition of the school board's status. In lines 2 & 3 John wrote "It is true that I encouraged the children to communicate their wishes and ideas to their government" and moved into an exploration of the librarian's ideologies, constructing a political identity based in democratic beliefs, reaffirming, taking responsibility, and showing solidarity for the children's actions. Borrowing from the existing discourse in the book, his role as an educator went beyond the library context and took a stance on the children's side, encouraging them to voice their concerns. In the role of the librarian John positioned the children as active members of the society and recognized that, "Even the youngest of our citizens deserve the right to be heard by elected officials. (line 4)" In his advocacy for children he raised awareness that children had a voice and should be heard. Similar to the stances in the "proximity to the problem" strategy, the issue of children's voice was present in John's writing in role.

In the second stanza John went a step further and built a political world that extended from the book's portrayal of a violent and aggressive authority.

Particularly in lines 5, 6, and 7 a question of ethics arose towards an apparent lack of caring from those in power. He challenged the school board's claim that he had endangered the children's lives and put the potential of danger within the guards' violent reaction writing, "Had the security guards at City Hall been more caring and responsive, the riot would never have happened." Furthermore, he positioned the adults' power and authority as within an ideology that ignored and silenced children, positioning him again on the children's side, explaining that the adults "failed to react with kindness and respect."

In concluding his letter, stanza 3, John went back into a reaffirmation of the librarian's identity as an activist in the children's lives. He situated the librarian beyond his "technical" job of facilitating books for the children and took the more political identity of a mentor whose advice was centered in activism. There was also a strong sociopolitical reaffirmation of his commitment to the children's rights for equity and justice as he twice used the phrase "I will" positioning his identity in the future. John constructed a future identity for the librarian where 11: "*I will* encourage young people to act" reflected some notions of praxis as an educator. This was restated again as he said 12: "*I will also* guide them to construct a set of values compatible with such activism" making an open statement about how activism was grounded in a set of values that needed to be nurtured. Finally he perceived this process of social consciousness not as something that would affect the children's identity when they were young but also as 13: "when they are adults, *they will* remember how important it is to listen to children." Parallel with the building of an identity, and politics situated in the future for the librarian, John was building the children's identity as activists in their adult lives, positioning his role as an educator who had a life-long impact on the children. He did not limit the vision and impact of his actions in the future for himself but also included the children as adult activists. Overall John's response was based in the embodiment of an emergent identity for the librarian that was political where issues of equity and justice for the children were at the center of his beliefs. He also took a stance to question and challenge authority and their actions.

Edna: Librarian's Identity as Mixed Responsibility

Stanza 1

1. Dear School Board,

2. First I would like to say that I am very proud of the children

3. and of how they stood up for what they believe.
4. However, I am not the one who sent them to City Hall.
5. I did encourage them to make a list of things they wanted
6. and then to create a banner
7. but I asked them to come back the next day so we would proceed
8. I do not approve of the children traveling to the City Hall alone
9. and I would never have recommended this.

Stanza 2

10. Before the board decides that this is all my fault
11. I would like to ask where were the other School Board members when the children searching for an adult to help them?
12. Maybe things would have gone better if the adults had paid attention to the children more.

Edna's writing in role as the librarian was what we identified as "mixed responsibility" discourses within the performance of her character. In Edna's embodiment of the librarian's identity, we perceived the discourse of a librarian who took pride in children's action but with certain distance to assuming responsibility and a limited encouragement of the children's social and political activism. The librarian's role was crafted by first acknowledging her pride for the children's action and 1 & 2: "how they stood up for what they believe." There was also recognition of the librarian's work with the children to create the banner and ideas for the park. Nevertheless, in line 4 there was clarification that it was not the librarian's idea to send them to City Hall alone and put the children's lives at risk. While she performed a librarian's identity with a strong sense of caring and protection for the children, there was a constant polarized positioning of responsibility through the use of the pronouns "they" and "I" as two separate identities and actions. There were also contradictory discourses between the pride and criticism stance towards the children's sense of social action 8: "I do not approve of the children traveling to the City Hall alone 9: and I would never have recommended this." The librarian's discourse while writing in role seems more about individualistic actions than John's sense of praxis as collective ideology.

In the second stanza there was shift in the "script" Edna devised writing in role. She situated the school board members' identity as absent and distant from the children's issues. She took a political stance and questioned authority

by asking 11: “where were the other School Board members when the children were searching for an adult to help them?” She perceived the individuals’ actions as a consequence of the lack of support from large power structures.

Analysis and Implications

Using Gee’s building tasks through critical discourse analysis, we created a model to read and theorize about the participants’ performativity in the moment of doing by identifying relevant aspects of a critical performative pedagogy within literary interpretation. During the two strategies presented, the proximity to the problem and writing in role, several interesting performative moments occurred as participants took embodied stances, both metaphorical and actual, in relationship to the emergent critical issues they discovered within the particular exploration. By using the critical children’s text, themes, characters, and setting as a catalyst or pretext, the pre-service teachers created spaces where their implicit ideological identity formation emerged. We positioned student/participants as in a perpetual state of identity questioning, formation, and reformation as they weighed their own ideological belief systems against the needs of a particular fictional world and the emerging character needs. In this way we focused our research on providing a model to explore the moment of doing from various perspectives.

In terms of writing in role there are key elements that were significant to the consideration of a critical performative pedagogy. The most relevant aspect was the participants’ mediation of emergent educator identities in role. In their representations and performance, the participants explored the possibilities and tensions of creating a make-believe world based on the construction of situated identities through discourses. In our understanding of drama as “critical performative pedagogy” this was an important point because it was in the hybrid combination between fiction and reality discourses that participants created a context to invent, reinvent, and “act” upon certain issues. As O’Neill (1995) states, the actors in process drama are working at multiple levels where: “they are at once both more and less than themselves. They embody both present meaning and future possibility” (p. 144). In looking at John’s writing we identified a creation of a librarian’s identity whose discourse surpassed the immediate responsibility of facilitating books for children. The librarian’s identity was one where there was a clear perception of the possible impact in past, present, and future actions. In many ways it was this dynamic aspect of drama as a generative space that provided a unique context to move

beyond conversations to active reflection and envisioning of possible actions or inactions.

Conclusions

Noddings, discussing global citizenship and constructing a global identity (2005), explains that one must understand diversity in complex ways. She feels that a movement towards this consciousness must be a movement: "Where people not only claim difference but also celebrate it; global citizens cannot pretend that differences are unimportant. Diversity becomes essential to all policymaking conversations because we must hear the voice of the other" (p. 14). When unpacked, in meaningful ways, critical children's literature provides possibilities to support awareness towards the complexities of negotiating meaning within contested social and political realities embedded in notions of local and global citizenship. By using the whole body within drama and analyzing it as an ideological site where mind, body, and culture are present (Pineau, 2002), we can begin to articulate a critical performative pedagogy that intends to focus on meaning made within the performative doing of the moment. Our notion embraces the possibilities of the creative, beyond fun, that engages participants in the deconstruction and reconstruction of classroom identity politics through critical literary response. By engaging the pre-service teachers in the world of drama they became active in the embodiment and the reading of those embodied ideologies that would have gone unquestioned. We do not presume to suggest that the introduction of drama strategies as a critical performative pedagogy manifests the social action promoted by Pineau, Giroux, and others, nor that Luke's glocal identity becomes clearly understood by participant and observer alike, particularly working with pre-service teachers. Rather, it is our supposition that social construction mechanisms and ideological considerations inherent within the politics of identity, power, and solidarity across and through multiple national and international identities, are observable and require inquiry separate from traditional post-experience reflections.

While a space to imagine and observe possibilities is created, the caution remains, however, that there is always the probability that our actions will be limited by our visions and perceptions of reality as researchers and educators. This is a particularly important limitation to our (and others) use of drama as we—the facilitators/researchers—devised the initiation and framework of a make-believe world based in our beliefs of what constituted a critical perspective worth exploring. From the choice of literary text to the elements of the