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**Is the drama worth it? Foreign language graduate student instructors'
experiences with drama-based pedagogy**

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**Is the drama worth it? Foreign language graduate student instructors'
experiences with drama-based pedagogy**

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Devon Johanna Donohue-Bergeler

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Dedication

To all other foreign language education (FLE) students and graduates. Our program has had a great ride, and I'm glad I caught the last doctoral ship that embarked in 2012. *Der Letzte macht das Licht aus.*

To future grad students who participate in the Texas Language Center's new Language Teaching and Coordination (LTC) portfolio. I hope you have favorable winds and few storms on your voyage.

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Is the drama worth it? Foreign language graduate student instructors' experiences with drama-based pedagogy

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Required teacher training for graduate student instructors (GSIs) teaching in foreign language (FL) departments is often limited to a front-loaded, one-semester methods course that largely overlooks the needs of more experienced GSIs. The current discourse on FL GSI development has sought to alleviate this problem by giving recommendations of theoretical frameworks and pedagogical practices GSIs can learn to improve the undergraduate curriculum and their own teaching abilities, such as a multiliteracies framework and high leverage teaching practices. However, there are few empirical studies that document how graduate students engage with and take up recommended teaching practices through professional development in their departments. Furthermore, no evidence-based process model of such uptake exists as of yet.

This dissertation involved a study of nine GSIs' uptake of drama-based pedagogy and the factors that helped or hindered their engagement with relevant concepts and techniques. A formative experiment study design, ethnographic data collection, and a grounded theory approach to data analysis yielded a process model of how experienced GSIs engaged with an innovative pedagogy. This model presents a central phenomenon, engagement, that is grounded in extensive qualitative data, with engagement operationalized to mean that GSIs thought about, allocated resources to, and strove toward

implementing the drama-based pedagogy at the core of the semester-long professional development. Engagement as a process was embedded in individual and programmatic contexts and specific conditions, such as helpful and hindering factors. Both desirable and less desirable outcomes resulted from engagement with the innovation of drama-based pedagogy.

Thus, this theoretical model has implications for how educational developers implement their GSI teaching development. By identifying factors that trigger and help engagement, such as efficacy, value, and support, educational developers can account for and influence these factors in their orientations, workshops, meetings, graduate courses, and other offerings that promote innovative pedagogy. Conversely, educational developers can mitigate hindering factors, such as time and risk, to strive towards more desirable outcomes of GSI engagement as well as more frequent engagement.

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CH. 1 INTRODUCTION

Purpose of the Study

The purpose of this study was to explore how graduate student instructors (GSIs) take up innovative pedagogy through a targeted professional development opportunity. GSIs are at a unique developmental phase, as they are simultaneously teachers and learners. Therefore, they may be more amenable to exploring new pedagogies rather than later in their careers. However, GSIs also experience immense pressures and competing interests for their time and resources, all of which may hinder their ability to consider new pedagogies.

Further, I sought alignment and opportunities to fuse the collective knowledge and resources of collegiate language program directors and GSI developers in other fields and in Centers for Teaching and Learning. This sharing can solve common issues more efficiently and provide opportunities for more effective practices in GSI teaching development.

Background

FOREIGN LANGUAGE GRADUATE STUDENT INSTRUCTOR DEVELOPMENT

In U.S. doctoral-granting foreign language (FL) departments, GSIs teach 57% of undergraduate first-year language courses and represent the future professoriate (Branstetter & Hendelsman, 2000; Jones, 1993; MLA, 2007; MLA, 2014). For GSIs' own professional development and because of their potential impact on the undergraduate

curriculum, teaching preparation should be a central component of doctoral education in modern language and literatures (MLA, 2014). Yet, consistent with interdepartmental trends (Austin, 2003; Fong, Hatcher, & Gilmore, 2014; Fong et al., 2017; Golde & Dore, 2001; Luft, Kurdziel, Roehrig, & Turner, 2004), supervising FL departments are too often not meeting this need (Allen & Maxim, 2011; Allen & Negueruela-Azarola, 2010; Angus, 2014; Crane, et. al, 2017; MLA, 2014). Common tools in FL GSI teaching development are frontloaded and focus on the immediate context of teaching lower-division FL courses (Angus, 2014; Bourns & Melin, 2014). These tools include a pre-semester orientation, the FL teaching methods course, and observations by GSIs' supervisors.

Furthermore, realities in the profession make research on the topic of GSI development difficult to sustain. In their literature review of FL GSI development, Allen and Negueruela-Azarola (2010) reported that many dissertations they reviewed “incorporated novel theoretical approaches with robust research designs, yet, no related follow-up publications appeared” (p. 390). They found one likely cause to be that the dissertation authors took language program director positions that deemphasized research. For those who did have tenure-track positions, they may pursue other research agendas. Thus, with the welcome exception of AAUSC edited volumes and individual articles in the *Modern Language Journal* and the *Foreign Language Annals*, much of the existing literature on FL GSI development contains calls for research and recommendations instead of actual empirical studies. The research that does exist is still focused on addressing basic and high-impact, context-specific pedagogical needs of pre-

and in-service teachers (Allen, 2014; Paesani & Allen, 2016). Therefore, the literature lacks studies on FL GSIs and their uptake of innovative teaching methods that have relevance beyond teaching lower-division FL courses, research that could be useful in justifying and designing additional training. Professional development in student-centered teaching methods may address the needs of FL GSIs in their specific teaching contexts, their more general pedagogical development, as well as goals of the undergraduate curriculum.

Crane, Fingerhuth, and Huenlich (2017) illustrated a missed opportunity for GSI development in the face of a disorienting dilemma. In her role as a language program director, Crane learned that her GSIs were not equipped to deal with facilitating difficult, culturally-sensitive discussions.

[A]s a language teacher educator I needed to better support our instructors, especially GSIs, in handling sensitive and controversial topics in the classroom. The lack of preparation some of the instructors felt - understandably so - in leading and mediating complicated conversations with their students in [a tabletop-style roleplaying] game underscored for me how my own GSI orientation and teaching methods coursework lacked in this area (p. 238).

The university where this occurred had a Center for Teaching and Learning that regularly offered workshops for GSIs on how to facilitate difficult discussions. This topic was also built into several pedagogy courses, both for GSIs themselves and for the faculty who provided teacher training. Although FL instructors face field-specific choices, such as whether to hold discussions in the target language, relevant training was available on campus and could have been helpful in preparing Crane's GSIs. This

example illustrates how GSI development is often siloed in individual fields and could benefit from interdisciplinary exchange. Crane reflected on this problem:

Furthermore, I suspected I was not the only LPD who had little experience in training GSIs to manage difficult topics in the classroom and further wondered the extent to which other faculty members felt sufficiently experienced in leading students through highly sensitive, complicated material (p. 238).

I can report further anecdotal evidence of this from the Tenth International Conference on Language Teacher Education in 2017. During a discussion about FL GSI development, I referenced a list of GSI competencies developed by members of a seminal professional organization that is devoted to faculty and GSI development. Not one of the language program directors or other session attendees had heard of the organization, and the conversation returned to addressing the specific needs of GSIs teaching lower-division FL courses.

The field of language teacher education and, more specifically, FL GSI development, would benefit by connecting to the broader literature on professional development and pedagogical conceptual change.

DRAMA-BASED PEDAGOGY

In my study, I addressed GSIs' broader pedagogical needs by developing and implementing a semester-long training intervention in drama-based pedagogy (DBP), thus fusing my growing expertise in foreign language education with my interdisciplinary experience in teacher education and GSI pedagogical development. The teaching practice of drama-based pedagogy addresses shifting perspectives in creative ways, activates both receptive and productive uses of the target language, facilitates reflection, and is

underpinned by the learning sciences (Dawson & Lee, 2018). My expectation was that training and support could make GSIs more comfortable and curious about trying a new way to teach.

Drama-based pedagogy is a collection of engaging and reflective learning activities that “uses active and dramatic approaches to engage students in academic, affective and aesthetic learning through dialogic meaning-making in all areas of the curriculum” (Dawson & Lee, 2018, p. 17). I wanted to supplement what FL instructors already did with roleplay, a common pedagogical tool in FL classrooms, based on this broader pedagogy. I also wanted to challenge GSIs to reach further. FL instructors using drama-based pedagogy can encourage students to co-create and experience scenarios from alternative points of view while using culturally-appropriate language in order to accomplish a content-related, semi-authentic task in a low-risk setting. For example, students can play characters living in a dorm with a dirty shared kitchen. In this scenario, students (and possibly the teacher in role) will likely play someone with character traits unlike themselves and use language that is argumentative, apologetic, or otherwise emotional. Moreover, students may practice slang or new linguistic registers. However, drama-based pedagogy is more than just roleplay. Activities characterized as activating dialogues, theater games as metaphor, and image work can scaffold into each other. These activities also build on learners’ expertise and encourage students to co-construct meaning through action, interpretation, and guided reflection.

In their meta-analysis of 47 quasi-experimental studies, Lee et. al (2014) showed that drama-based pedagogy generally had positive effects on a variety of outcomes and

attitudes in non-drama curricula. These include the skills of creativity, collaboration, and communication, all skills that address the goals of undergraduate FL education as codified in the MLA Report (2007) and ACTFL World-Readiness Standards (The National Standards Collaborative Board, 2015). Drama-based pedagogy specifically addresses factors important to second language acquisition theory, such as “the influence of context on communication; the socially constructed nature of both language and drama; and the importance of active participation” (Stinson & Winston, 2011, p. 479). Language is embodied in multi-modal activities that, as with authentic language use, can be auditory, visual, and kinesthetic.

However, there are few empirical studies on how to undertake teacher training for drama-based pedagogy in post-secondary contexts (Lee et. al, 2014), as well as in FL contexts (Piazzoli, 2012). Several researchers have documented the effects of professional development in drama-based pedagogy with general K-12 teachers (Dawson, Cawthon, & Baker, 2011; Dawson, et. al, 2018; Duffy, 2014; Lee, Cawthon, & Dawson, 2013), in-service and pre-service FL K-12 teachers (Dunn & Stinson, 2011; Schewe, 2013; Vetere, 2017), and with university FL instructors (Beaven & Alvarez, 2014). To my knowledge, no empirical studies have been published with GSI development in drama-based pedagogy in higher education settings.

Rationale and Significance of the Study

I set out to address the research gaps in FL GSI teaching development and teacher training in drama-based pedagogy. Specifically, I was interested in exploring uptake of

innovative pedagogy by experienced GSIs. Starting from the premise that professional development in the use of drama-based pedagogy has the potential to help GSIs teach their undergraduate FL courses with attention to learning theory, evidence-based FL pedagogy, and reflective practice, I offered FL GSIs a professional development opportunity in how to plan, facilitate and assess student learning with drama-based techniques. Further, I suspected that GSIs may be able to use drama-based pedagogy in teaching contexts beyond their lower-division teaching assignments, although this inquiry was beyond the scope of my study.

I decided to use a theory-based and practically-focused formative experiment to bring recommended practices into instruction and then study empirically what happens. In contrast to action research designs, formative experiments involve an adaptable intervention and a flexible research design that can change in response to data collected in an authentic setting. Researchers seek understanding while working to improve and transform practice directly. My hope as a teacher trainer was that I would be able to describe a successful instance of professional development, but in the spirit of a formative experiment, I was also open to inducing and analyzing unsuccessful occurrences. This would allow me to test the limits of my intervention and optimize support for the participants in my specific context. In doing so, I hoped to connect my study to the literature on professional development and conceptual change, as uptake in student-centered pedagogy often requires teachers to rethink and reconceptualize their pedagogical knowledge and beliefs. This transformative process may include recognizing and correcting misconceptions (Kendeou, et al., 2014; Mason, Gava, & Boldrin, 2008).

I became interested in how FL GSIs would take up drama-based pedagogy in an authentic setting, considering their dual roles as both teachers and students, as well as competing pressures and priorities. I wanted to see if and how GSIs faced obstacles, such as having to negotiate the tension between attending to teaching responsibilities and their own research, which may limit the resources they have to implement an innovative pedagogy. Formative experiments allow for adjustments in response to data, thereby allowing researcher practitioners to address such potential problems and develop an intervention optimized for a particular site. In my intervention, I gave FL GSIs initial guidance through a six-hour workshop and on-going, just-in-time support over the course of one semester to implement drama-based activities in their lower-division language courses at a large U.S. R1 university. I concurrently collected qualitative data reflecting instructors' experiences with implementing and exploring this teaching approach.

To analyze my data, I chose to use grounded theory. The purpose of this qualitative method is to develop initial understandings of an unexplored area, in this case, a process experienced by an understudied sub-population of teachers. As is common in this method, I developed a local theory (Corbin & Strauss, 2008) grounded in my participants' experiences, and I illustrated the theory through a process model (see for examples Do & Schallert, 2004; Woodruff & Schallert, 2008). In contrast to a theory to be generalized and confirmed, grounded theory produces a hypothesis of what is happening in the specific situation under study and is not meant to be generalized without further empirical study. This method fits well with my research design using a formative experiment. I sought to explain a process in a specific educational setting, in this case,

teaching development for GSIs teaching in a lower-division German program, in order to improve practice.

Research Questions

My data collection and analysis were guided by the following research questions, which I will discuss in more detail in the methods chapter.

1. How and to what degree did graduate student instructors take up drama-based pedagogy during a semester-long intervention?
2. What factors helped or hindered graduate student instructors' uptake of drama-based pedagogy?
3. What unanticipated effects did the intervention produce?

Overview of the Dissertation

After this introductory chapter, I review the scholarly literature on GSI development, foreign language education, and drama-based pedagogy in chapter two. In chapter three, I justify the research methods used in the study and explain how I came to my research questions. I also describe the intervention, participants, data collection, and data analysis. Chapter four begins with an introduction to a process model, then tells the stories of my participants' specific experiences through the lens of the model. In the final chapter, I discuss the findings and limitations and conclude with implications for research and practice.

CH. 2 LITERATURE REVIEW

In the previous chapter, I briefly justified the need for foreign language (FL) graduate student instructor (GSI) pedagogy training and my choice of drama-based pedagogy (DBP) as a means to investigate uptake of innovative teaching methods. For the purpose of this study, I operationalized *uptake* to mean an instructor understands and implements activities related to a new pedagogy in a way that results in the instructor's sustained or increased efficacy with implementing the pedagogy and the potential for repeated use of the new pedagogy. Uptake typically includes a willingness to try something new and a positive stance towards the pedagogy ranging from cautious openness to full enthusiasm. Negative experiences and outcomes could be part of uptake if instructors saw them as a source for growth and improvement.

In this chapter, I review relevant literature on GSI development, collegiate FL education, drama-based pedagogy, and related topics to further support my choices about and development of a pedagogical intervention.

Graduate Student Instructor Development

In this section, I begin with a discussion of teaching professional development for in-service teachers. I then discuss the more specific contexts of GSI development in general and in FL departments. Next, I turn to professional standards for GSI development to use as a conceptual framework. I conclude the section by discussing the implications for my study.

IN-SERVICE TEACHER PROFESSIONAL DEVELOPMENT

Much of the literature on professional development of teachers focuses on either K-12 settings or faculty development. However, because the main goal of this professional development-- change in teaching beliefs and practices-- is universal (Timperly, 2008), implications can extend to university contexts of GSIs, who are essentially in-service faculty members. The teacher's learning "emerges from a process of reshaping existing knowledge, beliefs, and practices rather than simply imposing new theories, methods, or materials on teachers" (Johnson & Golombek, 2003, p. 730). I will discuss particularities to GSI development in the next section after this introduction to the general teacher professional development literature.

Across contexts, teachers slip into the role of learners (Putnam & Borko, 2000) and go through a series of steps in order to take up and successfully implement innovative and novel teaching methods. These steps have been described in models like Fuller's stages of concern in the 1960s and the concerns-based adoption model (CBAM) inventory developed in the late 1970s (Evertson, 1985).

Lee, Cawthon, and Dawson (2013) cited Thorley and Stofflett (1996) to show a more recent version of the steps needed to enact pedagogical conceptual change. The steps that lead a teacher to consider change are dissatisfaction with old methods and belief that the new method is intelligible, plausible, and fruitful. This indicates a growth mindset and openness to other methods (Dweck, 2006) and aligns with the progressive problem solver described by Bereiter and Scardamalia (1993), an expert who is not satisfied with the status quo and seeks improvement. Thorley and Stofflett's steps to

enacting change are experimental implementation as well as critical reflection in a social environment. That is, teachers must try out the new method and debrief on their experiences, successes, and challenges in an intentional way. Schön (1983) encapsulated reflection during both of these steps: reflection during teaching, “reflection-in-action”, and reflection on specific experiences afterwards, “reflection-on-action.” Inspired by John Dewey (1933), this reflection process goes beyond trial and error and resembles a more scientific process involving data collection, analysis, and drawing conclusions about an experience based on evidence. It is also comparative, in that teachers should contemplate similarities and differences to other lessons, consider alternative choices, and reframe situations from other perspectives (Jaeger, 2013).

When setting intentions to implement a new teaching method, it is reasonable to assume that teachers in K-12 and collegiate settings benefit from similar sources of help and face similar potential obstacles, although each setting has its particularities. Through a meta-study, Desimone (2009) found that the following five characteristics often correlate with successful professional development: content focus, active learning, coherence, duration, and collective participation. However, this list cannot be seen as exhaustive or prescriptive, as contextual factors may diminish the success of professional development that includes these factors, and conversely, professional development without some of these characteristics may still be quite successful. Thus, contextual factors need to be further investigated to elucidate what makes professional development of teachers effective or not (Goldsmith & Schifter, 2009; Opfer & Pedder, 2011; Osman, 2017).

Studies in K-12 settings indicate that one-time professional development opportunities that last one day or less do not facilitate implementation and uptake of new teaching methods (Borko, 2004; Desimone, 2009; Opfer & Pedder, 2011; Rijdt et al., 2013). As teachers progress through a cyclical process of experience with new methods and socially-situated reflection, additional support distributed across time increases the chances for successful uptake (Opfer & Pedder, 2011; Saunders, 2013). The quality of relationships among teachers, students, and support providers can also help or hinder uptake (Bryk & Schneider, 2002).

Good relationships can diminish fear of risk-taking, defined as “any consciously or non-consciously controlled behavior with a perceived uncertainty about its outcome, [its] possible benefits or costs for the physical, economic, or psycho-social well-being of oneself or others” (Trimpop, 1994, p. 9). Although some element of risk and risk-taking is required for innovation (Jaeger et al., 2001), LeFevre (2014) encourages teacher trainers to identify and mitigate teachers’ perceived risk and explicitly encourage risk-taking to facilitate teacher uptake. This includes changing teacher beliefs, which is a notoriously difficult and risk-laden process that also influences teachers’ willingness to take risks. LeFevre (2010) also considers how overload in change and uncertainty, for example, through multiple or conflicting initiatives, can block uptake. Gorozidis and Papaioannou (2014) suggested that teachers also need a degree of agency and autonomous motivation for successful uptake and implementation of innovative teaching methods. For example, voluntary participation allows teachers to determine themselves if they have the interest, personality, cognitive bandwidth, and risk-taking ability to engage

in a particular professional development opportunity and the subsequent desire to implement innovation (Trimpop, 1994).

In sum, the field of teacher professional development is largely interested in how theory can support applications that improve and optimize practice. Studies include robust research designs in both the quantitative and qualitative traditions.

PROFESSIONAL DEVELOPMENT FOR GRADUATE STUDENT INSTRUCTORS

GSIIs teach up to half of undergraduate courses nationally in a variety of fields and represent the future professoriate (Branstetter & Hendelsman, 2000; Jones, 1993; MLA, 2007). In addition, academia has a notoriously tight job market, and many faculty jobs require a primary focus on teaching (Angus, 2014; National Science Foundation, 2011). Thus GSIIs need a strong foundation in pedagogical knowledge, skills, and values to succeed both during graduate school and in their later careers, especially if they continue in academia. Despite GSIIs' importance, there are not enough scaffolded and systematic GSI professional development opportunities that support them throughout the course of their graduate teaching experience (Austin, 2003; Fong, Hatcher, & Gilmore, 2014; Fong et al., 2017; Golde & Dore, 2001; Luft, Kurdziel, Roehrig, & Turner, 2004). Despite state certification, K-12 settings historically have been plagued by a lack of systematic socialization into the teaching profession (Lortie, 1975). Similarly, there is no standardized pedagogical certification for or socialization into teaching at the collegiate level. Professional organizations, like POD and AAUSC are working to address this gap with recommendations.

Typical forms of GSI training include mentoring programs, certificate programs, leadership programs, and educational research programs (Gillespie et al., 2010).

According to a survey of almost 300 doctoral granting institutions in the US, the most common methods for GSI professional development are orientations, pedagogy courses, mentorships, and certificate programs; these vary greatly in scope, length, and content (Kalish et al., 2009; O'Loughlin, Kearns, Sherwood-Laughlin, & Robinson, 2017). Yet GSIs' perceptions of their teaching abilities and the extent to which their doctoral programs prepared them to teach point to a professional development deficit (Golde & Dore, 2001). Despite awareness of this problem for over a decade, not enough has been done to address or empirically research gaps in GSI professional development (Fong, Hatcher, & Gilmore, 2014; Fong et al., 2017).

To contribute to GSIs' professional development, the Center for Teaching and Learning at my study site offered a semester-long, interdisciplinary pedagogy seminar for GSIs who taught their own courses from fall 2011 through fall 2013. Participation was voluntary, and participants received a certificate and a \$500-\$1000 stipend after completion of the seminar requirements. This non-credit seminar of 10-15 participants per section was intended to complement a state-mandated departmental pedagogy course that GSIs took before or at the beginning of their college teaching assignments. Thus, the seminar mostly attracted experienced GSIs who desired supplemental coursework on general pedagogy later during their teacher development, when they were less concerned with mere survival and more able to focus on the curriculum and needs of the learners (Sprague & Nyquist, 1991). Reflective seminar activities included peer teaching

observations, developing assessment tools in alignment with learning goals, analyzing mid-semester feedback for teaching effectiveness, addressing diversity in the classroom, and creating a teaching portfolio. The initial seminar evaluation revealed positive outcomes, including a high perceived value of discussing teaching with graduate students outside of their departments in a learning community (Gilmore & Hatcher, 2013). Almost 20% of the seminar participants taught lower-division FL courses and reported benefitting from a broad view of teaching and learning.

PROFESSIONAL DEVELOPMENT FOR GRADUATE STUDENT INSTRUCTORS OF FOREIGN LANGUAGES

The Modern Language Association (MLA) released a 2007 Report on undergraduate language learning and a 2014 Report on doctoral education that both implied and explicitly addressed the need for training and supporting FL GSIs in pedagogy. Although serving to improve undergraduate courses, “training for teaching and teaching opportunities should be conceptualized above all in terms of the needs of graduate students’ learning” (MLA, 2014, p. 14). Yet, consistent with the interdepartmental trend, supervising FL departments are too often not meeting this need (Allen, 2014; Allen & Maxim, 2011; Allen & Negueruela-Azarola, 2010; Angus, 2014; MLA, 2014). Pedagogical training for FL GSIs is often limited to a combination of pre-service orientations, a one-semester methods course at the beginning of a GSI’s teaching career, and teaching observations by GSI supervisors (Allen, 2014; Angus, 2014; Bourns & Melin, 2014). Allen (2014) criticizes this pedagogical training as typically frontloaded

at the beginning of graduate studies and focused only on teaching in GSIs' immediate lower-division contexts, exacerbating the language/literature split criticized in the 2007 MLA Report. Although GSIs generally perceived the methods courses to be helpful, they report many unaddressed needs and suggestions for improved training, indicating that not all felt adequately prepared for their current assignments as language instructors or for their future teaching responsibilities as faculty in the humanities (Angus, 2014). A recent trend shows language program directors (LPDs) turning to high leverage teaching practices (HLTPs) from K-12 math and science education to train novice GSIs in core teaching skills and practical techniques to use immediately in their teaching contexts. HLTPs relevant to FL teaching include facilitating group discussions, explaining and modeling new concepts, and creating a good group dynamic (Paesani & Allen, 2016; Paesani, Allen, Donato, & Kearney, 2017). However, since language program directors typically make curricular decisions, GSIs still may not be exposed to more general pedagogy, such as how learning theories influence instruction, syllabi development, or how to align student learning goals to content and assessment.

A specific challenge for FL GSIs is that their desired professional trajectories often do not align with their lower-division language teaching duties during graduate school. Many doctoral students in FL departments pursue literary, cultural, or linguistic study and seek research-oriented jobs that include teaching in upper-division content-based courses, aspects of their future career that they do not learn how to do as GSIs (Allen & Negueruela-Azarola, 2010; Mills & Allen, 2008; MLA, 2007; MLA, 2014; Urlaub, 2015). These FL GSIs could benefit from support and guidance in developing

and combining their research interests with their assignments as language instructors, thus strengthening their identities as teacher-scholars (Allen & Negueruela-Azarola, 2010; Arens, 1993, 2012).

To study issues of professional development further, I conducted a qualitative study that delved deeper into the perspective of FL GSIs and their experiences at a large R1 university (Donohue-Bergeler, et. al, 2014). As part of a larger study situated in a voluntary, interdisciplinary pedagogy course (Gilmore & Hatcher, 2013), I examined nine drawings that illustrated FL GSIs' graduate school trajectories and analyzed the transcripts of four semi-structured interviews to uncover how FL GSIs perceived their experience as university instructors, and what strengths and gaps they perceived in their professional development, teaching efficacy, and support. I first analyzed the trajectories using an inductive approach to inquiry. Then I deductively compared the trajectory results and interview data to a conceptual framework of GSI competencies explained by Gilmore (under contract) and the 2007 MLA Report. I describe these frameworks below to guide future professional development and research. In this way, I could see how GSIs' perceptions aligned with research-based recommendations for GSI professional development. Findings showed that most GSIs felt tensions between teaching and research, which is not surprising considering that teaching is often devalued at doctoral granting institutions (Austin & McDaniels, 2006; MLA, 2014). Participants also perceived a lack of support on their graduate journey and worried about an uncertain future career. This could be indicative of a difficult job market, a lack of awareness, or pressure regarding careers in different types of institutions in academia. Yet, although

they recognized some gaps in their pedagogical skills and knowledge, these FL GSIs had relatively high efficacy for teaching lower-division FL courses. In particular, all four interview participants felt strong in their knowledge and application of learning processes and learning goals. Three of the four participants also felt confident about their pedagogy skills and knowledge specific to teaching languages. So, although there was no standard curriculum for the GSIs, these four participants found ways to establish and develop their self-efficacy as teachers. However, this sample was skewed towards GSIs who sought out additional support and thus voluntarily engaged in learning and reflection about teaching.

FL departments can improve graduate student teaching by providing additional support beyond the first semester of teaching and throughout GSIs' development, thus improving the future professoriate and the undergraduate curriculum. One way to do this is to provide scaffolded learning communities that encourage reflective teaching and multiple perspectives. As in more general teacher professional development, research findings show that structured social opportunities may best support novice instructors in regular reflection on teaching (Allwright & Hanks, 2009; Connell, 2013; Crane et al., 2013; Harford & MacRuairc, 2008; Jaeger, 2013; Jones & Jones, 2013; Lupinski, Jenkins, Beard & Jones, 2012; Lyra et al., 2003; Mälkki, & Lindblom-Ylänne, 2012). Further, peer GSIs are often a great support to each other in FL departments (Allen & Negueruela-Azarola, 2010; Bourns & Melin, 2014; Brandl, 2000; Mills & Allen, 2008). In addition, the development of community can help combat isolation from peers and faculty, a common obstacle towards completion of the doctorate (Lovitts, 2004). However, common barriers to reflection include lack of time, lack of skills and

experience, personal characteristics, lack of critical distance, and institutional barriers (Jaeger, 2013). Zeichner and Liston (2014) also cautioned against the misuse of reflection to produce conformity.

In their study, Jones and Jones (2013) explored how a professor of education teaches his undergraduate pre-service secondary teachers how to reflect on their teaching as an embedded component of the curriculum in a teaching methods course. This senior faculty member elicited reflection by creating opportunities for students to generate solutions to problems, to critique and provide feedback on solutions, and to test emerging hypotheses. In contrast, Crane and her colleagues (2013) rejected the idea of problems while working with in-service FL teachers at the graduate level. The four language program directors worked together with three self-selected FL GSIs to unpack instructor-generated “puzzles” through the method of exploratory practice, which was developed by an English teacher in Brazil (Allwright, 2003). Rather than solving problems, exploratory practice guides teachers through a process to understand classroom phenomena using seven guiding principles, including collaborative methods that involve both discussion with teaching colleagues and eliciting voices of the learners through everyday instructional methods. Although the ultimate goal of exploratory practice is understanding, rather than explicit classroom improvement, the structured explorations and reflections as well as involvement with the larger community guide teachers towards sustainable development as teachers. This often has positive implications for the classroom. Moreover, with their students’ informed consent, GSIs can convert their explorations into presentations and publications, thus positioning themselves as scholars

of teaching and learning. Whether dealing with problems or puzzles, both studies created social and structured reflection with benefits to participants.

Pedagogical training is not always feasible, nor is it always championed by faculty and university administrators. For example, when describing training programs that exceeded the typical pedagogical training, some language program coordinators discussed potential and actual pushback from research-oriented colleagues and administrators (VanderHeijden, Ghanem, & Williamson, 2016). Doctoral students and their advisors are under pressure to balance multiple priorities. Ph.D. degrees are ultimately awarded on the basis of research, causing some doctoral students and faculty alike to relegate teacher training to a lower priority.

COMPETENCIES FOR GRADUATE STUDENT INSTRUCTORS

In order to design an optimized intervention, I turned to expert recommendations that represent an ideal preparation for FL GSIs. The first of these frameworks describes outcomes for GSIs across the disciplines whereas the second framework identifies professional development experiences specific to FL GSIs.

The first list of competencies is recommended for GSIs in all disciplines in order to become effective instructors in higher educational contexts (Gilmore, under contract). A consortium of educators and administrators concerned with graduate student teaching development, known as the Graduate Teaching Competencies Consortium, developed this list based on research in higher education, job market expectations, and their experience in the field of graduate student development. The competencies are

summarized as follows and are hereafter referred to by the abbreviation “C” and the corresponding number.

Foundational Competencies

These two competencies are not specific to teaching, but they are “critical for GSIs to become effective higher education instructors” (Gilmore, under contract).

1. Disciplinary knowledge
2. Identity as teacher-scholars

Post-secondary Competencies

These two competencies relate to the climate of the academic job market.

3. Awareness of contexts and cultures in higher education
4. Understanding of and adherence to educational standards and policies in higher education

Pedagogical Competencies

These six competencies are specific to instructional effectiveness.

5. How people learn and implications for teaching
6. How to set and communicate learning goals
7. Attention to diversity and multiple perspectives
8. Assessment in alignment with learning goals and for student learning

9. Research-based signature pedagogy

10. Assessment of one's own teaching practices

The second list of competencies stems from suggestions for GSIs who teach foreign languages. The MLA Ad Hoc Committee on Foreign Languages developed these recommendations in their policy report referenced above, which addresses the state of collegiate language departments and the undergraduate FL curriculum (MLA, 2007).

They recommended the following for GSIs:

- Training in language pedagogy that produces “educated speakers who have deep translingual and transcultural competence” (MLA, 2007, p. 3). This corresponds directly to C9 above. Additionally, I see connections to C7 and C8. Translingual and transcultural competencies assume multiple perspectives, and this discussion of an outcome assumes assessment.
- Opportunities to teach content through the target language (L2)
- Training in the use of new technologies
- Access to learning communities with language instructors from other departments

Allen (2014) criticized the report, suggesting the authors were not thoughtful or specific enough in their recommendations of when, what, and how FL pedagogy should be taught, as well how to shift the socialization of graduate students to the profession.

However, I find that the report provides a useful starting point because of its call to action on far-reaching goals and continued influence in collegiate FL education. Allen and Maxim (2013) rightly highlight that, although the MLA Report delivers standards for undergraduate language learning, there currently are no codified standards for FL GSI teaching development. Allen and her colleagues are currently using high leverage teaching practices (HLTPs) specific to FL contexts as a framework (Paesani & Allen, 2016; Paesani, Allen, Donato, & Kearney, 2017), which overlap with many competencies presented by the Graduate Teaching Competencies Consortium and discussed above (Gilmore, under contract).

IMPLICATIONS FOR THE STUDY INTERVENTION

GSI must leverage the sum of their professional development, support, experience, and resulting pedagogical efficacy to become effective teachers and succeed on the academic job market, if that is their chosen post-graduate path. Those GSIs who become faculty members will contribute to their departments' culture and what it means to be an effective teacher-scholar, thus influencing the next generation of GSIs and their delivery of pedagogically sound undergraduate FL courses. With many conflicting stakeholders and priorities, reform to doctoral pedagogical training will likely be a slow and difficult process, as Allen and Negueruela-Azarola noted in the conclusion of their review of FL GSI teaching development (2010). Evidence-based standards supported by empirical studies of outcomes could ease this process.

The teaching competencies described above can help standardize and justify doctoral education and GSI professional development. For example, teaching supervisors can address C2, GSIs' identities as teacher-scholars, by advocating for building bridges between teaching and research through exposing GSIs to evidence-based practice and topics like action research, exploratory practice, and the scholarship of teaching and learning (SoTL). Graduate student developers and faculty can also raise awareness of job market realities and institution types that diverge from their own in addition to offering specific professional development related to teaching, thus addressing C3, awareness of contexts and cultures in higher education.

By gaining insight into the needs of GSIs through a standardized framework, both GSI developers and GSIs themselves can more easily identify areas to address in future language pedagogy training and other means of support for the GSIs in their specific contexts. After using this framework to identify needs and gaps in their programs, doctoral advisors and language program coordinators can then create more systematic and scaffolded pedagogy training in line with socially reflective GSI development and evidence-based best practices in teaching professional development. This will especially help less experienced GSIs and those who may lack robust peer and faculty support networks. GSIs would also greatly benefit from learning communities and communities of practice that encourage exchange of ideas and collaboration. Supervisors, coordinators, and GSIs themselves could facilitate interdisciplinary peer networks.

To limit the scope of my study and my intervention, I chose to focus on the pedagogical competencies, C 5-10. These are: how people learn and implications for

teaching, how to set and communicate learning goals, attention to diversity and multiple perspectives, assessment in alignment with learning goals and for student learning, research-based signature pedagogy, and assessment of one's own teaching practices. The first two items from the MLA Report, translingual/transcultural competence and teaching content through the target language, also informed my intervention design. I decided not to incorporate explicit technology training and interdepartmental collaboration, nor did I explicitly address C1-4. I felt that addressing all competencies would be too ambitious for a one-semester addition to existing professional development.

Foreign Language Education

In this section, I review literature on foreign language education, taking from that field topics relevant to my study and my choice of drama-based pedagogy for my study's teaching development intervention. First, I introduce the objectives of undergraduate FL education. Next, I describe the graduate-level FL methods course, including current methods used in FL instruction. Finally, I discuss how roleplays have been used in FL instruction in order to compare these to their use in drama-based pedagogy.

GOALS OF U.S. UNDERGRADUATE FOREIGN LANGUAGE PROGRAMS

To meet the needs of an increasingly globalized citizenry, the influential 2007 Report by the Modern Language Association (MLA) charged undergraduate FL programs with producing translingual and transcultural FL users. According to the ACTFL World-Readiness Standards (The National Standards Collaborative Board, 2015), which speaks

more broadly to K-16 language learning, learners should be able to interact successfully with people from other cultures and understand multiple perspectives and identities. In particular, the authors identified five concepts of importance for FL education: communication, cultures, connections, comparisons, and communities. To teach with attention to these concepts requires the integration of language, culture, and content in collegiate FL classrooms (Urlaub, 2014) and has been addressed by reforming the undergraduate curriculum. This reform is exemplified in German Departments at Stanford and Georgetown Universities prior to the 2007 MLA Report (Bernhardt & Berman, 1999; Byrnes & Kord, 2002; Maxim, 2006), and more recently as local examples and calls to action (Urlaub & Uelzmann, 2013; Swaffar & Urlaub, 2014). However, despite reporting that more than half of lower-division language courses are taught by FL GSIs, the 2007 MLA Report failed to address adequately GSI teaching development necessary for such curricular change at the undergraduate level (Allen & Negueruela-Azarola, 2010; Angus, 2014; Pfeiffer 2008; Schechtman and Koser 2008). In their articles in Swaffar and Urlaub's edited volume, both Allen (2014) and Arens (2014) explicitly connect the undergraduate curricular perspective back to the need for a longitudinal vision of GSI development, both in pedagogy and professional matters as future faculty.

INSTRUCTIONAL METHODS

As new findings crop up in second language acquisition research, psychology, neuroscience, linguistics, education, and other related fields, the field of FL education

adapts. Since 1945, instructors have taught using various methods with widely varying implications for classroom practice, moving from a teacher-centered language focus to a student-centered sociocultural, interpretive, and literacy focus (Horwitz, 2013; Swaffar, 2014). Older methods include the written text-focused grammar-translation method, the oral immersion of the direct method and the natural approach, and the audio-lingual method with its focus on drills and prepared oral dialogues. These methods tend to elicit goals that are low in complexity, and thus stay low on the scale of Bloom's taxonomy by asking students to remember, understand, and apply new concepts (Anderson & Krathwohl, 2001; Swaffar, 2014). The communicative turn in the mid-1970's, which highlights authentic and culturally appropriate interaction in the target language (Canale & Swain, 1980; Savignon, 1997), made space in the 1990s for a cultural turn as well as content-based and task-based instruction, which emphasize learning the target language through learning authentic content and engaging in meaningful tasks (Bygate, Skehan & Swain, 2001), including playing games and singing songs in immersion settings (Hamilton, Crane, & Bartoshesky, 2005).

Since the mid-2000s, the field of FL education has moved “beyond a heavily skills-based approach [to] take an active part in addressing the dire needs of a changed world, a globalized community in which conflicts are or should be worked out by people at every level of society” (Phipps & Levine, 2012, p. 1). This shift includes a focus on literacy and situated practice, which teach students to interpret multimodal texts in their specific and broader contexts and may require students to challenge their own worldviews. Experts in applied linguistics have developed and adapted various methods, for example, by calling

for the development of a more literary symbolic competence (Kramersch, 2006; Kramersch, 2012), the use of a transformative learning framework (Crane, et al., 2017), and the use of an evidence-based, process-oriented multiliteracies framework (Cope & Kalantzis, 2015; Paesani, Allen & Dupuy, 2016; Swaffar & Arens, 2005; Swaffar, 2014; The New London Group, 1996). Symbolic competency, the transformative learning framework, and the multiliteracies framework acknowledge the complexity of the human experience and encourage critical reflection that can lead to shifts in perspective beyond deep understanding.

In her discussion of transformative learning, for example, Crane characterized perspective-shifting to “involve reflective engagement with new understandings that do not fit into one’s established frames of reference” (2017, p. 229). This can be triggered by an unplanned *disorienting dilemma*, “a difficult, often discordant encounter that challenges individuals to question their current values and worldviews” (2017, p. 229). These disorienting dilemmas are similar to critical incidents in intercultural communication in that they present a miscommunication based on differing cultural assumptions that are often unconscious and deeply ingrained, and learning comes from reflection in a social setting. Wintergerst and McVeigh (2011) used descriptions of critical incidents as a tool for discussion and reflection in explicit culture instruction. In contrast, Crane described the disorienting dilemma as a personalized and unexpected experience that is “often powerful and emotional, leaving a profound effect on the individual,” but is difficult to plan in an instructional context (2017, p. 229).

In the introduction to their edited volume about the pedagogy of the multiliteracies framework, Cope and Kalantzis (2015) suggested a solution for instruction that induces perspective shifts and scaffolds critical meaning-making. Their *Learning by Design* project provides a structure that aims to teach students the process of critically unpacking texts that can help them validate multiple perspectives. Their notion of multiliteracies “sets out to address the variability of meaning making in different cultural, social, or domain-specific contexts [...] every meaning exchange is cross-cultural to a certain degree” (p. 3). This operationalization recognizes that cultural differences are not limited to monolithic national cultures, but are intersectional and can include “any number of factors, including culture, gender, life experience, subject matter, social or subject domain” (p. 3). It also broadens the idea of a text from a written mode to a multi-modal carrier of meaning, including meta- and non-linguistic modes such as image, music, and gesture. This broadening has implications for literacy pedagogy. The New London Group, which originally coined the term *multiliteracies* in 1994, identified four major dimensions of meaning-making relevant to literacy pedagogy: “situated practice, overt instruction, critical framing, and transformed practice” (p. 4). In the years since, Cope and Kalantzis have “reframed these ideas somewhat and translated them into the more immediately recognizable ‘Knowledge Processes’: *experiencing*, *conceptualizing*, *analyzing*, and *applying* (p. 4). After identifying these dimensions of meaning-making, Cope and Kalantzis fused concepts from the teacher-centered didactic pedagogy with the student-centered authentic pedagogy to create what they called a *reflexive pedagogy* (p.

14). This carefully staged pedagogy synthesizes carefully designed activity sequences with student experience and guided critical reflection.

Symbolic competency, the transformative learning framework, and the multiliteracies framework elicit higher level goals on Bloom's taxonomy, in which students analyze and evaluate texts, which helps them to develop new perspectives, then create by adapting concepts to a novel situation (Anderson & Krathwohl, 2001; Swaffar, 2014). They also align with multicultural education and culturally responsive pedagogy in broader K-16 contexts (Gay, 2010; Ladson-Billings, 2001, 2009), in which teachers "create curricula that empower students socially, intellectually, emotionally, and politically" (Bennett, 2012, p. 381). The field of FL education is currently in a post-methods era in which students' contextualized learning needs ideally dictate the use of an eclectic collection of instructional methods, including but not limited to those described above (Horwitz, 2013).

THE METHODS COURSE

Consistent with the literature on general teaching development, the graduate FL teaching methods course is ideally taught from a "sociocultural approach to teacher education [, which] revolves around social interactions, including collaborations, discussions (both online and face-to face), and critical reflection" (Angus, 2014, p. 26). The methods course typically covers a variety of methods for GSIs to teach language learners to apply some combination of the following skills and content in lower-division language courses: listening, speaking, reading, writing, vocabulary, grammar, pragmatics,

culture, and critical thinking (Angus, 2014; Allen, 2014; Blyth, 2010; Horwitz, 2013; White, Bell, Bernhardt & Even, 2016). Three modes of language use are interpersonal, interpretive, and presentational; these modes require different amounts of the above skills and content situated within a particular context. Although FL educators are trying to integrate cultural literacy through authentic texts at beginning and intermediate language levels with the help of experienced GSIs (Maxey, 2014; Maxim, 2006; Urlaub & Uelzmann, 2013), beginning courses typically focus on the interpersonal mode and skills acquisition, which is reflected in the methods course. Other relevant topics for the methods course include assessment, technology, professionalization, lesson planning, and classroom management (Angus, 2014; Allen, 2014; Blyth, 2010; Horwitz, 2013). In addition to critically reading and discussing the relevant literature, GSIs typically reflect on concrete examples from their own teaching practice, observation of other instructors, or their own experience as language learners. Ideally, this reflection translates back into their teaching practice and job search materials, such as the statement of teaching philosophy and the teaching portfolio.

ROLEPLAYS IN FOREIGN LANGUAGE INSTRUCTION

In the communicative language teaching approach, roleplays are a common instructional tool (Correia Martins, Moreira, & Moreira, 2013; Edstrom, 2013; Horwitz, 1985, 2013; Livingstone, 1983; Maxwell, 1997; Schwerdtfeger, 1980). Students strive to enact culturally appropriate scenarios through roleplays to develop the ability to participate in authentic, interpersonal communication in the target language.

Role plays are situations in which learners take on the role profiles of specific characters or representatives of organisations in a contrived setting. Role play is designed primarily to build first person experience in a safe and supportive environment. Much of the learning occurs because the learning design requires learners to explore and articulate viewpoints that may not be their own (Wills, Leigh & Ip, 2011, p. 2).

This is in contrast to structured communication activities, such as dialogue practice championed in the audio-lingual method, in which communication consists of repeating or varying pre-written chunks of language that often use pre-determined grammar and vocabulary. This type of didacticized language use ignores the unpredictability of authentic communication. Through improvised roleplay, on the other hand, language learners develop the ability to negotiate for meaning, use non-verbal communication skills, develop communication strategies, explore different language registers, and deal with ambiguity.

Although students may make linguistic or pragmatic errors during roleplays, “the Output Hypothesis and sociocultural theory see errors as a way for learners to test their developing knowledge of the second language” (Horwitz, 2013, p.112) and can thus be a vehicle for learning. Allen (2013) found that students engaging in roleplay in a collegiate beginning Russian course made gains in oral proficiency while there were no significant differences in grammar test scores compared to a control group.

FL educators use roleplays for various purposes, such as assessment and research (Halleck, 2007; Lorenzo-Dus & Meara, 2004; Mitchell, 1985; Woodward-Kron & Elder, 2016; Youn, 2015). For example, the American Council on the Teaching of Foreign Languages (ACTFL) developed oral proficiency interviews (OPI) that commonly use

roleplays to determine target language speaking proficiency and place students into courses (Edstrom, 2013). In an intermediate German course at the University of Wisconsin-Madison, Bjornstad and Karolle (2000) used spontaneous speech within a group roleplay as an exam to formally assess individual students' speaking abilities. Felix-Brasdefer (2008) employed roleplaying to stimulate discussions and collect data on pragmatic strategies and perceptions of advanced Spanish students. Although these examples position students to demonstrate ability, students may also continue to learn during these roleplay tasks. However, the action of assessing could sabotage learning. For example, Ludewig and Ludewig-Rohwer (2013) discovered that their collegiate German students found a well-planned, pedagogically sound online roleplay to be an inefficient form of assessment. Many student participants were too caught up in grading requirements and did not see the intrinsic value of additional time spent on the roleplay itself. "Despite following the design setup for an efficient and engaging role-play, student engagement seems to have been stimulated by its assessment value" (Ludewig & Ludewig-Rohwer, 2013, p. 175).

At beginning language levels, these roleplays are often good at training students' instrumental language use. A typical roleplay tasks "student A" with playing the role of a waiter in a restaurant, while "student B" plays a customer who orders food. Another typical scenario requires students to ask for and give directions. When modeled, these scenarios give students the opportunity to apply their vocabulary, grammar, and knowledge of pragmatics into comprehensible interaction. However, such transactional tasks may not be of real concern to learners (Raz, 1985), allow too little time for role

preparation (Ludewig & Ludewig-Rohwer, 2013), and lack conflict (Linser, Ree-Lindstad & Vold, 2008). These tasks thereby often miss the opportunity to work on the translingual and transcultural competence espoused in the 2007 MLA Report (Phipps & Levine, 2012), for example, understanding the human experience differently by means of embodying a character unlike oneself.

The ACTFL World-Readiness Standards recommended focusing on the “5 C goal areas (communication, cultures, connections, comparisons, and communities) [which] stress the application of learning a language beyond the instructional setting” (The National Standards Collaborative Board, 2015). These can be broken down into interpersonal, interpretive, and presentational communication; relating cultural practices and products to perspectives; making connections and validating information and diverse perspectives; comparing languages and cultures; and using language in communities and for lifelong learning. In response to the original “5 Cs,” Phipps and Levine (2012) argue for a greater focus on an alternative set of five “new Cs”: context, complexity, capacity for creativity and collaboration, compassion, and conflict. This focus moves towards a situated practice that acknowledges the influence of complex factors and affect in real life communication. Considering these concepts through critical theory is “a means for language program directors, teachers, and students to unpack, examine, and transform assumptions that have become so ingrained in curricular, language-program-direction, and teaching practices that they are considered second nature” (p. 6). Several scholars suggest roleplays within the safety of the classroom to prepare students for critical incidents, in which students ideally experience, resolve, and reflect on intercultural

misunderstandings and conflicts within a contextualized scenario (Donahue & Parsons, 1982; Goldoni, 2013; Mackey & Gass, 2005; Raz, 1985; Wintergerst & McVeigh, 2011). While these roleplays in FL classrooms can help students develop target culture pragmatics, solve problems, and operate between cultures, they often do not fulfil the depth Phipps and Levine (2012) called for.

Although the literature on using roleplays in beginning and intermediate FL classrooms often discusses scaffolding target language use and cultural content, it mostly lacks suggestions on how FL educators can scaffold risk and risk-taking that comes with the uncertainty and possible failure involved in improvisation. Wintergerst and McVeigh (2011) simply suggested that “involving students as a group rather than as individuals reduces this risk” (p. 135). Bjornstad and Karolle (2000) also recommended letting students in role playing report in pairs, but provide no other intentional scaffolding to encourage risk-taking. Raz (1985) recommended over thirty years ago that instructors don’t correct linguistic errors during the roleplay. “Work on corrections can be done in another lesson, 'anonymously'” to save face (p. 227). Ludewig and Ludewig-Rohwer (2013) went a step further to recommend that online roleplays give students true anonymity in that they are not linked to their roles and can make mistakes incognito; however, technology and open-ended tasks created a new layer of anxiety for students in their study. In their book on a FL immersion summer camp and the transferability of its practices to FL classrooms, Hamilton, Crane and Bartoshesky (2005) devoted chapters to “building a language learning community, giving learners courage, and learner investment” (p. xix). Although their suggestions to encourage risk-taking help students

feel comfortable using the target language within the summer camp context, many of their strategies are impractical for most lower-division collegiate FL classroom contexts. Therefore, in the next section, I look to the use of drama-based pedagogy throughout the academic curriculum for more concrete suggestions to scaffold risk.

Edstrom (2013) reported that there is “considerable variation in the way role-play activities are implemented in L2/FL classrooms and, consequently, variation in the benefits that students derive from them” (p. 275). In my own practice, observations, and discussions with lower-division instructors at several institutions, students in lower-division German courses most often respond to roleplay tasks by collaboratively constructing and performing a dialogue, rather than spontaneously responding to a scenario completely in the target language. Some FL educators and scholars explicitly instruct their learners to write and perform dialogues rather than improvise their roleplays (Edstrom, 2013; Haruyama, 2010; Wintergerst & McVeigh, 2011), and allow students in beginning and intermediate FL courses to use English during their preparation (Edstrom, 2013; Tognini, Philp, & Oliver, 2010). In her study of 22 students from two intermediate collegiate Spanish classes, Edstrom (2013) found that using English to address doubts resulted not only in students producing target language scripts with greater linguistic accuracy, but also in raising awareness of students’ collective linguistic gaps. However, based on their extensive use of English, these students did not seem empowered to engage in spontaneous and meaningful target language conversation to complete the task.

In two of my recent beginner German courses in which I used more than 20 drama-based activities, only two pairs of students out of 24 pairs chose truly to improvise

their roleplay task during their final oral exam, whereas the others wrote and memorized chunks of dialogue to demonstrate targeted vocabulary and structures¹. However, in lower-stakes classroom roleplays with scaffolding, these students were more willing to improvise and take risks within the target language. This aligns with Raz's recommendation of providing a non-evaluative atmosphere to improve students' "self-concept as a learner of the language" (1985, p. 228), whereas the testing situation likely caused washback (Horwitz, 2013), in that students were more concerned about a graded performance than a learning process.

In the following section, I explore a pedagogy that encourages improvised roleplays and other forms of spontaneous language use that, coupled with structured and social reflection, strive towards the critical and deep learning that Phipps and Levine (2012) pursue.

Drama-Based Pedagogy

In this section, I first define drama-based pedagogy as used in the *Drama for Schools* arts integration professional development program for K-12 teachers, which led to the current model of drama-based pedagogy (Cawthon & Dawson 2011; Dawson, Cawthon, & Baker, 2011; Dawson & Lee, 2018). Then I name and exemplify four categories of drama-based activities, explain learning theories that underpin drama-based pedagogy, and discuss empirical studies of drama-based pedagogy usage in FL contexts. Finally, I

¹ IRB Study Number 2016-03-0055

turn to issues of teacher professional development specific to using drama-based pedagogy, which influenced the design of my intervention.

DEFINITIONS AND CHARACTERISTICS

When first hearing about drama-based pedagogy, some instructors and students harbor a misconception that they must be actors or otherwise involved in theater in order to successfully implement or participate in drama-based techniques (Deblase, 2005). This assumption points to a need to define what exactly is meant by DBP in non-arts curricula. For my study, I operationalize drama-based pedagogy as used by teacher-scholars, Katie Dawson and Bridget Lee, in the *Drama for Schools* program based at the University of Texas at Austin.

The following definition comes from Lee et al. (2014) for an audience of educational psychologists:

Drama-based pedagogy [DBP] describes a collection of drama-based teaching and learning strategies to engage students in learning. [...] DBP focuses on an embodied process-oriented approach to learning. Specifically, the major defining features of DBP are the following: (a) it is facilitated and directed by a classroom teacher, teaching artist, or other facilitator trained in DBP; (b) it works toward academic and/or psychosocial outcomes for the students involved; (c) it focuses on a process-oriented and reflective experience; and (d) it draws from a broad range of applied theatre strategies (p. 2).

This definition points out the role of the teacher as a facilitator, which is often more fluid than the traditional instructor role as the expert and allows for a democratic relationship between teacher and students (Raz, 1985). This flatter power hierarchy empowers students as experts and encourages them to take risks. Additionally, Lee and her

colleagues highlighted drama-based pedagogy as an embodied approach, by which they were indicating a physicality and multi-modality that accompanies many drama-based activities.

Another definition by Dawson and Lee (2018) is formulated for an audience of teacher-practitioners: “**Drama-based pedagogy (DBP) uses active and dramatic approaches to engage students in academic, affective, and aesthetic learning through dialogic meaning-making in all areas of the curriculum**” (emphasis in original) (p. 17).

Common to most strategies is a focus on process, in which there is no predetermined outcome. That is not to say that activities are completely unstructured and chaotic. On the contrary, most strategies conclude with collective structured reflection, which is often made explicit through a simple reflection framework facilitated by the teacher. Dawson and Lee (2018) referred to this reflection as the “Describe-Analyze-Relate meaning-making routine” and used the acronym *DAR* (p. 23) defining it as

A process where participants focus on what they can see; then what they can infer based on prior knowledge or observations; and finally how to connect their ideas to a larger concept, text, and/or human condition (Dawson & Lee, 2018, Appendix A).

This multimodal method of meaning-making stems from both the visual arts tradition (Eisner 2002) and the multiliteracies framework (New London Group, 1996). Usually at the end of a drama-based activity, the facilitator invites learners to describe, analyze, and relate, often through a series of intentional questions. Like the *précis* recommended by Swaffar and Arens (2005) and the Knowledge Processes advocated by Cope and Kalantzis (2015) in their multiliteracies framework, this guided reflection

technique requires students first to make neutral observations by slowing down to see and situate their perceptions in a specific context (Eisner, 2002). Students then use these observations as evidence for their interpretations, and finally consider implications. This allows for multiple interpretations, all of which can be valid as long as they are supported by evidence. Students then connect their interpretations to a larger goal or more global concept. This meta-cognitive step makes thinking explicit, which parses out and synthesizes the learning process and can also provide informal assessment opportunities. This process strives towards the critical, deep, contextualized, and transformational learning recommended by Phipps and Levine (2012), Crane (2017), and Cope and Kalantzis (2015).

EXAMPLES AND CATEGORIES

In this section, I briefly describe a few drama-based activities I have facilitated in a beginner German class for undergraduates to illustrate before I give more general categories of activity types.

On the first and last days of class, my students and I did a Poster Dialogue (Dawson & Lee, 2018). Students walked around the classroom and used colorful markers to respond to four unfinished sentences written on large pieces of poster paper:

- The German language is...
- The German/Swiss/Austrian cultures are...
- Language learning is...
- A concern I have about learning German is...

Illustration 2.1 shows students' responses to the last sentence at the start of the semester, and Illustration 2.2 was at the end of the semester.

Illustration 2.1: First day responses

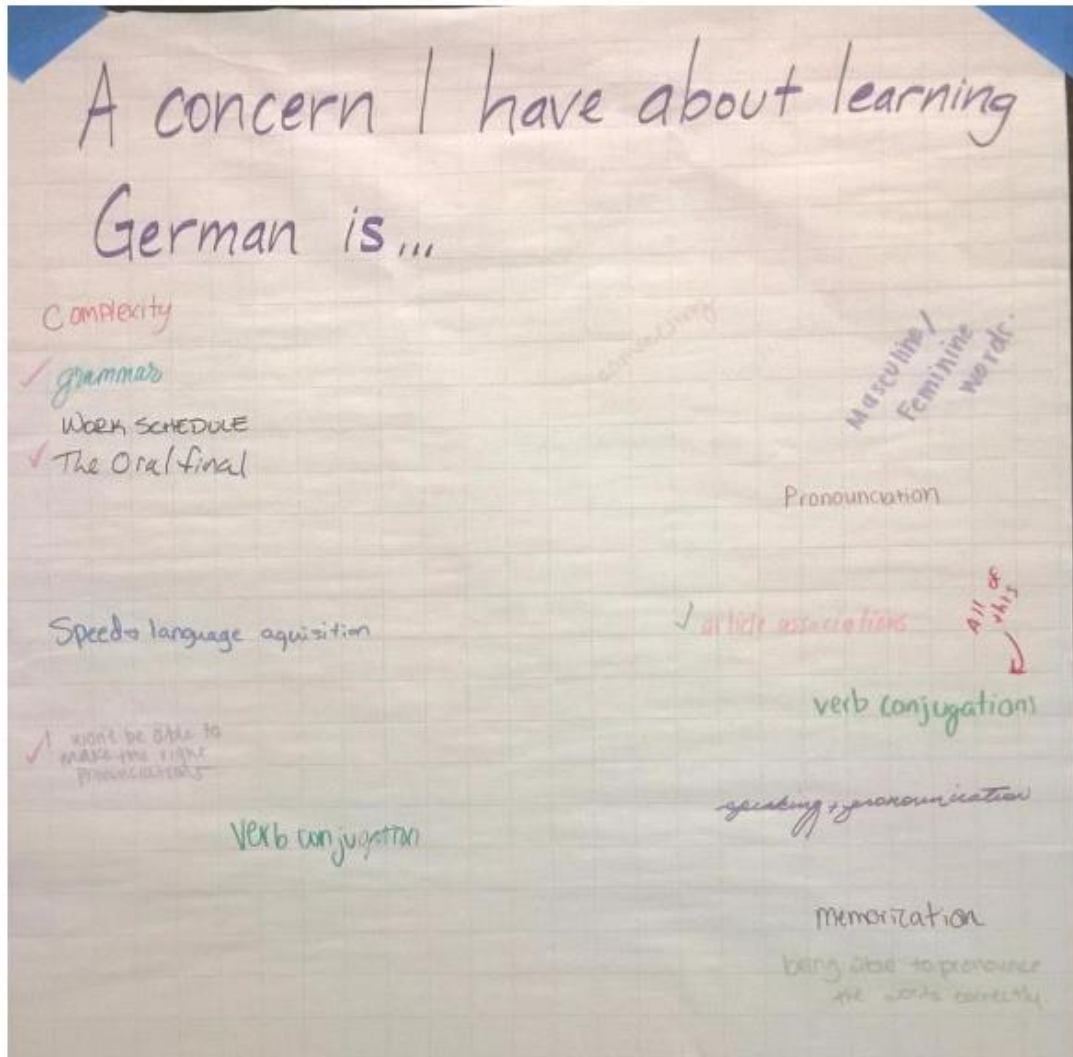


Illustration 2.2: Last day responses



We then unpacked and synthesized student responses using Dawson and Lee’s “Describe-Analyze-Relate meaning-making routine” (2018, p. 23). Students described trends they saw emerging, analyzed where they come from, and related to how they would approach our course and future language learning. In particular, students discussed

their anxieties about learning a new language and collectively brainstormed strategies to ease these concerns. This type of activity can set the tone for a nonjudgmental, meta-cognitive discourse in which perfection is not a recipe for success. Students could initially share their thoughts anonymously and agree with each other in the written format. Those who chose to could orally share and expand on ideas during the reflection.

Another activity I facilitated is a game called Thumbs (Dawson & Lee, 2018). This game uses total physical response (TPR), to engage students in listening and responding through action, while reflection provided an opportunity for deeper meaning-making. I told students in English that I would take on a role when I put on a pair of glasses. I then reintroduced myself in German as Frau Prof. Dr. Schallert and informed students that I would be performing a *Psychologieexperiment* with them. Using the Teacher in Role technique in this way allowed me to switch to the formal *Sie* forms of address. As Frau Prof. Dr. Schallert, I gave instructions using command forms, a structure they had just learned. I also modeled the instructions with my own body. Students ended up in a circle with their left thumbs and right hands positioned in a way to begin the game. On the count of three, students tried to grab their neighbor's thumb with their right hand. Simultaneously, they attempted to remove their thumb from their other neighbor's grasp. We went through several iterations of the game that varied in speed and intensity. Students were also invited to do the counting. After lots of laughing, I removed the glasses to signal that I was finished playing my character and we could return to the informal *du* forms of address. We then reflected in English through Dawson and Lee's "Describe-Analyze-Relate meaning-making routine" (2018, p. 23). In addition to

discussing the grammatical structure within a communicative context, the reflection led to a meta-discussion on multi-tasking related to language learning: how to simultaneously attend to both fluency and accuracy, and what strategies helped with students' more urgent needs. Success and failure were not framed as binary, but as a spectrum in relation to learners' priorities. This reminder empowered students to experiment with the language and make mistakes.

Proponents of immersion may criticize the use of English in a German classroom, but I have found such use necessary to facilitate deep reflection, both in classroom and study abroad settings (Donohue-Bergeler, 2011). Especially at novice levels, students may lack the target language vocabulary to make linguistic, intercultural, and metacognitive connections and to synthesize their learning. In addition, codeswitching between languages is common in multilingual spaces. Allowing for judicious and intentional use of codeswitching can prepare students to be translingual and transcultural users of multiple languages.

Drama-based pedagogy includes, but, as demonstrated by the above examples, is also more than roleplay. There are many activities that can scaffold and extend role work for deeper learning and social meaning-making beyond the typical instrumental roleplay found in communicative language classrooms (see above). Instead of only scaffolding linguistic, pragmatic, and cultural concerns, drama-based activities can also scaffold risk-taking, affect, and meaning-making with others.

In their experience providing teacher professional development, Dawson and Lee (2018) began with the drama in education framework that they defined as follows:

The British term for improvisational drama work; also known as Role Drama or Process Drama. In this genre of theatre-making, performance for an external audience is absent. The participants, together with a teacher, constitute a kind of theatrical ensemble who engages in a series of improvisational activities/episodes as a way to make meaning of issues or curricular concepts. Drama in education [DIE] strongly emphasizes imagination, inquiry, reflective practice, and role play. Three other closely related drama practices that often come under the umbrella of DIE are process drama, mantle of the expert, and dramatic inquiry (Appendix A).

Dawson and Lee recognized that implementing long process drama, an extended lesson plan of multiple improvised roleplays on a theme or common story, often was not feasible for the public school teachers with whom they worked. Such an involved unit costs educators much time and effort without the guarantee of commensurate student learning (Ludewig & Ludewig-Rohwer, 2013). However, Dawson and Lee found that many individual drama-based activities that are used to prepare for process drama could be useful on their own to achieve academic, affective, and aesthetic learning.

Dawson and Lee (2018) sort drama-based activities into four major categories that range from active to dramatic and align to scaffold each other in multi-activity lesson plans: 1) activating dialogues, such as the Poster Dialogue, promote active inquiry and multiple perspectives; 2) theater games as metaphor, such as the Thumbs game, create ensemble, develop imagination, and encourage embodiment; 3) image work develops interpretation and creation; and, 4) role work creates narratives and encourages character development. In particular, “Role Work [includes] strategies that invite participants to think, dialogue, problem-solve, and act either as themselves or as someone else in response to a set of imagined circumstances” (Dawson & Lee, 2018, Appendix A). Such activities build on learners’ collective expertise, develop a positive classroom culture,

scaffold risk, and encourage students to co-construct meaning through action, interpretation, and guided reflection (Dawson & Lee, 2018).

Although these activities can stand alone, they can also build into longer and more complex sequences over time as both instructors and students acclimate to this kind of learner-centered active learning. For example, students can gather and discuss ideas in a sociometric, such as Vote with your Feet. In this activating dialogue, participants respond to and reflect on a series of statements by physically placing themselves on a continuum to show levels of agreement. The resulting facilitated discussion can provide prompts for a later image work activity in which groups of participants create frozen pictures, a.k.a. tableaux, with their bodies and collectively and interpret them. Furthermore, roleplays can be implemented individually or as process drama, with several activities in a longer unit over multiple class periods with focus on character development, improvisation, and narrative aspects. For example, a hot seat activity explores individual character perceptions and motivations by questioning a person playing a role. This can lead to or follow up on a full group roleplay, such as a town hall meeting or a press conference. In such activities, instructors can also take on a role, often in a position of lower power or social status than the students (Piazzoli, 2011). This teacher-in-role can help democratize the classroom and give learners the “mantle of the expert,” emphasizing and informally assessing their abilities and knowledge (Bolton & Heathcote, 1995; Heathcote, 1984). The teacher-in-role can also instigate conflict, ask for clarification, model a change in language register, and otherwise further the drama within the frame of the roleplay (Dawson & Lee, 2018). For both students and teachers, the construct of a role, of

someone who is not oneself, can mediate risk and bring in voices that may otherwise go unheard.

LEARNING THEORIES

There are three main learning theories that are relevant to drama-based pedagogy and its use in the general curriculum:

Socioconstructivism: Learners co-construct meaning based on previous knowledge and social interactions with peers and instructors. Vygotsky (1978) developed the concept of the Zone of Proximal Development (ZPD) to describe learning as resulting from the level of knowledge or skill a learner can attain with assistance. Bruner (1996) discussed the role of scaffolding, i.e., specific measures that can help a learner to grow. Wilhelm sums up the learner perspective with this representative quote: “Show me, help me, let me” (2002, p. 19). Through lived experiences and guided reflection during drama-based activities, students construct knowledge and meaning within a social context.

Critical pedagogy: Students are not merely vessels that instructors fill with knowledge, as in a banking model of education. They are democratic partners in creating and applying knowledge. This learning theory explores shifting power dynamics between teachers and students (Boal, 1985; Freire, 1990). Drama-based techniques often intentionally blur the traditional hierarchy between teachers and students.

Neuroscience and drama: Multisensory environments, emotions, and physical movement that are present in many drama-based activities aid learning and retention by elaborating information, creating flow experiences, and developing multiple pathways in

the brain. Meaning-making, risk-taking and failure in a safe environment, such as a scaffolded roleplay, can lead to growth and the ability to apply learning in non-instructional settings (Doyle & Zakrejsek, 2013; Sambanis, 2013).

These learning theories align with goals and methods of foreign language education discussed above.

EMPIRICAL RESEARCH IN FOREIGN LANGUAGE CONTEXTS

Lee et. al (2014) conducted a meta-analysis of 47 quasi-experimental studies in which drama-based pedagogy was used in non-drama curricula, including language courses. Lee and her colleagues pointed to research gaps in empirical studies at the university-level and for teacher training. With this study, I hoped to contribute to the field by looking at teacher training specific to FL GSIs using drama-based pedagogy. As discussed in chapter 1, the meta-analysis demonstrated that drama-based pedagogy had the greatest impact when instructors used more than five drama-based activities and had positive effects on outcomes and attitudes (Lee et. al, 2014). These include creative, collaborative, and communicative skills that address the goals of the MLA Report (2007), the ACTFL World-Readiness Standards (The National Standards Collaborative Board, 2015), and Phipps and Levine's (2012) call for the infusion of critical pedagogy in FL education. Drama-based pedagogy addresses factors important to second language acquisition, such as "the influence of context on communication; the socially constructed nature of both language and drama; and the importance of active participation" (Stinson

& Winston, 2011, p. 479). Language is embodied in a multi-modal, affective, and social context during drama-based activities.

Studies on drama-based pedagogy in FL contexts have appeared in the journals, *Scenario* and *Research in Drama Education: The Journal of Applied Theatre and Performance (RiDE)*. In these journals, the terms “second language” and “foreign language” are often replaced by the more general term, “additional language,” as in “English as an additional language (EAL)” (Palechorou & Winston, 2012; Piazzoli, 2010; Yaman Ntelioglou, 2012). This convention acknowledges multilingualism and perhaps tries to avoid the stigma and subtractive nature sometimes attributed to English as a second language (ESL) and *Deutsch als Zweitsprache (DaZ)*, although Dunn, Bundy, and Woodrow (2012) used the term *ESL* with no intention of being subtractive. However, the term makes it necessary to describe the learners’ context in more detail.

Outcomes of using drama-based pedagogy in FL settings include deeper intercultural transformation (Palechorou & Winston, 2012; Piazzoli, 2010; Rothwell, 2011, 2012), improved oral proficiency (Kao, Carkin & Hsu 2011), practice with different linguistic registers (Kao, Carkin & Hsu, 2011; Palechorou & Winston, 2012; Piazzoli, 2012; Rothwell 2011; Winston 2012), the reduction of FL anxiety (Piazzoli, 2011), and an additive approach to diversity (Dunn, Bundy, & Woodrow, 2012; Palechorou & Winston, 2012; Yaman Ntelioglou, 2012). Many of these studies looked at process drama, which extends the context of learners’ spontaneous target language use typically encountered in classroom roleplay activities, such as those initially described by Horwitz (1985, 2013). Instead of having separate groups of students play individual

scenarios, process drama incorporates all interactions into a larger dramatic frame (DeBlase, 2005; Palechorou & Winston, 2012; Winston, 2012).

Drama-based pedagogy provides a space for alternative assessment practices in a positive affective space (Kempston 2012, Rothwell 2012). Contrary to Raz's (1985) recommendation to not assess during drama-based activities, Rothwell describes how to use process drama for formative assessment and to encourage reflection (2012). By embedding carefully scaffolded assessments into the drama, students use the language in a meaningful context that can further their learning. For example, learners may engage in tableaux with their bodies to set a mood while learning or reviewing vocabulary that is useful for later tasks. During the subsequent reflective discussions, students have a way to reflect about their language use as a character, which can save face when being critical. Students may also learn to comprehend and produce emotional language in a way that would have been socially awkward or otherwise unrealistic in the classroom setting. By using formative assessments for learning, rather than summative assessments for grading and reporting purposes, Rothwell seemed to have avoided washback effects cautioned by Raz (1985) and Ludewig and Ludewig-Rohwer (2013). However, calls for accountability necessitate summative assessment to demonstrate outcomes, for example, in the form of proficiency and intercultural competence. This issue of assessment remains unresolved.

In their literature reviews on drama-based pedagogy in FL settings, Stinson and Winston (2011) and Belliveau and Kim (2013) pointed out empirical research gaps in the FL context, such as a lack of longitudinal studies, and the circumstances under what best results are achieved. Much of the existing research is practice-based action research in

which there is no control group, and individual variables are usually not scientifically operationalized to determine their effects. In addition, methods of data collection are often only reported anecdotally if at all, making replication studies difficult. Thus Kao, Carkin and Hsu (2011) called for more quantifiable classroom data for more rigorous analysis. Currently, the field of drama-based pedagogy and FL learning is dominated by practitioners who are limited to performing research in their own specific contexts.

An additional open issue is the lack of visibility of drama-based pedagogy among FL educators. “[M]ore research is needed to diffuse and promote this approach among additional language educators, where process drama still remains virtually unknown” (Piazzoli, 2011, p. 571). As the field continues to grow, interdisciplinary studies will need to address the research gaps with more rigorous studies that speak to both drama and second language acquisition researchers (Dunn & Stinson, 2011).

Results of these empirical studies must also be seen in light of their limitations, which are underreported. Most of the studies were carried out by the participants’ instructor, who was a proponent and proficient user of drama-based pedagogy. Enthusiastic practitioners who perform action research in their own specific contexts may be collecting data that are skewed towards successful implementation of drama-based pedagogy and are blind to issues of possible teacher and student disinterest. It is therefore difficult to generalize the results beyond the specific contexts examined in the empirical studies. There is also a general bias in the literature towards successful implementation. This leads to little discussion of the limits of drama-based pedagogy, for example, how teachers decide what drama-based activity or sequence of activities may not be a good fit

for certain students, despite copious planning and scaffolding. I have also not seen any studies that discuss failed implementation of drama-based pedagogy, which could have implications for improving practice.

In my review of the literature, I have also noticed gaps that relate to the context of my study. Many publications focus on longer process drama, which leaves out possibilities of implementing individual activities to achieve learning goals and to build trust (Palechorou & Winston, 2012; Paul, 2015; Piazzoli, 2010, 2011, 2012; Rothwell, 2011). In addition, many empirical studies on drama-based pedagogy in FL contexts look to intermediate and advanced language levels, as it is difficult to stage longer process dramas at the beginner level. Rothwell (2011) is one of the few scholars who discussed a process drama in a beginner language course. Thus, issues of code-switching between the target language and students' native language have remained unexplored.

Finally, issues of teacher training need to be addressed (Piazzoli, 2012). Teacher characteristics and familiarity with drama are crucial to building a safe affective space in which work with process drama also results in learning (Dunn & Stinson, 2011; Piazzoli, 2011, 2012; Winston, 2012). Yaman Ntelioglou (2012), for example, recognized that high school students took tableaux activities seriously because the teacher modeled “engagement by being very enthusiastic, serious and explicit about what she is teaching and why” (p. 83). Setting up a successful dramatic frame takes careful planning and familiarity with the background and needs of learners. For example, several articles report the use of non-verbal tableaux work to scaffold into target language production

(Rothwell, 2012; Yaman Ntelioglou, 2012). This technique is especially helpful with groups that are initially resistant to drama work.

Teachers also need to be able to scaffold risk and risk-taking when drama-based pedagogy brings teachers and students out of their comfort zone. Although Piazzoli (2011, 2012) and Ludewig and Ludewig-Rohwer (2013) discussed how the role mediates risk, this assumes that both students and instructors can fully get into and identify with their roles. Other groups of learners may need to first create a positive classroom environment. For example, Palechorou first had to negotiate a drama contract with students to counterbalance classroom management issues (Palechorou & Winston 2012). With this framework in place, she was then able to empower her marginalized students by making them experts within the drama.

The content and delivery of teacher feedback can facilitate language acquisition. Horwitz (1985) alluded to reformulations from outside the frame of the drama, which Raz (1985) cautioned against. As a Teacher in Role (TiR), teachers can recast student utterances or ask for clarification within the dramatic frame, making implicit learning more authentic (Kao, Carkin & Hsu, 2011; Winston, 2012). Students can metalinguistically reflect on these topics with their instructor and classmates once they've come out of character. The Teacher in Role can also facilitate interactions and manage the classroom without being seen as an authority figure (Palechorou & Winston, 2012). Kao, Carkin and Hsu (2011) also demonstrated how the Teacher in Role poses qualitatively different questions than during traditional lessons, which exposes learners to

more varied, authentic uses of language. However, teachers may find it very risky to give up their status and allow students to run the show.

In the next section, I will discuss issues of teacher professional development specific to drama-based pedagogy.

PROFESSIONAL DEVELOPMENT IN DRAMA-BASED PEDAGOGY

When considering teacher training for drama-based pedagogy, it is helpful to think of teachers as adult learners in this setting. Dawson et al. (2011) looked to Knowles (1980) when structuring and implementing their professional development programs. Their *Drama for Schools* program provided structure, acknowledged the role of adult learners' wealth of experience and knowledge, and sought to connect this to new knowledge and experiences. They also considered the teachers' goals and readiness to learn by focusing and reflecting on content and skills with immediate practical use and value. For example, they trained teachers using sample lesson plans that related to relevant content area and learning objectives.

When training non-artist teachers in drama-based pedagogy, Dawson and Lee (2018) also considered additional factors related to teachers' current abilities and needs. For teachers simply to use drama-based lesson plans does not guarantee successful implementation (Duffy, 2014; Dunn & Stinson, 2011).

[I]n our experience, U.S. generalist teachers often find it challenging to implement full DIE [drama in education] lessons because of amount of time and depth of drama understanding and training it requires. As a result, we use adapted elements of DIE [drama in education] in the DBP [drama-based pedagogy] model. This includes a spectrum of practice structured to encourage a shift towards a more inquiry-based, student-centered classroom culture. Teachers in DBP

professional learning begin with strategies – active and dramatic approaches with smaller inquiries or “challenges” – and, over time, teachers move towards larger role work sequences. This scaffolded approach in DPB gives teachers the chance to build their capacity and confidence with single DBP strategies first (Dawson & Lee, 2018, p. xx).

This choice reflects theories of adult learning and makes drama-based pedagogy accessible to teachers with little or no formal drama training. Such a scaffolded approach likely allows teachers to experiment with the new method while minimizing risk of failure and negative experiences. To scaffold teachers’ use of drama-based pedagogy in FL contexts further, Raz (1985) recommended that instructors first experience roleplaying activities through pre-service or in-service training. They should then experiment with roleplays by facilitating them in classes that already have a supportive and positive classroom dynamic. “Later, role-play can be used by a confident and experienced teacher to improve the atmosphere in a problematic class” (Raz, 1985, p. 227). This implementation can also be done through microteaching, in which instructors try out strategies within a reflective community of their fellow instructors before implementing them in their classrooms.

GRADUATE STUDENT INSTRUCTOR COMPETENCIES AND DRAMA-BASED PEDAGOGY

If one considers the ideal GSI competencies presented above (Gilmore, under contract; MLA Report, 2007), a professional development opportunity in drama-based pedagogy seems suited to improving graduate student development. Drama-based lesson planning helps GSIs consider the 6th competency (C6), curricular learning goals related to national standards, such as becoming translingual and transcultural (MLA Report,

2007). Drama-based pedagogy attends to C7, multiple perspectives, through the activities themselves and Dawson and Lee's "Describe-Analyze-Relate meaning-making routine" (2018, p. 23). GSIs can use drama-based pedagogy as a fun way to assess student learning informally, C8. Strategies often provide opportunities for formative assessment and immediate feedback, and can serve as a springboard to reflective assignments and applications of concepts. By investigating learning theories that underpin drama-based pedagogy, GSIs gain insight into and the vocabulary to discuss C5 and C9: how people learn and FL pedagogy. Because drama-based pedagogy facilitation may feel strange and new, these strategies also raise awareness of the teachers' role, C10. In addition, drama-based pedagogy creates opportunities for teaching content through the target language already at beginning levels, although code-switching into English may be necessary or desirable at times (MLA Report, 2007).

The sparse literature on the connection between GSIs and drama-based pedagogy is currently limited to best practices and anecdotal evidence. For example, Susanne Even coordinates the German language program at the University of Indiana, Bloomington, and is an expert on drama-based pedagogy in collegiate FL classrooms. She provides training in drama-based pedagogy to GSIs in her methods course as one technique among many. However, she has not empirically studied uptake of drama-based pedagogy among her GSIs (White, Bell, Bernhardt, & Even, 2016).

In previous sections, I described why teaching development is an important facet of doctoral student training and summarized the state of the field of GSI teaching

development. In the next section, I explain the methods of my study that empirically connected GSI development and drama-based pedagogy.

CH. 3 METHOD

The purpose of this study was to explore graduate student instructor (GSI) development and uptake of a new pedagogical approach, namely, drama-based pedagogy (DBP). As such, I chose a qualitative research design that involved the development and implementation of a semester-long intervention, ethnographic data collection, and a grounded theory approach to analysis, with the goal of developing a local theory. In this chapter, I trace how I executed the research project, implemented the intervention, and gathered and analyzed data.

Research Design

In this section, I describe what a formative experiment is, as this is the type of study I chose in order to advance an understanding of graduate student pedagogical development. Formative experiments are not widely used but have great potential for evidence-based scholarship of teaching and learning that can directly improve and even transform practice. I first describe the steps involved when conducting formative experiments in education research and concurrently illustrate through an example. I then list generic research questions as presented by Reinking and Bradley (2008, pp. 73-78). In the next sections, I then apply the framework to my own study.

CHARACTERISTICS OF FORMATIVE EXPERIMENTS

Although formative experiments often include aspects of more established methods of quantitative and qualitative research, a few key aspects distinguish them as

unique and particularly well-suited for research in real-life educational environments.

Formative experiments are

grounded in developing understanding by seeking to accomplish practical and useful educational goals, they are focused on less controlled, authentic environments [...], they use and develop theory in the context of trying to engineer successful instructional interventions [...], they entail innovative and speculative experimentation, they are interdisciplinary [...], they seek understandings that accommodate many complex, interacting variables in diverse contexts [..., and] they seek generalization from multiple examples rather than from random samples and controlled experimentation (Reinking & Bradley, 2008, pp. 10-11).

To illustrate, I will unpack this quote with a rigorous literacy study conducted by Lenski (2001). A researcher conducting a formative experiment typically starts with a relevant pedagogical goal for a particular instructional context, in contrast to a controlled lab setting that can isolate variables. For example, Lenski sought to improve the intertextual connections of third-graders in a specific setting. The pedagogical goal has the potential to transform teaching and learning in profound and potentially unintended ways, and thus, the researcher develops a theory-based intervention that aims to achieve the pedagogical goal and is tailored for a particular context. This can be a one-time intervention, such as an individual lesson, or a more long-term innovation. For her intervention, Lenski combined theories from reading, constructivism, and semiotics to develop a questioning strategy that was implemented for six months in a third-grade classroom. The researcher then recruits and trains teachers to implement the intervention. Alternatively, the researcher may either implement the intervention in his or her own classroom, or replace the regular teacher. This may raise issues of validity because the

exchange of teachers may disrupt the site's authenticity too drastically (Reinking & Bradley, 2008). In Lenski's case, she worked closely with one classroom teacher.

As the intervention progresses in a formative design study, the researcher gathers data and adjusts the intervention as needed in an "adaptive and iterative" process in order to optimize progress towards the pedagogical goal (Reinking & Bradley, 2008). That is, data inform adjustments, then new data are collected, and the intervention is improved again as needed. Participating teachers may also adapt the intervention as they gain experience with the innovation and see how it works in practice. For example, the teacher in Lenski's study (2001) wrote questions in advance, then reflected on what questions elicited the best intertextual discussions and began to use graphic organizers to include and organize these types of questions more systematically. Because of the flexible nature of interventions in formative experiments, failure is absolutely an option and even desirable if the researcher can use insights to develop a more efficient or attractive intervention. Data collection and analysis are flexible and adaptable, recognizing and reacting to the complexity of authentic educational environments. However, there is almost always some element of qualitative methods to inform how and why to adapt the intervention in the study's particular context. Lenski used qualitative methods to identify elements that were helping or hindering the intervention, unexpected outcomes, and effects on the classroom environment as a whole.

Developing understanding and local theory in specific situations is in the interest of improving practice, thus making the philosophical standpoint of the researcher a pragmatic one that is less interested in developing broad theories about ultimate truths

and knowledge for its own sake (Reinking & Bradley, 2008). Instead, formative experiments rely on “case-to-case transfer as a form of generalization” (p. 41), in which thick description and ethnographic methods allow the reader to understand the context and adapt relevant practice to his or her own context. This research purpose aligns with grounded theory, the method I chose for data analysis and will discuss below.

RIGOR IN FORMATIVE EXPERIMENTS

Formative experiments are expected to be rigorous. Because formative experiments happen in complex authentic situations, standards for rigor are different than in clinical lab settings. In the following, I list and explicate several potential benchmarks that establish adequate rigor according to Reinking and Bradley (2008).

The concept and design of the study should be valid, meaning that the theory and practice should align and the intervention should actually address the pedagogical goal. The researcher should be attentive and open to the many factors that influence the intervention implementation. That is, if a researcher is too fixed on predetermined categories or theories, he or she may miss important insights and unintended effects of the intervention. Likewise, the researcher should consider multiple theories and perspectives. Like in most qualitative studies, triangulation makes research more rigorous. Triangulation “is the process of corroborating evidence from different individuals, [...] types of data, [...] or methods of data collection” (Creswell, 2002, p. 280). This aligns with the openness and flexibility that characterizes formative experiments. For the study to be rigorous, the researcher needs time in an appropriate

research site. Although they do not recommend any specific amount of time, Reinking and Bradley (2008) suggest that it takes at least several months to gain access to and study an environment, as well as to develop, implement, and adjust an intervention. Site selection should consider a context with a pedagogical problem that may be enhanced by an innovative solution. A site is most appropriate “where initial conditions suggest that the intervention’s success will face some barriers and challenges but where conditions are not so overwhelmingly challenging as to doom the intervention to failure” (p. 59). This constellation allows for testing and modification of the intervention, giving rise to the name “formative” experiment. Finally, the researcher must approach the intervention neutrally. The last point bears further explication.

Because the researcher has developed the intervention in response to a valued pedagogical goal, he or she can easily romanticize the intervention and seek data that only validate its success. However, a rigorous researcher conducting a formative experiment seeks obstacles, flaws, and failures in both the intervention and underlying theories in order to address and modify them to best suit the environment under study. “The complex realities of diverse classrooms must be seen as a testing ground for improvement, not obstacles to ignore, play down, or simply work around to maintain a researcher’s preconceived notion of how the intervention *should* be implemented” (Reinking & Bradley, 2008, p. 60, emphasis in original). It is thus important to communicate this to participants in the study, who may be concerned that a less than perfect implementation of an intervention would disappoint the researcher or “ruin the

study.” Like an engineering project, a formative experiment may test the limits of an intervention to the breaking point in order to find the most optimal solution.

Research Questions

INITIAL RESEARCH QUESTIONS

The following research questions stem from Reinking & Bradley’s formative experiment framework and served as a basis for my intervention development and my own research questions (2008).

1. *What is the pedagogical goal to be investigated, why is that goal valued and important, and what theory and previous empirical work speak to accomplishing that goal instructionally?*
2. *What intervention, consistent with a guiding theory, has the potential to achieve the pedagogical goal and why?*
3. *What factors enhance or inhibit the effectiveness, efficiency, and appeal of the intervention in regard to achieving the set pedagogical goal?*
4. *How can the intervention be modified to achieve the pedagogical goal more effectively and efficiently and in a way that is appealing and engaging to all stakeholders?*
5. *What unanticipated positive and negative effects does the intervention produce?*
6. *Has the instructional environment changed as a result of the intervention?*

(Reinking & Bradley, 2008, pp. 73-78)

I considered questions 1 and 2 in my rationale, literature review, and intervention development. Below, I reframe my considerations with regards to the pedagogical goal and intervention. Research questions 3-6 informed my research design. These questions shifted in focus as I immersed myself in the data and led to revised research questions, which I address in the next section.

Six pedagogical goals listed in the GSI Competency Framework are to understand how people learn, to set and communicate learning goals, to attend to diversity and multiple perspectives, to assess in alignment with learning goals and for student learning, to further a research-based pedagogy of language education, and to assess one's own teaching practices (Gilmore, under contract). These goals are important in order to make GSIs better instructors, both now and in their future careers as faculty members. Through professional development in drama-based pedagogy, GSIs may gain experience with a pedagogical practice that addresses the goals. For example, the first pedagogical goal is for FL GSIs to develop expertise in learning theory and general pedagogical practice that is broader than FL pedagogy. Drama-based pedagogy is informed by socioconstructivism, critical pedagogy, and theories of neuroscience and embodiment as they relate to learning (Dawson, et al., 2011; Dawson & Lee, 2018; Duffy, 2014; Sambanis, 2013) and thus provides a concrete practice with which to understand these learning theories.

REVISED RESEARCH QUESTIONS

Based on an initial, holistic analysis of data, discussions with scholars, and presentations at academic conferences, I revised the generic research questions to the following questions.

4. How and to what degree did graduate student instructors take up drama-based pedagogy during a semester-long intervention?
5. What factors helped or hindered graduate student instructors' uptake of drama-based pedagogy?
6. What unanticipated effects did the intervention produce?

These questions operationalize the concept of uptake I introduced in the literature review to mean an instructor understanding and implementing activities related to a new pedagogy in a way that results in the instructor's sustained or higher efficacy with implementing the pedagogy and the potential for repeated use of the new pedagogy. Uptake typically includes a willingness to try something new and a positive stance towards the pedagogy ranging from cautious openness to full enthusiasm. Negative experiences and outcomes could be part of uptake if instructors saw them as a source for growth and improvement.

Intervention

SITE

As a formative experiment, the study was immersed in a practical, authentic setting and sought “to accomplish practical and useful educational goals” that are specific to the setting (Reinking & Bradley, 2008, p. 10). Thus, in this section I describe the research site in detail in order to contextualize the intervention. However, as I analyzed and wrote up results, I faced an ethical decision about how much detail to include while protecting the confidentiality of my participants’ data. I believe that I struck a fair balance by assigning pseudonyms to participants, sites, and courses. Additionally, I omitted or changed minor contextual details when the specifics did not affect analysis, and I also refrained from linking certain results to specific participants. When I was unsure, I asked participants through member checking or I erred on the side of caution.

I chose a site where GSIs receive quality pedagogical training and support specific for teaching in the FL lower-division curriculum, which is typical of the population I wished to study. By coincidence, my participants had all taught at least three semesters together at my research site. I could therefore assume that most GSIs would not be too overwhelmed with teaching in general and could face a new type of pedagogy that also addresses more general pedagogical competencies. I foresaw potential for successful uptake, indifference, and outright rejection of drama-based pedagogy and felt this site would be conducive to study FL GSI development.

State Research University (SRU) has a well-established Department of German Studies, including graduate programs in German literature, linguistics, culture, and applied linguistics / FL pedagogy. Graduate students in the department are usually a mix of native and non-native German speakers. Although other funding sources are available, doctoral students often receive funding for tuition, health insurance, and living expenses in the form of a 20-hour teaching appointment in the undergraduate lower-division during the fall and spring semesters. These GSIs are instructors of record in a coordinated multi-section environment. They must balance teaching duties with their own coursework, academic research and writing, and professional development. Teaching duties usually include 5-6 hours of weekly face-to-face instruction, regular coordination meetings, materials development, and grading. There are often not enough doctoral students to cover the teaching assignments, in which case the department hires and trains GSIs from other departments and lecturers. A program coordinator, who is usually a tenure-track or tenured professor of applied linguistics, supervises and supports all teaching staff in the lower-division. The department provides each GSI with a desk in a shared office. GSIs also have access to a dedicated computer lab and meeting space. These areas and a local beer garden provide space for informal conversations about teaching.

GSIs who are instructors of record at SRU must hold an M.A. or equivalent degree and have some prior teaching experience. GSIs who are instructors of record are also required to take a pedagogy course before or concurrent to their first semester of teaching at SRU. The graduate level course is not standardized across fields or departments. In the SRU German Department, this course was the FL methods course.

The FL methods course takes place in the fall semester and is frontloaded during the week before the semester begins. GSIs complete online modules of a FL methods course managed by the Center for Open Educational Resources and Language Learning (COERLL), a national language resource center (Blyth, 2010). They then discuss the modules in a face-to-face block seminar. The course continues during the semester, with an emphasis on professional organizations, standards for FL learning, and reflective practice that allows GSIs to analyze authentic situations and questions that arise during their teaching. The final project involves developing a teaching portfolio and teaching statement, artifacts that GSIs can later convert into job market materials.

INTERVENTION DEVELOPMENT

I chose to develop a researcher-implemented intervention based on the context and scope of my project. Although I considered the possibility of asking the language program coordinator or other faculty member in the German Department to conduct the intervention, I decided this was beyond the scope of their teaching and service requirements and would be too complex. It was not uncommon at SRU for the teaching center and other external parties to offer optional GSI development, such as training for inclusive classrooms or educational technology. In addition, peer-led professional development is a part of the departmental culture and may be one facet of a future GSI teaching development program supported by SRU's Language Center. Thus, I decided to implement the professional development myself without validity concerns regarding disruption of the site's authenticity (Reinking & Bradley, 2008).

In conversation with and support from the language program coordinator, I decided to offer the intervention as a compulsory part of GSIs' teaching assignment for the semester. Although this is contrary to the suggestion to give teachers agency when implementing pedagogical change (Gorozidis & Papaioannou, 2014), I saw I could give GSIs agency elsewhere, for example, on whether or not they actually implement drama-based pedagogy and how they requested support. Based on prior experience in the department, a self-selected optional working group would likely attract three participants, and these participants would probably be biased in favor of drama-based pedagogy. I wanted to recruit a higher percentage of GSIs to see more variation and test potential failure points of the intervention.

For the intervention, I aimed to be an inspirational advocate of drama-based pedagogy. I developed the intervention in a long process of graduate coursework, teaching, discussion with experts in the fields of both drama-based pedagogy and GSI development, and piloting in different contexts. Table 3.1 below illustrates the stages of my own development in drama-based pedagogy, GSI pedagogical support, and of the intervention development process.

Table 3.1: Intervention development

Date	Stage	Result
Fall 2012 – Spring 2013	Course: Methods course Teaching: GER 101 + 102	First exposure to SRU German Studies Department: GSI professional development and lower-division teaching context; insider status in study site
Summer 2013	Course: Drama-based pedagogy and practice	First exposure to theory-based drama-based pedagogy (DBP) strategies and reflective frame
Fall 2013 – Summer 2014	Pilot: Facilitated peer-led GSI workshops for the Center for Teaching and Learning	Gained experience facilitating workshops for GSIs using DBP techniques
Fall 2014	Course: Doctoral seminar	Developed study rationale, theoretical framework, and basic structure for workshop
Fall 2014	Teaching: pedagogy seminar for first-time TAs	Used and explained DBP methods to GSIs within a community of practice
Nov. 2014	Pilot: POD Conference for Faculty Developers	Facilitated “annoying roommate” roleplay scenario in speed-dating style conference session
Dec. 2014	Site: secured permission to conduct intervention and collect data	Gained access to site
Spring 2015	Course: From Scholar to Teacher	Conceived full graduate course on DBP for FL GSIs
Spring 2015	Doctoral exams	Studied literature on GSI development, DBP and related learning theories, discussions with committee members

Table 3.1: Intervention development (continued)

June 2015	Roundtable discussion with North American GSIs and assistant professors of German at the German Literary Archives in Marbach, Germany	Informal focus group and needs analysis with members of study population
June-July 2015	DAAD-funded research stay at the University of Bielefeld, Germany	Main workshop development phase, library resources, observation of and feedback from faculty member who uses <i>Dramapädagogik</i> (drama-based pedagogy) as a way to teach <i>Deutsch als Fremdsprache</i> (German as a FL)
August 2015	Pilot: University of Bielefeld, Germany <i>PunktUm Sommerkurse und Nachmittagsangebote</i>	Tested workshop sample lesson plan with intermediate learners of German participating in a summer course
Fall 2015	Teaching: GER 101	Developed and piloted DBP lesson plans in FL context and research site, shift in positionality back to insider status at research site
Fall 2015	Dissertation proposal preparation and course: Research design and assessment	Continued discussions with committee members and intervention development
Spring 2015	Course: From Scholar to Teacher	Conceived full graduate course on DBP for FL GSIs
Fall 2015	Course: Educational ethnography	Collected and analyzed data to establish baseline insider perspective of GSIs
Nov. 2015	Pilot: POD Conference for Faculty Developers	Piloted learning theory section of workshop, facilitated strategies and microteaching in speed-dating style conference session

Table 3.1: Intervention development (continued)

Nov. 2015	Pilot: ACTFL Conference – American Council on the Teaching of FLs	Piloted strategy facilitation in German with high school and university-level German instructors
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As Table 3.1 shows, my teaching experience and coursework were instrumental in developing the intervention. I was reflective about my own needs as a GSI, and about how best to help my peers with similar or converging needs while working as a GSI developer. To prepare my intervention for a complex educational setting, I extensively piloted drama-based techniques, German lesson plans, and training materials for instructors in multiple settings. This led to optimized revised materials.

I secured permission one year in advance from the lower-division program coordinator to conduct an intervention in two phases. The focus of Phase 1 was a 6-hour workshop over two days during the lower-division pre-semester orientation. The orientation workshop format fit my site well because it did not deviate greatly from the typical schedule and workload expected of GSIs in the department. Phase 2 of the intervention lasted from mid-January to mid-May and was informed by GSIs' needs and contextual realities as these emerged throughout data collection.

PHASE 1: WORKSHOP IMPLEMENTATION

The basic frame of the 6-hour workshop I developed incorporated suggestions from the Drama for Schools teacher education program in drama-based pedagogy as reported by Dawson, et al., (2011) and discussed in the literature review above. I aimed to provide structure and to connect participants' previous knowledge and experiences to new

knowledge and experiences. For the most part, I delivered content through drama-based activities to introduce participants to many drama-based activities and activity types in use. The workshop was scaffolded in a manner that gradually increased risk-taking and moved participants from a student-like involvement with drama-based pedagogy to a facilitation role in which they could implement and adapt existing materials. In addition, I incorporated a reflection sequence after most drama-based activities during the workshop. This served to synthesize the content of each activity, to reflect on the pedagogical use of the activity socially, and to model repeatedly how to facilitate orally guided reflection using Dawson and Lee's "Describe-Analyze-Relate meaning-making routine" (2018, p. 23). Finally, I focused on content and skills with immediate practical use and value by including a sample lesson plan that could be implemented directly into my participants' context, thus serving both as a training tool and as a potential resource.

GSI's first engaged with their prior knowledge, experiences, and expectations through a Poster Dialogue (Dawson & Lee, 2018). GSI's wrote responses on posters containing the following unfinished sentences:

- A challenge I have with teaching German is...
- A success I have with teaching German is...
- A challenge my students have with learning German is...
- A success my students have with learning German is...
- Active learning in German class is...

- Drama-based pedagogy in German class is...

We then processed pairs of related sentences using Dawson and Lee's "Describe-Analyze-Relate meaning-making routine" (2018, p. 23), thereby setting up participants' expectations for why and how they might incorporate drama-based pedagogy into their teaching practice.

I next facilitated a short "think-pair-share" discussion of Dawson and Lee's (2018) definition of drama-based pedagogy and then distributed handouts I had compiled with information about the three related learning theories discussed earlier in the literature review. In three groups, GSIs demonstrated their understanding of critical pedagogy, socioconstructivism, and neuroscience in a *Theatre of the Oppressed* activity called The Great Game of Power (Boal, 1985; Dawson & Lee, 2018). Participants positioned three to five chairs and a water bottle in a way that illustrated the learning theory to them. They then allowed others to interpret the arrangement collectively.

GSIs then experienced an extended lower-division level lesson plan as learners of German in order to imagine drama-based pedagogy as a fruitful addition to their own teaching context. The lesson's topic was "Living together: recognizing problems, solving problems." I created a lesson on roommate conflict because the topic lends itself to a series of drama-based activities, and intercultural roommate issues are common for international students in Germany. Also, most beginner German textbooks include units on living situations in German-speaking countries, and the GER 102 cohort of GSIs would likely be able to implement some or all of the activities in their actual teaching

context. This lesson plan modeled the four categories of drama-based activities: activating dialogues, theater games as metaphor, image work, and role work. The lesson plan culminated in a full-group Town Hall-style roleplay in which students did not merely play themselves in a situation. They developed characters with a backstory that made their motivations and spontaneous interactions with other characters more plausible. I also enacted a character to demonstrate the Teacher in Role technique.

I then facilitated a drama-based structured reflection activity on the extended lesson plan from a pedagogical perspective that tied in previously discussed learning theories. GSIs wrote on color-coded sticky notes about how learning theories were used and attached the notes to posters for each activity. This facilitated a discussion that synthesized the first day of the workshop. We finished the first day with a reflective Check-In during which GSIs discussed their anxieties and concerns about teaching with drama-based pedagogy. GSIs' concerns were that some students would not like or participate in drama-based activities, it would take time to plan, their classrooms might lack space, and they were uncertain about how to make drama-based activities relevant to new content and situations. As participants left for the day, I distributed handouts of activity templates as a preview for microteaching.

On the second day, we warmed up with the Thumbs activity described in the literature review, which I use to demonstrate grammatical command forms and reflect on fluency and accuracy in foreign language use. We reflected on both the content and the strategy. I next explained the design and purpose of my study.

Then, GSIs engaged in co-planning and microteaching individual drama-based strategies based on generic activity descriptions from Dawson and Lee (2018). Actually implementing the strategies allowed participants to experiment in a low-risk environment and then debrief with colleagues, prerequisites to uptake reported by Thorley and Stofflett (1996). Because role work was already part of the curriculum and thus most familiar to GSIs, I chose three activity templates from the other three types of drama-based activities: Vote From Your Seat, an activating dialogue that is a variation of the Vote With Your Feet activity described in the literature review; Gift Giving, a theater game in which learners copiously describe and present each other imagined gifts, and Machine, an image work activity in which learners create and embody different parts of an interrelated system through repeated movement and sound. In their microteaching, GSIs adapted the activities to fit potential course goals. For example, two participants framed the Gift Giving activity as a way to review adjectives as vocabulary items and the dative case, a grammar topic.

The workshop ended with a cool-down activity in which participants set an intention specific to engaging their students, and I explained that I would continue to support their use of drama-based pedagogy throughout the semester. Finally, GSIs had time to meet with their teaching cohorts and collaboratively adapt a strategy to their specific teaching context to implement during the first week of classes. Although I had allotted 35 minutes for this targeted lesson planning, this time was cut short to less than 10 minutes to make up for earlier delays.

PHASE 2: CONTINUED SUPPORT

Phase 2 of the intervention continued throughout the spring semester and offered a “choose your own adventure” style of support that I designed based on collected data and informal feedback. For this reason, I will describe Phase 2 in more detail in the section on data collection procedures below.

I found this step of continued support to be necessary based on direct experience at my research site. In Fall 2014, a drama specialist and German lower-division program coordinator from a reputable university gave a three-hour workshop titled “Theater as Language Classroom/Language Classroom as Theater” with the goal of increasing student interaction with texts and classmates. Three of my participants had attended the workshop. Informal conversations showed that the workshop alone did not seem to produce conceptual change or change in GSIs’ teaching practice. This assertion was later supported by data from my pre-study demographics questionnaire. The Drama for Schools program model recommends a more robust training program because drama-based pedagogy is complex and requires time and continued support for uptake (Dawson, et al., 2011).

I expected potential forms of support to include resource dissemination, modeling drama-based lessons in my own German class, giving feedback on GSIs’ lesson plans and observation of their implementation, and facilitating optional meetings if requested. Potential topics related to drama-based pedagogy that I was prepared to address included assessment, lesson planning, and issues of classroom management.

Fong et al. (2014) suggested that successful GSI “training programs include the following five components: just-in-time learning, lack of expert blind spot, feedback, learning community, and reflection on practice” (p. 6). To incorporate just-in-time learning, I responded to the needs of GSIs as they arose. I also created and shared drama-based lesson plans in consultation with the course calendars on syllabi. Because I had an intermediate level of experience with drama-based pedagogy, I reduced the expert blind spot and perhaps was better able to predict GSIs’ needs and obstacles to implementation than expert users. Data collection instruments and casual conversations likely generated reflection on practice, and I provided feedback to GSIs when it seemed relevant and fruitful. A learning community already existed within the cohort of GSIs in the form of regular section coordination meetings, which I supplemented.

As recommended by the literature on teaching professional development, I addressed reflective teaching practice in several social and structured ways. During my initial six-hour workshop, I built in full-group structured reflection sequences after each drama-based activity, both to structure GSIs’ reflections on content and teaching methods and to model the practice of facilitating reflection using the acronym DAR: describe, analyze, and relate, based on Dawson and Lee’s “Describe-Analyze-Relate meaning-making routine” (2018, p. 23). By breaking down the steps of interpretation, learners justify and challenge their perceptions and connect these to the big picture. As GSIs facilitated their first drama-based activities through microteaching, we reflected on successes and barriers. Throughout the semester, I made myself available for more informal, social reflection on implementation of drama-based pedagogy during

coordination meetings, by email, and spontaneously in the graduate computer lab, graduate offices, and the local beer garden. In addition, although the main purpose of individual interviews was to collect data, GSIs also reflected on their semester of professional development with drama-based pedagogy.

Participants and Data Collection

In previous sections, I traced the development and implementation of an intervention that strove towards the pedagogical goal of doctoral student teaching development. In the following section, I account for my data collection during the semester-long intervention. First, I describe the specific courses and participants during the semester of my study. Then, I recount the intervention as a chronological narrative and sketch the methods of data collection, which occurred simultaneously during the spring 2016 semester. Finally, I discuss the data sources.

COURSES

According to the official course descriptions available online and in syllabi, the lower-division German curriculum at SRU took a “*functional communicative* approach that [...] focuses on learning to use basic German language forms, i.e., grammar and vocabulary, in meaningful contexts in a variety of real-life situations and across spoken and written genres.” To assist readers and to contribute to the anonymity of my site, I use the generic course listings GER 101, GER 102, and GER 202 to denote the two beginner courses and the intermediate course in the undergraduate lower-division German

program. GER is a commonly used abbreviation at U.S. universities to indicate German courses, and the numbers correspond to year and sequence. For example, GER 202 is typically the second course in the second year of German.

GSI's usually taught GER 101, 102, or 202 as instructors of record. GER 101 and GER 102 were considered beginning language courses with a curriculum that emphasized interpersonal communication. GER 101 was a first-semester course that met 5 hours per week on four weekdays, Monday through Thursday. Students needed no previous knowledge of German language or culture. GER 102, a second-semester course that also met 5 hours per week, Monday through Thursday, built on the foundation of GER 101 and continued to expand students' linguistic and cultural knowledge and skills. Students transitioned from talking about themselves and concrete things to discussing more abstract concepts and opinions. GER 202, an intermediate language course, transitioned to a more content-based approach that encouraged interpretive and symbolic literacy. This course met 6 hours per week on Monday, Wednesday, and Friday. Because of its intensive nature, the course was approximately equivalent to the 3rd and 4th semesters of language study typically denoted as GER 201 and GER 202, and thus satisfied the language requirements of most colleges at the university.

Syllabi were standardized across all sections of each course and included a schedule detailing textbook content and assignments for each day. Assessments in each course included online activities from the textbooks, chapter tests that GSI's adapted from publisher material, and additional assignments designed internally within the department by the lower-division program coordinator or GSI's themselves. These assessments

included short in-class and longer writing assignments in German, reflective assignments in English in GER 101 and GER 202, a reading journal task in GER 102, a weekly participation grade, and a final oral exam consisting of two prepared roleplays with a partner. To highlight their anchoring as an assessment tool in the curriculum and to differentiate these from other kinds of roleplays, I will refer to these as “final exam roleplays.” Prompts were developed for each chapter or unit to elicit dialogues related to the chapter topic, vocabulary, and linguistic structures. One or two days per chapter were devoted to practicing a final exam roleplay. During these regular class days, instructors chose whether to allow students to write dialogues or improvise with one or multiple partners. There was also no standard requirement about preparation or performance during the regular class days, although it was common for at least several pairs of students to perform their scenario in front of the class. Instructors used a detailed rubric to grade the final oral exam, which they administered in a three-hour block during the finals period after the last week of classes. Some courses had additional assignments, such as a short video project in the 1st semester GER 101 course and guided reading tasks in GER 102.

The lower-division program coordinator supported GSIs by attending some section coordination meetings, observing each GSI for one lesson and giving extensive feedback, and advising about specialized situations. GSIs were encouraged to develop their own teaching materials as they saw fit and often shared these materials on a cloud-based common storage solution.

During the semester of my study, the program was transitioning from the textbook previously used in GER 101 and GER 102, *Deutsch: Na klar!* (Di Donato, et al., 2012), to the textbook *Sag mal* (Anton, et al., 2014). One interesting feature of *Sag mal* is the inclusion of the *Fotoroman*, a didacticized soap opera that follows a cast of multicultural university students in Berlin and uses new vocabulary and structures in a meaningful context. GER 101 was using *Sag mal* for the second semester; however, they had reduced the number of chapters covered from five to four. Instructors had developed some internal materials to supplement chapters 1-5 in the fall, including lesson plans of new activities, power point slides, handouts, final exam roleplay prompts, and tests. GER 102 was using the new textbook for the first time, focusing on chapters 5-8. As such, internal materials after chapter 5 were sparse and needed to be developed throughout the semester of my study. The quiz format in GER 101 and GER 102 was changed during the semester of my study from a traditional quiz targeting chapter vocabulary and grammar knowledge to a 10-minute writing task that integrated the use of vocabulary and structures in a meaningful context. Instructors graded the quiz using a holistic rubric. Both courses also had newly integrated a German film that included multicultural content and interesting characters: *Kebab Connection* in GER 101, and *Im Juli* in GER 102.

GSI participants teaching GER 202 worked with the textbook, *Stationen* (Augustyn & Euba, 2012), and internally created materials. The content focus was urban life in German-speaking countries, focusing on themes of identity and culture, with integrated units that spotlighted cities like Berlin, Hamburg, and Vienna. The curriculum also included two German films set in a relevant historical era and with strong characters:

Das Leben der Andere and *Sissi*. In the semester after my study, GER 202 also transitioned to the new textbook, *Sag mal*, to give greater continuity to the lower-division for both students and GSIs.

RECRUITMENT

I officially informed potential participants of my intervention's research purposes during day two of the pre-semester workshop in mid-January. However, I had openly discussed my project development over the previous year in casual conversation and in two GER graduate courses aimed at teaching development, professionalization, and research methods in applied linguistics. Thus, many participants were already familiar with my study. After receiving approval from the Institutional Review Board (IRB), I distributed digital and hard copies of the final informed consent documents during the last two weeks of classes so that anyone who did not wish to participate in the research study could still participate in the teaching development intervention without fear of bias. Out of twelve possible participants, one GSI and two lecturers chose not to participate in the study. Nine participants signed the informed consent documents in which they could indicate three levels of permission regarding the use of emails and audio recorded comments. These levels gave permission for me to quote either participants directly, to analyze and report responses without using direct quotations, or to not use participants responses from those data sources. One participant requested that I not use any audio recorded comments. Another participant requested that I not directly quote from emails

and audio recordings, but allowed me to analyze data collected in those sources. All other participants gave permission to analyze and quote data from audio recordings and emails.

Although the goal of a formative experiment is to optimize an intervention, I aimed to be an impartial researcher for the data collection and analysis (Reinking & Bradley, 2008). This was especially important while recruiting study participants. Although I am an advocate of drama-based pedagogy, I explained to participants that I was interested in their actual experiences and how to improve the intervention. This repeated explanation was necessary in order to avoid the Hawthorne Effect, a phenomenon in which participants hope to please the researcher and may give inaccurate data about the efficacy of an intervention. I made explicit the fact that my research study was a formative experiment, emphasizing that failure was a potential outcome and that we could work together to modify the intervention. However, it is not possible to conduct this kind of educational research in a vacuum, and I consider my positionality and its influence later in this chapter.

PARTICIPANTS AS A WHOLE

Lee et al. (2014) suggested in their meta-analysis of studies on drama-based pedagogy that future studies document the experience level and type of professional development instructors have had when they implement drama-based pedagogy in the classroom. In this section, I describe my participants as a whole. In the next section, I introduce participants individually according to course taught during the semester of the study.

In Table 3.2, I summarize participants' basic information and experience at SRU. Out of ten GSIs teaching lower-division German in spring 2016 (excluding myself), nine agreed to participate in the study. Four GSIs fell into the 25-29 age range, and five were in their 30s. The gender distribution included six male GSIs and three female GSIs. Most GSIs were either U.S. or German citizens, with two GSIs holding dual citizenship. Logically, most GSIs were native speakers of either German (four) or English (five). One GSI had an additional native language, which I omit in Table 3.2 to protect that participant's anonymity. Besides their native language(s) and superior proficiency in either English or German, GSIs had various degrees of self-assessed competence in many other, mostly European, modern and historical languages. It follows that my participants were themselves successful language learners in at least one foreign language and may have had varying degrees of success and reasons for learning other foreign languages. All GSI participants had a master's degree or a German equivalent and were seeking doctoral degrees: eight in German Studies, and one in Comparative Literature. Their areas of specialization were distributed between literature, cultural studies, linguistics, and foreign language pedagogy, with some GSIs specializing in more than one area. All nine GSIs had at least three semesters of teaching experience in the lower-division at my study site, and two GSIs had taught an upper-division course. Thus, all participants had known each other, taught together, and taken coursework together for at least the three semesters prior to my study. Based on publicly available scores from course instructor surveys, participants were perceived by their students as competent and effective.

Table 3.2: Participants' basic information and experience at SRU

Pseudonym	Native language	Gender	Course taught: GER	Year in doctoral program	Ph.D. specializing in pedagogy	Semesters of German teaching experience at SRU
Christoph	German	male	101	3	no	5
Lukas	German	male	101	2	yes	4
Veronika	German	female	101	3	no	6+
Paige	English	female	102	2	no	3
Falk	German	male	102	2	no	3
Amber	English	female	102	3	yes	5
Timothy	English	male	102	2	yes (secondary specialty)	5
Percy	English	male	102	2	no	5
Brandon	English	male	202	7	no	6+
Totals	4: German 5: English	6: male 3: female	3: 101 5: 102 1: 202	5: 2nd year 3: 3rd year 1: 7th year	6: no 3: yes	3: 3-4 semesters 4: 5 semesters 2: 6+ semesters

Table 3.3 lists participants' teaching experience elsewhere and additional teaching development. Five GSIs had additional language teaching experience in other contexts, and three GSIs had experience teaching non-language content. All GSIs had taken the foreign language methods course or an equivalent, as this was a requirement for employment as instructor of record. Several GSIs sought out additional teaching development coursework and professional development opportunities offered within the department, wider campus, and at conferences. Although my participants as a whole had surpassed a novice level of teaching, some had sought out more teaching development opportunities than others. Types of additional professional development included taking

graduate level pedagogy courses in the world language departments and college of education, participating in language-teaching workshops, and attending conferences of professional organizations with panels on foreign language pedagogy, such as the Modern Language Association (MLA) and American Council for Teachers of Foreign Languages (ACTFL).

Table 3.3: Participants' teaching experience elsewhere and additional teaching development

Pseudonym	Semesters of language teaching experience elsewhere	Semesters of non-language teaching experience elsewhere	Other professional development in teaching: coursework at SRU, workshops, conferences etc.	Degree or certificate in teaching
Christoph	1: German in Germany		1 additional German pedagogy course	certificate
Lukas	--	2: middle school in US	1 additional German pedagogy course, courses in education, 2 workshops, 3+ conferences	degree
Veronika	--	2: secondary schools in Germany	--	degree
Paige	6+: undergrad beginning German in US; 2: English and German during Peace Corps	--	1 workshop	--
Falk	--	2: secondary schools in Germany	--	degree
Amber	2: undergrad beginning German in US	--	1 additional German pedagogy course, courses in education. 3+ workshops, 3+ conferences	degree
Timothy	2: English for 8 th graders in Germany	--	1 additional German pedagogy course, 2 workshops, 1 conference	--
Percy	--	--	--	--
Brandon	3: English for professionals in US	--	3+ workshops, 1 conference	certificate

Some participants had attended a three-hour workshop on drama-based pedagogy in fall 2014. Others were fellow students with me in coursework during my dissertation topic development and had heard me discuss the concept of drama-based pedagogy.

All names are pseudonyms that I assigned after data collection was completed. Although this created the need to clean multiple data sources, I found it was an important step to maintain closeness to my participants during the data collection phase as well as to create distance after this data collection was completed. I intentionally chose names that reflected each participants' gender and nationality to help orient the reader. Although I took great care to protect the confidentiality of my participants, even this level of detail could potentially link pseudonyms to study participants. As a measure to protect participant confidentiality further, I have changed some minor details that I hoped would capture my participants' personalities and contexts. A GSI colleague who did not teach during the semester of my study, but who had taught in the German lower-division program both before and after and knew all of the participants, read through my participant portraits below and could not correctly identify any participant with certainty. Despite this level of confidentiality, I decided not to link potentially controversial utterances to participants' pseudonyms after several iterations of member checking and peer debriefing.

PARTICIPANT PORTRAITS

In this section, I introduce my participants in brief portraits grouped according to courses taught during the semester of data collection. As a note on my positionality, I was

a member of the cohort that taught GER 101 during the study and worked most closely with these three participants in both my intervention and teaching obligations.

GER 101

Excluding me, the cohort teaching GER 101 consisted of native German speakers in their second or third years of doctoral study in the German Department. Lukas and I had both taught GER 101 in the previous semester, so we were familiar with the new textbook and had created supplemental materials for chapters 1-5. We were also part of a decision to cut out chapter 5 in GER 101 in order to allow for more space in the curriculum for GSI-created activities, a film unit, and other authentic cultural materials. Most assessments had been created in previous semesters, so only the new quiz format required a new set of four chapter quizzes. Including myself, each of the GSIs created one new quiz.

Christoph

Christoph was a third-year doctoral candidate in German Studies at SRU. He had completed a *Magister* degree in *Germanistik*, which in admitting Christoph to the Ph.D. program, SRU considered to be equivalent to a Masters in German Studies. His research interests were in linguistics and cultural studies. He had experience teaching all lower-division German courses at SRU. He had also taught an intermediate German course with a well-known cultural institution, the *Goethe Institut*. Christoph could often be found working at his stand-up desk in a shared office, surrounded by multi-colored stacks of library books.

Lukas

Lukas was in his second year of doctoral studies in German with a focus on applied linguistics. In that time, he had taught all three lower-division German courses. He entered the program with a Masters in German and Teaching from a U.S. university, which included a year-long internship in which he taught social studies courses at a neighboring middle school. The semester of my study was particularly challenging for Lukas because, in addition to his full load of graduate classes and his additional obligations as a section head for GER 101, he was also writing and defending his dissertation proposal. In previous semesters, I had known Lukas as cheerful and relaxed. During the semester of my study, he was noticeably more stressed, but also demonstrated resilience. For example, he won a prestigious teaching award and gave a workshop on teaching with technology.

Veronika

Veronika was a third-year doctoral candidate at SRU, where she had also taught all lower-division courses. Additionally, she had twice taught a one-hour upper division pedagogy course in which she supervised two to four undergraduates who taught German in local 6th grade classrooms. In Germany, she had completed the *Staatsexam* qualification in the fields of German and philosophy, which can be considered equivalent to a Masters in Education specific to teaching those fields. She had also interned at two types of German secondary schools. Her dissertation research was on a linguistic topic. On most mornings, she worked on her dissertation in her home office with company from

her dog and cat. Her afternoons focused on teaching. During the semester of my study, she was also planning a large family event in Germany.

GER 102

With five participating GSIs, the GER 102 cohort was the largest of my study. Falk was the only German citizen and native speaker; the other four GSIs were U.S. citizens and spoke English as a native language. Amber and Percy had both taught GER 101 in the fall semester, and were familiar with the new textbook chapters 1-5. Thus, although they knew the general layout of the textbook, they were mostly unfamiliar with the chapters taught in GER 102, as were the other GSIs in their cohort. In addition to the new quiz format, all assessments for chapters 6 through 8 had to be created or adapted from publisher materials.

Paige

Paige was in her second year of doctoral studies in German with a focus on linguistics. Her doctoral studies built on her Masters in German from another large state R1 university. Beyond her three semesters of experience teaching GER 101 and 102 at SRU, she had also served as a GSI during her M.A. program and taught English and German during her Peace Corps experience. Paige was an aficionado of pizza and dark humor and often had a way of eloquently communicating even the simplest message.

Falk

Falk was in his second year of doctoral studies with a focus on literature and philosophy. Previously, he had completed the *Staatsexam* qualification in English and philosophy, which can be considered equivalent to a Masters in Education specific to teaching those fields. He had also earned a Masters in German studies from a U.S. university. He had taught GER 101 twice and GER 102 once during his time at SRU, and additionally taught German during his M.A. studies. Also, he worked as a substitute teacher for one year in Germany at a *Gymnasium*, a 5th – 13th grade school that prepares students for university study. I perceived Falk as a cheerful philosopher who enjoyed long conversations over a good lunch.

Amber

Amber was a third-year doctoral candidate in German at SRU with a focus on applied linguistics and cultural studies. She had completed her M.A. in Second Language Acquisition at a large state R1 university, where she had also taught German courses in the lower-division. Her teaching experience at SRU included multiple semesters of GER 101 and one semester of GER 202, as well as an upper-division film course. Amber was in the process of overcoming a personal challenge during the semester of my study and, with the support of her dissertation chair, temporarily set aside her dissertation to focus on her personal life and teaching. In previous semesters, I had perceived Amber as intensely driven and serious about both her academic and leisurely pursuits. In contrast,

during this semester, I observed her consciously relaxing, and she seemed progressively happier to me.

Timothy

Timothy was about mid-way through his doctoral studies in German with an emphasis on literature and a secondary focus in applied linguistics. He was in his fourth year of studies at SRU and earned a Masters in German along the way. During this time, he had taught GER 101 and 102, in addition to a beginner course in another Germanic language. He previously had served as a Fullbright English teaching assistant in Germany as a Fellow at a secondary school. Like Lukas, Timothy was experiencing a particularly full semester, including a full load of three graduate courses, coordination obligations as the section head for GER 102, and preparation to defend his dissertation proposal. However, Timothy seemed less affected by the additional stress. The only evidence of overload that I observed was his decision not to pursue a teaching-related curricular reform and research project he had begun developing the previous semester. In contrast to most other GSIs, who dressed more casually, Timothy usually wore dress shirts and slacks to teach.

Percy

Percy, like Timothy, was about mid-way through his doctoral program in German, but with an emphasis on cultural studies. He was also in his fourth year of studies at SRU and had earned a Masters in German along the way. During his time at SRU, he had taught GER 101 and GER 102. At the start of the semester of study, Percy was working

to clarify his dissertation project and needed to devote much of his focus to that task. He could often be spotted working at his desk, surrounded by leafy green plants. Percy enjoyed making obscure pop cultural references punctuated by impressions and a hearty laugh.

GER 202

GER 202 was notorious for being a difficult course to teach. In the previous semester, GSIs teaching GER 202 had created and consolidated materials and assessment tools for three units encompassing six city stations, German abroad, and group presentations of student-selected cities. During the semester of my study, there were no major changes from the previous semester.

Brandon

Brandon was in his seventh year of doctoral studies and graduated at the end of the semester with a Ph.D. in German linguistics. He had taught or TAed for all lower-division German courses at SRU. He had also taught English for two years at a language school for professionals and their spouses living in the United States. During the semester of my study, Brandon was the GER 202 section head. He successfully defended his dissertation, and his search for an academic position had landed him a job for the following school year. As can be expected, he was under immense pressure to juggle multiple priorities. However, he made a point to carve out time to play and listen to live music or chat with other grad students at the local beer garden.

Professors

Neither of two lecturers teaching in the lower-division opted to participate in the study. However, in addition to my nine participating GSIs, two professors in German Studies agreed to contribute to my data set: the lower-division program coordinator, and an associate professor who approached me during an unrelated departmental event and requested to observe one of my drama-based lessons.

Jess Byrd

During the semester of my study, Jess was in her fourth year as the German language program director and as a tenure-track assistant professor at SRU. She had previous experience in language program coordination and GSI development at another large state university. We first discussed my study idea in December 2014, at which time I was not teaching in the German department. Jess helped shape my intervention by granting access to the research site, sanctioning the use of the pre-semester orientation, and discussing curricular needs of both GSIs and the undergraduates they taught. She also actively encouraged GSIs to try out drama-based methods and did so herself in the graduate course she taught that semester.

Ginny Malta

Ginny was an associate professor specializing in literature. She was active in German outreach programs spanning from elementary and secondary levels to undergraduate and graduate student development. At the time of my study, we had

worked together twice to coordinate university and community volunteers for an outreach event. As such, I had kept in touch with her about my research and teaching pursuits. She requested to visit my GER 101 course to observe and critique a drama-based lesson.

DATA COLLECTION PROCEDURE

Pilot Study

In fall 2015, I conducted a mini-study to test data collection methods and data sources as well as to conduct a needs analysis. I chose to explore GSIs' conceptions of active learning as a way to gauge their general familiarity and comfort with student-centered teaching methods, and to use as a lens with which to examine how they talked about pedagogy.

The participants, Lukas, Amber, and Percy, were all teaching GER 101 with the new textbook and had one or two years of experience teaching German at SRU. I conducted and analyzed two 90-minute classroom observations of Amber and Lukas, as well as semi-structured interviews with each of the three participants. I would have liked to conduct additional classroom observations, but due to scheduling constraints and participant preferences, this was not possible. Because of a recording failure, I could not transcribe the interview with Amber and wrote a detailed recall protocol within 30 minutes of ending the interview. I also collected one artifact, a standardized GER 101 syllabus. This artifact served both as a data source and a tool with which to ask probing questions during interviews. The course schedule also aided with selection of dates for my observation.

This initial data collection and analysis informed both the intervention and the main study. For example, in their definitions of active learning, all three GSI participants referred to aspects of critical pedagogy and socioconstructivism without using these specific terms (active learning interviews with Amber, Lukas, and Percy). I thus hypothesized that including learning theory in the intervention would likely be useful to GSIs, as it would give them a more solid foundation in the evidence-based teaching practice in which they already engaged and valued. Also, the pilot study findings predicted that lack of time would likely be GSIs' biggest obstacle to implementing a student-centered, active pedagogy. This insight influenced the type of support I offered GSIs after the initial workshop. For example, I set an intention to create and distribute ready-made lesson plans that followed the schedules in the syllabi. Importantly, I also began to collect and analyze ethnographic data in my site, thereby allowing for a smooth transition into the dissertation study. I practiced asking non-leading questions, listening, and synthesizing on the fly. I learned where to focus my attention during classroom observations. I also positioned myself as a supportive peer and gave my participants an idea of what and how I would conduct the dissertation study.

Main Study

I implemented the full study in two phases during the following spring semester, which lasted from mid-January to mid-May, 2016. I implemented the semester-long teaching development intervention on drama-based pedagogy so that I could simultaneously collect data using ethnographic methods. Both the intervention and data

collection began with a high amount of structure but were then flexible and adapted to the perceived and stated needs of GSIs.

Phase 1 began in early January, when I distributed an online pre-questionnaire to elicit demographic information about participants and to measure their prior knowledge and beliefs about active learning and drama-based pedagogy. I then facilitated a six-hour workshop over a period of two days in mid-January. The workshop was embedded in the spring 2016 pre-semester orientation, which occurred the week before classes began in mid-January. Although participation was expected by the language program director as outlined in the Departmental Teaching Guidelines, unexcused lack of attendance would not result in any immediate punitive measures. Falk could not attend at all because of a scheduling conflict with his qualifying exam, whereas Paige attended day 1 only for undisclosed reasons. I made audio recordings of the workshop and collected artifacts GSIs created, such as posters that elicited prior knowledge and gathered ideas for assessment. Towards the end of the orientation, I participated in and audio recorded coordination meetings for GER 101, 102, and 202.

I began with Phase 2 of the intervention and data collection, which lasted from mid-January to mid-May, by responding to explicit and implicit feedback from GSIs. To illustrate explicit feedback: during their first coordination meeting, the instructors of GER 202 and I came to the decision that I would not attend subsequent meetings and I would not create lesson plans for their course. An example that shows implicit feedback deals with my questionnaires. I planned in advance to distribute monthly online questionnaires to gauge GSIs experiences with drama-based pedagogy. However, response rates were

low, and the data were often uninteresting and incomplete. Additionally, the questionnaires appeared to cause anxiety and guilt. Several GSIs apologized when they saw me in passing and promised to dig out the link to the questionnaire in their inbox “black holes.” A much richer source of data emerged that was mutually beneficial to my participants and me. Organic conversations in graduate student shared offices, the computer lab, and the local beer garden provided a more detailed picture of how and why GSIs used drama-based pedagogy without feeling like an obligatory extra task. When these rich conversations occurred, I wrote memos within 24 hours to capture the essence of the conversation in written form. After the March questionnaire elicited three responses and more participant guilt, I decided to discontinue using questionnaires as a data source and began scheduling interviews. I also collected email conversations, usually group emails within teaching cohorts, and this provided participants with a written voice in my data set.

To support GSIs proactively, I created lesson plans of individual activities: more than 20 lesson plans for GER 101, and four new lesson plans for GER 102. Each time, I uploaded these to our internal cloud storage system and sent an email to the relevant cohort of GSIs to alert them and offer additional support. I also uploaded resources, like activity templates and peer reviewed articles on drama-based pedagogy. GSIs typically did not request support, but they often reported to me informally or during coordination meetings about their modifications and implementations of activities. I also made my workshop lesson plan available, so GSIs could view the planning behind my facilitation, and also so GSIs teaching GER 102 could recycle activities from the roommate unit that

we had done during the workshop. Timothy and Amber successfully used variations of several activities from this unit in a chapter on living situations in German-speaking countries.

I attended and audio recorded coordination meetings for GER 101 and GER 102 throughout the semester. My intention was to provide explicit support to GSIs in creating drama-based activities, but this only occasionally happened. These one-hour meetings were usually held in the afternoons and often had a hectic feel to them. There was often much to cover, such as curricular choices, test development, and grading standardization. Although I had officially received permission from the language program director to add 30 minutes to these meetings for drama-based pedagogy, I sensed that this would be more harmful than helpful to encouraging implementation of drama-based pedagogy. Instead, I brought snacks and remained present as a quiet resource. A few times I took the floor to check in with GSIs about their use of drama-based pedagogy and needs, as when a discussion of drama-based pedagogy seemed to fit into GSIs' immediate needs, and they asked for my support. For example, Lukas reported encountering uncooperative students while implementing *Machine*, a more abstract drama-based activity. I introduced him and the other GER 101 instructors to the concept of *derailers*, students who choose not to engage, and suggested alternative forms of participation and meaning-making. In another example, the participants teaching GER 102 were still developing oral exam roleplays that fit to the new textbook chapters, and I was able to provide some guidance here. Also, in one GER 102 meeting, instructors discussed their upcoming evaluations in which the language program director was scheduled to observe their class. They were interested in

both demonstrating an active lesson and showing their support for me and my dissertation study. This resulted in lesson plans for three activities. I created two using intentionally “riskier” activities for a grammar topic I found boring. Also, Falk and I co-developed worksheets that had students roleplay a dramatic airport farewell scene as two of the textbook’s *Fotoroman* telenovela characters.

Throughout the semester I wrote extensive memos and collected artifacts as drama-based activities were implemented, both in my participants’ classes and in my own GER 101 course. In my course, I noticed such a large positive effect on my class’s group dynamic and inclusiveness that I submitted a separate IRB application to use these memos in a separate study of this interesting side effect. I could trace the positive effect to my own emerging confidence in creating drama-based activities in the context of a college-level foreign language course.

I invited GSIs to observe my own GER 101 class on days when I used a drama-based method or activity. No GSI came to observe, but several professors did: Jess Byrd came for my official evaluation, Ginny Malta wanted to see drama-based pedagogy in action, and my advisor came on the last day to aid in peer debriefing. My advisor also distributed IRB consent forms to my undergraduate students for the related research study. All of these observations were followed by conversations that aided my own teaching development and made the concept of drama-based pedagogy clearer among faculty.

Conversely, I also observed some GSIs when they used my lesson plans or adapted general drama-based techniques for their class. This was often challenging to

coordinate, and thus I also elicited artifacts, such as photos of the chalkboard. I also wrote memos from conversations about the activities. Some GSIs also emailed me descriptions of activities and their own evaluation of the lesson in action.

Between mid-April and mid-May, I conducted semi-structured interviews with eight of the nine GSIs, and with the language program director. The ninth GSI preferred not to be interviewed. I began scheduling in early April, which was still a challenge because of busy schedules. The interviews took place in offices and outdoor locations on campus. One interview had bad audio quality, so within 24 hours, I wrote a detailed recall protocol using my written notes and audible bits of the recording. In scheduling interviews, I reminded several participants in person and by email that I was very interested in the experiences of GSIs who did not use drama-based pedagogy in order to create a fuller picture of what had happened.

DATA SOURCES

I collected the following types of data: questionnaires, field notes, memos, artifacts, and interviews. In the following section, I will describe each data source in more detail.

I developed and distributed two kinds of online questionnaires. A pre-workshop questionnaire elicited demographics information and participants' prior knowledge of and experience with drama-based pedagogy (see Appendix A: Pre-Intervention Questionnaire). Eight of the nine GSIs and the language program director completed the pre-intervention questionnaire. I also administered monthly questionnaires, which I designed to gather data on GSIs' perceptions and use of drama-based pedagogy (see

Appendix B: Post-Workshop Monthly **Questionnaires**). Four GSIs answered the first monthly questionnaire, and three answered the following monthly questionnaire.

Responses to open questions often lacked detail and were less interesting than the informal conversations I was having with participants. After the second questionnaire, I discontinued collecting monthly questionnaires.

During the pilot study and the main study, I wrote detailed field notes and reflective memos. The field notes were often hand-written and captured neutral descriptions, whereas the word-processed memos contained my interpretations and preliminary analysis. The content of these documents involved the pre-semester workshop, 14 coordination meetings, two observations of two GSIs' lessons during the pilot study, seven observations of three GSIs' lessons during the main study, analysis of activities implemented in my own course, feedback provided to GSIs, GSIs' use of additional support mechanisms, and summaries or interpretations of informal communication. These field notes and memos helped me in creating an initial codebook and sensitizing me to what was happening.

I also collected artifacts, including lesson plans, handouts, emails, syllabi (see Appendix E), posters, and photographs documenting drama-based activities. Photographs of individuals only included study participants who had signed informed consent documents. However, most photographs captured text on the chalk board.

Finally, I collected audio recordings of the orientation workshop, eight GER 101 meetings, six GER 102 meetings, and twelve interviews. Coordination meetings typically lasted 60-90 minutes, and interviews typically lasted 60 minutes. For the main study, I

interviewed eight of the nine participating GSIs (see Appendix C). The remaining GSI requested that I not use audio data. For three GSIs, I had additional interview data from the baseline study on active learning. I also interviewed the language program coordinator to capture both her view of GSIs' development, the programmatic context, and her own development in using drama-based techniques.

I then used a confidential transcription service to transcribe the interviews and two especially fruitful GER 101 coordination meetings. I summarized and selectively transcribed relevant sections and pithy quotes from the remaining 14 coordination meetings. These transcripts formed the core of my data for open coding and were triangulated with the questionnaires, field notes, memos, and artifacts.

Data Analysis

In this section, I discuss methods of analysis and consider the issues of trustworthiness and positionality.

Although formative experiments are methodologically inclusive, they typically involve some sort of qualitative analysis (Reinking & Bradley, 2008). I used procedures from the qualitative methods of grounded theory (Corbin & Strauss 2008) and ethnography (Emerson, Fretz & Shaw, 2011; Hammersley & Atkinson, 2007) to develop interpretations both grounded in data and privileging the voices of participants that ultimately yielded a local theory to explain how GSIs interacted with the professional development.

BASELINE DATA

To analyze my baseline data, I performed open coding for the two classroom observations and three interviews to seek patterns from an insider's point of view. After the initial coding of these data sources, I pulled out themes pertaining to the GSI culture that existed around teaching in my site, including obstacles to active learning, that could pertain to the intervention and main study.

INITIAL ANALYSIS

For the main study, I first conducted an initial sweep of my large data set to get a holistic sense of what happened (Goetz & LeCompte, 1981). I reread, reviewed, and cleaned 130 documents containing field notes and memos, 15 questionnaires, 68 emails, and 206 artifacts to ensure that participant names and courses were pseudonyms. Preliminary categories of participant engagement, factors that helped or hindered engagement, and outcomes began emerging from the data (Bogdan & Biklen, 1998). This drawn-out analysis during fall 2016 and spring 2017 helped me to adapt the generic research questions of Reinking and Bradley to my specific context (2008). However, the relationships among the categories remained unclear.

GROUNDED THEORY ANALYSIS

Grounded theory is a qualitative method with the aim of building a local theory (Corbin & Strauss, 2008), or a process model (Do & Schallert, 2004; Woodruff & Schallert, 2008) to explain participants' experience of a process. In contrast to a theory to

be generalized and confirmed, grounded theory produces a hypothesis of what is happening in the particular situation under study and is not meant to be generalized without further empirical study. This method fits with my formative experiment research design, which, in explaining a process in a specific educational setting, aims to improve practice there and could “provide a framework for further research” (Creswell, 2013, p. 83).

According to Creswell, the defining features of grounded theory are the focus on a process with multiple phases, the researcher’s intention to develop a theory of this process, idea development through writing memos, interviews as the primary data source, and structured steps of data analysis (2013). The steps of data analysis include

developing open categories, selecting one category to be the focus of the theory, and then detailing additional categories (axial coding) to form a theoretical model. The intersection of the categories becomes the theory (called selective coding). This theory can be presented as a diagram, as propositions (or hypotheses), or as a discussion (Creswell, 2013, p. 85).

To assist in conducting a detailed analysis with a large data set, I decided to use the Computer Assisted Qualitative Data Analysis (CAQDAS) package, MaxQDA. CAQDAS packages in general help researchers to organize, code, retrieve, and reflect on large amounts of qualitative data. In comparison to another popular CAQDAS package, which would have been available for free through my university library, “MaxQDA supports the interrelationship among the data, code and memo better than NVivo” (Kuş Saillard, 2011). Even in higher levels of analysis, such as the development of categories and theory, the original data are easily accessible to provide context and evidence of inductive choices (Corbin & Strauss, 2008).

I conducted a grounded theory analysis using the MaxQDA software to catalogue evidence and counterexamples of concepts and categories that were emerging from the data (Bogdan & Biklen, 1998; Corbin & Strauss, 2008). First, I closely analyzed all interview transcripts in a process of open coding, resulting in 98 unique codes (see Appendix D for a list of open codes organized by category). Then, through the process of axial coding, I sought to explain relationships between codes and categories in a way that accounted for variation. I also reconsidered and reordered my initial main categories to reflect better the story emerging from the interview data. In addition, I determined a central category and revised codes that seemed too general. Next, I integrated the main categories by developing a theoretical model that connected the central category with context, conditions, and outcomes of a process. To refine the theory, I engaged in extensive member checking and peer debriefing in an iterative process of revision and discussion until the model “felt right” (Corbin & Strauss, 2008, p. 47), that is, it told a story in a way that felt true to the data and accounted for variation. At that point when no new insights were gained, the continued conversations served to validate the theoretical model. In November and December 2017, I discussed my theory with three study participants, five Ph.D.-holding experts in education and graduate student development, and many laypersons.

To test the theory and triangulate findings, I engaged in selective coding and theoretical sampling. I sought and coded specific events from multiple sources to confirm or contrast with what participants reported in the interviews, to fill in the gaps not discussed during interviews, and to test categories and relationships in the theoretical

model. For example, I sought information from memos, field notes, emails, and a coordination meeting recording about participants rejecting the intentionally risky lesson plans I distributed for a boring GER 102 grammar topic. In this case, I wanted to uncover the process of rejection and participants' reasons as seen through the theoretical model. In this way, I especially sought negative cases that represented extreme variations to test in the model. I also triangulated codes and categories through keyword searches and autocoding in the rest of my data.

TRUSTWORTHINESS

Trustworthiness is a term used in qualitative research to establish the credibility and validity of findings (Lincoln & Guba, 1985). I sought to establish trustworthiness using multiple methods. First, I had prolonged engagement with the research site and with many of my participants. I taught in the German lower division in the 2012-2013 academic year, and again from 2015 to the present. That is, I taught in my study context in the semesters before, during, and after my intervention as well as during my data analysis. I have also taken five graduate courses in German Studies since 2012, linking me to this aspect of my participants' graduate school trajectory. Second, I triangulated findings from multiple types of data sources to form themes and categories and to check my theory (Creswell, 2002; Creswell & Miller, 2000). Third, as I delved through the data and developed interpretations, I engaged in member checking and peer debriefing by discussing emerging themes and my theoretical models with my participants, with my advisor, and with experts in the fields of education, psychology, qualitative research, and

graduate student development. These methods helped to check and modify my interpretations and ensure that I accurately represented participants' voices (Corbin & Strauss, 2008; Lincoln & Guba, 1985).

POSITIONALITY

Finally, I must consider issues of my own positionality as a researcher who is also part of the population under study.

How I came to GSI Development and Drama-based Pedagogy

Because I never had a guaranteed teaching position in my own doctoral program, I explored other funding options after my first year at SRU. After participating in a semester-long, interdisciplinary pedagogy seminar for experienced GSIs, I secured a graduate research assistant position at the Center for Teaching and Learning starting in the summer 2013. My team focused on graduate student teaching development, and my initial task was to create, implement, and evaluate workshops for GSIs at open orientations and departmental events. Topics I covered included the first day of class, teaching at different institution types, CV and teaching philosophy development, and facilitating discussions. As priorities shifted in the center, I began conducting independent research on the pedagogy seminar in which I had participated. This opened my eyes to the challenges and successes of GSIs in their teaching contexts and the struggles of graduate student developers to offer relevant and realistic support to overworked doctoral students. Although I entered my doctoral program intending to deepen my work in study abroad topics, this experience led me to pivot in my research

trajectory. In the fall 2014, I taught my own pedagogy course for first time TAs and saw firsthand how having an interdisciplinary community of practice in which to engage in discussion and microteaching increased participants' teaching efficacy and encouraged student-centered pedagogical practices. These experiences directly led to my decision to create, implement, and study a professional development opportunity for GSIs. In fall 2016, I branched out to undergraduates and taught a pedagogy course for students to teach German in local 6th grade classrooms. Again, I found experiential learning and communal reflection to be key aspects of the course.

My 2013 academic position at the Center for Teaching and Learning required that I register for a summer course. Having come from a difficult spring semester, I wanted to take a fun class. While browsing through the listings in the Theater Department, I came across a cross-listed course that also fit into my degree program: Drama-based Pedagogy and Practice. The format was a two-week intensive summer institute that attracted 36 in-service K-12 teachers, two graduate students, and one undergraduate. The instructor of record and her six co-facilitators guided us through the literature on inquiry and relevant learning theory, hands on activities, microteaching, and reflection in a way that was true to the drama-based content. They also provided abundant personalized feedback. In those two weeks, I went from burned out to inspired and to craving more. From then on, I infused drama-based pedagogy in my own workshops and teaching contexts. I saw again and again how drama-based pedagogy elevated things I was already doing intuitively and provided structure. It made sense to bring this active and inclusive pedagogy back to my area of study: foreign language education.

My Dual Role

In my research setting, I had a dual role as a peer GSI and as a neutral researcher. As a Ph.D. student in a different college and department, I had a unique status as both an insider and an outsider. I taught in the German department during part of my doctoral studies, which gave me a peer status to my participants. There were therefore no power differentials. GSIs would possibly feel a different kind of pressure to demonstrate uptake of drama-based pedagogy if a professor or teaching supervisor were to implement the same teaching development intervention. I also had an insider view of the GSI experience working with several different language program coordinators. I knew what it was like to balance teaching responsibilities with other aspects of graduate student life, to grade tests on weekends, to develop fun materials from scratch, to get carried away with students regarding a cultural topic. However, returning after a 2-year gap was difficult, as the new program coordinator had implemented changes with which I was not familiar, and my pseudo-insider status masked gaps in my knowledge about the program that I often discovered just in time. For example, when I returned to teaching German, I was unaware that feedback for newly standardized writing tasks was to mark errors with a letter that indicated the type of error that students were expected to correct on their own by consulting an error corrections key. Also, as an out-of-department GSI, I had different requirements to fulfill and was thus less constrained by expectations within the department. And although I benefited from talks, writing groups, and other opportunities in the German Department, I had a subjective and perhaps incomplete understanding of the full professional development program offered in the department.

I had been using drama-based strategies in workshops, presentations, and teaching for several years and found them to be useful in working towards learning goals in learner-centric ways. Adapting strategies to a FL context, however, presented new challenges, such as the need for additional linguistic scaffolding and choices about code-switching or staying in the target language. Since developing my workshop, I have used drama-based pedagogy in the lower-division German classroom for several semesters and therefore now have my own experiences to consider. For example, I have experienced my own obstacles to implementing drama-based pedagogy, such as curricular constraints and lack of time. However, in my data collection and analysis, I strove to privilege the insider point of view of my participants by using ethnographic methods to seek understanding from their perspective. I took measures to avoid bias during data elicitation, for example, by avoiding leading questions in questionnaires and interviews. I also repeatedly emphasized that I was interested in GSIs' authentic experiences and that I was not expecting to see 100% successful implementation of drama-based pedagogy. My broad research interest is experiential learning, which could have biased my analysis in favor of GSIs who implemented experiential techniques. To combat this possibility, I have been reflective about my interpretations through extensive memoing and peer debriefing, and I have tried to allow the voices of GSIs to guide the research story. I will tell that story in the next chapter.

CH. 4 FINDINGS

The purpose of this study was to explore how graduate student instructors (GSIs) took up drama-based pedagogy (DBP) during a semester-long teaching development, to identify factors that helped or hindered their uptake, and to describe unanticipated effects of the intervention. In chapter 2, I operationalized “uptake” as

an instructor understanding and implementing activities related to a new pedagogy in a way that results in the instructor’s sustained or higher efficacy with implementing the pedagogy and the potential for repeated use of the new pedagogy. Uptake typically includes a willingness to try something new and a positive stance towards the pedagogy ranging from cautious openness to full enthusiasm. Negative experiences and outcomes could be part of uptake if instructors saw them as a source for growth and improvement.

With this purpose of exploring uptake, a grounded theory approach to data analysis yielded a process model of experienced GSIs’ engagement with an innovative pedagogy. In other words, I analyzed data to develop and validate a diagram that explains the engagement process. As in most grounded theory studies, this model presents a central phenomenon, in this case, engagement, that is grounded in the data. As in all grounded theory research, the theory that is developed is meant to represent a hypothesis of how variables work restricted to the data gathered and limited to the participants involved. In this process model, I operationalize “engagement” to mean that GSIs thought about, allocated resources to, and strove toward implementing the pedagogy at the core of a semester-long professional development. This central phenomenon is part of a process embedded in context and more specific conditions, and which produces a variety of outcomes.

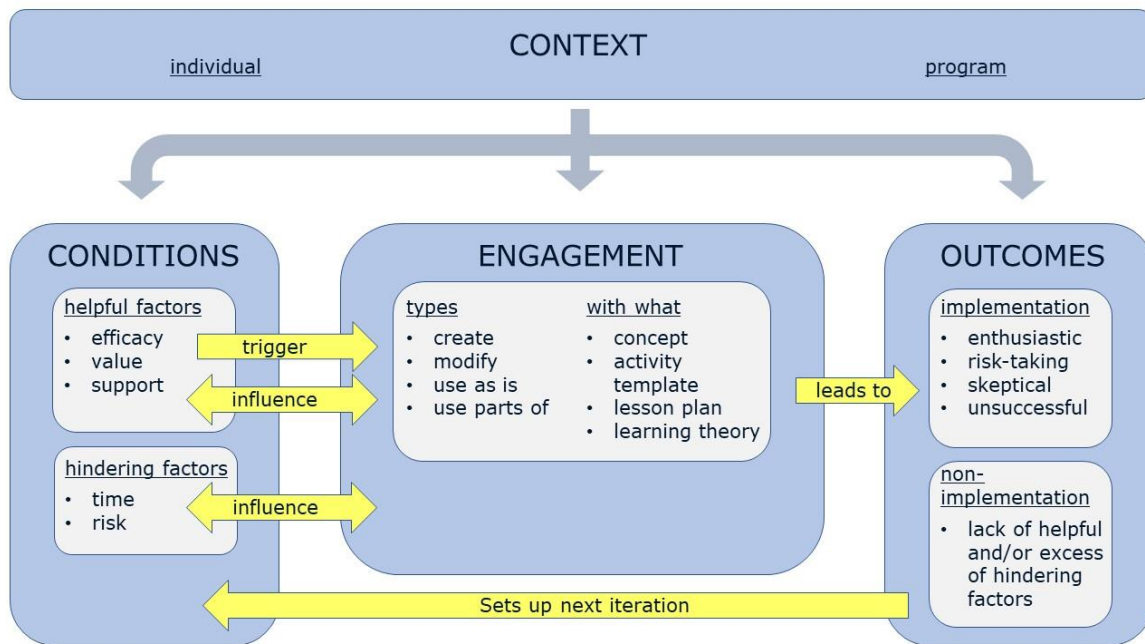
In the first section of this chapter, I will give a general explanation of the themes and relationships depicted by the process model, which has several parts. Next, I will deconstruct the model by describing major themes individually with their properties and dimensions. I will illustrate the variety within themes with examples from the data. Finally, I will demonstrate how the themes interact to produce different outcomes through exemplar experiences of study participants.

General Explanation of Process Model

SNAPSHOT: INSTANCE OF GSI ENGAGEMENT WITH AN INNOVATIVE PEDAGOGY

Figure 4.1 shows a graphic representation of an individual instance of engagement with an innovative pedagogy. This presents a micro view of engagement. The major themes are depicted as labels for boxes that are in capital letters.

Figure 4.1: Instance of GSI Engagement with an Innovative Pedagogy



The box at the top of the model is for context, which affects all other parts of the model. This influence is shown by one-headed arrows pointing to the other major themes. Context is divided into individual and programmatic contexts. Individual context refers to GSIs’ range of individual experiences and characteristics. The programmatic context refers to the characteristics of the teaching setting as well as GSIs’ shared experiences.

The process of engagement begins with a set of conditions, depicted in the far-left box. Conditions are different from context in that they are more specific to a particular point in time, namely, just before and during the instance of engagement. Conditions are divided into helpful and hindering factors depending on their positive or negative effect on engagement. One or more helpful factors trigger(s) the process of engagement, as shown by the one-headed arrow. Engagement is then influenced by and influences both helpful factors and hindering factors, as shown by the two-headed arrow. The helpful

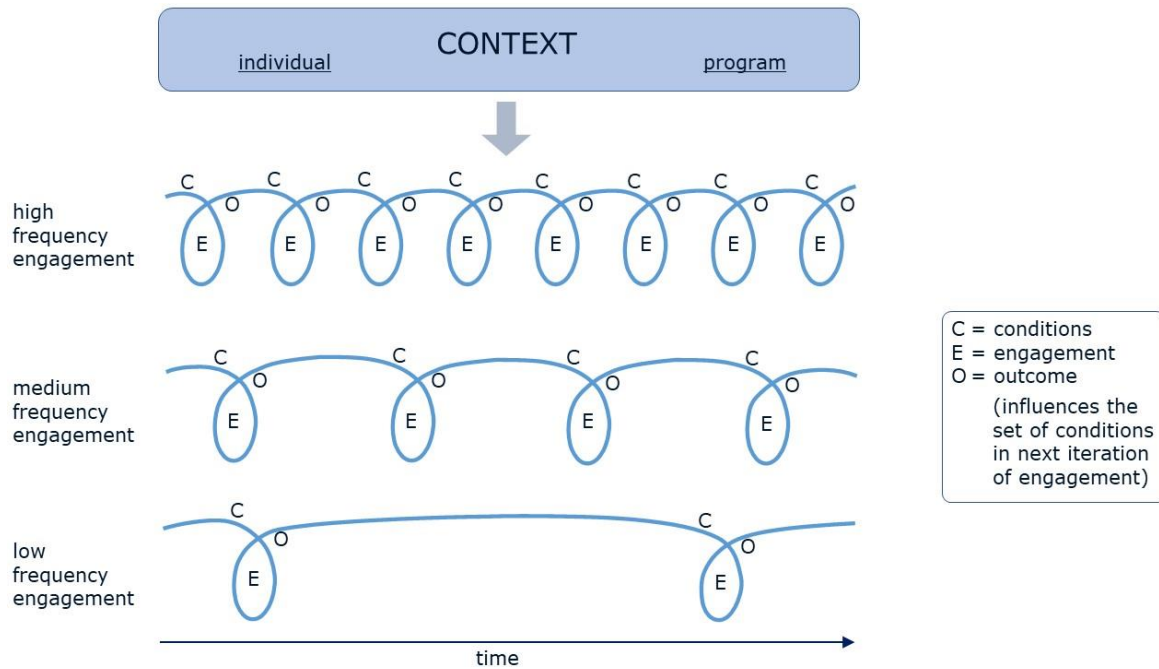
factors - efficacy, value, and support - sustain and expand the engagement with the goal of implementation. The hindering factors - time and risk - diminish and block the engagement and potential implementation. As GSIs think about, allocate resources to, and strive toward implementing the pedagogy, this process of engagement also affects GSIs' perceptions of the helpful and hindering factors.

Engagement itself is delineated in the central box. Types of engagement show how GSIs work with what aspect of the pedagogy. As shown by the one-headed arrow, engagement then leads to outcomes, which is divided into implementation and non-implementation. The interaction of conditions and engagement determine what kind of outcome occurs. The outcome then sets up the next iteration of engagement by changing the initial conditions of the next instance, as shown by the one-headed arrow.

PROCESS: ITERATIONS OF ENGAGEMENT OVER TIME

Figure 4.2 is a collection of instances from Figure 4.1 and depicts multiple instances of engagement across time, illustrating that engagement is an iterative process that is influenced by each prior instance. Thus, Figure 4.2 presents a macro view of engagement across time. One major theme, context, is depicted as a label for a box that is in capital letters. The other major themes are abbreviated as the first letter of the theme: "C" for conditions, "E" for engagement, and "O" for outcome.

Figure 4.2: Iterations of Engagement Over Time



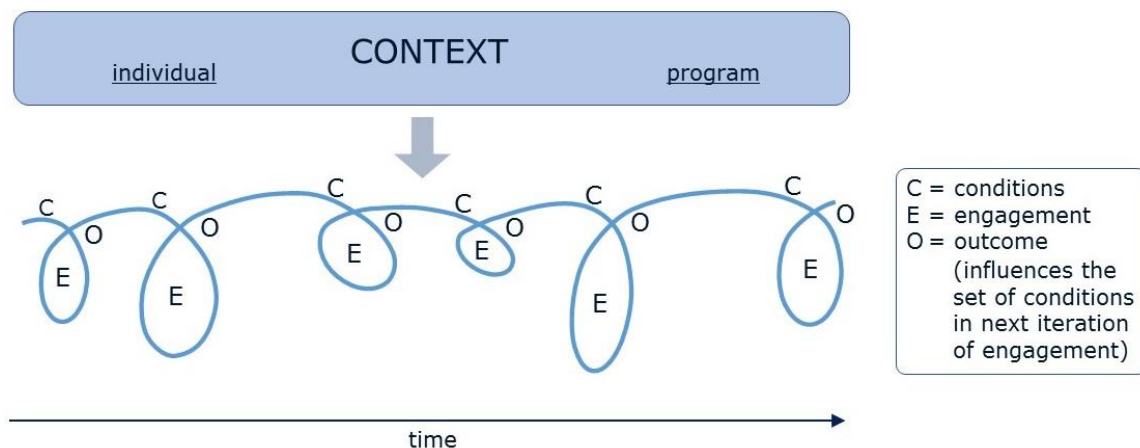
As with Figure 4.1, the box at the top of the model is for context and affects both each instance and the iterations across time. The coils represent instances of engagement, which is depicted in greater detail in Figures 4.1 and 4.3. Figure 4.2 shows that the coils, i.e. each instance, are connected. Each coil begins with conditions, which trigger engagement. Engagement and conditions interact and lead to an outcome. This outcome sets up the conditions for the next instance of engagement. The number of coils indicates the relative frequency of engagement. From top to bottom, the three “springs” represent high, medium, and low frequency engagement.

DIMENSIONS OF ENGAGEMENT

Figure 4.3 illustrates how the quality, complexity, duration, and intensity of each engagement is unique. Although figure 4.2 shows uniform “coils” to depict each instance

of engagement, this uniformity does not reflect the differences between each instance. For example, the quality of engagement can fall on a spectrum ranging from shallow to deep understanding. Participants can successfully implement an activity without fully understanding what they are doing, or conversely, they can decide not to implement after thoughtful understanding leads them to conclude that an activity does not fit for their context. In addition, it often requires a greater complexity of thinking to create a new lesson plan than to use a prepared lesson. Figure 4.3 illustrates this through different sized “coils.” Also, certain types of activities are more abstract than others, such as the Machine activity. Therefore, engagement with a Machine activity is likely more intense and lasts longer. Finally, the time between instances of engagement can be highly variable. The intervention provided support based on content and ideas, and participants chose to engage based on factors beyond an arbitrary schedule of engaging at regular intervals.

Figure 4.3: Dimensions of Engagement



In the next section, I will deconstruct the model by describing major themes individually with their properties and dimensions. I will illustrate variety within themes with examples from the data.

Context of Engagement

In Chapter 3, I described the individual participants and program as a whole in order to contextualize my research site. This context influenced each iteration of the process of engaging with an innovative pedagogy, as well as the frequency of engagement throughout the semester. Although I already described the context in detail, I will discuss contextual aspects again in this section and how they directly related to GSI engagement with drama-based pedagogy during the semester of my study. The aspects in this section are more general and static than those related to the more specific conditions of engagement, which I will discuss in the next section.

INDIVIDUAL CONTEXT

As stated above, *individual context* refers to GSIs' range of individual experiences and characteristics. Aside from the more intervention-influenced conditions of engagement, which I will discuss in the following section, the most relevant individual contextual issues that emerged from the data were participants' perceived general teaching efficacy and their progress in the doctoral program.

Perceived General Teaching Efficacy

Lee, Cawthon, and Dawson referred to Bandura (1986) to define teacher self-efficacy for teaching as “an educator’s beliefs about his or her capability to teach and affect student outcomes” (2013, 84). Participants’ perceived general teaching efficacy, including prior professional development for teaching and teaching experience, seemed to affect how they engaged with drama-based pedagogy. In my research, there was evidence pointing to a difference in teaching efficacy between doctoral students of applied linguistics and doctoral students of other specializations. This is not surprising, because the applied linguistics specialization focuses on the teaching and learning of foreign languages and cultures, therefore combining these GSIs’ research and teaching contexts.

This issue first arose in the pilot study. Amber and Lukas were specializing in applied linguistics, whereas Percy was focused on cultural studies. Whereas both Amber and Lukas seemed confident in their definitions of and use of active learning, Percy appeared unsure of himself multiple times during the pilot study interview (active learning interviews with Amber, Lukas, and Percy). Without prompting, Amber brought up this distinction when discussing her own professional development:

Those of us in the department who are applied linguists are more likely to use self-discovery because we’re studying pedagogy. Others who study literature or linguistics may be more used to explicit explanations and lecture, rules. They’re by no means bad teachers, and they’ve taken the methods course, but they may have a more traditional approach in their classrooms (active learning interview with Amber, paraphrased from recalled field notes).

Percy provided additional evidence of this distinction when discussing obstacles he had to implementing active learning. He felt that it took him much longer than other teachers to modify instructional materials to make them active. Specifically, he believed that the applied linguists have better intuition on how to foster active learning (active learning interview with Percy). Percy reported developing emerging expertise in teaching lower-division German, but seemed to second-guess himself because foreign language pedagogy was neither his research specialty nor his intended career path.

For these three participants, this distinction carried into the main study. Both Amber and Lukas tried out several activities and experienced successful implementation, seeming to improve their efficacy with drama-based pedagogy and led to further engagement. Percy only tried out one activity intentionally, and felt that the implementation was unsuccessful. He therefore did not intentionally further engage with drama-based pedagogy. I will discuss this further in the section on outcomes below.

Progress in the Doctoral Program

GSI's engagement with drama-based pedagogy was also affected by their progress in their doctoral programs. This was usually related to specific milestones that seemed to take away bandwidth and time from teaching tasks. For example, Lukas and Timothy were both preparing for their dissertation proposal meetings during the semester of my main study. Although both participants engaged with drama-based pedagogy, Lukas especially may have had more bandwidth to try more techniques or use drama-based pedagogy more frequently if he had been in a semester without this milestone

(interview: Lukas). Timothy, on the other hand, was able to recycle elements from the orientation workshop sample lesson plan in his GER 102 course, thus saving effort and time (interview: Timothy).

Percy and Brandon had to prioritize their dissertation progress, and Paige was swamped with the qualifying exam process during the semester of study. This, along with other factors, contributed to their minimal engagement with drama-based pedagogy (interviews: Percy and Brandon; memo: 2016.03.08 Memo context). In contrast, Amber had already earned ABD status but was not near defending and completing her dissertation. Except while preparing for a national conference presentation, she temporarily seemed to set aside her research during much of the semester of my study and thus had more cognitive resources and bandwidth available to try new things in her teaching (field notes, memos, interview: Amber). I will describe this phenomenon in more detail below in the section on time as a hindering factor.

PROGRAMMATIC CONTEXT

Although participants came with their own individual contexts, the group of participants experienced and co-created aspects of the programmatic context. As previously stated, *programmatic context* refers to the characteristics of the teaching setting as well as GSIs' shared experiences. The most relevant issues that emerged from the data were related to teaching professional development, curriculum, and the group dynamics that developed in each of the three teaching cohorts.

Mandatory vs. Self-selected Professional Development

Although participation in my research study was voluntary, experiencing the intervention was not optional within the context of teaching professional development in the lower-division language program. As described in chapter 3, the intervention began during a mandatory pre-semester orientation. Participation in orientations and coordination meetings was required according to the departmental teaching guidelines and could serve as criteria for reappointment as a GSI (artifact). Since my first involvement with the department in 2012, however, the department has not withheld teaching appointments for missing meetings. Thus, although there were no punitive measures in practice for missing the orientation or coordination meetings, the language program coordinator generally expected that GSIs would make every effort to attend and participate as a part of their teaching assignment. One participant missed the complete orientation due to doctoral comprehensive exams, and another participant missed the second day of the two-day orientation for undisclosed reasons. All other study participants attended both days of the orientation, and therefore were exposed to my complete workshop.

In addition to the pre-semester orientation workshop, I was given access to the mandatory coordination meetings throughout the semester for the purpose of providing support in using drama-based pedagogy and collecting data. As discussed above in the data collection procedure, I used my intuition and participant feedback to decide when and how to support GSIs' use of drama-based pedagogy. For example, the GER 202 instructors and I decided at the start of the semester that I would not attend their

meetings. I did attend the nine GER 101 coordination meetings and seven GER 102 meetings over a fifteen-week semester. During these GER 101 and GER 102 meetings, I often sensed fatigue and thus judiciously provided support only when participants specifically asked for it, or when I thought I could help solve a teaching concern through drama-based pedagogy.

The nature of the intervention may have restricted the agency of the GSIs in their choice to be introduced to drama-based pedagogy, which goes counter to Gorozidis and Papaioannou's (2014) recommendation for successful implementation of innovative pedagogy (2014) and Osman's (2017) findings on teacher affect and professional development. However, as a researcher, I wanted to explore a range of experiences that instructors had with drama-based pedagogy, including failure to implement drama-based pedagogy. By allowing participants to self-select into an optional learning group, my data would have likely been far less rich and skewed towards including only the more successful implementation, as Osman reports in his limitations. By explaining this to GSIs during the pre-semester orientation and again during coordination meetings and interview scheduling, I was able to recruit study participants who were less enthusiastic about drama-based pedagogy or perhaps did not have the prerequisites according to Thorley and Stofflett (1996) that could lead to successful teacher professional development and uptake of new teaching methods.

Two GSIs, who I will not name here, revealed in their interviews that they disliked that the intervention was mandatory (interviews: two unnamed participants). One of the participants said,

[I was initially reluctant to use DBP] because it was so forced upon me. So we had to be there. If you would have asked me, "Hey, I'm doing this thing with drama, do you want to participate", I would have said yes, of course. But then it was kind of, I was made to go to these things. I would have anyways, but nobody should tell me what I should do, you know? I saw why this was maybe happening, but for me, I was like, "No". Okay, I went to both days, and it was fun. It was great. But just the thought of, okay, I have to do this. What if next semester somebody's doing something on, let's say, using Goethe in the classroom, and I'm forced to go there. You know? It's something like no, I don't want to do this, because people want me to do this. Do what I want thing. You know? (interview: unnamed participants).

I suspect that others may have felt the same way, but did not feel comfortable discussing this with me directly. For example, without explicitly discussing the mandatory nature of the intervention, Paige generally lacked buy-in to drama-based pedagogy, something she explicitly discussed during the orientation, during a mid-semester coordination meeting, and through email. She also did not attend the second day of the orientation workshop for undisclosed reasons. Although I doubt that the option to self-select out of the intervention may have opened Paige more to the innovation, perhaps giving the two unnamed participants such agency would have lowered their initial resistance towards drama-based pedagogy. This finding further supports Osman's (2017) conclusions on the role of teacher affect on professional development.

On the other hand, GSI developers at large research-focused universities have long battled "notable registration melt" after "a swell of interest" for their optional professional development offerings that participating GSIs have found very valuable; in Phillipson's (2018) case, microteaching. They have found more success by embedding mandatory professional development as part of pedagogy courses, teaching orientations,

or certificate programs. For example, the Assistant Director for Graduate Student Programs at the University of Notre Dame, Rudenga (2018) shared the following recommendation:

A note on participation - I do think that microteaching might be best included in larger and/or required events. At both places I've worked, a practice teaching opportunity is something that grad students have eagerly expressed interest in and signed up for, but not actually followed up on. [...] [M]icroteaching is quite beneficial for those who do it, but for some reason it seems especially likely to be skipped in favor of more pressing things if there's no additional incentive to take part.

In other words, GSIs often find teaching professional development valuable when they participate, yet other priorities create a barrier to participation. This phenomenon foreshadows the tension between value and time as conditions of engagement from my process model, which I will discuss below.

Curriculum

The curriculum of the GER 101, 102, and 202 courses played a large role in the context. One aspect of the set curriculum that seemed directly related to drama-based pedagogy were the final exam roleplays introduced in the data collection section of chapter 3. As the new language program coordinator, Jess Byrd implemented the final exam roleplays in all lower-division courses starting in fall 2013. Pairs of students worked with each roleplay in class and performed two during their final exam. I will further discuss this theme in the value section below, under conditions of engagement.

The difficulty and pacing of teaching courses also related to GSIs' engagement with drama-based pedagogy. In general, GSIs found it easier to teach GER 101 and GER

102 than GER 202. This made it more difficult to try new things while teaching GER 202. The new *Sag mal* textbook used in GER 101 and GER 102 had communicative activities that instructors could use “out of the box,” and 1st-year level topics were typically concrete and interpersonal, leading naturally to community building. The GER 101 pace during the semester of study was good. During a GER 101 coordination meeting, Veronika responded to Jess Byrd’s question about pacing:

It's not too slow, like there are no times when you really have the feeling like I have no idea what to do, but it's also I don't feel that it's rushed or anything like that. I have the feeling that I can include most of my students all the time, which is great (2016.03.07_101 coord meeting so much DBP_50min).

Additionally, the textbook’s telenovela introduced college student characters that were used twice per chapter and could provide a narrative context to drama-based activities. There were ample opportunities over the two-semester sequence to delve into character development and relationship dynamics. At the GER 202 intermediate level, content shifted to the history and culture of specific cities, and there were no consistent characters that were carried across chapters. Instructors found it more difficult to work with the *Stationen* textbook material and lesson plans (interviews: Brandon, Veronika). This required additional work. In discussing her difficulties in implementing the film lesson plans when she previously taught GER 202, Veronika mentioned that GER 202 “needs an overhaul completely” (interview: Veronika). Brandon also characterized GER 202 as “a rather difficult class to teach” with a full curriculum (interview: Brandon). He recalled that in the semester before my study, the instructors “had to develop, basically, all of our own activities. And now that we have those, we don't wanna spend time reshuffling

things in order to integrate new activities in there” (interview: Brandon). In the semester following my study, the new language program director changed the GER 202 curriculum by implementing the final four chapters of the GER 101/102 textbook, *Sag mal*, to provide instructors and students more continuity and to save student expense.

Cohort Group Dynamics

Each cohort of instructors developed a unique group dynamic that was evident during coordination meetings and through email correspondence that affected individual GSIs’ engagement with drama-based pedagogy.

Of the cohort that taught GER 101, all three GSIs were willing to try drama-based pedagogy and participated in my study. Jess Byrd, the language program coordinator, attended most of the coordination meetings and also explicitly encouraged GSIs to try out drama-based activities. Lukas and I had also taught this course in the previous semester, so we were familiar with the relevant chapters in the new textbook, *Sag mal*. Finally, I was teaching GER 101 during the semester of my study and naturally created activities to fit my own teaching needs. This combination of reasons led me to create and distribute more than 20 unique drama-based activities, which I discuss further below in the section on support through lesson plans.

The GER 102 instructor cohort was a large and diverse group. Their attitudes towards drama-based pedagogy ranged from enthusiastic and willing to try to outright rejection. Most instructors participated in the study. Jess Byrd could not attend many of this cohort’s coordination meetings because of a scheduling conflict, so her

encouragement of drama-based pedagogy was less explicit to GER 102 GSIs. Amber and Percy had taught GER 101 in the previous semester, so they were familiar with the new textbook, but had only taught one of the four chapters in the course. These factors resulted in coordination meetings mostly focused on how to use the new book and on developing assessment materials. There were a few exceptions in which it was possible to integrate some drama-based pedagogy. For example, after one meeting, I wrote the following:

My intention was just to be there to offer support, but the meeting started kind of weird. Out of 6 instructors and the language coordinator, only 3 people were on time at 4pm. So they waited a bit and engaged in some small talk. Percy mentioned he needed to leave by 5:30 to bike home in the light. So I went ahead and jumped in to ask about how they were using DBP. It felt like an unstructured focus group with Timothy, Paige and Percy, but it was mostly Timothy doing the talking (2016.02.03 Memo 102 coordination meeting - unstructured focus group, poster dialogue and new ideas).

I ultimately created and distributed lesson plans of four activities, two in response to a specific request from an instructor.

Of the cohort that taught GER 202, only Brandon participated in the workshop and the study. He attributed this to individual context for the instructors: “The three teachers of 202, all of us are very much at the end of our studies [... If] we had more engaged teachers, maybe it would've worked better” (interview: Brandon). Despite his personal context, Brandon was an excellent workshop participant, even intentionally simulating typical student errors and asking “*Was bedeutet das?*” [“What does that mean?”] during the sample lesson (memo: 2016.01.14 Memo Workshop Days 1 + 2). However, he had no GSIs with whom to exchange ideas, and he did not request support

from me. He did discuss one roleplay idea with Jess Byrd, who discouraged the idea as too risky. I will discuss this occurrence in the outcomes section below on non-implementation.

Conditions of Engagement

In contrast to the context discussed above, conditions of engagement were more directly related to the intervention under study. Initially, the categories of *engagement*, *risk*, and *time* seemed to be important in predicting uptake of drama-based pedagogy. However, this preliminary interpretation painted an incomplete picture of uptake as a simple factor of implementation or not. It also did not explain the positive factors that triggered engagement. After the first round of open coding interviews, it became clear that both participants' conceptions of drama-based pedagogy and the value they saw in it influenced how they engaged with the teaching innovation. These concepts evolved into the categories of *efficacy in using drama-based pedagogy* and *value of drama-based pedagogy*. Next, I established the category of *support* as being separate from *efficacy*. *Risk* and *time* were still seen as influencing *engagement*, the concept that emerged after further analysis to be the central phenomenon in this study.

As I developed the process model, I began to see that the conditions of engagement were factors that often closely related to the intervention and directly influenced whether or not GSIs successfully engaged with drama-based pedagogy. The set of conditions began the process of engagement. As stated above in the explanation of the process model:

One or more helpful factors trigger the process [...] Engagement is then influenced by and influences both helpful factors and hindering factors [...] The helpful factors - efficacy, value, and support - sustain and expand the engagement with the goal of implementation. The hindering factors - time and risk - diminish and block the engagement and potential implementation. As GSIs think about, allocate resources to, and strive toward implementing the pedagogy, this process of engagement also affects GSIs' perceptions of the helpful and hindering factors.

HELPFUL FACTORS

The conditions of engagement that I call *helpful factors* worked both to trigger and to sustain engagement with drama-based pedagogy, often leading towards implementation. The three conditions I will discuss in this section are efficacy in using drama-based pedagogy, value, and support.

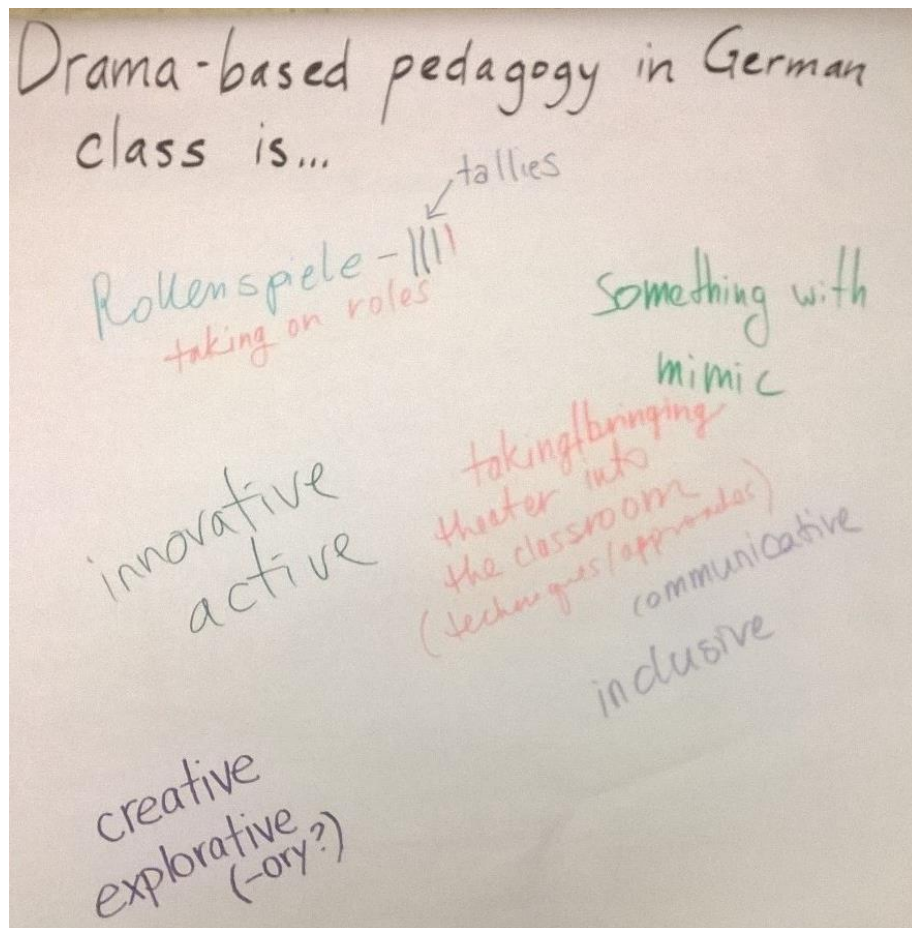
Efficacy in Using Drama-based Pedagogy

As stated above in the section on perceived general teaching efficacy, Lee, Cawthon, and Dawson (2013) referred to “an educator’s beliefs about his or her capability to teach and affect student outcomes” (p. 84) as *teacher self-efficacy for teaching*. In this section, I operationalize efficacy in using drama-based pedagogy to mean GSIs’ perceived ability to implement drama-based pedagogy successfully in a way that achieves positive student outcomes. The factors that most affected this perceived ability were GSIs’ conceptions of drama-based pedagogy, their teaching personality, and practical matters of practice and logistics.

Conception of Drama-based Pedagogy

At the start of the pre-semester orientation workshop, I facilitated a Poster Dialogue that asked participants to tap into their prior knowledge to describe drama-based pedagogy. Illustration 4.1 shows their collective responses.

Illustration 4.1: Workshop Opening Poster Dialogue



Because the Poster Dialogue is meant to be at least partially anonymous, although observant participants could potentially recognize handwriting and marker color, I will unpack this poster in the same way I would in a classroom setting and not link individual

responses to specific participants. “*Rollenspiele*” [roleplays] most likely refers to the final exam roleplays, which, as shown by their four tally marks, participants were familiar with and had accepted as a normal part of the lower-division German curriculum. Participants also used abstract adjectives to describe drama-based pedagogy: “innovative, active, creative, exploratory, communicative, inclusive.” These adjectives were all positive and aligned with student-centered teaching and active learning. Finally, several participants listed concrete things: “taking on roles,” “mimc,” and “techniques/approaches.” They had some idea that embodiment would be a part of more than one activity type. As a whole, participants thus seemed open to activities and concepts beyond the familiar final exam roleplays.

Three to four months later, I asked participants individually during the end-of-semester interviews about their conception of drama-based pedagogy. Their responses seemed to relate to their confidence level and willingness to implementing drama-based pedagogy. For example, Veronika said:

Well, now after the end of this semester, I think I've learned a lot from you that it's not just acting and really acting out scenes. Because at the beginning I was very skeptical of drama-based pedagogy because I know that some of our students are really shy and really nervous already from the language situation and then putting them into an acting situation might have made it worse. But by now, I see that drama-based pedagogy also entails some more [...] group stuff where it's not that face-threatening. So just seeing different varieties of activities that we did over the course of the semester just broadened my horizon there on drama-based pedagogy a little bit. [...] Well, it is definitely still trying to put yourself maybe in a different situation than you were in and in that way it's kind of acting but it doesn't force you to act anything out. It's very reflective in that sense, that you just consider what this person thinks, or believes, or feels and then you basically create language based on that. I have the feeling it's also a lot of reflective thinking that comes with it and just putting yourself in the shoes of somebody else. (interview: Veronika)

Veronika's conception evolved over the course of the semester, and she came to understand that drama-based pedagogy was more than "acting out scenes"; it involved scaffolding and social reflection to induce a perspective shift. She correspondingly implemented activities like Role on the Wall, as I will discuss in the sections on engagement with an activity template.

In contrast, Lukas was still struggling with the term "drama," a common problem that I will discuss in the section on risk and drama as a problematic term.

I'm confused by the term 'drama-based pedagogy'. [...] The thing about drama is [...] I think about frame semantics, first thing that pops in my mind is theater, ridiculous kind of expressions, because you cannot use language. I like that kind of theater, where it's a lot of expressions. So then, since we're teaching language, where does the language part come in. How does using one's expression enhance, and how does it connect to practicing language, to learning language. (interview: Lukas)

However, Lukas had reinvented his conception of drama-based pedagogy based on his implementation of roleplaying activities in which students embodied adjectives.

I've now interpreted drama-based pedagogy as something more with being more open as a student, being more open to using language in all kinds of ways. [...] By open, I mean showing emotions, being a human being while using a language. So it makes the classroom more authentic. (interview: Lukas)

He illustrated this shift with examples from his teaching and how the shift changed students' engagement.

I used to do speed dating [activities] all the time because it was something cool, and then I started to, after talking to you more about drama [...] I gave them an adjective that they had to play. So I just tried it out [...] as something that enriches language learning. Because it just makes it not only more fun, but you see students using language and showing it. And show that you actually use language for expressing stuff. So the adjectives I gave somebody, you, *du bist böse*, you are mad, you are drunk ... drunk was always fun. [...] You know, you

still had this kind of subject-verb object, and "I am this, I like this". However, now with these adjectives plus the expression, it made it more authentic. And I'm trying to make learning as authentic as possible. It's very difficult to do in this context, because we're not in Germany. But even though this was not language specific, it made the situation authentic, and with an authentic situation, you get authentic language, I think.

So that was really eye-opening to me. [...] What I saw afterwards was that students were more engaged in these [final exam] roleplays, for instance. So in the roleplays, all of a sudden without me even telling them, they started to either be goofy, or they started without me. I didn't say anything. I just gave them the prompt. [...] I even used to say "Hey, try to be creative"; I didn't even do that [anymore]. I just wanted to see what happened. I saw the students automatically used, they started to be, "Okay, you're going to be kind of the mad guy," or "You're going to be depressed," or "You're going to be somebody who doesn't care." And I would be very enthusiastic, just to make the situation more fun. (interview: Lukas)

By redefining his conception of drama-based pedagogy, Lukas noticed positive change, which I will explore further in the section on teaching personality.

Teaching Personality

Two participants discussed the ability to be goofy as part of their teaching persona, and they claimed this aided their engagement with drama-based pedagogy and encouraged students to take productive risks with the language and content (interviews: Amber, Timothy).

I'm goofy in the classroom anyway, so I think one of my goals is also to push, not push people to be silly or anything like that, but to make that okay. To create an environment where it's like, yeah you can goof around, in a constructive manner and that's great. It's not like, oh you're goofing off? It's like you're playing with language and that's what we want. Not just a robot sitting in the classroom (interview: Timothy).

However, Amber noted that, although she had established goofiness and drama-based activities as a normal part of her own language classroom, her goofiness did not successfully transfer to another class normally taught by another GSI.

I did this version of Pictionary where all the words were related to cars and they had to try and build a single car out of their Pictionary words. [...] It was a fun activity, but the class I subbed for that I used that in was not responsive at all. I honestly think part of that is teacher style. And like I said, if you start the semester off in a certain way and you yourself put yourself out there, the class is gonna respond to that. And I've had so much luck with that. Most of the time my classes are that way. They're pretty open and willing to participate in whatever I ask them to do. Even when it's kind of silly. So, yeah. I think a lot of it is teacher personality and just who you are in front of your students (interview: Amber).

She described her implementation of a modified Machine activity, in which students work together to represent physically and connect parts of a whole. This reflective recollection helped her realize that the experience of substituting in someone else's class highlighted the effect of her goofiness in facilitating drama-based pedagogy or other unusual activities with her regular classes.

By contrast, Lukas proclaimed "I'm not a drama person," and Percy felt drama-based pedagogy did not fit his teaching persona, which made them both more reluctant to engage with the innovation (interviews: Lukas, Percy). Percy accepted that, although drama-based pedagogy could work for other people, it wasn't a good fit for him as a teacher (interview: Percy). Lukas, however, overcame his initial reticence by engaging with some drama-based activities that he felt did not require him to be "a drama person." For example, he began giving students adjectives to build into their roles for the dialogic final exam roleplay scenarios that students practiced at the end of each chapter. By the end of the semester, he had learned that the success of drama-based activities did not

require him to be a “drama person”; he could shift the creative responsibility to the students. For example, he reported that, towards the end of the semester, students created their own humorous conflicts for the GER 101 final exam roleplay depicting a waiter and a restaurant patron (see Appendix F). Although this particular roleplay can easily be transactional and boring,

all of a sudden I saw students really just ... so the waiter and guest thing, restaurant, it used to be like, "Here's the food, thank you for the food. I don't like the food, I'm sorry". But now students started to walk to the trash can and make the [imaginary] food out of trash. You know, I didn't say any of this. I didn't ask them to do that, I just stayed in my passive role as the observer, as I always do [for the final exam roleplays]. That's what I like to do in these roleplays, I just let them do it (interview with Lukas).

Lukas went on to expand his definition of drama-based pedagogy to include emotion and physical enactment.

So this change of using gestures, using emotions, using ... I don't like to use the term drama, but you know what I mean, really made students change on their own. I didn't have to tell them to do that. It used to be such a burden to be ... the first time was kind of a burden, "Okay, you will be sad," and it was kind of like "What, sad? Okay, I guess I'll be ... ". So the first time, they're kind of iffy about it. And I did it again, they were happy, like "Okay, this is cool," you know. So it was a gradual change, in my teaching and also in their perception of learning language.

So that's when I realized, okay, well, this is not such a bad thing. Even though I don't like the name, and I don't like anything I learned about it before [the workshop]. (interview: Lukas).

Veronika was somewhere in between goofy and “not a drama person.” Although some of the more concrete drama-based activities gelled very well with her teaching personality, such as having groups of students write and share a personal ad in role as a character from the *Fotoroman* telenovela, she felt uncomfortable while implementing a

more abstract element. Because students noticed her discomfort, she did not implement any more drama-based activities that she felt were too “meta” or did not fit her teaching personality (interview: Veronika).

[T]he activities that I used, they all worked fairly well and I mean some of them could use some improvement but that's also because I taught them the very first time and it was new. And as I'm saying this, the ones that are too abstract and too meta, I did not use. I saw that I might actually become awkward trying to use them and that's why I decided not to use them and because sometimes ... What did we actually do? We did one activity where I used something a little bit more meta, I don't remember anymore, it might have been one of the *Fotoroman*, where [Devon] created a lesson plan with drama-based pedagogy but I don't remember what it was anymore. But there were parts of it that were perfectly fine, that worked perfectly well but there was one moment where it was a little bit more looking at it reflecting upon it and all these other things [...] I felt weird in that role and I think my students completely sensed it and it got very quiet in class and that's why I tend to not use them anymore because I realize that it's just not me (interview: Veronika).

Practice and Logistics

GSI's often enjoyed the benefits of practice and gained confidence after each time they successfully implemented a drama-based activity. At the end of the semester, Lukas set an intention to use drama-based pedagogy more often.

Lukas: Now maybe that I'm more comfortable, I will incorporate it in more aspects.

Devon: So, in some ways, it takes getting used to from the student's side, but also from the teacher's side.

Lukas: First thing is the teacher, I think. So I had to get used to it first, and then students just kind of go with it, I guess. But it has to come from me, the beginning. I can't just say ... I have to kind of encourage them.

Devon: Kind of the teacher sets the tone.

Lukas: Yeah. (interview: Lukas)

In contrast, Brandon felt like he would have been more likely to implement drama-based pedagogy if he had had more training and practice, and Percy rejected conscious engagement with drama-based pedagogy after one perceived unsuccessful implementation (interviews: Brandon, Percy).

Logistics also affected GSIs' efficacy in implementing drama-based activities. They had to learn to adapt activities to the classroom space, which was crowded with individual desks (interviews: Lukas, Amber). Participants often yielded the space at the front of the classroom for drama-based activities, which was otherwise typically only used by the instructor. Techniques involving posters and markers, such as the Poster Dialogue and Role on the Wall, an activity in which students label abstract human figures with internal character traits and external actions, were complicated by the cross-campus distance between the classrooms and GSIs' offices. All of my participants who implemented poster activities modified the activity to use the chalkboard or doc cam, which were easily accessible (interviews: Amber, Veronika; artifacts).

Value

The value that GSIs saw in drama-based pedagogy manifested itself in general and specific ways relating to their experiences as instructors and their perceptions of student outcomes. When participants saw value in drama-based pedagogy, they could be motivated to engage with and work towards implementing drama-based activities. In this section, I discuss sub-themes of fun, the final exam roleplays, meaningful student experience, learning theory, and support.

Fun

The concept of having fun in class was a ubiquitous trigger and sustainer of engagement with drama-based pedagogy. The word *fun* came up in all eight GSI interviews as well as in the interview with Jess Byrd, totaling 58 unique mentions. Evidence from my workshop recordings and field notes triangulate this finding. For example, while GSIs participated in the workshop's sample lesson on roommate conflict, they laughed loudly and often, especially during an abstract activity called Defender and the roleplay in which they embodied disagreeable characters with an annoying trait (memo: 2016.01.14 Memo Workshop Days 1 + 2). In my observation of Timothy implementing variations of most activities from this sample lesson, his students also demonstrated that they were having fun by enthusiastically volunteering to perform their mostly conflict-laden and often expressive roleplays in front of the class. As we debriefed after the lesson, he noted that the final exam roleplays can feel like pulling teeth if his students are "not feeling it" (field notes: 2016.02.25 FN 102 Timothy Mitbewohner). He further reflected that his extroverted students helped to bring out the shy ones during this lesson because "enthusiasm is very infectious" (field notes: 2016.02.25 FN 102 Timothy Mitbewohner).

Final Exam Roleplays and Variations

Part of the Established Curriculum

Because four to five dialogic final exam roleplays were embedded into the final oral exam of each course and were therefore part of the established curriculum,

participants consciously and unconsciously saw value in using drama-based pedagogy to improve this learning and assessment tool. The roleplays for GER 101 and GER 202 had already been established in previous semesters. As well, GSIs developed four new GER 102 roleplays for the *Sag mal* textbook chapters 6-8 during the semester of my study. Of the nine previously developed roleplays in the lower-division, only two elicited conflict and two encouraged students to play characters other than themselves. However, all four of the new roleplays for GER 102 used conflict and at least minimal character development to enrich the roleplay prompts (see Appendix F). In particular, the chapter 6 roleplay elicited a roommate conflict similar to my workshop sample lesson, though the prompt was limited to cleanliness and was modified to be a partner activity, rather than a full-class roleplay with the option for the teacher to take on a role.

Emotions and Character Development

In addition, GSIs used or developed worksheets to scaffold students' character development in addition to language use (artifacts). For example, to scaffold the GER 101 chapter 3 roleplay, I modified and distributed a worksheet in which students embodied an adjective with a movement and relevant tone of voice before building that trait into their roleplay persona (artifact). Christoph, Lukas, and Veronika all used at least some parts of this worksheet with their students. Christoph further scaffolded my worksheet by creating a sheet of 25 *Emotionskarten*, cards to assign an emotion randomly for students to embody (artifact). Lukas came to see this as a turning point in his acceptance of drama-based pedagogy, as quoted in the section above on teaching personality, and as he discussed below:

Devon: I think what I'm getting at here, I think we're getting to it, is it's not the fact of them having this specific adjective, it's more that they were ... instead of just being a waiter and guest, they're more human. So a waiter with some sort of personality trait.

Lukas: Mm-hmm (affirmative). And all of a sudden they started to have some kind of fillers. So the guest, who was kind of happy and had to respond to this super mad waiter, used kind of filler, such as "Maybe you should bring me this," "No," "Maybe you could bring me this," "Let me try one more time." Stuff like this.

So it was more of an engaging conversation, because the language, there will be breakdowns all the time. However, they didn't matter much, because they were still engaged in what they were doing, and I think assigning them some kind of role makes them not think about the grammar too much. And they just go for it, so it makes it kind of a ... and that's what I mean by better conversations, because it's not all about accuracy. It's about having that conversation going. I've been trying to do that with my class quite often, but the more you do accuracy based, and you say, "No, that's wrong" [aggressive voice], it kind of discourages them to participate. (interview: Lukas)

Falk went a step further in character development by involving the *Sag mal* textbook telenovela characters. He created a pair-based scenario similar to the final exam roleplays using the characters, Sabite and Torsten. Sabite is a melodramatic art student. Torsten, her boyfriend, is a character that my students over the years have consistently described as a "douchebag." I usually teach them the equally vulgar but humorous word *Arschgeige* in response. Falk planned a dramatic airport farewell between the two characters that students could develop into anything from a messy breakup to a marriage proposal, depending on how they played the characters. Although this scenario was not added to the official list of final exam roleplays, it gave students additional practice with

the assessment tool and opportunities for creative character development by playing a role not based on themselves.

Improvisation

Some GSIs saw value in and engaged with spontaneous roleplays as a result of the professional development. Veronika, for example, revived and improved a full-class activity that, after providing abundant scaffolding, required students to use unscripted language to accomplish tasks in a marketplace scenario.

Devon: You created an activity where some people were the *Händler* [sellers] and some people had a shopping list and they had to buy some stuff. Could you talk about that and if there was any influence from the workshop or drama-based stuff that maybe helped lead to that or not?

Veronika: I actually used this activity already when I taught 101 the last time, which was ages ago [...] I used a similar activity but at that time it didn't work so well but I learned from my mistakes and did it now again. It definitely influenced it because I really wanted them to act this scene out.

I first had them actually brainstorm the entire situation, not just what vocabulary we need for the situation but really brainstorm. [...] after brainstorming, I have this mini roleplay that I always do. Just helping them to meet each other and spontaneously for two minutes try to buy something, sell something. [...] After that, we look at it one more time on the board and really look at the entire situation. So like, all right what is vocabulary that we really need? [...] Students might be able to add more stuff that they didn't think about, but now that they tried to do it spontaneously they realized, yeah I have an issue, so we might need a sentence here. [...] And then it worked very well because we practiced this entire scene already and then they basically just had to do it over and over again. They had to go to the fish stand, they had to go to the meat stand and to the fresh vegetables and to the fruit stand and all these other things and buy certain things. But it was pretty much the same conversation over and over again, just with different items.
(interview: Veronika)

Amber tried spontaneous roleplays for the first time during the semester of my study and was pleased with the results.

Amber: I also gave [students] too much time to plan. I found they do so much better when I don't let them plan together. They can plan, but not with their partner. I've done that for the past two role plays and it went so much better.

Devon: Okay. Why do you think that is?

Amber: I think they get stuck when they plan. I think they are too focused on specific things that they talked about, that they can't just speak anymore. And the speaking, it might still be slow. Of course there's a lot of grammatical problem when you're speaking off the cuff, but it's like I had trouble understanding them. The pronunciation was off, because I think they're cognitively so focused on their plan, that everything else fell by the way side. And when I had them plan with their group, there's student A and student B ... When I had student As plan together and student Bs plan together and then come together and do the role play, it was much more organic. They spoke much clearer, but part of that is also, it's later in the semester. So, there's some give there. But I felt like they did much, much better that way.

It also forces them to actually listen to what the other person is saying, instead of concentrating on this plan. So, I think it actually opens up some cognitive space for language, rather than the structure that they're trying to do. (interview: Amber)

Christoph, Veronika and Lukas continued their use of “speed-dating” formats in which students randomly paired up and enacted the final exam roleplays with multiple partners. They did this to encourage their GER 101 students to act out the scenarios spontaneously before they gave time to script anything (interviews: Christoph, Falk, Lukas; (transcript: 2016.03.07_101 coord meeting). These spontaneous roleplays were closer to real-life language use in these types of scenarios than scripted dialogues. They put students in a

Sprachnotsituation (Sambanis, 2014), a situation in which students feel an urgency to use language to communicate. However, they included appropriate scaffolding, such as an opportunity to brainstorm appropriate vocabulary.

Furthermore, Timothy had had prior experience with improvisational theater and felt comfortable transferring this technique into his GER 102 classroom to provide variations to the final exam roleplays (interview: Timothy). For example, he incorporated the improv game, *Weird Newscasters*, from the show, *Whose Line is it Anyway?* He showed and discussed a video of the *Tagesschau*, an iconic German newscast, as a content model for students' roleplay. He then played a video of the *Weird Newscasters* improv game to demonstrate how each newscaster displayed an unusual character trait. Students then worked in groups to create their own newscast and develop strange character traits for their classmates to guess in the performance phase of the roleplay. This variation helped distract students from sticking to a script or overthinking the elicited forms, such as weather vocabulary and past tense structures.

One of the girls in the class, she barked like a dog every five seconds or one of the guys had a, not a stutter, but he would repeat words and stuff. Some of them were you know, not crazy, but it made you think about, oh yeah some people are weird. Personalities that come out through language and I think this gave them an opportunity to think about that in the German context where they might not have otherwise. (interview: Timothy)

Students focused more on using the language to display personality and make their classmates laugh. The activity gave students an opportunity to complete a task to demonstrate their mastery of chapter material “without thinking about showcasing what [they've] done” (interview: Timothy).

Unconscious Influence of Drama-based Pedagogy

Interestingly, although all of the new roleplays developed for the GER 102 course showed signs of influence from the new pedagogy, GSIs sometimes did not consciously recognize or acknowledge drama-based pedagogy as playing a part in their creation. Percy and Paige were tasked with creating a final exam roleplay for chapter 8A, with a content focus on transportation in German-speaking countries. They created a conflict-ridden scenario in which students played themselves, but with specific opinionated character traits: one student was to play an environmentally-minded cyclist, whereas their partner was to play a car aficionado who had just purchased a new car. The roleplay task called for argumentative language (see table 4.1 and Appendix F).

Table 4.1: Chapter 8A roleplay

ROLLENSPIEL #4: Kapitel 8a (Auto vs. Rad fahren) [driving vs. cycling]	
Student A You just got home from your job as a bicycle messenger (<i>Fahrradkurier</i>), and you greet your roommate who tells you they just bought the car of their dreams. This offends your environmental sensibilities. Respond to their incessant bragging, and defend the virtues of the bike as means of transport.	Student B After saving for years, you finally purchased the car of your dreams. Your „eco-friendly“ roommate comes home from their job as a bike messenger, and they won't stop giving you grief for your environmentally unfriendly (<i>umweltschädlich</i>) life choice. Expound upon and defend the joys of motoring.

In his interview, Percy recalled with pride that this roleplay elicited the funniest and most engaged exchanges between students that he had experienced as an instructor, yet it was also accurate and used appropriate target language forms (interview: Percy).

This conflict-ridden scenario is in contrast to most of the roleplays that had been written before my intervention. In GER 101, for example, the chapter 2 roleplay prompt calls for roommates who have just met to discuss their daily routines in order to compromise (see 4.2 and Appendix F). However, in real life, this kind of conversation is often avoided until conflict arises. The prompt could be modified to create conflict and reflect this more realistic situation while still eliciting targeted language. (*Du lernst um 2 Uhr morgens. Das ist schlecht!* - You study at 2 in the morning. That's bad!) However, GER 101 instructors did not change the GER 101 final exam roleplays and accepted the previously created prompts as an established part of the curriculum.

Table 4.2: Chapter 2 roleplay

ROLLENSPIEL #1: Kapitel 2 (“Schule und Studium”) [School and University Studies]	
<p>Student A You're meeting your new roommate from Würzburg for the first time. Talk about what classes you're taking for the semester and when. Try and find a time when you can hang out and do things (e.g., sightseeing, sports, etc.). Also discuss your typical daily routines (when you get up, when you like to study, hobbies, and when you prefer to go to bed) to avoid disturbing one another.</p>	<p>Student B You're an exchange student from Würzburg and you're meeting your new roommate for the first time at [SRU]. Talk about what classes you're taking for the semester and when. Try and find a time when you can hang out and do things (e.g., sightseeing, sports, etc.). Also discuss your typical daily routines (when you get up, when you like to study, hobbies and when you prefer to go to bed) to avoid disturbing one another.</p>

Paige went a step further and also implemented a Model U.N. activity that mirrored aspects of a full group, Town Hall-style roleplay. During the orientation workshop, she participated in a Town Hall activity in which students first developed

individual characters who were annoying roommates, then had to work in small “flat-share” groups to argue and potentially compromise with each other. The Model U.N. activity shared the concept of bringing together groups of students in role with the task of defending their own interests while potentially compromising for the good of the whole. I suspect that Paige’s hesitant attitude towards drama-based pedagogy explains why she did not consider the 8A roleplay nor the Model U.N. activity to be inspired by drama-based pedagogy. I will delve further into her specific concerns in the sections on risk.

Meaningful Student Experiences

For the purpose of exposition, I combined four unique codes into this section. The four codes and their frequencies are summarized in table 4.3 below.

Table 4.3: Codes

Code	Frequency
1. relevance/fit/meaningful/language focus/communicative	47
2. students engage and buy in, active, physical	32
3. embodied/character/creative/perspective shift	13
4. inclusion/community/collaboration/classroom environment	11

I chose to combine these codes because they all related to GSIs’ perceptions of how drama-based pedagogy shaped how students experienced learning content and created meaning in the classroom setting. These data often discussed the potential for learning outcomes in a way that was separate from formal assessment. Because the student experience is well documented in the literature on drama-based pedagogy, both in the general curriculum and for FL learning (see the journals, *Research in Drama Education:*

The Journal of Applied Theatre and Performance and Scenario), I will only briefly discuss these phenomena with examples from my data set.

Code 1: Relevance/fit/meaningful/language focus/communicative

The code *relevance/fit/meaningful/language focus/communicative* referred to GSIs seeing drama-based activities as meaningful and fitting to help students achieve language learning and communicative goals. For example, Veronika saw value in

seeing the students using the language in a meaningful way and a really productive way and then having so much fun with it. I think that also makes it a lot of fun for me and kind of a proud moment for realizing that some of them of learned a lot and that's also great especially for 101, where they make such a big jump towards the end. And yeah, I mean they're just great. They're using the language actually and not just textbook, stupid activities that are really, really boring after awhile and really repetitive and they're really great. (interview: Veronika)

Timothy also discussed giving his students “a chance to play with language” through drama-based activities (interview: Timothy). He expanded on this idea:

I think these types of activities give them a chance to push their boundaries of what they can do with language because they know they can do more. [...] I think for other people that maybe aren't as confident it shows them that look, you don't have to use all the fancy words that so and so did to make this a quality performance. It's not about that, it's about everything else. It's about how you communicate, not what you communicate. (interview: Timothy)

Falk also repeatedly discussed his preference for communicative language teaching and learning over a more traditional grammar-based method and felt that drama-based pedagogy could help achieve that. However, several GSIs criticized drama-based pedagogy as not having enough of a language focus. Brandon, for example, thought that the Frozen Picture activity was not worth it.

Brandon: I guess I am also a bit more of a traditional teacher where I don't ... sure this playing games stuff is nice and fun, but come on, we're adults here. Let's talk about grammar and stuff. Go practice the language actually, so I think that some, not that all drama ones are no good, but other ones are ... they take too much time and don't allow for enough language practice. [...] I'm thinking of the one where we acted out food things. So basically, you kind of talk in the group and decide who's going to be what and you have to think of one word what you are [...] and then you kind of hold yourself in a certain position and the only language that gets used is kind of, *Was bin ich* [what am I] and people guess words I guess and [...] I imagine that would be kind of unstructured. People are just spitting out words for foods, which maybe is a good thing, but ...

Devon: Okay, so this example, frozen pictures are not that fruitful. It's not producing enough language. [...] The sense I'm getting is the time to do that could better be spent producing more language.

Brandon: Yeah. (interview: Brandon)

This makes sense coming from a GER 202 instructor. He had taught GER 202 the previous semester as well, and before that, had had a long break from teaching. The particular example he was criticizing is more suited to a GER 101 class in which students are still somewhat new at producing German.

Code 2: Students engage and buy in, active, physical

The code *students engage and buy in, active, physical* referred to how drama-based pedagogy actively involves all students and sometimes gets them out of their desks. This all-in involvement is demonstrated by the following memo including a transcribed conversation with Timothy during a GER 102 coordination meeting.

I asked about their experiences since the workshop, and Timothy talked about using a variation of the poster dialogue, although he couldn't remember the name.

Timothy: (0:43) "It's the activity where we have a topic on the board or a question, and then solicit feedback from students who would go up to the board,

have a chance to see each other's responses and, to use a verb that Jess Byrd loves, dialogue with each other about what they were associating with these different themes." (1:10)

When I asked him how this is different from an associogram/*Wortigel*, he emphasized that it's an all-in activity. All students contribute directly instead of the more talkative ones telling the teacher what to write.

Timothy: (1:20) "This gives them a chance, esp. for the quieter ones to contribute in some way, because there's always those few students who are the first ones to volunteer, and if you're soliciting that kind of feedback, you can't just say 'So, Suzy in the back, what do you think?' and put them on the spot." (1:50)
(memo: 2016.02.03 Memo 102 coordination meeting)

Amber discussed the value of physical movement: "I like that they're up and moving. I think that makes a huge difference, 'cause they're not falling asleep mentally. And sometimes physically" (interview: Amber). Christoph agreed that physical activity helps students to focus, especially for early morning classes. The GER 202 class is 2 hours long, so when he has taught that class, he liked to build in five minutes of movement towards the middle to help students refocus (interview: Christoph).

Code 3: Embodied/character/creative/perspective shift

The code *embodied/character/creative/perspective shift* referred to how drama-based activities could make students empathize with or embody a character in creative ways. This was often done through roleplay, as discussed in the section on emotions and character development. Timothy discussed this during our interview in relation to his Weir Newscasters activity, which I introduced in the section on improvisation:

Devon: Okay. Yeah that's really cool. So they're thinking more about what the character would do than like "I need to fit in this complex language and these words."

Timothy: Right because I told them, you don't have, and this is another issue that would be interesting to talk about with everyone about the

roleplay in general, how they have their students prepare. Because I often give them time to brainstorm together in their groups and then most of them write it out. Then you read it off. So you go, well that's not very, it's not improv or it's not really showing what you can do in an actual communicative situation. It's you wrote a script for the sketch, and then you did it.

I told them to specifically keep it short, you got like two sentences, but in the span of the two sentences they don't have to be really linguistically complex, you have to convey information that's appropriate for your role. You are normally the sportscaster, the weather guy, or whatever, but you also have to convey whatever this quirk is. That also has to come through in the short span. So you have to really think about everything, not just the words on the page or what you are going to say but how you are going to say it. [... My students] used different classroom props and everything so they were very involved. That would be one example of how I've seen this work out very well in class. (interview: Timothy)

Instead of reading from a written dialogue, students were forced to embody their role and act in ways that were appropriate for their chosen character. Although they still produced target language utterances, students were less focused on the accuracy and complexity of classroom language and more focused on portraying a character trait.

Code 4: Inclusion/community/collaboration/classroom environment

The code *inclusion/community/collaboration/classroom environment* referred to how drama-based activities encouraged collaborative learning in a positive, inclusive classroom environment. Christoph, for example, implemented a variation of an ice-breaker activity during the first week of class. Each student would say *Ich bin* [I am] and their name, then do a movement and make a sound. The rest of the class would then say *Er/Sie ist* [he/she is] and the name, then mimic the movement and sound. In addition to introducing chunks of language and getting to know student names, Christoph recognized

how this contributed to a positive classroom environment and set the tone for the semester:

Devon: Thinking about the lesson plans that I sent out, so I remember you did the warmup, the *Kennenlernen*. Maybe you could tell me a little about how that went.

Christoph: (inaudible, reconstructed: It was pretty good. He used drama-based pedagogy more in the beginning of the semester. This activity in particular was good because it was an all-in, participatory activity. He went first to model it, and tried to do the goofiest thing in order to make it feel safe. This contributed to class coherence.)

Devon: How do you think this affected the classroom dynamic for the rest of the semester?

Christoph: Umm, so it tied into an overall effort, just making people less estranged. (interview: Christoph)

Learning Theory

I had hypothesized that GSIs would value the inclusion of formal learning theories in the workshop. I based this assumption on both the Graduate Teaching Competencies Consortium's list of ideal pedagogical competencies (Gilmore, under contract) and empirical data from my pilot study. Indeed, participants clearly demonstrated understanding and application of learning theories to drama-based pedagogy during the sticky note activity of the workshop (artifact). However, none of the GSIs mentioned valuing this content as part of the professional development. When I explicitly asked the GER 102 instructors about whether the learning theory portion of my workshop was helpful to their teaching, I was greeted with silence, then "Percy made a pained face trying to remember" followed by more silence (2016.02.03 Memo 102

coordination meeting). Eventually, Timothy described a Simon Says activity in a way that alluded to neuroscience, socioconstructivism, and critical pedagogy without naming the theories (2016.02.03 Memo 102 coordination meeting). However, I did not have the sense that he explicitly thought about the learning theories when deciding to implement the activity.

The three participants who discussed learning theory in their interviews preferred to work on practical applications they could directly apply in their classrooms and seemed satisfied with their prior knowledge of learning theory and their intuitive sense of how learning theory applied to drama-based activities (interviews: Veronika, Lukas, Amber). For example, when I probed for criticism of my workshop, Veronika said:

I think some of the theoretical background might have been a little bit too deep cause I don't necessarily see why I need to know all that theoretical background to teach certain methods [...] I of course need to know what is actually working, like for certain students, classroom management, time management, and all these other things [...] but if it's getting too meta, you kinda lose me [...] It needs to be more method and more micro teaching and more hands on. (interview: Veronika)

Lukas agreed that he most remembered and benefitted from the workshop's hands-on activities, "but nothing about theory is left" in his mind (interview: Lukas). Amber also acknowledged that the learning theory section of the workshop did not seem to change her knowledge base or practice:

To be honest, I don't think I explicitly thought about it too much. I mean, I come from a pretty strong [background in] sociocultural theory [...] so a lot of my lesson planning just comes from that sort of space, but I don't really think about it explicitly. (interview: Amber)

Interestingly, these three participants had high amounts of scholarly and practical experience in education, yet did not explicitly link the two.

This finding raises the question of whether it is enough for instructors to use evidence-based practice, or whether they should explicitly name and understand the theoretical underpinnings of their teaching methods. Furthermore, this phenomenon may map onto Fuller's stages of concern, that instructors will not think about the theory until they know the nuts and bolts of a technique. In taking up a new pedagogy, perhaps it is reasonable to be first concerned with the implementation of an activity and only later to consider the theory behind it.

Career Advancement

Several participants found drama-based pedagogy to be valuable to their career in some way. They were adding techniques to their teaching toolbox (interviews: Timothy, Christoph). Jess Byrd, the language program coordinator, also saw value in drama-based pedagogy, "these resources of different techniques and strategies, and thinking about the classroom in a different way," as a source of reflective teaching that aligned with other approaches she encouraged GSIs in in her supervisor role and as a methods course instructor (interview: Jess Byrd). Ultimately, participants could include elements of drama-based pedagogy in job market materials, such as teaching statements and portfolios.

Several instructors picked up on Jess Byrd's buy-in of drama-based pedagogy and responded by planning a drama-based activity on the day of her classroom observation. They likely saw value in impressing their supervisor, who would likely eventually write recommendation letters. Veronika timed her observation to coincide with a lesson plan I

distributed (field notes: 2016.03.23 FN 101 lesson plan DDB, Veronika; 2016.03.23 Memo 1 - 101 adj and personal ad in role x2). Falk looked at the schedule for the day Jess Byrd chose to observe him and was unimpressed with the content: a bland text about the Frankfurt airport. However, he found inspiration to create the dramatic airport departure scenario described above in the section on emotions and character development in roleplays (field notes: 2016.03.23 FN 102 lesson planning w. Falk; 2016.03.23 Memo 4 - 102 lesson planning with Falk). Jess Byrd confirmed in her interview that “the one place in my coordinator's role where I was able to glean to what extent that the drama-based pedagogy was impacting instruction was classroom observations” (interview: Jess Byrd). Both Veronika’s and Falk’s activities were a topic of conversation during our interview. Without specific prompting on my part, she referred to her documentation of the implementation of these respective activities, which would likely provide specific examples with which to discuss Veronika and Falk’s teaching in later recommendation letters.

The supervisor’s observation was not enough, however, to guarantee implementation of a drama-based activity. For example, during a GER 102 coordination meeting, an instructor requested that I develop activities on two grammar topics because he/she wanted to implement an interesting lesson during the observation (field notes: 2016.03.23 FN 102 Coord Meeting). I created two lesson plans for activities: one used a fairly easy drama-based strategy, and the other strategy, People Shelter Storm, was more challenging and unusual (artifacts). I discuss these in more detail in the section on student risk. This instructor, however, did not participate in my study, nor did he/she actually

implement these or any other drama-based techniques in the classroom. The one-time interest in drama-based pedagogy indicates that the instructor had only extrinsic motivation to think about drama-based pedagogy with the goal of pleasing the language program director, not with the goal of changing pedagogical practice.

Support

Beyond the initial workshop, GSIs received and gave support to each other that triggered or sustained their engagement with drama-based pedagogy. In this section, I discuss ways in which GSIs and I supported each other throughout Phase 2 of the semester-long intervention.

Lesson Plans

Readily-available lesson plans often acted as a trigger for GSIs teaching GER 101 and GER 102 to engage with drama-based pedagogy. I did not create any lesson plans for GER 202.

Because I myself taught GER 101 both in the semester before and the semester of the study, I was most familiar with and invested in the GER 101 content. Thus, I spontaneously created and distributed more than 20 lesson plans and ideas, some of which I had tested in the previous semester (artifacts). All the GER 101 instructors engaged with at least two of my lesson plans. Veronika in particular implemented many of my lesson plans and activity templates in some form:

The semester went really good (sic) and I don't feel like I was totally stressed out by the drama-based pedagogy, like sometimes it was really helpful to have the lesson plans already provided by you. Especially in stressful times, I could just

rely on a lesson plan that was already there, it was really nice. (interview: Veronika)

However, several lesson plans were not implemented by any of my participants, for example, a lesson linking an artistic telenovela character to a nearby art museum. GSIs teaching GER 101 also did not implement a lesson including a process drama, or a full-group roleplay, between students and resident assistants in an imaginary study abroad program. The dramatic frame elicited the *Sag mal* chapter 2 grammar concepts of verb conjugation, asking questions, and negation. I will discuss these lessons further in the section on risk and giving up control.

In contrast to GER 101, I only distributed four new lesson plans to GER 102 instructors, and two stemmed from the request discussed above in the section on career advancement. The other two were more feasible for the teaching context. For example, Paige engaged with and implemented a Hot Seat activity in which groups of students collectively played characters in a telenovela episode to ask and answer questions spontaneously about their opinions and motives. This is especially interesting because of her concerns with student risk, as I discuss in other sections. I suspect that allowing students to work in groups provided enough scaffolding to allay Paige's concerns. In addition to the four new drama-based lesson plans, both Amber and Timothy implemented parts of the sample lesson plan from my workshop. The idea of roommate conflict fit well with chapter 6 in the textbook, focused on the topic of living situations and housework. I will discuss this example further in the section on engagement with a drama-based concept.

Coordination Meetings

As discussed in the context section, my presence at GER 101 and GER 102 coordination meetings played a smaller role than I initially expected but did occasionally act as a trigger for GSIs to engage collectively with drama-based pedagogy. I did not attend GER 202 coordination meetings beyond the pre-semester orientation.

Early in the semester, there was not much evidence of my intervention's effect. I wrote the following memo to document Lukas' reaction as a fellow researcher in applied linguistics:

Lukas wrote me an interesting email after our coord meeting (see 2016.02.10 email 101 willing but lack of time emails with Lukas - for his email and my response). I think he's a little frustrated for me with my study and was trying to force drama [during a coordination meeting through his role as section head] for that reason. Because of my meetings with my advisor, I'm a little calmer about letting things take their natural course and not being sad if people didn't implement drama activities yet. It's more important to consider why, and then think about how to tweak my intervention to address the reasons. In a way, Lukas's email helped me articulate something in my response: "The situation also gave me an excuse to address something I've been thinking about: **how can GSIs be empowered** to both implement my lesson plans (which itself is a good start in getting used to the method), and also **to modify and create their own drama-based activities?**"

End result: we're meeting for 20 minutes tomorrow to bang out a Machine activity for time expressions.

(memo 2016.02.10 follow up Lukas: willing but lack of time)

Lukas' experience at this February 2016 coordination meeting triggered him to schedule a consultation with me. At a March 2016 coordination meeting, I was able to offer Lukas additional guidance after he encountered a derailer, a student who did not want to participate in a drama-based activity (transcript: 2016.03.07_101 coord meeting so much DBP; email: 2016.03.07_101 coord meeting agenda and DBP follow-up). In that same

coordination meeting, the GER 101 instructors brainstormed how to implement a new movie unit into the curriculum and took inspiration from the four drama-based activity templates I brought in (Dawson & Lee, 2018). By that time, the GSIs teaching GER 101 were used to receiving my lesson plans and discussing drama-based pedagogy in our meetings, even if it was brief. Therefore, when this opportunity for curriculum development occurred, drama-based pedagogy was a natural resource. Finally, at an end of semester lunch meeting in May, Jess Byrd and the GER 101 cohort of instructors good-naturedly joked with me for leaving my recorder and missing out on recording any mentions of how we had used drama-based pedagogy during the semester. This arc over time illustrates professional development as a longitudinal process.

Intervention by Peer GSI

My positionality as a peer GSI had several interesting supportive effects on GSIs engagement with drama-based pedagogy. Jess Byrd helped me consider how, as a person with context and motivations, I was central to the intervention:

I have to say I was just very appreciative of the amount of work and I think one of the reasons why your project worked so well is that you were willing to meet the teachers wherever they were. So like you explained just now about Falk wanting to co-construct with you this lesson plan, whereas other people were like, "Okay, can you, do you have some ideas of what I can do just for this activity?" Or they would hear what you had to share in a meeting and then work with whatever they thought could work. So that, I think, is really remarkable about you. I know that you were researching, but you were also the intervention itself. So, and the fact that you already knew our department very well. And even going back to, you were mentioning before, Falk, about his interest in supporting you for your dissertation, I mean I think a lot of people came into this with good will and wanted to support you and that's hugely important. I think, if you can, you should bring that into this study. (interview: Jess Byrd).

In this section, I take Jess's advice and unpack some of these ideas with support from the data.

Peer Observations

Although I conducted classroom observations for the purpose of data collection, I also gave formative feedback after observing Falk, Amber, Timothy, Veronika, and Lukas. For example, after observing Timothy's implementation of the roommate conflict roleplay, we debriefed over lunch, and I recommend that he incorporate "wait time" and "think-pair-share" activities to allow students to gather their thoughts before raising their hands in a full group setting. Although peer observation was not part of the department culture in my study site, it is a common practice in faculty and GSI teaching development.

Helping a Friend

In describing the reasons why they had tried out drama-based pedagogy, both Lukas and Falk explicitly expressed their desire to help me on my dissertation project as partially motivating their engagement with and implementation of drama-based activities (interviews: Lukas and Falk).

Although Lukas was strapped for time and did not consider himself a "drama person," he understood and related to my applied linguistics research and wanted to help me collect interesting data. He thus decided to engage with a few activities on his own and in consultation with me, and he always made space for drama-based pedagogy on the GER 101 coordination meeting agendas.

Falk was not able to attend the pre-semester orientation and had no obligation to engage with drama-based pedagogy, yet he expressly sought out my guidance. I probed this during our interview:

Devon: You could have gone the whole semester without discussing this drama-based pedagogy. I'm wondering what motivated you to pursue it.

Falk: What do you mean?

Devon: I guess, concrete examples are that you didn't go to the workshop because you had this conflict, but you decided ... Nobody said you have to go talk to Devon about this. You decided to talk to me about it. You decided to create that airport role play. What was behind that? Why did you pursue it? This wasn't something you had to do.

Falk: Why I pursued it was, I think more a friendly thing. I know that...
(pause)

Devon: That's totally legit. Helping me out with my dissertation?

Falk: Yeah. I mean, I heard that everybody's involved and I heard that you're working and you sent some emails and I'm like, "Why not?" She might need some help. I thought it would be helpful for you.
(interview: Falk)

At his repeated request, I gave him a condensed overview of the workshop over lunch and walked him through the Hot Seat activity with telenovela characters that I had recently distributed. He implemented the Hot Seat activity on a day in which prospective graduate students observed his class. In the following excerpt from my memos, I recount his desire to discuss this first experience implementing a drama-based lesson.

I saw Falk right after his class this morning (and before my class). We chatted briefly, and he wants to chat more later. He said he introduced the hot seat activity as an experiment, that he was inspired by a fellow GSI. One of my former students guessed that it was me. (memo: 2016.02.08 Memo: 102 Hot Seat lesson,

Falk make-up workshop discussion and adoption of Hot Seat lesson, prospective grad students)

Five weeks later, Falk and I co-developed the telenovela airport farewell roleplay to coincide with his teaching evaluation by Jess Byrd.

My positionality as a peer GSI, fellow doctoral student, and friend seemed to have affected at least Falk and Lukas' willingness to learn about and experiment with drama-based pedagogy, which led to several successful implementations and had a positive effect on their engagement and uptake. These participants saw me as one of their own. This aligns with the literature on the role of positive relationships in uptake (Bryk & Schneider, 2002) and GSI peer support in FL departments (Bourns & Melin, 2014; Brandl, 2000; Mills & Allen, 2008). Conversely, another participant, whom I will not identify here, wanted to shield me from his/her negative experiences and attitudes towards drama-based pedagogy because he/she intuitively thought it could hurt my research. It was only when I repeatedly encouraged him/her to "tear it up" that this participant openly critiqued my intervention and drama-based pedagogy in general. I assured this GSI that I needed such criticism in order to evaluate my intervention and make recommendations for future professional development.

One of their Own

To the GSIs, my positionality as one of their own gave me credibility in my intervention. I understood both my participants' teaching context and context as graduate students because I was in the same situation. Throughout the semester, I only gave support that was tailored to our program and feasible to implement. In a later semester, I

implemented all of my GER 102 lesson plans and found that even my intentionally risky People Shelter Storm activity was feasible and successful in this teaching context. My tailored approach to creating lesson plans led to repeated implementations by Veronika, Amber, and Timothy. This tailored approach is in contrast to a common complaint and anecdotal evidence that outside experts attempt to force professional development that does not fit the realities of the learning context at actual teaching sites.

If someone with a different power differential or different relationship to GSIs had implemented the professional development, perhaps a language program coordinator or a professor from another department, the results could have been different. Participants could have, on the one hand, felt increased buy-in because of the professor's higher status. On the other hand, GSIs could have felt pressure to include drama-based strategies to please a supervisor, not because they thought drama-based pedagogy would enhance instruction. In some sense, they did in fact do this, as evidenced by the increased implementation of drama-based activities during supervisor observations.

HINDERING FACTORS

The conditions of engagement that I call *hindering factors* blocked GSIs' engagement with drama-based pedagogy or caused their engagement to end in non-implementation. The two conditions I will discuss in this section are *time* and *risk*.

Time

In the pilot study, the issue of time was a challenge for all three participants. They all identified time as the biggest obstacle to implementing active learning, both in terms

of the time it takes to plan activities that promote active learning, and a lack of time in a tightly packed and fast-paced curriculum (active learning interviews: Amber, Percy, Lukas).

In the main study data, lack of time remained a large obstacle divided into two categories: lack of time to devote to teaching matters, and lack of time in the curriculum.

I summarized this during my interview with Percy:

So I think I'm hearing three things here. Let me make some notes. Okay, so I'm gonna summarize what I think I'm hearing. As far as the time issues, there's three things going on. First of all, the [Thumbs] activity felt rushed and there was the lack of payoff. Second of all, for you as a grad student or just in general as a teacher, it takes too long to prep and you don't have enough time. And then the third thing I'm hearing is that in the curriculum, it's just too packed.

Percy agreed wholeheartedly with that assessment, and I continued:

And those are things I'm not hearing [for the first time] ... this isn't the first time I've heard that. So those are concerns that a lot of people are having. People who think it's great and they love it are saying that. People who are iffy about it, they're saying that. And now I'm getting your voice, which is really great. So I can be pretty sure that that's a result. (interview: Percy)

Time for Teaching

Although her research specialty is applied linguistics and foreign language pedagogy,

Amber recognized conflicting priorities during the pilot study:

It takes time to prep guided self-discovery. As a grad student, you have to balance that with other obligations, like research, being a full-time student myself, and family (interview with Amber, paraphrased from recalled field notes).

Amber repeated this sentiment during the full study:

On average I [implemented drama-based pedagogy] once or twice a week. There are certainly weeks where I didn't use it at all, and then there are weeks where I did a lot of drama based pedagogy activities. It just depended on where we were in the chapter [...] Also, you get in a crunch with the semester and lesson

planning takes a back seat sometimes. And that happened to me with [preparing a presentation for a national conference]. And getting all of that ready. Like teaching had to take a back seat for a while and so my lesson planning was also very by the book, so to speak. So, there were opportunities where I would've like to have used it and didn't, because I was just crunched for time. But yeah. I would say once or twice a week is pretty normal. And I wouldn't mind getting the number up higher, 'cause I think it's useful (interview: Amber).

In seven out of the nine interviews during the main study, participants discussed lack of time being an obstacle to engagement with drama-based pedagogy. Lack of time occasionally became a reason to engage with drama-based pedagogy. Veronika saved time by using my lesson plans, which was “faster [...] because the parts were already there, I just had to make a couple of moves to rearrange some stuff and then I was good. So that's way faster” (interview: Veronika). However, creating her own drama-based lesson plans took longer than regular lesson planning:

The activity with the market [...] took a little bit longer because I had to print everything, I had to cut everything and so that takes longer than just teaching with the book for sure. And you have to prepare all the material, you have to think about, "All right, then we have to rearrange the chairs," which takes a little bit of time away from the class time. You have to think about all these parts while you're planning for the lesson, so I don't do those super often because I know it just takes more time than just a regular lesson plan where you can work with a book or the board a little bit. Even though I really like them and they're a lot of fun and I should use them more often. (interview: Veronika)

Lack of time for non-priority research and teaching tasks was so pervasive that it even applied to my data collection. As I discussed in the data collection procedure in chapter 3, I discontinued the use of monthly questionnaires as a data source in favor of informal conversations. The following excerpt describes this realization in rich detail:

I had a conversation with Lukas [...] He was supposed to go on to [a graduate-level] class, but I overheard him in the hallway saying “*ich habe kein Bock...*” [I don't want to]. Then he came into my office, the door was open, and wanted to

tell me about a DBP activity he did recently in GER 101. He did a speeddating activity in which students used adjectives. I didn't quite get the whole activity, but in a sense I did some member checking. I tested my hypothesis: participants don't want to do the questionnaires, but they feel guilty about not doing it, and a sense of obligation to do them, but we're so busy! However, he's even willing to skip class to tell me about a DBP thing. Participants want to talk about how their teaching is going, and how they develop and implement DBP activities. There's something social to that. This says something about the grad school experience, I think (memo: 2016.03.28 Memo - data collection).

Shortly after, I discontinued the use of questionnaires. On the other hand, the tension between teaching and research was occasionally lifted because of my intervention. In the following counterexample, Lukas was able to relate concepts of active learning to his own research on discovery-based inductive grammar, which improved his own buy-in of drama-based pedagogy:

So this semester, I think ... and I've been trying to change my ways. I used to teach really just explicit, and then I started doing more research into grammar, and I thought, "Well, maybe it's a good mix to have them kind of discover things." So I saw some parallels with what you were talking about. It's a more kind of discovery based learning. You have different ways of thinking about language, and share that with students. [... Because of this,] I saw an effect on students' conversational skills. (interview: Lukas)

As discussed in the section on mandatory vs. self-selected professional development, I viewed the mandatory nature and pre-semester timing of my workshop as a way to force busy graduate students to make time for teaching professional development. Veronika agreed:

I thought it was all right that [the professional development] was mandatory because it's actually good to see some activities other than the ones that you are always doing. Actually also, it's just good as a methods course [supplement ...] I think the format as it was was actually good cause the week before the semester starts everybody still has time. If you split it up over the course of the semester people are freaking out, you know that. During the semester nobody has time so I think the format as it is is actually good. (interview: Veronika)

Veronika's statement accurately applied to a mid-semester professional development at my study site. In a one-hour workshop, one of my participating GSIs demonstrated and discussed the teaching implications of an online social reading tool, and I was the only graduate student in attendance. Falk explained this lack of participation: "It's just how it is. It's not against the person or something like that. It's just because we're all busy. If you happen to have an hour, you don't want to spend it in another workshop, usually" (interview: Falk). For the sake of transparency, my own primary motivations for attending the workshop were both to reciprocate this participant's support of my own professional development, and to collect data on the context of my research site.

Time in the Curriculum

In the literature, lack of time in the curriculum was cited as a reason to not implement new pedagogy. For example, teachers in LeFevre's (2014) study worried that if trying a new technique failed, they would have to redo a lesson. This indirectly applied to the GSIs in my pilot study. According to Percy, for the semester of the pilot study in particular, the pace of the GER 101 schedule was overwhelming due to the implementation of a new textbook and a tightly scheduled syllabus (active learning interview: Percy). Active learning often takes longer than more explicit forms of instruction. Thus, GSIs made choices as to when the payoff outweighed the disadvantage of not covering other content or practicing other skills during class time. Amber had the same experience as Percy, even admitting that she found herself doing much more direct instruction than she would like (active learning interview with Amber, paraphrased from

recalled field notes). However, she saw hope for the semester of my main study because one chapter was removed from the curriculum.

In contrast, during the main study, many of my participants discussed the distinction between formative assessment for learning and summative assessment for grades. Although there was less content to cover in GER 101 and GER 102, with four chapters instead of five, GSIs shifted their focus to emphasize content that held more weight in the grading scheme. According to their syllabi, the final exam counted for 15% of students' cumulative grades (artifacts). This created a washback effect in which many GSIs implicitly spent more time on improving students' grammar, vocabulary, and writing skills, which were more heavily assessed through quizzes, tests, and writing tasks than oral communication. Falk felt this washback also prevented him from teaching culture in a meaningful way (interview: Falk).

Even when they did discuss the final exam roleplays as part of the curriculum, several participants did not view variations as contributing to student exam preparation. For example, for days in which the final exam roleplay appeared on the course schedule, the default mode of instruction was to allow students to write and perform pre-scripted dialogues. Falk liked the idea of including a sequence on these days in which students spontaneously enacted the final exam roleplays in class, which I discussed above in the section on the value of roleplays. "I think it's actually better in the end but it's a different mode. They're not presenting but it's a conversation" (interview: Falk). However, he never implemented the spontaneous roleplays because "the disadvantage would be they never practice for the orals so it's plus minus" (interview: Falk). In other words, Falk saw

a value in the drama-based concept of experiencing and enacting spontaneous roleplays, but he did not implement it because of perceived curricular constraints. Brandon made an even more concrete distinction between the final exam roleplays and any sort of spontaneous play:

I guess the [final exam roleplays] that we do in the class are kind of very structured, so we learn all the content in normal class session, and then, we apply this into, there's like a strict rubric of who's supposed to be who, and students write it out and think, kind of, planned acting. The ones in the orientation were, I would say, there's some of them that we did were pretty close to this, with like the ... where there was the situation with the roommates. There, it's kind of you gave us a scenario and we got to, kind of, we came up with our own rule, but then, during the interaction, it was spontaneous again. That's more like, you know, drama. (interview: Brandon)

In this case, both Falk and Brandon saw spontaneous enactment of the final exam roleplays to be too far removed from the expected final exam requirements. This was an unfortunate misconnect between the language program director's intent and how several GSIs perceived the curriculum. During a GER 101 coordination meeting in which I began a discussion about spontaneous roleplays, Jess Byrd commented:

Honestly I'm glad you're doing this and reminding us. That is really the spirit of this roleplay day is to get them to speak without everything being so heavily scripted. Yeah, that's great. I like that. I like just throwing them in and then having them do some more accuracy stuff [later] if they need to. (transcript: 2016.03.07_101 coord meeting)

Perhaps this reminder needed to be made more explicitly in the GER 102 and GER 202 contexts in which Falk and Brandon taught.

Risk

Although risk-taking often leads to improvement, perceived risk that is too high could be a barrier to implementing pedagogical change (LeFevre, 2014). The participants of my study viewed varying types of and degrees of risk and risk-taking as both a help and a hindrance to engagement with drama-based pedagogy.

In this section, I discuss ways in which perceived risk hindered GSI engagement. This included potential face-threats to both students and GSIs, issues of possible student discomfort and exclusion, and fear of a chaotic classroom environment and perceived failure.

Drama as a problematic term

The term *drama* often conjures up specific images of traditional theater and acting, and of rehearsing with the intention of culminating in a performance. These associations are irrelevant in many of the drama-based activities I shared with my participants, as these focused on process rather than performance. This can lead to misconceptions about the pedagogy and practice. Paige was especially resistant to the idea of *drama* and expressed this to me both during the pre-semester orientation and mid-way through the semester when I shared a lesson plan using a riskier activity. Brandon echoed this sentiment in his interview:

I think a lot of activities that we did in orientation were fun things and I think as a teacher one of my things that I try is to use all different types of activities. [...] Because these are] first year [students,] there's a little bit more attention among students being nervous. [Drama-based pedagogy] would help to diffuse for some. For some it makes it worse [...] It's already tough enough to have to try and speak German when you don't know it, and when you not only have to try and speak

German but try to pretend that you're a pumpkin at the same time then students that are maybe not so outgoing would feel a little bit weirded out. It's kind of what Paige said in the meeting, like "no, I would drop out of this class right away." (interview: Brandon).

Despite Paige's rejection of the term *drama* and associated drama-based pedagogy, she independently developed a Model U.N. improvised roleplay, which I introduced in the section on the unconscious influence of drama-based pedagogy. In this activity, students discussed accepting or rejecting refugees in groups as individual nations, and then debated in a full class discussion. As discussed in the section on final exam roleplays, this activity was in the same vein as a Town Hall meeting, which is also a full-class improvised roleplay. I included a variation of this activity in the pre-orientation workshop sample lesson plan: students in role as roommates had to work out how to live together despite each other's annoying habits. This example most clearly illustrates the disconnect between GSIs' conceptions of drama-based pedagogy and engagement with a drama-based strategy. I spoke with two experts in November and December 2016 about alternative terminology that may help prevent such disconnects.

In their edited volume about drama-based pedagogy in the FL teaching context, *Scenario* editors, Even and Schewe (2016), as well as their contributors, use the term *performative teaching and learning* instead of the term *drama pedagogy*. This broader term has roots in linguistics and the arts and allows for a wide range of student-centered, action-oriented, and embodied activities. However, for non-experts, this term could still indicate a focus on performance rather than on the process students experience during an activity. Also, there is no mention of post-activity reflection, which is central to many of

the more abstract drama-based activities. In addition, the authors explicitly pointed to “the art of theatre” as “a central point of reference,” which could solidify misconceptions (Even & Schewe, 2016, p. 182).

My instructor for the class and Drama for Schools director, Katie Dawson, co-wrote with Lee (2017) a text for K-12 teachers in which she used the term *drama-based pedagogy*, because it stemmed from the tradition of *drama in education* to describe a reflective practice applicable to any subject. My own practice and terminology most closely align with Dawson and Lee’s reflective approach. However, in her practice of training faculty members in drama-based pedagogy, Dawson has reported resistance to the term *drama* similar to what I experienced in my study. She has suggested two other terms that may be more useful when training instructors. In her work with faculty at a large R1 university in the U.S., she prefers the phrase *active and creative teaching*. This label conjures less anxiety than *drama* and aligns with current conversations about good teaching in college-level contexts. In an Australian context, she has used the term *creative body-based learning*. I find the latter term more problematic than the first, as instructors may associate this with only physical activities and miss the reflective aspect.

In any case, it may be useful to consider these or other terms as best fits the target audience when creating professional development opportunities in drama-based pedagogy. There is still much debate in the field on terminology, even when specifically attempting to create a glossary (Schewe et al., 2016). However, experts may be better served by a standard term in order to facilitate research and a professional conversation about drama-based pedagogy.

Student Risk: “Touching”

Christoph and Lukas explicitly avoided activities involving touching. “We are hesitant to touch our students. That’s just something that’s really freaky. (inaudible, reconstructed: We don’t feel comfortable asking students to do activities where they’re) touching each other” (interview: Christoph). Both participants discussed how issues of gender, age, and differences in personal space made it “more convenient” to avoid drama-based activities that involved touching.

Paige’s reaction to activities involving touching went further than convenient avoidance. Both at the orientation workshop and in response to a lesson plan I distributed, Paige voiced concerns that drama-based activities may exclude some students. Mid-way through the semester, a GER 102 instructor requested an activity on the grammar topic of indefinite pronouns. As introduced in the section on career advancement, I sent a variation of the People, Shelter, Storm activity in which students move around the classroom making metaphorical houses in groups of three: two people touch their palms together to form a triangle “roof” over the third person. I modeled language that students could use in order to find people to complete their houses. Paige emailed her GER 102 cohort and me in response:

I tried the attached activity (Model EU for the Refugee Crisis) in class instead of the drama activity. Yes, I'm grateful for the suggestion and yes, I understand there is scholarship to back it up and I'm more than willing to give things a whirl. But I couldn't do this drama activity. I (seriously) feel that there are people who would be legitimately bothered by being so close to others and moving around as encouraged in the drama activity (the disabled, the depressed, those on the autism spectrum, etc.). Personally, I (really) would have had a panic attack as an undergrad, worrying about how my lack of participation would affect my grade, but everything within me would have vitiated against participating (depression,

general misanthropy, etc.)...which would have lead (sic) to exclusion and a negative view of German (including the possibility that I would have abandoned German for the rest of my academic career). Anyway, I'm grateful to Devon for the suggestion. I've uploaded this activity to [the shared cloud storage solution] and would very much like feedback. Feel free to hate on it all you like. It may very well suck! (email: 2016.03.30_102 - objection to DBP for Idef. Pron)

I consulted with the drama-based pedagogy expert, Katie Dawson, and addressed Paige's concerns in a follow-up email:

Much of the facilitation in drama-based pedagogy is about scaffolding risk. Ideally, students will have already done some "touching" activity earlier in the semester, like Thumbs from the workshop, in which there is minimal touching. This can scaffold into an activity like People Shelter Storm. You can also do variations of the activity in which students don't touch, but they still position their bodies in a way to form a metaphorical shelter. Another alternative could be that some students trade off as the callers (to call the different movements), as live commentators ("Dort brauchen sie jemanden." [They need someone over there]), or as scribes who document what happens and share their notes for the post-activity reflection. These alternatives include them in the activity at a lower level of physical demand. As an instructor, you could either assign those roles to students you know would be less comfortable with or able to do the physical aspects, or you could allow students to volunteer for those positions. You could also create those positions ad hoc as you see students not participating in the physical activity.

In general, you never need to take drama-based lesson plans "out of the box". Many of the activities I've worked with have been developed for K-12 settings, and I've found that I've often done some modification to drama-based activities to suit my content, students, and context. Lower-risk activities can usually be done by all students, such as a poster dialogue. For higher risk activities, you can build in alternative participation possibilities like the suggestions above that include students of all abilities. (email: 2016.03.31_response to concern)

Although I addressed Paige's concerns about student touching, the need to do so much scaffolding created a barrier to implementation. It takes time and effort to enact these changes. Although Paige recognized a value in the activity based on the "scholarship to

back it up” comment, I suspect that the value was not worth the extra time and effort it would take to overcome risk.

Although some of my participants discussed a lack of time in the curriculum to implement drama-based activities, I suspect that there was also some degree of risk-avoidance and dependence on the textbook as a pedagogical authority. Although my GER 102 indefinite pronoun activities involved physical embodiments of a grammatical concept in the curriculum, instructors likely chose the textbook activities over my drama-based activities because these were familiar and more closely resembled assessments, like the online homework and tests. This aligned with the literature on risk and pedagogical change. In her empirical study of how risk prevented teachers’ implementation of an innovative teaching practice, LeFevre (2014) found that 11 of her 12 participating teachers depended on the textbook for pedagogical content and were afraid that straying from the “default curriculum” would put their students at a disadvantage on standardized assessments.

Interestingly, I implemented the People, Shelter, Storm activity when I taught GER 102 in a later semester. I gave my students the caveat that I had developed the lesson plan to test the limits of my dissertation intervention. Not only did students participate successfully, they also discussed learning effects and strategy development in the reflection phase that I had not anticipated. This success, however, was certainly dependent on the groundwork I had laid in that class to create a positive and open classroom environment in which drama-based activities were normal and expected. I also did not test students’ understanding of or ability to recognize or produce the grammatical

concept in comparison with a control group, so I cannot make claims as to the learning effectiveness of this activity in comparison with using the textbook activities.

Giving Up Control (or Ascent into Chaos)

In addition to the student risk of touching, the GER 102 People Shelter Storm activity on indefinite pronouns was probably not implemented also because the activity was designed to create full-class “organized chaos” and use the full classroom space in an unusual way. In FL classes, much of students’ oral language use is improvised, which can also be seen by teachers giving up control. However, GSIs still have varying degrees of control in the spontaneity, for example, by limiting the use of classroom space in a more traditional way.

For example, the final exam roleplays involved two to three students responding to a standardized scenario, which limits spontaneity to pairs of students working at their desks. As previously discussed, most instructors allowed students to write out a dialogue to then perform in front of the class. In my observations and through discussions at coordination meetings, Christoph, Veronika, Lukas, Tim, and Amber showed evidence of regularly encouraging spontaneous conversation through these roleplays. Even so, if there was a “performance” element to the task, GSIs often used the spontaneous roleplay as a way to scaffold a more planned out dialogue that pairs of students took turns performing for their classmates in the space at the front of the classroom.

Veronika and Paige both implemented full-class roleplays, which can be riskier than pair work in terms of classroom chaos. As discussed in the section on improvisation,

Veronika developed her marketplace scenario in which half of the class received shopping lists and became shoppers, and the other half received price lists and sold a variety of food items. Paige created her previously discussed Model U.N. activity in which students had to argue for their nations' interests. However, both Veronika's shopping roleplay and Paige's U.N. roleplay required students to fulfill structured tasks that elicited targeted language features, and that did not require much character development. Therefore, students played their roles in fairly predictable ways, allowing for greater instructor control. In contrast, I developed and distributed two intentionally chaotic GER 101 activities, introduced in the section on lesson plans, that none of my participants implemented. I discuss one of the lesson plans below.

Mid-way through the semester, I implemented a process drama in which students created their own characters and motives around a taboo topic but did not have a specific scenario to which to respond. To review verb conjugations, I instructed students to conjugate the regular verb *kiffen* [to smoke cannabis] and the irregular verb *saufen* [to consume alcohol heavily] without telling them what the words meant. I then invited students to discover the meanings of these words through a satire hip hop song and a humorous punk song. Students then developed characters based on a worksheet that prompted them to consider their motivations as a student or resident assistant on a U.S.-style study abroad program in a German-speaking country. I additionally encouraged students to create characters unlike themselves, and to consider lying to each other within the dramatic frame. The scaffolded worksheet also provided vocabulary and suggestions for asking questions and negating statements, reminding students of the linguistic tools

for lying. Students then participated in an unstructured full-group roleplay in which scenarios developed naturally in all corners of the classroom according to characters' motives. I exercised a limited degree of control taking on a role myself, using the Teacher in Role technique in which I became a study abroad student as part of the imagined context. I also used a hat as a prop to signal to students physically when the roleplay began and ended. We finished the lesson plan with a reflection in English in which students considered the role of affect and related their experience to other aspects of target language use.

Although the taboo nature of the topic may have been enough to deter most teachers from this lesson, the GER 101 GSIs and I brainstormed modifications that would make the content less taboo. I wrote in my memos,

Lukas was skeptical about the *kiffen* aspect and suggested maybe they'll use different words, like *trinken* [to drink]. I encouraged that, as it means they'll take a resource and personalize it. That's awesome. They'd have to come up with a different song to introduce the new word and lead towards discovering the meaning, but that's probably not too hard. And this was the most collaborative part of the drama discussion. Christoph was suggesting the verb *rauchen* [to smoke], Veronika conjugated *rauchen* to make sure it was a regular verb, and they were all involved with thinking about how to modify the existing lesson plan to make it drug-free. (memo: 2016.02.09 Memo 101 coordination meeting – lost momentum).

Because they easily found a way to work around the taboo topic, I suspect that my participants were deterred instead by a combination of the preparation time and the risk of giving up control. As a fellow GSI, I recognized an element of risk and scaffolded my own first implementation of this lesson plan in fall 2015 by piloting the activities in an optional review session, rather than in my regular GER 101 class. The potential rewards I

envisioned, including the ability to distribute the lesson plans to my study participants, outweighed the potential cost of conducting an unsuccessful review session, and this made me more likely to take this risk at all (Shapira, 1995). I will discuss further the rewards of implementing this risky lesson plan in the section on myself as the 10th participant.

The literature on teacher professional development supports the idea that many teachers are reluctant to give up control, whether that means giving their students more agency and voice or sharing their teaching practices with colleagues by means of observations (LeFevre, 2014). These actions could lead to public failure, which many teachers perceive as too risky, especially if they espouse a model of the teacher as expert. This makes a supportive environment in which “failure” can lead to growth as well as discussions of critical pedagogy that much more important when delivering teacher professional development.

Engagement: The Central Phenomenon

As stated in the introduction to this chapter, I defined “engagement” as a process in which “GSIs thought about, allocated resources to, and strove toward implementing the pedagogy at the core of a semester-long professional development.” In this section, I illustrate how GSIs worked with what aspect of drama-based pedagogy.

TYPES OF ENGAGEMENT

GSI engaged with drama-based pedagogy in several different ways. They created, modified, and used existing learning materials and pedagogical resources.

Create

When GSIs created their own drama-based activities, these were most often roleplays. This is not surprising, because the final exam roleplays were an official part of the curriculum and therefore familiar to GSIs. In fact, as previously discussed, the four new final exam roleplays in GER 102 all included elements of conflict and character development. Although it did not become an official final exam roleplay, Falk's airport departure roleplay with two telenovela characters fit the scheme of final exam roleplays in that two students worked together to enact a scenario. However, Paige's Model U.N. activity and Veronika's marketplace activity were full-class roleplays. Brandon's multi-generational roleplay, which I will discuss in the section on non-implementation, also would have included groups larger than pairs of two students.

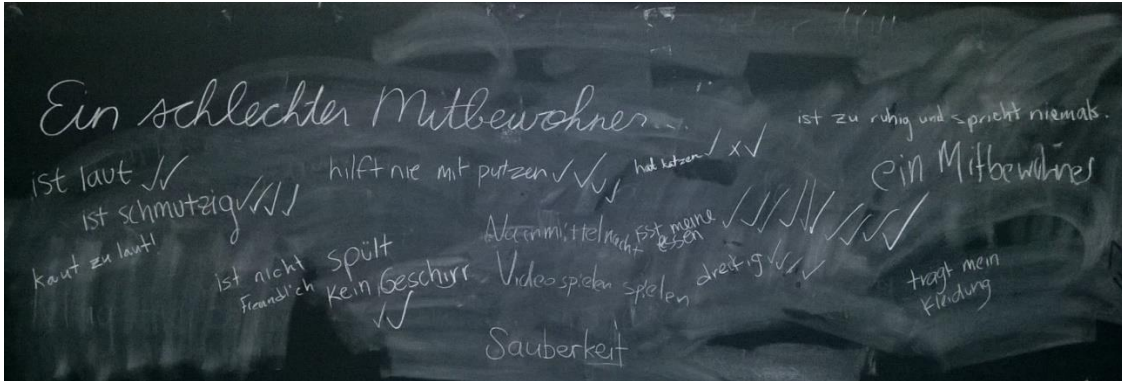
Modify

Several GSIs modified activity templates and lesson plans I distributed, which I discussed in detail in previous sections.

As discussed in the section on logistics, participants who implemented poster activities, such as the Poster Dialogue and Role on the Wall, often modified the activity to use the chalkboard instead of poster paper and markers (interviews: Amber, Veronika;

artifacts). Illustration 4.2 shows an example of this practice, which became so common in the teaching context of my study that new GSIs in later semesters approached me to discuss the “talking poster activity.”

Illustration 4.2: Timothy’s modified poster dialogue [A bad roommate...]



Lukas modified the Machine activity template to use in a lesson on time expressions, and Timothy repurposed the improv game, Weird Newscasters, in his GER 102 class to reinforce weather vocabulary and past tense. Amber modified my full-class roommate conflict roleplay to use fairytale characters living together, which I will discuss in more detail in the section on engagement with a drama-based concept.

Use As Is

There were several instances in which GSIs successfully used my lesson plans without modification. Both Falk and Veronika, for example, implemented my tailored lesson plans on days their teaching was being observed, either by prospective graduate students or by Jess Byrd.

Falk implemented the Hot Seat activity in which groups of students took on a single role as a telenovela character. He was excited by the memorable and funny lesson plan with a focus on authentic communication and thought this would be a good lesson for the prospective graduate students to observe. In this quote from my memos, I summarized how he reported this first experience implementing a drama-based lesson.

Students took some time to warm up to it, but overall it was a good activity. Falk was surprised how much they liked it, and it ended up taking most of the 75-minute class period. The group role aspect of it worked fine. There was lots of laughter. Also, students were playfully insulting each other, like “Du bist so naiv” [you’re so naive], in a way that wouldn’t really be possible in a positive, respectful class environment. But that’s language that’s helpful to learn and know and use in real life settings. (memo: 2016.02.08 Memo: 102 Hot Seat lesson, Falk make-up workshop discussion and adoption of Hot Seat lesson, prospective grad students)

Veronika implemented another telenovela-related lesson plan in which students began by gathering adjectives about each character in groups, then writing the adjectives on the chalkboard. Interestingly, when I implemented the same activity, I spontaneously strayed from my own lesson plan by numbering 1-4 on the board, which led to more controlled, but limited student engagement with adjectives (field notes: 2016.03.23 FN 101 Veronika scan; memo: 2016.03.23 Memo 1 - 101 adj and personal ad in role x2). As seen in Illustration 4.3, many of Veronika’s students participated in writing, as evidenced by the variety in handwriting, and they dialogued with each other by adding checks for agreement. In contrast, as seen in Illustration 4.4, my students chose one person per group to write, limited themselves to only four adjectives per character, and did not interact with other character descriptions.

Illustration 4.3: Veronika's GER 101 class, telenovela adjectives

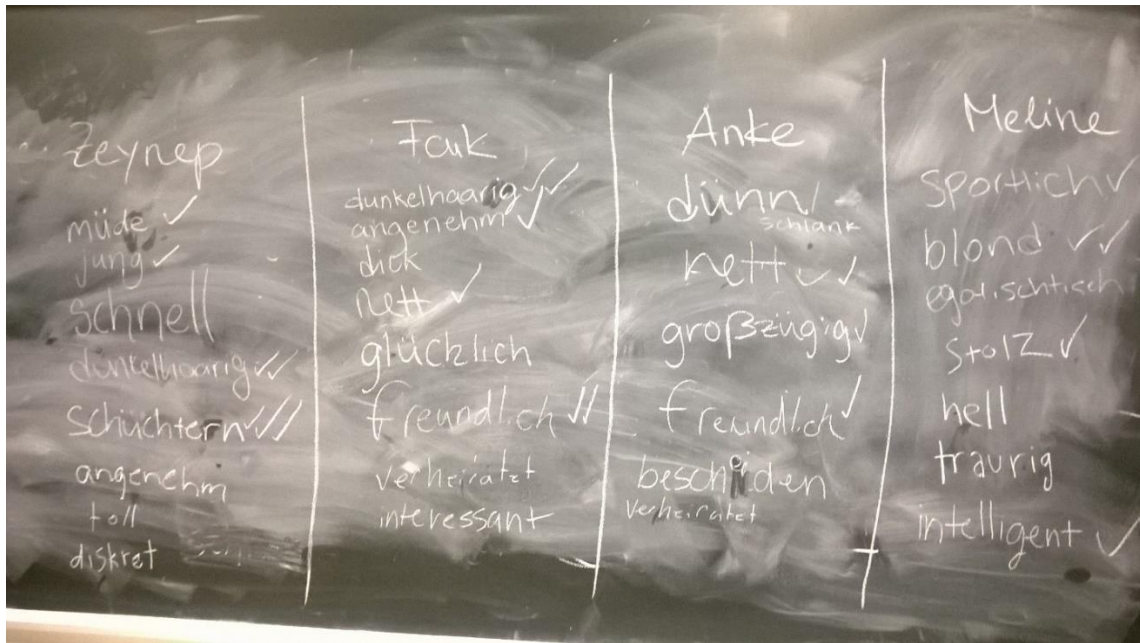
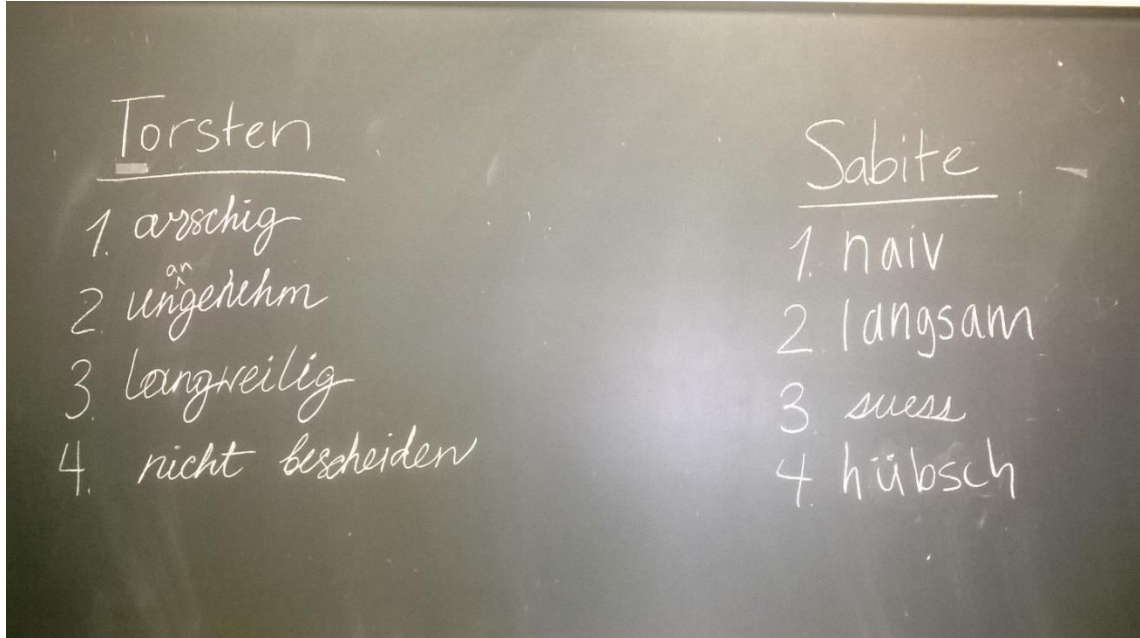


Illustration 4.4: Devon's GER 101 class, telenovela adjectives



The telenovela-related lesson plan culminated with groups of students using a textbook text as a model to write and present a personal ad written from the perspective of a telenovela character. In her observation report on my teaching, Jess Byrd characterized the activity as “a fantastic way to get students to build on the earlier vocabulary work in a meaning-based way. Importantly, it created coherence to the entire lesson” (artifact: DevonDonohue-Bergeler.[GSI]_Observation. S16). Veronika echoed this purpose in her own written lesson plan, listing the following objective for the activity: “Students can use adjectives in a productive text” (2016.03.23 FN 101 lesson plan DDB, Veronika).

Use Parts Of

Several participants reported using parts of my drama-based lesson plans. For example, Amber and Timothy implemented parts of my workshop sample lesson plan. Timothy used the Poster Dialogue, skipped the Defender activity, implemented the Frozen Pictures activity, then finished with a modified roommate conflict roleplay.

Veronika also described using parts of lesson plans:

The ones [lesson plans] that I used were very helpful, absolutely. [...] Sometimes I altered it a little bit, I tweaked it in certain ways so it fit a little bit better into my specific class because we know that not every lesson plan is made for every class. Sometimes I know that I don't have time for everything but I really liked a certain part of it and then I used the certain part. So I just took snippets out of certain lesson plans and some others like the other, like the one with the Role on the Wall [00:09:40]. I almost used completely except that I realized very fast that the outside kind of didn't work very well with the class so I just told them, Yeah, doesn't matter. And just improvised on it. (interview: Veronika)

Jess Byrd, the language program coordinator, also reported using elements of an activity template, the Poster Dialogue, in the graduate-level course she taught during the semester of my study:

So I had four sheets of paper, and what I wanted everybody to do was reflect on four aspects of [course content]. So I asked them, "What do you perceive as most interesting in [course content]?" [...] "What do you perceive as most challenging in [course content]?" [...] And I used the same technique that you have with checking off. (interview: Jess Byrd)

Although she did not use Dawson and Lee's "Describe-Analyze-Relate meaning-making routine" (2018, p. 23) to separate the steps into describe, analyze, and relate, "the way I used [the Poster Dialogue] was actually in a reflective way, so the process was reflective" (interview: Jess Byrd). This aligned to the content and needs of her graduate students as adult learners and accomplished critical thinkers. Jess further discussed using similar techniques in previous teaching contexts and how she appreciated the reminder to go back to literal drawing board.

WITH WHAT: ENGAGEMENT WITH CERTAIN CONTENT

GSI's typically engaged with individual drama-based activities or templates. However, they occasionally engaged with one or more multiple concepts, or with several activities that scaffolded into each other in a coherent lesson plan.

Concept

Spontaneous Roleplays and Character Development

As discussed in the section on the value of roleplays, several participants engaged with drama-based concepts like spontaneous roleplays and character development. For example, Amber and Timothy implemented parts of the roommate conflict sample lesson plan from my workshop, as I discussed earlier in the sections on lesson plans and types of engagement. Amber reported:

I also found useful the things that we went over in your workshop at the beginning of the semester. [...] One of the roleplays that we did, I used the sheet that you gave us where they had to come up with their characters, basically, and define who they are in this particular roleplay. And in that one we were talking about *Präteritum* [simple past] and fairytales, of course, so I had them choose a real fairytale character as a basis. Then they had to develop their personality around what they know about this character. And I was like, "You can change the name some, but try and keep it so that it's obvious who you are. That you can modernize it a little bit and then come up with annoying characteristics or something." I think it was a roommate one where they had to fight with their roommate. Yeah. They were living in this fairytale house, sort of situation, so of course they all had their little quirks. (interview: Amber)

Amber's emphasis on character development and personality in this quote implied that she saw this as a new concept and distinct from the final exam roleplay for that chapter, in which students were asked to play a version of themselves in a conflict-inducing scenario (see table 4.4 and Appendix F).

Table 4.4: Chapter 6 roleplay

ROLLENSPIEL #2: Kapitel 6 (Mitbewohner Streit) [Roommate Conflict]	
<p>Student A Several weeks ago a new roommate moved into your apartment with you. You've noticed that he/she never cleans up after him-/herself or helps with the household chores. Moreover, your roommate plays loud music late into the night. You are losing sleep! Confront your roommate about these problems and try to find a solution. You may have to be stern.</p>	<p>Student B You recently moved into a new apartment and are living the college life. You no longer have parents to tell you to clean up after yourself and can do whatever you want, even throwing parties during the week. Your roommate is a bit of a neat freak and can be uptight about cleaning. He/she confronts you about your habits. Defend yourself and try to find a solution so you don't get kicked out!</p>

Describe-Analyze-Relate Meaning-Making Routine

On a more abstract level, several participants reported engaging with Dawson and Lee's "Describe-Analyze-Relate meaning-making routine" (2018, p. 23), referred to below as "DAR", in which teachers guide students to describe, analyze, and relate content or an experience to consolidate learning. This concept aligned both with techniques to improve intercultural competence and with the evidence-based precis task in the GER 102 *Leseaufgaben* [reading journals] and was therefore familiar to these GSIs (memo: 2016.02.03 Memo 102 coordination meeting). "DAR, I've been already kind of doing that" (interview: Lukas). During our interview, Christoph and I expanded on the idea that this kind of guided reflection aligns with the teaching philosophy of many language teachers.

Devon: Have you used the reflection framework? The describe, analyze, relate? (DAR)

- Christoph: Not explicitly. But (inaudible, but I think he was starting an example about discussing film scenes from *Kebab Connection*) what do you see? (inaudible) What do you see in this (inaudible).
- Devon: That's interesting. So is it a conscious choice not to do this DAR? Is it something you've done before anyways?
- Christoph: I think I've been doing it before (inaudible) without these (inaudible). (reconstructed: He had already been doing something like this implicitly. The DAR framework reminded him of learning in secondary school, so it was probably a method of backing up opinions with facts and observations.)
- Devon: I feel like I've used this in the past before too without that framework. Just from *interkulturelles Lernen*, that was a big thing in the mid-2000s, where maybe you were doing these steps but they didn't describe it that way. Another thing I think about is that I think this was developed for younger kids, like K-12, even K-6 settings. Then having that framework means it's easier teaching that with kids.
- Christoph: Yeah. (inaudible) if that's something you learned in social studies (inaudible) familiar (inaudible) it's basically another (inaudible) of culture. (reconstructed: at some point he talked about intercultural pedagogy and German commercials from the 90s that disperse stereotypes of U.S. foods, like *Pizza Hawaii* [a pizza common in Germany with pineapple and ham toppings]. He uses these in his lower-division German classes to show what stereotypes Germans had of US food.)
- Devon: That's also the quiz you just developed about the stereotypes that Germans have of U.S. foods. That's interesting, I hadn't thought about it until we talked it out, but it seems like, well, I guess I have thought about it but it seems more explicit now, that this (referring to DAR framework) is really just a different way of calling something that a lot of language teachers already do.
- Christoph: Mmmhmm. (affirmative) (interview: Christoph)

In contrast to many of my participants who were facilitating more implicit forms of reflection, Veronika and Lukas implemented my lesson plan supplementing a textbook

reading on the Brandenburg Gate during the second week of GER 101 (memo: 2016.01.25 Memo Week 2 and 101 Coordination Meeting). In this lesson, the instructor applies Dawson and Lee's "Describe-Analyze-Relate meaning-making routine" (2018, p. 23) to facilitate reflection on a video of David Hasselhoff singing *I've been looking for freedom* at the Berlin Wall on New Year's Eve in 1989. The student learning objectives of this lesson were to separate observations from interpretations, to become aware of their own cultural lens, and to consider how stereotypes are formed and passed down. In a memo after observing Veronika's implementation of this activity, I noted:

Probably because this activity was in English, students were pretty engaged. And who doesn't love that light up jacket? She was very explicit about the D in DAR [describe], that students should first only talk about what they see and not use any interpretations. And [students] mostly did that. When there was some interpretation, she could have recasted, but it was pretty good overall. She could have facilitated a little more discussion about how stereotypes are formed, but on the other hand, her students didn't really seem to know about the stereotype that Germans love David Hasselhoff. [switch to my own class] Maybe because I have two older students in my class, that stereotype came up immediately. Also, as a pre-viewing activity, I included an associogram about him, so someone brought that up. We thought a little more about David Hasselhoff in general. I don't think I included that in my lesson plan. (memo: 2016.01.26 Memo- 101 Observations)

Veronika implemented a true version of this concept, probably because it was the main focus of the lesson plan.

Teacher in Role Technique

None of my participants reported engaging with or implementing the Teacher in Role technique in which the teacher enacts a character within the dramatic frame. Although I did not explicitly ask about it, the data indicate that the helpful factors were too weak to trigger engagement, and the hindering factors blocked potential engagement.

Participants had low efficacy in this technique because it was too far removed from their regular teaching practices and they had no experience through microteaching or other practice implementation. They likely did not value the technique because they either did not consider or fully understand how and why to do it. GSIs had low support because I only sent one lesson plan that incorporated the technique, one that was likely overshadowed by the risky taboo topic and the risk of giving up authority. Finally, participants likely experienced a lack of time to plan an activity with this technique in a way that fit in curriculum.

Activity Templates

GSIs used a few activity templates frequently on their own. “I used *Standbilder* [Frozen Pictures] and I used the talking posters [Poster Dialogue] quite a bit” (interview: Amber). Although I made activity templates available during the pre-semester orientation workshop and online through our shared cloud storage, engagement with most other activity templates was often limited to coordination meetings. For example, during a GER 101 meeting, I printed and shared four activity templates to be developed potentially into lesson plans for the new film unit on the movie, *Kebab Connection*. Participants and I discussed how to implement a Role on the Wall activity to help students empathize with four unique characters and achieve a perspective shift, as discussed in the section on meaningful student experiences. In this activity, students get out of their seats and fill in figures of the four characters with adjectives describing inner and outer traits. In a reflection sequence, students connect the traits to develop a better

understanding of characters' motives and how they affect their actions, as well as how they affect relationship dynamics between the characters.

Veronika: Me, I'm a big fan of the Role on the Wall because maybe we could use this also as like a more understanding point also for Ibo's father because I'm a little bit nervous with the Conscious Alley, that it might reinforce these weird stereotypes that you already get from the movie. [...] That all Turkish families are super conservative and blah, blah, blah, but when we do the Role on the Wall it might be a great starting point to facilitate discussion on that point, like why is Ibo's father actually motivated to say and do these things that he does and why does he in the end come around? Maybe this could be a good intro for our discussion about this topic.

[...]

Jess Byrd: You know what? That might work really well with that day when we have those two transcripts anyway. [...] We could work with the transcript with Titz and her mom and the transcript with Ibo and his father [inaudible 06:27]. "*Es spinnen die Türken*" [A Turkish character says the line, "Turkish people are crazy," in response to his father.]

Veronika: Okay. Yeah, that's a great idea. Yeah, and then do them individually, like all four characters, and then actually see the relationships between father and son and daughter and mother.

Jess Byrd: Yeah, and what you could do then is have them choose or pick out both from the worksheets, because the worksheets have a lot of vocabulary about the characters and the motivations, and also have them go back to the transcripts and take words from there. The idea is that you're filling up this human figure with words, right?

Devon: Mm-hmm (affirmative)

Jess Byrd: Yeah, that embody the character.

Devon: That reinforces, we're doing adjectives in this chapter, chapter three now, so that could reinforce.

Lukas: Mm-hmm (affirmative), [inaudible 07:12].

Devon: Yeah.

Veronika: That's a great idea. Yeah, and then from there it would be great to go into a discussion, so what motivates these people to say this and to actually be that stereotypical? [...] The discussion, because it's such a complicated topic, I don't know if the discussion might have to be in English for them. Because the movie kind of portrays Turkish families like ultra conservative and being so not integrated into the society and stuff like that.

Jess Byrd: It might be enough just to ask them those questions and see what kinds of stereotypes they're seeing. Just like we've talked about before with the *Fotoroman* [telenovela] about having students kind of take apart and recognize generalizations about heteronormative relationships. You know, how stereotypically a lot of these characters are portrayed. I think they can do it in the [target] language, and one of the key goals of this unit is that we keep in the target language, but we're having them work with this text, but I know what you mean. It's tricky. We may not be able to get into as much depth as we would want them to, but it's worth thinking about. What's the cost benefit analysis with the L1 and L2?

Veronika: Mm-hmm (affirmative). I mean, definitely I can see that the biggest chunk of this activity can definitely be in the target language, absolutely. I might just consider doing like the last five minutes of discussion of going a little bit more in depth and saying-

Jess Byrd: That seems fair to me, yeah. Absolutely, yeah.

(2016.03.07_101 coord meeting so much DBP_50min)

In sum, the Role on the Wall activity template became a text-based language activity in a meaningful context as well as a springboard in which students better understood the film characters perspectives and relationships.

Lesson Plan

As discussed in many of the previous sections, GSIs engaged quite often with my lesson plans. It was through these tailored activities that GSIs gained the most experience in combining multiple activities that they then folded into each other. For example, Timothy and Amber's use of my roommate conflict sample lesson plan, Veronika's use of my telenovela personal ad lesson plan, and Lukas' use of my embodied adjectives before the chapter 3 final exam roleplay all illustrate GSI engagement with lesson plans.

Learning Theory

With the exception of myself, which I will discuss in the section on exemplar participant portraits, none of my participants consciously engaged with any of the learning theories discussed in the pre-semester orientation workshop. However, participants discussed the value of getting students up out of their seats and learning in physical ways (neuroscience and drama), working collaboratively (socioconstructivism), and including diverse learners in a student-centered way (critical pedagogy).

Outcomes of Engagement

In an initial walkthrough of my data, my participants seemed to fit naturally into four groupings: three categories of uptake, and one category of rejection. I initially labeled the categories of uptake enthusiastic adopters, ambitious and risk-taking adopters, and critical adopters. My category of rejection was called shut down and discouraged. These groupings helped inform my first round of open-coding. After closer analysis, I

discovered that these groupings were not mutually exclusive. Some participants seemed to fit several categories depending on the type of activity or the context, such as the time of the semester.

Through further exploration of my data, I discovered that these groupings more accurately reflected instances of engagement (see Figure 4.1) rather than participants themselves or participant uptake. I will describe types of outcomes below, which were determined by the interaction of conditions and engagement. In turn, outcomes influenced the next iteration of engagement.

IMPLEMENTATION

Successful Implementation

I divided the successful types of implementation into enthusiastic, risk-taking, and skeptical. Enthusiastic implementation was characterized by a smooth process in which the GSI bought into the activity and encountered few obstacles to implementation. Veronika's use of the telenovela character personal ad lesson plan, as discussed in the section on types of engagement, went without a hitch and produced meaning-based student language use.

Risk-taking implementation usually occurred when GSIs used more abstract or unusual activities. For example, Christoph implemented an ice-breaker during the first week of GER 101, as described in the section on meaningful student experiences. Each person introduced themselves in German, then made a movement and sound that the rest of the class mimicked. This activity could have been awkward and risky for an instructor

to engage in silly actions in this way, and to expect students to do the same. However, Christoph overcame the risk and felt the classroom environment benefitted from the implementation. Lukas and Amber implemented another risky activity called Machine. Lukas had never facilitated such an activity, and his implementation resulted in at least one student derailer, a non-cooperative student during a drama-based activity. He sought guidance in dealing with student derailers, which increased his future efficacy to implement drama-based activities.

Skeptical implementation occurred when GSIs implemented drama-based activities without consciously considering them to be drama-based. As discussed in the section on final exam roleplays, Paige and Percy did this with their chapter 8 final exam roleplay, and Paige also did not consider her Town Hall-style Model U.N. activity to be drama-based. As discussed in the section on student risk and touching, Paige included the following excerpt to close the email in which she distributed the lesson plan to GER 102 instructors:

I've uploaded this activity to [the shared cloud storage solution] and would very much like feedback. Feel free to hate on it all you like. It may very well suck!
(email: 2016.03.30_102 - objection to DBP for Idef. Pron)

Paige's desire for feedback and her self-deprecating humor pointed to her skepticism in the value of the lesson plan and belied her lack of confidence in what I imagine was an excellent activity.

Unsuccessful Implementation

Interestingly, there was only one explicit instance of unsuccessful implementation in my data set. In this case, lack of efficacy and support in the right place led to a GSI partially misunderstanding a lesson plan and perceiving its implementation as unsuccessful. This outcome led him to see diminished value in drama-based pedagogy as something that is merely fun and gets students out of their seats but does not contribute enough to learning outcomes that it is worth allocating time and resources to.

As previously discussed, Percy did not see most aspects of drama-based pedagogy as fitting his teaching persona. However, he engaged with and implemented the Thumbs activity, a theater game that presents the imperative verb form, which I described in the section on examples of drama-based activities. To succeed in the game, students must listen to the facilitator and attend to two concurrent physical tasks. The activity lends itself to a reflection sequence on multi-tasking, which, both in the orientation workshop and in my own GER 101 course, I used to facilitate a discussion in English about balancing linguistic accuracy with fluency in a foreign language. Although I facilitated this activity with all GSIs during the orientation workshop, I only emailed the lesson plan to the GER 101 instructors because it fit with a chapter 3 grammar topic. Percy, who taught GER 102 during the semester of my study, facilitated the game based on his memory of experiencing the activity as a learner. He described the activity to me as his one engagement with drama-based pedagogy and as one that did not go well because his students were unable to make the connection of this fun activity to language forms. So although the activity had value in that it was a fun way to get students active, Percy did

not see a large enough learning pay-off and had to spend extra time bridging the gap between the game and the concept, that is, explicitly reviewing the imperative case with his students. He thus characterized his implementation as unsuccessful. When I asked him about the post-activity reflection, he realized that he forgot to include one and began discussing time constraints, both in the curriculum and in his teaching preparation (interview: Percy). Perhaps if we had spoken, or my lesson plans and templates had been arranged differently, Percy would have remembered this final step and felt more successful in his implementation.

NON-IMPLEMENTATION

In general, whenever GSIs decided not to implement a drama-based activity, it was because the helpful factors were not strong enough and the hindering factors were too strong. During the engagement phase, GSIs' intent to implement ranged from rejection of the activity for various reasons to full intent to implement. Below, I demonstrate this range through an example of each.

After spring break, I integrated a trip to the campus Art Museum into a GER 101 lesson plan involving the textbook's telenovela. After a short analysis of the scheduled episode and one character's terrible art, students briefly debated in German, "*Wie ist Sabites Kunst?*" [How is Sabite's art?] and "*Was ist Kunst?*" [What is art?]. We then walked together to the art museum, where I invited students to photograph an artwork and upload the photo to the course website with a descriptive caption in German. Although I discussed and distributed the lesson plan during a coordination meeting, none

of the GSIs teaching GER 101 implemented the lesson. I suspect this was a combination of lack of value (not enough language learning in the activity), lack of time in the curriculum (I had to condense other content to make time for the field trip), and the lack of desire to give up control. In my multiple experiences teaching this lesson, students scattered in groups at the museum. Students could potentially leave, but I perceived that many stayed. In fact, I found several students still wandering the museum past our class time. All of my students switched to English, but many used codeswitching to describe the art using German adjectives. I am not an immersion purist, and I saw this as an important step to establishing the translingual self in a multilingual context. However, I recognize that I had more than one semester of practice using drama-based pedagogy in which to build up to this level of risk and giving up control.

Christoph engaged with a Role on the Wall lesson plan I developed in conversation with Veronika and Jess Byrd for the *Kebab Connection* film unit, as discussed in the section on engagement with an activity template. In his planning, Christoph embedded this activity into a sequence of several high-quality lesson plans developed by graduate students in Jess Byrd's former language coordination context. Because this was the first time my participants and I worked with the *Kebab Connection* film unit in GER 101, the timing of activities was unclear, and Christoph needed more time for the initial activities in his class. In the end, Christoph ran out of time and was unable to implement the Role on the Wall activity. Although he fully intended to implement the activity, the hindering factor of time in the curriculum prevented this

implementation. This outcome did not negatively affect the conditions for Christoph's next iteration of engagement with drama-based pedagogy.

In contrast, Brandon felt a lack of efficacy and support combined with not enough time in the GER 202 curriculum and too much risk for a multi-generational roleplay he had begun to develop. In other words, he experienced the worst-case scenario possible in my process model. He ultimately rejected the roleplay idea at the end of his engagement phase. This outcome, along with unfavorable contextual factors, did negatively affect the conditions for Brandon's next iteration of engagement with drama-based pedagogy, which is to say that he did not engage with drama-based pedagogy again during the semester of study. However, his engagement with the multi-generational roleplay demonstrated a complex understanding of when and why a particular drama-based activity was not the best fit for his context. I will discuss this example at length in the participant portrait section on Brandon.

Frequency of Engagement and Uptake

Figure 4.2 of my process model represents the frequency of engagement over time. It is intuitive to think that high frequency engagement with multiple strategies corresponds to high uptake, and my data do support this assumption. Veronika, Timothy, and Amber all used the Poster Dialogue technique at least three times to elicit their students' prior knowledge. In fact, Amber's TAs in the two years following my data collection sought my advice on this technique, demonstrating Amber's continued use of what she referred to as "Talking Posters." Veronika, Timothy, and Amber also

successfully implemented other techniques, including image work, like Frozen Pictures, and novel types of role work, like the group roleplays, Weird Newscasters, and Roommate Conflict (interviews: Veronika, Timothy, Amber). Almost two years after my main semester of data collection, Veronika had moved to a new teaching context and reported that she continued to use techniques like the Poster Dialogue and Role on the Wall in both lower and upper division German courses (memo: 2017.11.20 memo member checking at local bar). Thus, as one might expect, Veronika, Timothy, and Amber demonstrated high frequency engagement and high uptake. This aligns with existing literature on pedagogical change (LeFevre, 2014).

There were also participants with high uptake and medium frequency engagement. Falk and Lukas intentionally engaged with drama-based pedagogy only three to four times over the course of the semester, making their engagement correspond to the medium frequency of engagement in Figure 4.2. However, Falk successfully used characters from the textbook's *Fotoroman* telenovela to implement a complex group roleplay, the Hot Seat strategy in which groups of students played each character. He also created his own scenario with these characters, which contrasted to the GER 102 final exam roleplays in which students most often played themselves in a scenario. Lukas tried riskier activities, such as the Machine strategy. Although he encountered challenges during his implementation, he approached these challenges with a growth mindset and sought support during a GER 101 coordination meeting (2016.03.07 GER 101 coordination meeting). This social brainstorming led to solutions for his next

implementation. Thus, Falk and Lukas demonstrated high uptake through medium frequency engagement.

Low frequency engagement and lack of reflection did seem to correspond with low uptake, a finding again aligned with the literature on pedagogical change (LeFevre, 2014; Thorley & Stofflett, 1996). Brandon presents an extreme case, as he engaged one time and did not implement his idea. Because of his extreme case of low helpful factors and high hindering factors, no further engagement was triggered during the semester. Percy and Paige also engaged with drama-based activities minimally. Although both had at least one successful implementation of a drama-based activity, a final exam roleplay they developed together that built on conflict, this was not consciously linked to drama-based pedagogy. Otherwise, hindering factors tended to prevent them from embracing the pedagogy. Percy was discouraged by what he considered an unsuccessful implementation of the Thumbs game as well as a host of low helpful factors and high hindering factors. Paige's successful implementation of a Model U.N. was not attributed to drama-based pedagogy. Although she created and successfully implemented this activity that corresponds to a Town Hall Meeting, she did not consider it to be drama-based pedagogy. Therefore, her successful implementation did not contribute to uptake of the pedagogy.

In the next section, I will demonstrate how the themes in my process model interact to produce different outcomes through example scenarios of study participants.

Exemplary Participant Portraits

This section mirrors the previous section. However, instead of focusing on the frequency of engagement, I try to capture the affective experience GSIs had as well as the different dimensions of their engagement. These dimensions include intensity, complexity, and duration of their engagement. I do this by tracing the process model to describe how several participants' unique set of context and conditions led to their particular engagement with drama-based pedagogy, and what outcomes they experienced. Participants' experiences can be mapped onto the complex and longitudinal process of uptake that Dawson et al. (2011) also observed in their teacher participants. They humorously described the complicated shift over time using the words “Yay!, Wha? and Ok!”

VERONIKA: PERMANENT YAY!

During the semester of my study, Veronika had individual and programmatic contexts that were favorable to engagement with drama-based pedagogy. She had completed her doctoral exams and prospectus proposal, thus achieving the “all but dissertation” (ABD) milestone in her doctoral studies. However, she was not yet sprinting towards dissertation completion. Veronika also had previous academic training in education and diverse teaching experiences. Her ideal career choice would be to become faculty at a small liberal arts college that valued student-centered teaching and innovative pedagogy. In addition, she was scheduled to teach GER 101, a course for which many of the assessments and other learning materials had been created in the previous semester.

She also liked the new *Sag mal* textbook and found it easy to work with. Veronika therefore began the professional development with the ability (efficacy), the motivation (value), and the bandwidth (time) to engage with drama-based pedagogy.

During the intervention, Veronika was in the teaching cohort that received the most support from me. She came to understand my lesson plans and recognized the value that learning theories supported them, even if she was not interested in consciously analyzing the theory. She was able to modify or use my lesson plans and activity templates easily as individual activities, and she later increased the complexity of her engagement by creating her own activity, the marketplace roleplay that involved a whole classroom of students simultaneously in role working towards different goals (efficacy). Veronika felt that my lessons and activity templates saved her time in lesson planning (time), creatively addressed course content and student skills development (value), and adequately scaffolded risk (risk).

Veronika consistently reported enthusiastic outcomes. Veronika also reported that drama-based activities supported a positive classroom environment, including how a few students who consistently did not engage in her class came alive during a drama-based activity, demonstrating a negative case for the derailer concept. That is, a group of student derailers who normally “just didn't want to participate” came alive and “all of a sudden they were really engaged with” a group roleplay connected to the film unit in which students created a spontaneous advertisement for the popular Turkish snack food, *döner kebab* (interview: Veronika). Veronika implemented this activity towards the end of the semester, which is consistent with Dawson, Cawthon, and Baker’s (2011) finding

that “over time [during a year-long professional development in drama-based pedagogy,] a sense of safety and willingness to be a part of the [drama-based] activity [unfolded], sometimes to the surprise of the teachers” (p. 327).

In sum, Veronika’s combination of favorable context and conditions led to various types of conflict-free engagement with individual activities and various aspects of drama-based pedagogy. Almost every instance of engagement led to an enthusiastic implementation, and in turn this increased the already strong helpful conditions and mitigated the already weak hindering conditions in the next iteration of engagement. Her professional development experience led to permanent uptake of drama-based pedagogy as a set of individual activities as part of her teaching repertoire. She reported this nearly two years later while informally discussing her use of Poster Dialogues, Role on the Wall, and the Hot Seat technique in her new teaching context (memo: 2017.11.20 memo member checking at local bar). Veronika’s experience aligns with what Dawson et al. (2011) termed the “Yay! effect,” the first developmental phase of uptake in which teachers learning to implement drama-based pedagogy have high motivation and few obstacles. Veronika seemed to stay in this phase permanently, while also demonstrating the mastery characteristics of the “OK!” phase, which I will discuss in the next portrait. She “began to understand how to teach *through* the drama, engaging students in higher-order thinking and reflection throughout a lesson (Dawson et al., 2011, 328). Veronika’s lack of conflict and barriers to uptake can perhaps be explained by her choice to stick with activity types that she understood and felt posed little risk.

LUKAS: OVERCOMING OBSTACLES

Lukas experienced a mix of favorable and unfavorable individual and programmatic contexts. Although he was a confident and skilled teacher who valued innovative pedagogy, he was skeptical of drama-based pedagogy and did not consider himself a “drama person.” In addition, he was working towards an important milestone of his doctoral studies: the ABD status. As such, he had to spend much time and effort on preparing and defending his dissertation prospectus. However, he was teaching GER 101 with the same curriculum he had helped to develop in the previous semester, so he had already accomplished an important aspect of the learning curve in his teaching context.

As the intervention progressed, Lukas decided that he wanted to support my dissertation research and decided to engage by requesting my help in modifying an activity template, Machine, to teach time expressions. His engagement with this complex, abstract activity led to a risk-taking outcome. Dawson et al. (2011) termed this disorienting experience in which teachers face obstacles, “Wha?” At the next coordination meeting, Lukas discussed his experience with derailers and asked me for advice, which gave me an opportunity to help him and his GER 101 cohort to scaffold their next engagement in terms of type of activity and level of risk. This support helped Lukas develop a stronger understanding of how, when, and why to use drama-based pedagogy. Eventually, Lukas implemented a drama-based activity in which students incorporated a random adjective into their final exam roleplay, and he noticed that the quality of students’ oral language production improved in unexpected ways. He saw high value in this communicative success and found that this type of drama-based activity was

not dependent on him being a “drama person.” He thus moved towards the “Ok!” end of the uptake process described by Dawson et al. (2011).

Lukas’s experience aligns with two developmental phases described by Dawson et al. (2011). He seemed to skip the “Yay!” phase and go straight to “Wha?,” the second phase. Phase 2 is a phase of concern, in which instructors begin “raising questions and concerns about the reality of implementation of [drama-based] techniques. They expressed their struggle with classroom management, with structuring activities, of time management, and other concerns” (Dawson et al., 2011, p. 326). When he experienced a risk-taking outcome of implementation in which he was dissatisfied, Lukas demonstrated a growth mindset (Dweck, 2016). He worked to solve problems and seek improvement for the next instance of engagement, much like the progressive problem solver teacher described by Bereiter and Scardamalia (1993). In doing so, Lukas requested support, increased his efficacy to teach with drama-based techniques, and mitigated risk for the next instance of engagement with drama-based pedagogy. By the end of the semester, Lukas had reached the “OK!” phase, Dawson et al.’s (2011) third phase of development in which “teachers were beginning to internalize the [drama-based] techniques in such a way that they could begin to trouble-shoot their own questions” (p. 327).

PAIGE: REJECTION, BUT NEVERTHELESS INFLUENTIAL

Paige entered the intervention with unfavorable individual and programmatic contexts. She had no previous experience with the new textbook *Sag mal*. Also, she was teaching GER 102 in a semester in which GSIs were tasked with co-developing the

curriculum in addition to their regular teaching duties. Added to this was her continued work towards her qualifying exams in a non-educational field, which took priority over her teaching responsibilities.

Paige participated in the first day of the pre-semester orientation workshop but expressed concerns about how she thought some drama-based activities could be exclusionary. She voiced her concern about student risk again later in the semester in response to an intentionally risky lesson plan that I distributed to GER 102 instructors. As discussed in the section on lesson plans as a type of support, Paige reported implementing one drama-based activity: Hot Seat. I created and distributed a lesson plan in which groups of students embodied characters from the *Fotoroman* telenovela to write, ask, and answer questions related to the chapter 6A episode and character backstories. By acting as a group, students could work together, reducing some of the face-threatening risk. This activity was clearly different from other types of roleplays that appeared in the curriculum, as the task was framed more as an interview than a played scenario. Also, having multiple students play a single role contrasted with the typical roleplays in the curriculum. I suspect that Paige was willing to try this activity because it highly scaffolded student risk.

Interestingly, Paige also implemented two other activities without acknowledging them as inspired by drama-based pedagogy. She and Percy wrote the chapter 8 final exam roleplay in a way that demonstrated the influence of drama-based pedagogy, and Paige developed a Model U.N. activity that mirrored a Town Hall. Both of these activities are discussed above in the section on the value of roleplays. Although Paige had serious and

valid concerns about drama-based pedagogy, she implemented at least three related activities and engaged with all of the lesson plans I sent to GER 102 instructors.

According to the process of uptake described by Dawson et al. (2011), Paige seemed to be consciously in the “Wha?” stage, but for some activities, she was unconsciously in the “Ok!” stage in which she could self-sufficiently implement and improve drama-based activities.

BRANDON: WORST-CASE SCENARIO

Both Brandon’s individual and programmatic context were the most unfavorable of any other participant in my study. During the semester of my study, he was finishing his dissertation, and he was on the academic job market. These two tasks clearly took priority over engagement with a new teaching method. In addition, he was teaching GER 202, a notoriously difficult course to teach, with a cohort of instructors who rejected drama-based pedagogy from the start of the intervention.

The glimmer of hope was that he saw some value in drama-based activities, as demonstrated by his engagement during the orientation workshop. In discussing whether or not he would consider using drama-based activities in his future teaching, he recalled, “I think a lot of activities that we did in orientation were fun things and I think as a teacher one of my things that I try to use all different types of activities” (interview: Brandon). Brandon also expressed that if he had taught GER 101 or GER 102,

I think I would have likely used [drama-based pedagogy] more, because that's kind of the nature of those classes where it's more indirective communication based so students are encouraged to move and talk and act, can pretend to be things and I feel like spend more time on each individual unit so you have time to

let roleplay or drama-based stuff happen. [...] And also it's first years and there's a little bit more attention among students being nervous. That would help to diffuse for some. (interview: Brandon)

During the semester of my study, Brandon had one instance of engagement with drama-based pedagogy, but it seemed cursed with quite unfavorable conditions. In teaching a unit on Berlin, Brandon had an idea for a three-person group roleplay that would highlight how differently people in three generations experienced Berlin in the 20th century. This triggered an engagement that eventually ended in discouraged non-implementation. Brandon and I discussed this instance at length in our interview:

Brandon: So what I had mentioned for having maybe in the first unit there was that kind of the history, the East West relations, watching *Das Leben der Anderen* [The Life of Others, a film set in 1960s East Berlin about a member of the East German secret police spying on a political dissident], talking about Leipzig and Berlin.

I considered maybe instead of doing just this one day acting out. The two actors meeting, having a bigger kind of roleplay acting thing where students would kind of build on it throughout the whole section, and they would for instance pretend to be members of a German family of different generations and maybe some of them lived right after post-war, had to deal with *Trummer* [total destruction of Germany after World War II] stuff. Maybe the adults lived in West Germany at the *Wirtschaftswunder* [economic miracle of the 1950s and 1960s] and then the other one lived in East Germany and maybe two younger people growing up in this *Nachwende Generation* [post-reunification generation]. I guess I don't know how structured it would have been or if it would have been kind of forced, but that would be one option that I had mentioned to the coordinator and saying "Oh, this might fit with all the stuff we talk about in this first unit" and ... but to actually act it out. Then she mentioned that it was probably not a good idea because students wouldn't understand the [inaudible 00:04:45] cultural underpinnings of, and afraid that people would be biased or make wrong claims about all those communists in the East or something. Which I really agree with, because as we've

[inaudible 00:05:04]. You know, ideally a good one would not have these biased claims if teaching goals are fulfilled then.

Devon: So in a way it's kind of assessing what have the students gotten out of this.

Brandon: Yeah, kind of. Are they able to also put themselves into the shoes of somebody else, but that's always kind of a risky thing to do when you're dealing with more culturally sensitive topics. Ordering at a restaurant, nothing controversial about that. Discussing the division of Germany, that's not okay.

Devon: So if I understand this right, it was that the topic had inherently more risk and more possibilities for stereotyping or misunderstanding. Is there a space for, because I feel like that could be done really well if there's a space for reflection. Is there space for that in the curriculum?

Brandon: There is no space in the curriculum really for much. I guess we do have the [three structured reflection assignments] that they write [in English], but because of the new topics every two days or something they don't really have time to discuss those in detail necessarily.

Devon: And I guess the individual structured reflections, those are about culture and I guess the sojourner versus the [tourist]

Brandon: Yeah, iceberg model [of culture].

Devon: Yeah, that stuff. So that's already kind of taken that space.

Brandon: Yeah, a little bit.

Devon: So I guess the curriculum is so packed that there's no space to have a roleplay like the one that you described and then reflect on it afterwards where you can maybe address misconceptions or stereotypes or ... in a sense maybe even for the instructors, it feels like that would probably need to have more training.

Brandon: Yeah, probably. Also, last semester we wanted to do that Unbroken Treaty [tabletop-style roleplaying] game which kind of fit well because we have a decent sized unit about [German settlers in the U.S.] which I through was really important to teach about in

[state] here. Because some students thought that it would be racially insensitive playing cowboys vs. Indians, a [inaudible 00:08:11] from the curriculum, even though [former grad students] had worked so hard on the game. A lot of people were looking forward to it, but because you can't play games like that in college. And there we also saw, might have if we would have trained the teachers, developed it over the full semester, had lots of background readings and not just throwing them into a game.

So that's like my idea of the typical drama acting out scripts with the content in 202. If you want to do something substantial it would take up way too much time and we wouldn't be able to cover all the material we currently cover.

Devon: So, what I'm understanding is to do well with these kind of riskier topics, you just need a lot more time and scaffolding.

Brandon: Mm-hmm (affirmative)- (interview: Brandon)

Unpacking this long excerpt in terms of my process model, I describe Brandon as seeing a value in having students “act out” the historical reality they were exposed to in a film and in the larger unit on Berlin. Developing and embodying characters would allow students to “build on [emotionally-charged historical content] throughout the whole section” in a holistic way and potentially empathize with a composite Berlin family who lived through several unusual historical realities. This idea triggered his engagement.

As he thought through his idea, Brandon sought support from Jess Byrd. “She mentioned that it was probably not a good idea because students wouldn't understand the [inaudible 00:04:45] cultural underpinnings of, and afraid that people would be biased or make wrong claims about all those communists in the East or something.” Brandon thus did not receive the support he would have needed to develop and implement the roleplay further. Alternatively, Brandon received support in deciding that this highly complex

activity was not a good fit for his context. The necessary careful planning, scaffolding, and instructional time were beyond the scope of the course.

Jess's risk-aversion in this case likely stemmed from an experience the previous semester. In her role as language program coordinator, she made the difficult last-minute decision to call off a pilot implementation of a tabletop-style roleplaying game that several graduate students had developed for intermediate learners of German. The game was designed to last several weeks as part of a German-language content course on German immigrants to the U.S. and their relationship with local Native American tribes. GER 202 instructors had implemented parts of the game during six hours of instruction in the previous two semesters without incident. However, on the weekend before the planned fall 2015 implementation of the game, a GER 202 student in Brandon's class voiced her concerns to the university diversity office, claiming that the students would be playing "Cowboys and Indians" in a way that she expected would be revisionist and disrespectful. There was not enough time in the curriculum to address the student's concerns through the additional background readings and scaffolded reflection built into the full course version of the game. There was also a lack of time to train GSIs properly in facilitating cultural sensitivity. These difficult realities informed Jess' decision to call off the game implementation in all sections of GER 202. She took this occurrence seriously and co-authored a reflective article about it with one of the game developers and one of the GSIs teaching GER 202 at the time.

Although he did not receive the support he initially sought, Brandon understood and agreed with Jess's cautious attitude because of the potentially risky topic.

Are [students] able to also put themselves into the shoes of somebody else, but that's always kind of a risky thing to do when you're dealing with more culturally sensitive topics. Ordering at a restaurant, nothing controversial about that. Discussing the division of Germany, that's not okay.

Brandon sensed the risk he would have to scaffold in order to implement the activity: students would need much content knowledge about three eras of German history to avoid falling into stereotypes. The amount of scaffolding necessary would go beyond the scope of the GER 202 course and would be better suited to a class with a deeper content focus on history or specific stories. Even with the necessary background knowledge, it would be tricky for students to roleplay former members of the Nazi party or Stasi, the East German secret police. Brandon recognized gaps in his ability to navigate such a potentially difficult discussion and decided to pull the plug on the idea.

In referencing the GER 101 restaurant final exam roleplay, Brandon implied that GER 101 and GER 102 roleplay topics were less risky and required less time for guided reflection, for which “there is no space in the [GER 202] curriculum.” He also considered that, “if we would have trained the teachers,” that is, if the instructors had greater efficacy in enhancing student learning through roleplay, in addition to more scaffolding in the roleplays themselves “and not just throwing them into a game,” the drama-based activities could have been successful.

In sum, in Brandon’s one instance of engagement with drama-based pedagogy, he lacked efficacy and support, and the potential value of his multi-generational roleplay was not strong enough to overcome the lack of time in the curriculum and the effort needed to scaffold the high risk. This deep engagement with a complex activity and

decision not to implement displayed an understanding of drama-based pedagogy and when it is not appropriate for a particular context. However, his contextual and conditional factors prevented Brandon from further instances of engagement. Although he demonstrated “Yay!” enthusiasm during the workshop, Brandon fossilized in his uptake development and stayed in the “Wha?” phase described by Dawson et al. (2011). Individuals who play dice-based, tabletop-style roleplaying games, such as Dungeons & Dragons or the Unbroken Treaty game referenced above, would term Brandon’s scenario as a “critical fail.” When a player rolls a 1 on a 20-sided die, their character fails their action in a remarkable way. With his combination of unfavorable context and conditions, Brandon had rolled a metaphorical 1.

DEVON: BEST-CASE SCENARIO

In contrast to Brandon, I rolled a metaphorical 20 out of 20. My actions not only succeeded but succeeded in a spectacular way. Because of my positionality as a member of the population under study, and to contrast with Brandon’s worst-case scenario, I included myself as the 10th GSI participant. Data on my own engagement with and implementation of drama-based pedagogy as a GER 101 instructor spoke to my third research question about unanticipated effects the intervention produced. I first documented this realization in reflective memos early during the second phase of my intervention:

I should also observe my own development, which I think I’ve been doing through memos. Even if the GSI and DBP thing is a complete failure, documenting that and the reasons why is still an interesting dissertation. And I can then do a separate article about my own development using DBP. Like I’ve said

in the previous two memos, I seem to be integrating the DAR framework more often than actual DBP activities.

But what I'm noticing about myself is that last semester was almost a trial run. I developed a few DBP activities teaching German, but this semester I'm able to deepen those and also be spontaneous with DAR. (memo: 2016.02.02 Memo 2 data organization and how to improve GSI part)

My individual and programmatic contexts were highly favorable for engagement with drama-based pedagogy. I had taken a summer course on the topic and had been using the technique for several years in other contexts and for one semester in teaching German (efficacy). During this time, I progressed through the "Yay!" and "Wha?" phases of uptake to the "Ok!" phase in which I could trouble-shoot issues on my own (Dawson et al., 2011). I valued the pedagogy enough to pivot my research trajectory from study abroad topics to teaching development in drama-based pedagogy. My support included a full graduate-level course on drama-based pedagogy as well as continued professional conversations with experts in the field. These experiences helped me to use and properly scaffold riskier activities. In addition, I was teaching GER 101, a course I had previously taught with the same textbook. In response to Percy's discussion of needing more bandwidth to implement a new textbook in a revamped GER 102 course, I said:

That really mirrors my experience this year, actually. The first semester I taught 101, it was the first time. I was building in [drama-based] things because it was my dissertation. My second semester teaching 101, again, I was still building things in because it was my dissertation, but it felt like things were more successful. I had more ideas. I also started from day one with a poster dialogue, which for my class, I ended up doing an IRB for my undergraduates because there was stuff happening this semester that was like, "Whoa, what is going on here?" In a really positive way.

I feel like the effect sizes were much greater in my 101 class than anything happening with the grad students. So it could be another study. But to piggy back

on what you're saying, for me personally I'm totally into this stuff and it still took me time to get into it. So yeah. (interview: Percy)

As part of my dissertation intervention, I developed and distributed more than 20 lesson plans for the GER 101 level. In order to make sure they were feasible and to discuss implementations with my GSI participants, I also implemented each of these lesson plans and encouraged other instructors to observe my classroom. Interestingly, the only instructors to do so were Jess Byrd, Ginny Malta, and my advisor, all professors interested in both teaching and learning and graduate student teaching development.

In addition, I peppered in drama-based concepts and aspects of related learning theories. For example, I have always started teaching GER 101 using the formal address, *Sie*, and my last name. At some point during the semester, I found an excuse to switch to the informal address, *du*, and offered that my students could call me Devon. During the semester of my study, I switched to the informal *du* on the second day of class as a way to flatten the hierarchy between myself and my students, a concept championed in critical pedagogy. I found that this linguistic detail helped me to scaffold risk for goofy drama-based activities such that I could provide a model without feeling self-conscious.

In their meta-analysis of 47 studies involving drama-based pedagogy, Lee and her colleagues (2014) found that effects of drama-based pedagogy were strongest when interventions included more than five lessons led by the classroom instructor. My experience teaching GER 101 with more than 20 drama-based activities supports this finding. Specifically, as a counterexample to Paige's concern that drama-based pedagogy could exclude students, I ended my response email with the following post-script:

PS – I’ve actually found in my class this semester that I’ve created a more inclusive environment for my LGBTQ students. I suspect that there are aspects of DBP that have contributed to that, including a flatter hierarchy and students having more opportunities for meaning-making. (email: 2016.03.31_1 102 response to concern)

In addition to establishing the normalcy of drama-based activities as part of my students’ German class, I found that the taboo full-group roleplay lesson, discussed in the section on giving up control and encouraging a level of classroom chaos, scaffolded student risk and led to productive student risk-taking in a way I had not anticipated. If students could talk about illicit drugs and binge drinking in German, they could also express their same-sex orientations and gender fluid identities using vocabulary I provided the next week.

I had provided LGBTQ+ vocabulary in the past without much resonance. This difference was so interesting that I created a new research study. At the end of the semester, I identified two of my GER 101 students who were particularly receptive to both drama-based activities and LGBTQ+ issues. By coincidence, both wanted to gain experience in social sciences research, so I invited them to partner with me on the research project. We followed ethical protocols to analyze my memos and student responses to several existing assessments that I had collected for teaching purposes. We also wrote reflections about our experiences in that spring 2016 GER 101 course. We presented initial findings at several conferences, published a paper in *College Teaching* on our method of faculty-student research partnership (Donohue-Bergeler, Goulet, & Hanka, 2018), and plan to finish and submit our manuscript on study findings as soon as I finish my dissertation work (Donohue-Bergeler, Hanka, & Goulet, in preparation). We have also collected replication data that we hope to explore in the future.

In sum, my strong favorable context and conditions led to frequent engagement and enthusiastic outcomes in implementing drama-based pedagogy. My experience during the semester of my study was so successful that I became a research mentor and partner to two outstanding co-authors, an experience that greatly strengthens my marketability on the academic and alt-ac job markets.

This concludes the findings chapter. In the following chapter, I will discuss the how my findings fit into the ongoing conversation in the literature, limitations of the study, and implications for future research and practice.

CH. 5 DISCUSSION

In this final chapter, I discuss how my findings fit into the ongoing conversation in the literature, limitations of the study, and implications for future research and practice.

Discussion of Findings

In the previous chapter, I described a process model that was grounded in and explained the experiences of my participants in order to explore the broader question of how and why graduate student instructors (GSIs) may or may not change their practice through teaching professional development. The context and conditions that triggered and influenced each instance of engagement with drama-based pedagogy determined the type of and content of engagement as well as the outcome. Each instance of engagement contributed to GSIs' process of potential uptake or rejection of the pedagogy.

There is evidence that this process of engagement influences and changes the individual and programmatic contexts, which would be illustrated in my model as a two-headed arrow between context and (instances of) engagement. For example, Veronika demonstrated a change to her individual context two years after the intervention through her use of a Role on the Wall activity in her new context teaching an upper-division course at a small liberal arts college. Programmatic change is also evident at my study site. In the semesters since implementing my intervention, several new GSIs and lecturers have asked me about drama-based strategies, and the new language program director invited me to reprise my orientation workshop for a new crop of German instructors two

years after the main study. However, more systematic and longitudinal research is needed to substantiate this claim and ground a two-headed arrow between context and engagement in the model.

Although the GSI Competencies that Gilmore (under contract) described provide an evidence-based framework for graduate student teaching development, much of the literature on teacher professional development focuses on K-12 settings or faculty development. For example, studies in K-12 settings have suggested that interventions lasting one day or less do not facilitate enough engagement with new teaching methods to lead to uptake (Borko, 2004; Desimone, 2009; Opfer & Pedder, 2011; Rijdt et al., 2013). To increase the chance of uptake, teachers must go through a series of steps, including socially-situated reflection and additional support distributed across time, in order to buy into and successfully implement innovative and novel teaching methods (Opfer & Pedder, 2011; Saunders, 2013). Additionally, when they set intentions to implement a new teaching method, K-12 teachers face potential obstacles such as time limitations and curricular requirements. These previous findings extend to my participating GSIs, who essentially can be seen as pre-service and in-service faculty members.

Thorley and Stofflett's (1996) prerequisites to uptake of innovative pedagogy, initially described K-12 teachers' experiences. These prerequisites also corresponded to my participants' experiences. First, instructors should be dissatisfied with old methods in order to overcome the inertia of an existing curriculum and engage with innovation. Among other factors, Brandon was satisfied with the GER 202 curriculum that he and his teaching cohort had refined in the previous semester and thus did not take up drama-

based pedagogy. The next prerequisite to uptake is the belief that the new method is intelligible, plausible, and fruitful. Paige and Percy lacked this belief, which impeded their conscious uptake, even as they successfully implemented drama-based activities. Lukas also experienced issues in this realm. However, through a process of pedagogical conceptual change, Lukas was able to refute his initial misconception that he had to be a “drama person” in order to successfully implement drama-based pedagogy. He was gradually able to complexify his concept of drama-based pedagogy, and he began to see drama-based activities on a continuum from active to dramatic. He achieved this through Thorley and Stofflett’s (1996) steps to enacting pedagogical change: experimental implementation and critical, social reflection. Lukas tried out the risky Machine activity and reflected on his experience during a coordination meeting. Through this process, he gained a better understanding of why and how to implement drama-based activities more effectively. Falk also matched these steps and experienced successful uptake. In one-on-one consultation with me, he experimented with the Hot Seat activity and eventually created his own conflict-inducing roleplay. Interestingly, my other four participants, Veronika, Amber, Timothy, and Christoph, did not seem as reliant on socially-situated reflection in order to take up aspects of drama-based pedagogy. However, their reflection in conversations with me and each other contributed to a clearer understanding of drama-based pedagogy and may have provided additional inspiration to try new techniques.

The current state of the literature shows a gap in understanding the contextual factors that contribute to the effectiveness of teacher professional development (Goldsmith & Schifter, 2009; Opfer & Pedder, 2011; Osman, 2017). My theoretical

model offers a contextual framework of how context and conditions of engagement influence the effectiveness and outcomes of professional development programs. For example, in their study of a semester-long teacher professional development designed to foster pedagogical conceptual change in using drama-based pedagogy, Lee, Cawthon, and Dawson (2013) found that “self-efficacy [alone] did not predict conceptual change” (p. 84). When seen through my model, efficacy for teaching is only one factor among several interacting factors, which may help explain their finding. Also, Gorozidis and Papaioannou (2014) suggested that teachers also need a degree of agency for successful uptake and implementation of innovative teaching methods. The fact that my orientation workshop was mandatory did in fact seem to hinder two of my participants’ engagement. However, both GSIs overcame this obstacle and did in fact engage with at least one successful implementation. My finding corroborates with voices from the field that have discussed registration “melt” in which GSIs register for professional development but then do not attend. These voices have also discussed a high value for GSIs who do participate in professional development programs (Phillipson, 2018).

Dawson and Lee (2018) described drama-based activities that could scaffold each other in multi-activity lesson plans. In my orientation workshop, I demonstrated this alignment in my sample lesson plan by including an activity from each category that scaffolded into the next and ultimately prepared students for a complex roleplay. My participants rarely used multiple activities in this way. I suspect that this was due to contextual obstacles. In my own development, I was able to create multi-activity lesson plans in highly flexible teaching contexts. I found it more difficult to align multiple

activities in my GER 101 courses because the curriculum was more structured and aligned with a textbook. Even in my current practice teaching in the lower-division, I find it challenging to implement multiple drama-based activities in one class period. Therefore, I find it plausible that my participants may be able to implement multi-activity lesson plans in other contexts and with growing experience, but my data set could not confirm this.

Finally, the FL context was important to the use of drama-based pedagogy, as roleplays are a ubiquitous learning and assessment tool in the field with the potential to elicit rich language and induce transformational perspective-shifts. Although a comprehensive discussion of student learning outcomes is beyond the scope of my study on GSI development, learning outcomes did play a role [pun intended] in my choice of drama-based pedagogy. For example, as discussed in chapter 2, the ACTFL oral proficiency interview (OPI) is a standardized FL proficiency test and includes an improvised roleplay to measure oral proficiency, pragmatic, and intercultural competence as students negotiate for meaning in the moment (Edstrom, 2013). Those who administer the OPI undergo extensive training. However, many FL instructors without OPI training use roleplay to elicit vocabulary and grammar structures that students pre-write and memorize as dialogues. This implementation, which harkens back to the outdated audio-lingual method, is not a valid measure of oral proficiency, comprehension, or target language internalization. Active and reflective learning techniques, such as drama-based pedagogy, can counter this superficial demonstration of memorization abilities. When students in FL classes do improvise during FL roleplays, they can benefit from

scaffolding and support beyond linguistic and cultural preparation. Students need a safe space, both within the dramatic frame and in the classroom environment, to create and experience conflict intentionally, explore characters with other cultural experiences and assumptions, and test out new linguistic registers and emotions. In drama-based pedagogy, the emphasis on collective meaning-making, contextualized perspective shifts, and reflective practices take traditional FL roleplay a step further in the direction of symbolic competence, multiliteracies, and transformational learning, thus enriching students' roleplays to achieve deeper meaning beyond the appropriate use of grammar and vocabulary or the understanding of individual cultural practices and products. However, the field is still seeking valid and efficient assessments of how to measure this deeper meaning-making beyond anecdotal perceptions. Also, a broader definition of drama-based pedagogy includes other active learning techniques and allows for a wide range of community building and engaging activities that can scaffold into extended, meaningful roleplays, further improving this ubiquitous learning and assessment tool in FL contexts.

Limitations

When it comes to interpreting the study findings, I wish to acknowledge several limitations. First, I have only validated my process model to fit my specific study context. Further studies would be needed to generalize the model to other populations, content areas, and contexts.

Second, there were only nine GSI participants in this study, and they were self-selected to some extent. Therefore, I could not gather data from non-participants who were presumably uninterested or unwilling to engage with drama-based pedagogy. However, my nine participants varied in such interesting ways and provided a variety of data sources such that they contributed to the development of and a rich understanding of my theoretical model. Further, I developed relationships with participants that are conducive to a potential follow-up study to examine the long-term effects of the intervention.

Also, my data were likely skewed towards successful implementation. It takes courage to admit perceived failure, and I suspect that despite my encouragement to do so, my participants did not always share their stories of struggle with drama-based pedagogy for a variety of reasons. Some participants perhaps wished to save face, both their own as GSIs, and mine as a proponent of drama-based pedagogy. Others had likely internalized the bias in the field of foreign language education towards reporting successful implementation of innovative pedagogy. I collected some of my most interesting data only after telling participants to “rip up” my intervention. Although I was explicit that I was engineering professional development in which failure was a possibility that could provide rich data, it was problematic for me to be the person both delivering and studying the intervention.

Next, it would be useful to consider who should lead this kind of professional development. The data indicated that my positionality as a peer GSI was helpful to the intervention as a whole, as was the quality of my relationship with participants (Bryk &

Schneider, 2002). However, my level of expertise in drama-based pedagogy developed from an intensive summer course and exploration in my own teaching contexts, which only included one previous semester of teaching German with these techniques. Thus, I was both a trainer and a learner during the semester of my study. Future interventions could consider a hybrid training model that includes both an expert in the teaching context and an expert in drama-based pedagogy. Such a model could also address issues of sustainability and long-term pedagogical support.

Finally, I would have liked to provide a venue for exploratory practice, a structured learning community that would facilitate reflection on “puzzles” rather than problems in the classroom (Allwright, 2003; Crane et al., 2013). However, the hectic mood of most coordination meetings and participants’ limited responses to questionnaires demonstrated that GSIs did not have the bandwidth or institutional infrastructure to have time for formal reflection through the exploratory practice framework. In my dual role as both a GSI developer and a researcher collecting data, I was satisfied with informal conversations that confirmed and also constituted socially facilitated reflection on drama-based pedagogy. The individual interviews provided an additional opportunity for GSIs to reflect.

Implications for Future Research

My study addressed a research gap in the literature on GSI teaching development and drama-based pedagogy. As is common in research, the study raises new questions and ideas for further investigation.

First, to expand upon my study, it would be interesting to examine more closely conditions, engagement, outcomes and uptake to determine which factors interact and what factors are more influential. For example, to measure these factors quantitatively, participants could complete a simple questionnaire that uses Likert scales to rate the strength of the five conditions that trigger and influence each instance of engagement: efficacy, value, support, time, and risk. Also, my findings show that GSIs did not consciously engage with learning theories, yet many had successful engagement with drama-based pedagogy and exhibited signs of long-term uptake. Is it enough for instructors to use evidence-based practice, or should they understand the theoretical underpinnings of their teaching methods? There may also be additional conditions that did not appear in my data set because participants self-selected. For example, three out of twelve German instructors chose not to participate in my study, which is a sign of disinterest in drama-based pedagogy. *Lack of interest* could be a factor that hinders engagement, but without evidence in the data, I could not include this factor in my process model. It would also be interesting to study more closely which specific drama-based activities GSIs are more likely to take up and why. Perhaps certain activities could map onto high leverage teaching practices specific to FL instructors and could be included in teaching methods courses (Paesani & Allen, 2016; Paesani, Allen, Donato, & Kearney, 2017). Conversely, researchers could explore failed implementations to determine which drama-based activities are less desirable in which contexts.

Second, researchers could gather data specifically aimed towards characterizing immediate and long-term uptake so that they could explore the relationship of uptake

with instances of engagement and engagement over time. Dawson et al. (2018) do an excellent job of tracing their K-12 instructors' implementation of an action plan in the months following their two-week intensive professional development in drama-based pedagogy. This work can serve as a model and be expanded. For example, how do dimensions of engagement, such as frequency and type, and outcomes of engagement influence uptake? Follow-up studies could describe different degrees of long-term change in participants' pedagogical practice and how the intervention influenced the individual and programmatic contexts over a longer timeframe of several years. Perhaps data could predict how immediate uptake influences long-term uptake so that teaching developers could focus their energy on participants who could benefit the most from their support. Should teacher trainers aim for the best-case scenario, try to avoid the worst-case scenario, or try for somewhere in between? What type of support seems to be most effective, but also feasible? In addition, researchers could conduct longitudinal follow-up studies to examine whether GSIs were able to use drama-based pedagogy in teaching contexts beyond their lower-division teaching assignments.

Finally, researchers could test my theoretical model in other contexts. For example, they could explore how GSIs work with other innovative pedagogies or other types of semester-long professional development models, such as a series of workshops instead of an orientation workshop and flexible ongoing support. Future studies could also look to different fields and institution types, or vary the amount of teaching experience their participants have. Researchers could also test the theoretical model with other populations of instructors, such as K-12 teachers and university faculty.

Implications for Practice

The inspiration for my study was to improve current practices in GSI teaching development. It is therefore fitting to end this dissertation with a discussion of the findings' implications for practice.

By providing professional development in an innovative pedagogy, foreign language (FL) departments can prepare their graduate students for academic careers at a range of institutions that value innovative teaching (Gilmore, under contract; MLA 2014) and also provide student-centered instruction for undergraduate FL learners that aligns with current trends in the field towards multiliteracies and transformative pedagogy. I explored how one might accomplish these goals efficiently and with the greatest benefits to GSIs by creating, implementing, and studying an adaptive intervention in an authentic professional development context.

Although I developed a local theory that is grounded in a specific context, I have already been able to apply my model to other areas of practical use, such as my duties as a GER 101 and GER 102 section head working with GSIs and lecturers, as well as my work coordinating a summer professional development workshop for a group of FL language program coordinators and their GSIs. Although further research is necessary to connect my process model to other contexts empirically, I have found the model to be helpful in contextualizing experiences in these professional development settings. By isolating helping and hindering factors and taking context into account, I can modify offerings for each group and each instructor with which I work.

Perhaps the greatest contribution of my theoretical model is that it gives teacher trainers a contextual framework to consider when designing, implementing, and evaluating the effectiveness of professional development programs. They can choose which factors make the most impact in their context and focus on strengthening the helpful factors and mitigating the hindering factors. For example, to increase the value of engagement, in this case, through career advancement, language program coordinators could create a certificate in innovative pedagogy that GSIs earn after four reflective instances of engagement with the new pedagogy. GSIs can then list the certificate in their teaching portfolio. This provides an institutional framework that facilitates professional development by communicating GSIs' teaching expertise and contributing to an overall departmental climate that rewards advances in good teaching. This increased value may also mitigate the tension caused by requiring GSIs to participate in mandatory professional development outside the framework of a graduate course, especially if combined with a monetary teaching fellowship.

Conclusion

For this dissertation, I explored foreign language graduate student instructors' experiences with a professional development opportunity in drama-based pedagogy. To illustrate my participants' experiences, I introduced and explained a process model of graduate student development that situated their engagement with the innovation in favorable and unfavorable conditions and in contextual factors that resulted in different

outcomes. These outcomes cycled into the next iteration of engagement, which influenced how participants took up the innovation.

Was the drama worth it? I think it was worth it in my specific context, but without systematically collected longitudinal data, it is hard to say for sure. It is up to future researchers and language program coordinators to determine whether such professional development is feasible and valuable enough to implement in their own contexts.

APPENDIX

Appendix A: Pre-Intervention Questionnaire

Part 1: Background Information

[N.B. – may cut or collapse items to reduce participants' identifying information]

1. Name
2. Age or age range
3. Gender
4. Nationality(ies)
5. Native language(s)
6. Other language(s) and proficiency
7. Current degree sought
8. Department
9. Broad area of study
 - (e.g. literature, linguistics, culture studies, applied linguistics/FL pedagogy)
10. Specific area of study
11. Degrees held

Part 2: Teaching Experience and Education

12. Language teaching experience at SRU

- Language
- Instructional level
- Dates
- Brief description

13. Additional **language** teaching experience

- Language
- Institution
- Location
- Instructional level
- Dates
- Brief description

14. Additional teaching experience

- Subject
- Institution
- Location
- Instructional level
- Dates
- Brief description

15. Teacher education and professional development

- Courses, i.e. FL methods course, GER pedagogy courses, etc.
- Workshops, i.e. through local FL professional organizations, etc.
- Conferences, i.e. ACTFL, AAAL, etc.
- Misc., i.e. teaching degree, certifications, etc.

Part 3: Experience with Learning Theories, Pedagogy, and Reflection

16. Please comment on

- your knowledge and application of learning theory, general pedagogy, and FL pedagogy
- your ability to set and communicate learning goals,
- your ability to attend to diversity and multiple perspectives,
- your ability to assess in alignment with learning goals and for student learning,
- your current comfort level with research-based pedagogy of language education,
- and your ability to assess your own teaching practices.

17. What experience do you have with teaching reflection?

18. What experience do you have with reflective teaching?

Part 4: Experience with Drama-based Pedagogy

19. What is your conception of active learning?

20. What is your conception of drama-based pedagogy?

21. What concerns do you have about drama-based pedagogy?
22. What experience do you have with drama-based pedagogy?
23. What experience do you have with drama in the FL classroom?
24. Did you attend the Nov. 2014 workshop on drama in the language classroom with [a drama specialist and German lower-division program coordinator from a reputable university]? If yes, please describe how the workshop has affected your teaching (e.g. if/how you implemented techniques in your classroom).
25. Did you take [full professor's GER] course development course in spring 2015? If yes, please describe how the course has affected your understanding of reflective teaching and learning and drama-based pedagogy.
26. Did you take [associate professor's GER] course on research design and assessment in fall 2015? If yes, please describe how the course has affected your understanding of reflective teaching and learning and drama-based pedagogy.
27. How often have you used drama in the most recent course you taught?
 - Never
 - Occasionally (1-2x per semester)
 - Sometimes (1-2x per month)
 - Often (1-2x per week)
 - Nearly every day
28. If you have used drama in your classroom, what outcomes did you observe?

Part 5: Expectations

29. What do you **hope** to gain from this professional development?
30. What do you **expect** to gain from this professional development?
31. How often do you expect to use drama-based pedagogy in your teaching this semester?
- Never
 - Occasionally (1-2x per semester)
 - Sometimes (1-2x per month)
 - Often (1-2x per week)
 - Nearly every day
32. What **general** learning goals do you expect drama-based pedagogy to address?
33. What **language** learning goals do you expect drama-based pedagogy to address?

Part 6: Additional Resources and Data Collection

34. I will make relevant materials available on [internal cloud storage]. This includes readings on the theoretical underpinnings of drama-based pedagogy, general strategies, and strategies tailored to topics in lower-division German courses. The site can also be a space to share lesson plans and conduct online discussions, if you so choose. Would you like to be invited to the site?
35. After the pre-semester workshop, I would like to administer questionnaires every month in which you reflect on your experience with drama-based pedagogy. I'd like to invite a range of participants, including instructors who decide not to use drama-

based pedagogy. Would you like to participate in this part of the study? If yes, please write your email address.

36. Throughout the semester, I will conduct interviews and focus groups about your experiences with drama-based pedagogy. Again. I'd like to invite a range of participants, including instructors who decide not to use drama-based pedagogy. Are you interested in participating in an interview and/or a focus group?

37. If you said yes to any of the questions above, please write your email address here.

Appendix B: Post-Workshop Monthly Questionnaires

Part 1: Recent and Future Use of Learning Theories

1. How have the learning theories we discussed at the workshop influenced your teaching practice in the past month?

Part 2: Recent and Future Use of DBP

2. How often did you use drama-based pedagogy (DBP) in the last month? (If never, skip to question 6)
 - Never
 - Occasionally (1-2x per semester)
 - Sometimes (1-2x per month)
 - Often (1-2x per week)
 - Nearly every day
3. If yes, which of the following activity types did you use? (more than one answer is possible)
 - Activating dialogue
 - Game as metaphor
 - Image work

- Role work
 - I'm not sure
4. If yes, please describe a drama-based activity that you facilitated. Who designed the activity? What did you do? What did your students do? What worked well? What did not work?
5. What factors helped you to use DBP?
- The initial workshop
 - [Other support mechanisms developed during the formative experiment – be specific]
 - Other. Please describe.
6. If you didn't use DBP in the last month, why not?
- Lack of time in the curriculum
 - Doesn't fit in the curriculum
 - It takes too long to plan and develop activities
 - I don't feel comfortable integrating drama activities
 - I'm not sure
 - Other (please describe)

7. Regardless of whether or not you used drama activities in the last month, what support would help you to use them in the future?
8. Looking ahead at the coming month, where in the curriculum could you fit in drama activities?

Part 3: Perceptions

If you used anything related to the DBP workshop and support in the last month,

9. What **general** learning goals have you addressed through drama-based pedagogy?
10. What **language** learning goals have you addressed through drama-based pedagogy?
11. How do you feel when facilitating DBP activities?
12. How do you think your students feel while participating in DBP activities?
13. What unanticipated effects have you noticed?
14. How has the use of DBP changed the instructional environment?

Appendix C: Interview questions

I conducted semi-structured interviews. Below is a list of potential questions that often served to get participants talking and elicited new questions.

1. What is your current conception of drama-based pedagogy (DBP)?
2. What concerns do you have currently about DBP?
3. What aspects of DBP do you find useful?
 - a. probes:
 - i. attention to general learning theory
 - ii. activity templates
 - iii. DAR reflection framework [Dawson and Lee's "Describe-Analyze-Relate meaning-making routine" (2018, p. 23).]
4. How feasible is it to include DBP into your teaching? (use course syllabus as a prompt)
 - a. How often?
 - b. With what types of content? Could you give an example?
 - c. How do students respond? Could you give an example?
5. Why do you use (or not use) DBP?
6. What obstacles are there to implementing DBP?

Appendix D: Audit Trail: MaxQDA Code System

Code System
Code System
quotes
participants and context
positionality
101
Christoph
Lukas
Veronika
102
Falk
Amber
Percy
Paige
Timothy
202
Brandon
profs
Jess Byrd
Ginny Malta
RQ1 - uptake
engagement with DBP
level of engagement
high engagement
low engagement
DBP use or not
used an activity template or not
modified an activity template
used a lesson plan or not
modified a lesson plan
created a lesson plan or not
types of engagement
enthusiastic adoption
ambitious / risk-taking adoption
skeptical adoption on own terms / rejection but doch

unsuccessful attempt
non-implementation
RQ2 - factors that help or hinder uptake
efficacy/confidence in using DBP
depends on type of activity
drama/improv experience
roleplays: dialogues in curriculum
DBP conception/definition
growth mindset
implementation
practice/getting used to DBP
space/supplies
more training needed
interest in teaching (engagement)
value
fun (autocode)
roleplays: dialogue vs. spontaneous
relevance/fit/meaningful/language focus
communicative
genre expectations
DAR/reflection in general
students engage and buy in, active, physical
embodied/character/creative/perspective shift
inclusion/community/collaboration/classroom environment
tool in instructional toolbox, differentiated
learning theory
future career
perceived as good teaching in evaluation
support and resources
support from Devon
cohort engagement and support
LPD support
reverse - supporting Devon's diss
time
time vs. other priorities/obligations
takes time/effort to plan/prep
modifications (time)
progression in grad program

teaching vs. research
bandwidth for teaching (time)
mandatory PD
time in teaching context curriculum
priority in curriculum, assessment weight/type
full curriculum
risk
scaffolding risk
DBP activities
modifications (risk)
higher risk activities
taboo/controversial topics
lower risk activities
student risk
it's okay to try out language and make mistakes
anxiety: foreign language or performance
(dis)ability - mental or physical
shy/face threatening
teacher risk
derailers
authority/flatter hierarchy
goofy
giving up control
"no touching"
du/Sie
RQ3 - unanticipated effects
UG side project
great classroom atmosphere
LGBTQ inclusion
students as partners collaboration
prof interest
other unanticipated effects

Appendix E: Course Syllabi

GER 101

German 101: First Year German I

Unique:

Department of Germanic Studies
State Research University
Spring 2016

Instructor: E-mail:
Class Day/Time: Classroom:
Office Hours: Office Location:

German Language Program Director: Dr. Jess Byrd (jbyrd@SRU.edu)
Office Location: xxxxxxx

About the Course:

German 101, a first semester German course, assumes no prior knowledge of German. [Note: If you have prior knowledge of German, you must take a placement test before taking classes at SRU.] German 101 introduces students to the language and culture of the modern German-speaking world. Every effort is made to present opportunities to use the language: for self-expression in everyday situations, for basic survival needs in German-speaking language communities, and for personal enjoyment. To this aim, lessons center on linguistic, communicative, and cultural goals.

The *functional communicative* approach that we take in this course—and in the larger German program at SRU—focuses on learning to use basic German language forms, i.e., grammar and vocabulary, in meaningful contexts in a variety of real-life situations and across spoken and written genres. To help students develop their ability to communicate effectively in German, they are expected to come prepared for class, use German, and actively participate in pair and group activities. Students should expect to spend two hours studying for each class period in order to keep up with the pace of the class.

Required Course Materials:

1. Textbook: Christine Anton, Tobias Barske, Jane Grabowski, & Megan McKinstry (2014). *Sag mal. An Introduction to German Language and Culture*. Vista Higher Learning.
2. Sag mal Basic Supersite
3. Sag mal WebSAM (Student Activities Manual)

The textbook and access codes to the online materials can be purchased as a bundle [ISBN: 978-1-61857-707-8] at the COOP bookstore. They can also be purchased directly from Vista Higher Learning: vistahigherlearning.com/schools/sru. VHL allows customers 30 days to return the full package to them (including access codes that have been activated). If you order these materials from other sources, you are responsible for possible delays in shipping of materials.

Assessment:

Your progress in the class will be assessed during the semester across the following categories:

Participation and Preparation:	10%	Structured Reflections:	5%
Homework:	15%	Quizzes:	10%
3 Writing Tasks:	15%	Short Video Project:	5%
4 Chapter Tests:	25%	Final Oral Exam:	15%

Class Participation and Preparation (10%)

Daily attendance and active participation in class are necessary and expected components to your language learning experience and will be assessed weekly (please see criteria below). You are allowed up to 4 absences for illnesses, doctor's visits, family matters, job interviews, etc. **Beginning with the 5th absence, your course average will drop dramatically (a 1% deduction off of your final grade per missed day).** Coming late to class can be disruptive. Every two times you arrive **10 or more minutes late to class will count as one full day absence.** Family emergencies that can be substantiated to the satisfaction of the language program director or serious illnesses verified by a doctor's note may be treated as exceptions.

The following criteria are used to determine your participation grade (using a 10-point system):

- 10 always well-prepared (i.e., does assigned readings and written work before class; fully participates in online discussions); is attentive and volunteers often; tries to use German with classmates and instructor; makes the most of each activity; shows real resourcefulness and imagination in using the language; responds to and engages classmates in a respectful manner; remains critical and open-minded toward target and native culture.
- 9 usually well-prepared; is attentive and volunteers occasionally; tries to use German with classmates and instructor; makes the most of each activity; completes exercises with some imagination and resourcefulness; makes some effort to engage fellow students; shows some development of cultural sensitivity.
- 8 adequately prepared and attentive (often waits to be called upon); occasionally needs to be reminded to use German with instructor and classmates; responds and completes exercises with minimal imagination; does not engage classmates beyond the minimum requirements for an assignment.
- 7 is unprepared; makes little effort to participate or complete exercises; rarely tries to use German with instructor or classmates.
- 1 makes no contribution to class whatsoever; is not on task; and/or sleeps in class.

Homework: Online Workbook (15%)

Daily homework provides regular occasions to practice your German and is therefore key to your language development. Most of the homework is done online through *Sag mal's* accompanying Supersite (VHL portal: www.vhlcentral.com). The exercises target reading, listening, writing and speaking abilities. On the Supersite, you get immediate feedback on exercises. Since you can do these online exercises repeatedly throughout the semester, they also serve as excellent study tools for quizzes and tests. Homework must be done by midnight on the due date indicated by your instructor. Homework turned in late will be penalized 5% for every day late. Your instructor will provide you with registration instructions to get you started. Should you experience any technical difficulties, it is your responsibility to contact VHL's technical support *immediately* at <http://support.vhlcentral.com>, or tel. 800-248-2813. Their staff is able to trouble-shoot computer difficulties much better when they are contacted soon after issues occur.

Writing Tasks (15%)

Three writing tasks over the course of the semester give you the opportunity to strengthen your writing abilities in German in meaningful and creative ways. Here, the focus is not only on being able to use certain linguistic forms correctly, but also on developing writing that shows an ability to create a cohesive text and an awareness of audience within an identifiable genre. Your texts will be assessed according to your ability to address task requirements, engage with content material, and use appropriately complex and accurate language.

With our writing-process approach (which we will use for the second and third tasks), you will turn in two versions of the assignment. First drafts will be graded by your instructor and returned with extensive feedback to help you revise your work. With the second draft, you can improve the final essay grade up to

two half-grade points. A very good revision can improve a grade from a 'B' to an 'A-'; a satisfactory revision can improve a grade from a 'B' to a 'B+'; a weak revision, however, will not improve a grade. Please note: The rewrite is considered part of this task and is therefore obligatory. If you do not turn in a second draft that shows you have attended to corrections noted in your first draft, your essay grade will go down an entire letter grade. Writing tasks are due on the date indicated on the syllabus. For each calendar day that a paper is submitted late, the grade for the paper will be deducted 10% points.

4 Written Chapter Tests (25%)

Each of the four tests covers material from one chapter. However, since language learning is cumulative, note that each exam inherently covers all previously learned material. The exams test your knowledge of and ability to use German language forms (i.e., grammar and vocabulary) introduced in the chapters. Listening and reading comprehension, as well as writing abilities will also be assessed. **If you arrive late for a test, you must still finish the test by the end of the class period. If you miss a test without having obtained permission from the instructor in advance, you will not receive any credit for the test.** Documented medical or family emergencies, religious holidays, and military service that can be substantiated to the satisfaction of the coordinator will be treated as exceptions.

Regular review sessions will be offered in preparation for upcoming tests in order to give students the chance to ask questions and get additional practice with German. Students who attend are expected to come prepared and participate actively in the sessions.

Structured Reflections (5%)

Three structured reflections written over the semester will give you the opportunity to engage more deeply with the content material from the course. Through the reflections, you will have the chance to process, reflect on, and connect the course material to learning experiences outside of the German classroom. The reflections will be assessed according to level of detail, specificity, and engagement with the content material. Please note: the reflections are to be submitted electronically via the course Canvas site before class on the due date indicated on the syllabus. Specific guidelines will be distributed in class.

Quizzes - Kurzschriften (10%)

To ensure regular studying from the textbook and other instructional materials, there will be four short in-class writing assignments ("Kurzschriften") scheduled across the four chapters targeting key vocabulary and grammar. Please note that no make-ups will be given for missed quizzes. Also, please be aware your instructor may give "pop" quizzes in class or assign "take-home" quizzes to be done outside of class (format open). These quizzes will count towards your overall quiz grade.

Film Short Project (5%)

The semester will culminate in a *Filmfest* made up of commercials (~2:50-4 min.) produced in small teams. Through this collaborative project you will have the chance to practice your German in fun and creative ways. Your instructor will provide you with more information about the project at a later date.

Final Exam (15%)

The final oral exam is designed to assess dialogic speaking abilities developed over the course of the semester. With partners, students will prepare and act out short role-plays for topics related to the chapters studied. Your instructor will provide information for you at a later date on the format and content of the exam. The exam is scheduled for the time listed in the university course schedule. (Note: Plan your vacation accordingly. Having a departure date that conflicts with your German final exam date will not constitute a valid excuse for rescheduling your final.)

Grading Scale:

The following grading scale will be used to determine your final course grade:

A	93-100 %	B	83-86.9 %	C	73-76.9 %	D	63-66.9 %
A-	90-92.9 %	B-	80-82.9 %	C-	70-72.9 %	D-	60-62.9 %
B+	87-89.9 %	C+	77-79.9 %	D+	67-69.9 %	F	below 59.9 %

Please note: **There are no incompletes given in German 101.** A grade of C or better is required to enroll in German 102 (i.e., a C- is not a passing grade).

Extra Credit:

A great way to practice your German (and get extra credit) is to take part in the many department-sponsored events, including the German film series, the radio show [*Deutsch Radio*], and SRU's German Club. Dates, places and times for all extra-curricular events will be announced in class. Participation in each event counts as a 0.5% point toward your overall grade. You can receive up to 3% points total through extra credit.

Opportunities to Speak German:

SRU and the wider local community offers a number of opportunities to practice your German informally and get to know others interested in the language and culture:

1. *Local German Language Meetup Group*: 7 p.m. monthly conversation group (for more info, see: www.meetup.com/local-german)
2. *German Film Series*: Contemporary movies shown in SRU Hall, schedule will be announced in class
3. *SRU's German Club*: This is a fun and active group for learners of German at all levels of proficiency. Check out their Facebook site "SRU German Program"!
4. [*Deutsch Radio*]: SRU's famous student-run German language radio show. Check them out at Facebook "[Deutsch Radio]." This program welcomes the participation of speakers of German from all levels of proficiency. Don't be shy!

Placement Exams:

If you are new to SRU and have taken German before, or if you have acquired German in any other context (e.g., family, extensive stay in a German-speaking country, etc.), you must take the placement exam/credit by examination test offered by SRU's Center for Teaching and Learning to ensure that you are attending the appropriate course. The next opportunity to take the test is January 19, 2016. See the schedule and register immediately at: <http://ctl.sru.edu/programs-and-services/student-testing-services/>. If you have any questions regarding placement, please contact your instructor or Prof. Jess Byrd (jbyrd@SRU.edu).

Your Next Course:

When you complete GER 101 with a grade of C or higher, you are eligible to take GER 102.

Upper-Division German, Majoring and Minorng:

For information about majoring or minoring in German, please see Prof. Max Mustermann, Undergraduate Advisor for Germanic Studies (room number; mustermann@SRU.edu).

Study Abroad in [Unistadt], Germany:

The Department of Germanic Studies offers a number of study abroad opportunities. While some require a good working knowledge in German, we designed a summer program (the German and European Studies Summer Program in [Unistadt]) that specifically targets language students like you. We offer two language options:

- 1) GER 202 for students who completed GER 101 and 102 (or GER 103) before the start of the

- program. *This fulfills your SRU language requirement!*
- 2) GER XXXX, an upper-division Composition and Conversation course for students who have successfully completed GER 202.

You also can enroll in courses in literature, art history, economics, and politics in Germany, taught in English. Up to 9 SRU credits can be earned. For more information, please see our web site (website) or contact Dr. Auslandssemester (tel. 555-555-5555, auslandssemester@SRU.edu).

Academic Integrity:

Please keep in mind that language learning is a long-term process and necessarily involves making mistakes. Your instructor is there to help you along the way, but ultimately the effort must come from you to make the experience worthwhile.

State Research University Honor Code

The core values of the State Research University are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

1. Each student in this course is expected to abide by the State Research University Honor Code. Any work submitted by a student in this course for academic credit will be the student's own work, unless the instructor explicitly allows collaboration.
2. You are encouraged to study together and to discuss information and concepts covered in lecture and the sections with other students. You can give "consulting" help to or receive "consulting" help from such students.
3. Should copying occur, both the student who copied work from another student and the student who gave material to be copied will both automatically receive a zero for the assignment. Penalty for violation of this Code can also be extended to include failure of the course and University disciplinary action.
4. During examinations, you must do your own work. Talking or discussion is not permitted during the examinations, nor may you compare papers, copy from others, or collaborate in any way. Any collaborative behavior during the examinations will result in failure of the exam, and may lead to failure of the course and University disciplinary action.
5. **Using online translation packages (e.g., Google Translate) is not permissible.** Unlike dictionaries and grammar references, such programs simply provide ONE translation, rather than allowing you to choose among various words/tenses, etc. to come up with the best word or phrase on your own. Moreover, translation programs very often produce inaccurate, incorrect translations, and are easy to identify. Students will learn far more by doing their own work and will avoid risking serious academic consequences.

Students who do not comply with University rules on scholastic integrity are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced. For further information, visit the Student Judicial Services website at deanofstudents.SRU.edu/sjs/acint_student.php.

Students with Disabilities:

Students with disabilities may request appropriate academic accommodations from [office name, contact info]

Accommodations for Religious Holidays:

By SRU policy, students must notify their instructor of pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, you will be given an opportunity to complete the missed work within a reasonable time after the absence.

Use of E-mail for Official Correspondence to Students:

All students should become familiar with the University's official e-mail student notification policy. It is the student's responsibility to keep the University informed as to changes in his or her e-mail address. Students are expected to check e-mail on a frequent and regular basis in order to stay current with University-related communications, recognizing that certain communications may be time-critical. It is recommended that e-mail be checked daily, but at a minimum, twice per week. The complete text of this policy and instructions for updating your e-mail address are available at: <http://www.SRU.edu/its/policies/emailnotify.html>.

The class will use the course management site *Canvas*, accessible to each enrolled student through his/her SRU Direct account. E-mail reminders and updates will be sent through this site.

Behavior Concerns Advice Line (BCAL):

If you are worried about someone who is acting differently, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual's behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and The State Research University Police Department (SRUPD). Call 555-555-5555 or visit www.SRU.edu/safety/bcal.

Title IX and Sexual Harassment

The State Research University is committed to maintaining a learning environment that is free from discriminatory conduct based on gender. As required by Title IX, the University encourages any student or non-student who thinks that he or she has been subjected to sex discrimination, sexual harassment (including sexual violence) or sexual misconduct by another student, member of the faculty or staff, or campus visitor or contractor, to immediately report the incident to any of the individuals persons or offices listed below.

Institutional Title IX Coordinator
University Compliance Services
[contact info]

Deputy Title IX Coordinator for Students
Student Emergency Services
Office of the Dean of Students
[contact info]

Students may also report incidents of sex discrimination, sexual harassment (including sexual violence) or sexual misconduct to any university Responsible Employee, who is then required to promptly notify any of the above Title IX coordinators of the reported incident. Complaints or allegations of student-on-student sex discrimination, sexual harassment (including sexual violence) or sexual misconduct will be handled by the Office of the Dean of Students. Cases of sexual violence may also be reported to the State Research University Police Department, the City of 12345 Police Department and other local law enforcement agencies. The Title IX Coordinators can assist individuals with contacting these law enforcement agencies.

Emergency Evacuation Policy:

Occupants of buildings on the SRU campus are required to evacuate and assemble outside when a fire alarm is activated or an announcement is made. Please be aware of the following policies regarding evacuation:

- Familiarize yourself with all exit doors of the classroom and the building. Remember that the nearest exit door may not be the one you used when you entered the building.
- Students requiring assistance in evacuation should inform their instructor in writing during the first week of class.
- In the event of an evacuation, follow your instructor's instructions.

Do not re-enter a building unless you are given instructions by the Fire Department, the SRU Police Department, or the Fire Prevention Services office.

Kalender für Deutsch 101 – Frühling 2016

All dates and assignments are tentative and can be modified by the instructor.

Kapitel 1: Wie geht's?

Datum		Im Unterricht <i>(Read pages in textbook for this date.)</i>	Zu Hause <i>(Assignments due on this date.)</i>
Di	19. Jan.	Willkommen; Kennenlernen	
Mi	20. Jan.	<u>Lektion 1A: Wie geht's?</u> Kommunikation (S. 2-5)	
Do	21. Jan.	Fotoroman (S. 6-7)	
Mo	25. Jan.	Kultur: Hallo, Deutschland! (S. 8-9)	Reflexion #1
Di	26. Jan.	Strukturen: Artikeln, Mehrzahlformen (S. 10-15)	
Mi	27. Jan.	Strukturen: <i>sein</i> , Nominativ (S. 16-19)	
Do	28. Jan.	Wiederholung (S. 20) Video (S. 21)	Online-Übungen fällig
Mo	1. Feb.	<u>Lektion 1B: In der Schule</u> Kommunikation (S. 22-25) Quiz #1	
Di	2. Feb.	Fotoroman (S. 26-27) Kultur: Die Schulzeit (S. 28-29)	
Mi	3. Feb.	Strukturen: <i>haben</i> , Akkusativ, Wortstellung, Nummern (S. 30-37) Einführung der 1. Schreibaufgabe (Steckbrief 1)	
Do	4. Feb.	Rollenspiele	
Mo	8. Feb.	Wiederholung (S. 38-39)	Online-Übungen fällig
Di	9. Feb.	Test 1	

Kapitel 2: Schule und Studium

Mi	10. Feb.	<u>Lektion 2A: An der Universität</u> Kommunikation (S. 48-51)	Schreibaufgabe #1 fällig (nur eine Version)
Do	11. Feb.	Fotoroman (S. 52-53)	
Mo	15. Feb.	Kultur: Uni Zeit, Büffel Zeit (S. 54-55)	

Di	16. Feb.	Strukturen: Präsens (S. 56-59)	
Mi	17. Feb.	Strukturen: Frage-Wörter, Zeiten (S. 60-65)	
Do	18. Feb.	Video (S. 67)	
Mo	22. Feb.	Wiederholung (S. 66)	Online-Übungen fällig
Di	23. Feb.	<u>Lektion 2B: Sport und Freizeit</u> Kommunikation (S. 68-71) Quiz #2	
Mi	24. Feb.	Fotoroman (S. 72-73) Kultur: Skifahren im Blut (S. 74-75)	
Do	25. Feb.	Strukturen: Verben mit Vokalwechsel (S. 76-79)	
Mo	29. Feb.	Strukturen: Präsens, Negation (S. 80-85)	
Di	1. März	Rollenspiele	
Mi	2. März	Wiederholung (S. 86-87)	Online-Übungen fällig
Do	3. März	Test 2	

Kapitel 3: Familie und Freunde

Mo	7. März	<u>Lektion 3A: Sabine Schmidts Familie</u> Kommunikation (S. 96-99) Einführung der 2. Schreibaufgabe (Steckbrief 2)	Reflexion #2
Di	8. März	Fotoroman (S. 100-101) Interviews für Steckbrief	
Mi	9. März	Kultur: Eine deutsche Familie (S. 102-103)	
Do	10. März	Strukturen: Possessivadjektive (S. 104-107)	Schreibaufgabe #2 (1. Version) fällig

Frühlingspause: 14.-17. März

Mo	21. März	Strukturen: Adjektive, <i>gern</i> (S. 108-113)	
Di	22. März	Wiederholung (S. 114) Video (S. 115)	Online-Übungen fällig
Mi	23. März	<u>Lektion 3B: Wie sind sie?</u> Kommunikation (S. 116-119) Quiz #3	

Do	24. März	Fotoroman (S. 120-121)	
Mo	28. März	Kultur: Auf unsere Freunde (S. 122-123)	Schreibaufgabe #2 (Endversion) fällig
Di	29. März	Strukturen: Modalverben (S. 124-127)	
Mi	30. März	Strukturen: Präpositionen mit Akkusativ, Imperativ (S. 128-133)	
Do	31. März	Rollenspiele	
Mo	4. April	Wiederholung (S. 134-135)	Online-Übungen fällig
Di	5. April	Test 3	

Film: *Kebab Connection* (2005)

Mi	6. April	Einführung zum Film	
Do	7. April	Szenen 1-8 Einführung des Video-Projekts	Film <i>Kebab Connection</i> sehen
Mo	11. April	Szenen 9-16 Rollenspiele	

Kapitel 4: Essen

Di	12. April	<u>Lektion 4A: Lebensmittel</u> Kommunikation (S. 144-147) Einführung der 3. Schreibaufgabe (Restaurantkritik)	
Mi	13. April	Fotoroman (S. 148-149)	
Do	14. April	Kultur: Der Wiener Naschmarkt (S. 150-151)	
Mo	18. April	Strukturen: <i>mögen</i> , Adverbien (S. 152-157)	Schreibaufgabe #3 (1. Version) fällig
Di	19. April	Strukturen: Trennbare Verben (S. 158-161)	
Mi	20. April	Wiederholung (S. 162) Video (S. 163)	Online-Übungen fällig
Do	21. April	<u>Lektion 4B: Im Restaurant</u> Kommunikation (S. 164-167) Quiz #4	
Mo	25. April	Fotoroman (S. 168-169) Kultur: Wiener Kaffeehäuser (S. 170-171)	
Di	26. April	Strukturen: Dativ (S. 172-175)	
Mi	27. April	Strukturen: Präpositionen mit Dativ (S. 176-177)	Schreibaufgabe #3

			(Endversion) fällig
Do	28. April	Rollenspiele	Video-Projekt fällig
Mo	2. Mai	Wiederholung (S. 178-179)	Online-Übungen fällig
Di	3. Mai	Test 4	
Mi	4. Mai	Filmfest	Reflexion #3
Do	5. Mai	Üben: Mündliche Schlussprüfung Abschließendes Gespräch zum Kurs	

For date and time of the final exam, please consult the university examination schedule:
<http://registrar.SRU.edu/students/exams>

Viel Erfolg fürs Semester!

GER 102

German 102: First Year German II

Unique:

Department of Germanic Studies
State Research University
Spring 2016

Instructor:	E-mail:
Class Day/Time:	Classroom:
Office Hours:	Office Location:
German Language Program Director:	Dr. Jess Byrd (jbyrd@SRU.edu)
Office Location:	372 SRU Hall

About the Course:

German 102, a second-semester German course, continues instruction begun in German 101. (Note: If you have prior knowledge of German and did not take GER 101, you must take a placement test before taking classes at SRU.) By the end of German 102, students will be familiar with most basic structures of the German language and will have developed basic cultural knowledge about the German-speaking world. As vocabulary and grammar sophistication grow, students will become increasingly proficient at expressing their thoughts, feelings, and opinions on a variety of subjects related to everyday life. To this aim, each lesson centers on linguistic, communicative and cultural goals.

The *functional communicative* approach that we take in this course—and in the larger German program at SRU—focuses on learning to use basic German language forms, i.e., grammar and vocabulary, in meaningful contexts in a variety of real-life situations and across spoken and written genres. To help students develop their ability to communicate effectively in German, they are expected to come prepared for class, use German, and actively participate in pair and group activities. Students should expect to spend two hours studying for each class period in order to keep up with the pace of the class.

Required Texts:

1. Textbook: Christine Anton, Tobias Barske, Jane Grabowski, & Megan McKinstry (2014). *Sag mal. An Introduction to German Language and Culture*. Vista Higher Learning.
2. Sag mal Basic Supersite
3. Sag mal WebSAM (Student Activities Manual)

The textbook and access codes to the online materials can be purchased as a bundle [ISBN: 978-1-61857-707-8] at the COOP bookstore. They can also be purchased directly from Vista Higher Learning: vistahigherlearning.com/schools/SRU. VHL allows customers 30 days to return the full package to them (including access codes that have been activated). If you order these materials from other sources, you are responsible for possible delays in shipping of materials.

Assessment:

Your progress in the class will be assessed during the semester across the following categories:

Participation and Preparation:	10%	3 Chapter Tests:	30%
Daily Homework:	15%	Quizzes:	10%
3 Writing Tasks:	15%	Final Oral Exam:	15%
2 Reading Tasks:	5%		

Participation and Preparation (10%)

Daily attendance and active participation in class are necessary and expected components to your language learning experience and will be assessed weekly (please see criteria below). You are allowed up to 4 absences for illnesses, doctor's visits, family matters, job interviews, etc. **Beginning with the 5th absence, your course average will drop dramatically (a 1% deduction off of your final grade per missed day).** Coming late to class can be disruptive. **Every two times you arrive late to class will count as one full day absence.** Family emergencies that can be substantiated to the satisfaction of the language program director or serious illnesses verified by a doctor's note may be treated as exceptions.

The following criteria are used to determine your participation grade (using a 10-point system):

- 10 always well-prepared (i.e., does assigned readings and written work before class; fully participates in online discussions); is attentive and volunteers often; tries to use German with classmates and instructor; makes the most of each activity; shows real resourcefulness and imagination in using the language; responds to and engages classmates in a respectful manner; remains critical and open-minded toward target and native culture.
- 9 usually well-prepared; is attentive and volunteers occasionally; tries to use German with classmates and instructor; makes the most of each activity; completes exercises with some imagination and resourcefulness; makes some effort to engage fellow students; shows some development of cultural sensitivity.
- 8 adequately prepared and attentive (often waits to be called upon); occasionally needs to be reminded to use German with instructor and classmates; responds and completes exercises with minimal imagination; does not engage classmates beyond the minimum requirements for an assignment.
- 7 is unprepared; makes little effort to participate or complete exercises; rarely tries to use German with instructor or classmates.
- 1 makes no contribution to class whatsoever; is not on task; and/or sleeps in class.

Homework: Online Workbook (15%)

Daily homework provides regular occasions to practice your German and is therefore key to your language development. Most of the homework is done online through *Sag mal's* accompanying Supersite (VHL portal: www.vhlcentral.com). The exercises target reading, listening, writing and speaking abilities. On the Supersite, you get immediate feedback on exercises. Since you can do these online exercises repeatedly throughout the semester, they also serve as excellent study tools for quizzes and tests. Homework must be done by midnight on the due date indicated by your instructor. **Homework turned in late will be penalized 5% for every day late.** Your instructor will provide you with registration instructions to get you started. Should you experience any technical difficulties, it is your responsibility to contact VHL's technical support *immediately* at <http://support.vhlcentral.com>, or tel. 800-248-2813. Their staff is able to trouble-shoot computer difficulties much better when they are contacted soon after issues occur.

Writing Tasks (15%)

Three writing tasks over the course of the semester give you the opportunity to strengthen your writing abilities in German in meaningful and creative ways. Here, the focus is not only on being able to use certain linguistic forms correctly, but also on developing writing that shows an ability to create a cohesive text and an awareness of audience within an identifiable genre. Your texts will be assessed according to your ability to address general task requirements, engage with content material, and use appropriately complex and accurate language.

With our writing-process approach, you will turn in two versions of the assignment. First drafts will be graded by your instructor and returned with extensive feedback to help you revise your work. With the second draft, you can improve the final essay grade up to two half-grade points. A very good revision can improve a grade from a 'B' to an 'A-'; a satisfactory revision can improve a grade from a 'B' to a 'B+'; a weak revision, however, will not improve a grade. Please note: **The rewrite is considered part of this**

task and is therefore obligatory. If you do not turn in a second draft that shows you have attended to corrections noted in your first draft, your essay grade will go down an entire letter grade. Writing tasks are due on the date indicated on the syllabus. For each calendar day that a paper is submitted late, the grade for the paper will be deducted 10% points.

Reading Tasks (10%)

Reading in a foreign language is a great way to develop your language abilities, but it can also be challenging, especially for beginning language learners. To facilitate your ability to read different texts in German, you will create two reading tasks over the course of the semester on two sets of texts. In each journal, you will create a précis—or grid—to guide you in analyzing the readings. These assignments are designed to help you understand a text's facts and the strategies it uses to present those facts. The topic of each thematic pair corresponds to those you encounter in *Sag mal!* You will learn more about these assignments during the next few weeks.

3 Written Chapter Tests (30%)

Each of the three tests covers material from one chapter. However, since language learning is cumulative, note that each exam inherently covers all previously learned material. The exams test your knowledge of and ability to use German language forms (i.e., grammar and vocabulary) introduced in the chapters. Listening and reading comprehension, as well as writing abilities will also be assessed. **If you arrive late for a test, you must still finish the test by the end of the class period. If you miss a test without having obtained permission from the instructor in advance, you will not receive any credit for the test.** Documented medical or family emergencies, religious holidays, and military service that can be substantiated to the satisfaction of the coordinator will be treated as exceptions.

Regular review sessions will be offered in preparation for upcoming tests in order to give students the chance to ask questions and get additional practice with German. Students who attend are expected to come prepared and participate actively in the sessions.

Quizzes - Kurzschriften (10%)

To ensure regular studying from the textbook and other instructional materials, there will be four short in-class writing assignments (“Kurzschriften”) scheduled across the four chapters targeting key vocabulary and grammar. **Please note that no make-ups will be given for missed quizzes.** Also, please be aware your instructor may give “pop” quizzes in class or assign “take-home” quizzes to be done outside of class (format open). These quizzes will count towards your overall quiz grade.

Final Exam (10%)

The final oral exam is designed to assess dialogic speaking abilities developed over the course of the semester. With partners, students will prepare and act out short role-plays for topics related to the chapters studied. Your instructor will provide information for you at a later date on the format and content of the exam. The exam is scheduled for the time listed in the university course schedule. (Note: Plan your vacation accordingly. Having a departure date that conflicts with your German final exam date will not constitute a valid excuse for rescheduling your final.)

Grading Scale:

The following grading scale will be used to determine your final course grade:

A	93-100 %	B	83-86.9 %	C	73-76.9 %	D	63-66.9 %
A-	90-92.9 %	B-	80-82.9 %	C-	70-72.9 %	D-	60-62.9 %
B+	87-89.9 %	C+	77-79.9 %	D+	67-69.9 %	F	below 59.9 %

Please note: **There are no incompletes given in German 102.** A grade of C or better is required to enroll in German 202 (i.e., a C- is not a passing grade).

Extra Credit:

A great way to practice your German (and get extra credit) is to take part in the many department-sponsored events, including the German film series, the radio show [*Deutsch Radio*], SRU's German Club, and the annual spring German immersion weekend. Dates, places and times for all extra-curricular events will be announced in class. Participation in each event counts as a 0.5% point toward your overall grade. You can receive up to 3% points total through extra credit.

Opportunities to Speak German:

UT and the wider Austin community offers a number of opportunities to practice your German informally and get to know others interested in the language and culture:

1. *Local German Language Meetup Group*: 7 p.m. monthly conversation group (for more info, see: www.meetup.com/local-german)
2. *German Film Series*: Contemporary movies shown in SRU Hall, schedule will be announced in class
3. *SRU's German Club*: This is a fun and active group for learners of German at all levels of proficiency. Check out their Facebook site "SRU German Program"!
4. *[Deutsch Radio]*: SRU's famous student-run German language radio show. Check them out at Facebook "[Deutsch Radio]." This program welcomes the participation of speakers of German from all levels of proficiency. Don't be shy!

Placement Exams:

If you are new to SRU and have taken German before, or if you have acquired German in any other context (e.g., family, extensive stay in a German-speaking country, etc.), you must take the placement exam/credit by examination test offered by SRU's Center for Teaching and Learning to ensure that you are attending the appropriate course. The next opportunity to take the test is January 19, 2016. See the schedule and register immediately at: <http://ctl.sru.edu/programs-and-services/student-testing-services/>. If you have any questions regarding placement, please contact your instructor or Prof. Jess Byrd (jbyrd@SRU.edu).

Your Next Course:

When you complete GER 102 with a grade of C or higher, you are eligible to take GER 202.

Upper-Division German, Majoring and Minorin

For information about majoring or minorin in German, please see Prof. Max Mustermann, Undergraduate Advisor for Germanic Studies (location; mustermann@SRU.edu).

Study Abroad in [Unistadt], Germany:

The Department of Germanic Studies offers a number of study abroad opportunities. While some require a good working knowledge in German, we designed a summer program (the German and European Studies Summer Program in [Unistadt]) that specifically targets language students like you. We offer two language options:

- 1) GER 202 for students who completed GER 101 and 102 (or GER 103) before the start of the program. *This fulfills your SRU language requirement!*
- 2) GER XXXX, an upper-division Composition and Conversation course for students who have successfully completed GER 202.

You also can enroll in courses in literature, art history, economics, and politics in Germany, taught in English. Up to 9 SRU credits can be earned. For more information, please see our web site (www.sru.edu/cola/depts/germanic/StudyAbroad/Wuerzburg.php), or contact Dr. Auslandssemester (tel. 555-555-5555, auslandssemester@SRU.edu).

Academic Integrity:

Please keep in mind that language learning is a long-term process and necessarily involves making mistakes. Your instructor is there to help you along the way, but ultimately the effort must come from you to make the experience worthwhile.

State Research University Honor Code

The core values of The State Research University are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

1. Each student in this course is expected to abide by the State Research University Honor Code. Any work submitted by a student in this course for academic credit will be the student's own work, unless the instructor explicitly allows collaboration.
2. You are encouraged to study together and to discuss information and concepts covered in lecture and the sections with other students. You can give "consulting" help to or receive "consulting" help from such students.
3. Should copying occur, both the student who copied work from another student and the student who gave material to be copied will both automatically receive a zero for the assignment. Penalty for violation of this Code can also be extended to include failure of the course and University disciplinary action.
4. During examinations, you must do your own work. Talking or discussion is not permitted during the examinations, nor may you compare papers, copy from others, or collaborate in any way. Any collaborative behavior during the examinations will result in failure of the exam, and may lead to failure of the course and University disciplinary action.
5. **Using online translation packages (e.g., Google Translate) is not permissible.** Unlike dictionaries and grammar references, such programs simply provide ONE translation, rather than allowing you to choose among various words/tenses, etc. to come up with the best word or phrase on your own. Moreover, translation programs very often produce inaccurate, incorrect translations, and are easy to identify. Students will learn far more by doing their own work and will avoid risking serious academic consequences.

Students who do not comply with University rules on scholastic integrity are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced. For further information, visit the Student Judicial Services website at deanofstudents.SRU.edu/sjs/acint_student.php.

Students with Disabilities:

Students with disabilities may request appropriate academic accommodations from the [office name, contact info].

Accommodations for Religious Holidays:

By SRU policy, students must notify their instructor of pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, you will be given an opportunity to complete the missed work within a reasonable time after the absence.

Use of E-mail for Official Correspondence to Students:

All students should become familiar with the University's official e-mail student notification policy. It is the student's responsibility to keep the University informed as to changes in his or her e-mail address. Students are expected to check e-mail on a frequent and regular basis in order to stay current with University-related communications, recognizing that certain communications may be time-critical. It is

recommended that e-mail be checked daily, but at a minimum, twice per week. The complete text of this policy and instructions for updating your e-mail address are available at: <http://www.SRU.edu/its/policies/emailnotify.html>.

The class will use the course management site *Canvas*, accessible to each enrolled student through his/her SRU Direct account. E-mail reminders and updates will be sent through this site.

Behavior Concerns Advice Line (BCAL):

If you are worried about someone who is acting differently, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual's behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and The State Research University Police Department (SRUPD). Call 555-555-5555 or visit www.SRU.edu/safety/bcal.

Title IX and Sexual Harassment

The State Research University is committed to maintaining a learning environment that is free from discriminatory conduct based on gender. As required by Title IX, the University encourages any student or non-student who thinks that he or she has been subjected to sex discrimination, sexual harassment (including sexual violence) or sexual misconduct by another student, member of the faculty or staff, or campus visitor or contractor, to immediately report the incident to any of the individuals persons or offices listed below.

Institutional Title IX Coordinator
University Compliance Services
[contact info]

Deputy Title IX Coordinator for Students
[contact info]

Students may also report incidents of sex discrimination, sexual harassment (including sexual violence) or sexual misconduct to any university Responsible Employee, who is then required to promptly notify any of the above Title IX coordinators of the reported incident. Complaints or allegations of student-on-student sex discrimination, sexual harassment (including sexual violence) or sexual misconduct will be handled by the Office of the Dean of Students. Cases of sexual violence may also be reported to the State Research University Police Department, the City Police Department and other local law enforcement authorities. The Title IX Coordinators can assist individuals with contacting these law enforcement agencies.

Emergency Evacuation Policy:

Occupants of buildings on the SRU campus are required to evacuate and assemble outside when a fire alarm is activated or an announcement is made. Please be aware of the following policies regarding evacuation:

- Familiarize yourself with all exit doors of the classroom and the building. Remember that the nearest exit door may not be the one you used when you entered the building.
- Students requiring assistance in evacuation should inform their instructor in writing during the first week of class.
- In the event of an evacuation, follow your instructor's instructions.

Do not re-enter a building unless you are given instructions by the Fire Department, the SRU Police Department, or the Fire Prevention Services office.

Kalender für Deutsch 102 – Frühling 2016

All dates and assignments are tentative and can be modified by the instructor.

Einführung zum Kurs und Kapitel 5: Feiern (Zusammenfassung)

Datum	Im Unterricht <i>(Read pages in textbook for this date.)</i>	Zu Hause <i>(Assignments due on this date.)</i>
Di	19. Jan.	Willkommen; Kennenlernen
Mi	20. Jan.	Wiederholung; Diagnosequiz
Do	21. Jan.	Wiederholung: Perfekt (S. 196-199)
Mo	25. Jan.	Wiederholung: Perfekt (S. 214-217)
Di	26. Jan.	Strukturen: Wechselpräpositionen (S. 220-223)
Mi	27. Jan.	Strukturen: Wechselpräpositionen (S. 220-223)
Do	28. Jan.	Rollenspiele
		Online-Übungen fällig
Mo	1. Feb.	Einführung der 1. Schreibaufgabe (Geschichte)
Di	2. Feb.	Quiz #1

Kapitel 6: Trautes Heim

Mi	3. Feb.	<u>Lektion 6A: Zu Hause</u> Kommunikation (S. 234-237)	
Do	4. Feb.	Fotoroman (S. 238-239)	
Mo	8. Feb.	Kultur: Fribourg (S. 240-241)	Schreibaufgabe #1 (nur <u>eine</u> Version) fällig
Di	9. Feb.	Strukturen: Präteritum (S. 242-245)	
Mi	10. Feb.	Strukturen: <i>Da-</i> und <i>wo-</i> Komposita (S. 246-249)	
Do	11. Feb.	Strukturen: Koordinierende Konjunktionen (S. 250-251) Einführung der 2. Schreibaufgabe (E-mail)	
Mo	15. Feb.	Wiederholung (S. 252) Video (S. 253)	Online-Übungen fällig
Di	16. Feb.	Einführung in die Leseaufgabe	
Mi	17. Feb.	Einführung in die Leseaufgabe	
Do	18. Feb.	<u>Lektion 4B: Hausarbeit</u> Kommunikation (S. 254-257) Quiz #2	Schreibaufgabe #2 (1. Version) fällig
Mo	22. Feb.	Fotoroman (S. 258-259) Kultur: Haushaltsgeräte (S. 260-261)	

Di	23. Feb.	Strukturen: Perfekt vs. Präteritum (S. 262-265)	
Mi	24. Feb.	Strukturen: Trennbare Verben im Perfekt (S. 266-269)	
Do	25. Feb.	Rollenspiele	
Mo	29. Feb.	Wiederholung (S. 270-271)	Online-Übungen fällig
Di	1. März	Test 1	

Kapitel 7: Urlaub und Ferien

Mi	2. März	<u>Lektion 7A: Jahreszeiten</u> Kommunikation (S. 280-283)	
Do	3. März	Fotoroman (S. 284-285)	Schreibaufgabe #2 (Endversion) fällig
Mo	7. März	Kultur: Windenergie (S. 286-287)	
Di	8. März	Strukturen: Trennbare und Untrennbare Verben im Präteritum (S. 288-291)	
Mi	9. März	Strukturen: Lokale Präpositionen (S. 292-295)	
Do	10. März	Wiederholung (S. 296) Video (S. 297)	Online-Übungen fällig

Frühlingspause: 14.-17. März

Mo	21. März	<u>Lektion 7B: Reisen</u> Kommunikation (S. 298-301)	
Di	22. März	Fotoroman (S. 302-303) Quiz #3	
Mi	23. März	Kultur: Flughafen Frankfurt (S. 304-305)	
Do	24. März	Leseaufgabe #1 Einführung der 3. Schreibaufgabe (Reiseprospekt)	Leseaufgabe #1 fällig
Mo	28. März	Strukturen: Perfekt vs. Präteritum (S. 262-265)	
Di	29. März	Strukturen: Infinitivsätze (S. 306-309)	
Mi	30. März	Strukturen: Temporalangaben, Unbestimmte Pronomen (S. 310-313)	
Do	31. März	Rollenspiele	Schreibaufgabe #3 (1. Version) fällig
Mo	4. April	Wiederholung (S. 314-315)	Online-Übungen fällig
Di	5. April	Test 2	

Kapitel 8: Verkehrsmittel und Technologie

Mi	6. April	Film	
Do	7. April	<u>Lektion 8A: Auto und Rad fahren</u> Kommunikation (S. 324-327)	
Mo	11. April	Fotoroman (S. 3298-329)	
Di	12. April	Kultur: Die erste Autofernfahrt (S. 330-331)	
Mi	13. April	Strukturen: Plusquamperfekt (S. 332-335)	
Do	14. April	Strukturen: Komparativ und Superlativ (S. 336-339)	Schreibaufgabe #3 (Endversion) fällig
Mo	18. April	Wiederholung (S. 340) Video (S. 341)	Online-Übungen fällig
Di	19. April	Leseaufgabe #2	Leseaufgabe #2 fällig
Mi	20. April	<u>Lektion 8B: Technik und Medien</u> Kommunikation (S. 342-345) Quiz #4	
Do	21. April	Fotoroman (S. 346-347)	
Mo	25. April	Kultur: Max-Planck-Gesellschaft (S. 348-349)	
Di	26. April	Strukturen: Genitiv (S. 350-353)	
Mi	27. April	Strukturen: Demonstrativpronomen (S. 354-357)	
Do	28. April	Wiederholung (S. 358-359)	Online-Übungen fällig
Mo	2. Mai	Wiederholung (S. 358-359)	
Di	3. Mai	Test 3	
Mi	4. Mai	Üben: Mündliche Schlussprüfung	
Do	5. Mai	Abschließendes Gespräch zum Kurs	

For date and time of the final exam, please consult the university examination schedule:
<http://registrar.SRU.edu/students/exams>

Viel Erfolg fürs Semester!

GER 202

GER 202
Accelerated Second Year German: Reading Modern Germany
Unique:

Department of Germanic Studies
State Research University
Spring 2016

Instructor:	E-mail:
Class Day/Time:	Classroom:
Office Hours:	Office Location:
German Language Program Director:	Dr. Jess Byrd (jbyrd@SRU.edu)
Office Location:	372 SRU Hall

About the Course:

German 202 is an intensive intermediate German course that builds on language abilities acquired in German 101-102 (or equivalent). With a content-based approach to language instruction, the course helps students not only to review and expand their German language abilities, but also to develop these within a meaningful context that supports the development of specific content knowledge – in this case, *German urban culture*. Each of the eight chapters focuses on a German or Austrian city, allowing students to get to know different ways of life and cultural phenomena tied to specific places. As students visit these different *Stationen*, they will have the opportunity to regularly reflect on the course's two overarching and interlocking themes of *identity* and *culture*. Students will explore what these concepts mean against the backdrop of such topics as: geography, history, literature, demographics, education, media, pop culture, film, music, art, and architecture. Authentic texts representing a number of genres will be used to enrich students' developing content knowledge of the German-speaking world.

The *communicative* approach to language learning that we take in this course focuses on learning to use German language forms, i.e., grammar and vocabulary, in meaningful contexts across both spoken and written genres. The course aims to develop students' ability to interpret (not merely read or listen), communicate (not merely give and receive information), and perform (not merely write or speak) in German. In other words, the course will help students to become *literate* users of the German language. To this end, students of German 202 are expected to take on greater involvement in their own learning than they have in their beginning-level German language classes. Class activities (from class discussions to group projects) will require collaborative and cooperative learning on the part of all class members.

Please note that this accelerated course requires that students commit approximately 60-120 minutes per weekday (not per class day) to homework and studying outside of class. Students not able to make this commitment over the entire span of the upcoming semester should consider taking German 202 during a semester that allows them to focus fully on the language.

Required Texts:

1. Textbook: Prisca Augustyn & Nikolaus Euba (2015). *Stationen: Ein Kursbuch für die Mittelstufe. Third Edition*. Cengage Learning.
2. Supplemental iLrn Online Workbook: Prisca Augustyn & Nikolaus Euba (2015). *Stationen: Ein Kursbuch für die Mittelstufe. Third Edition*. iLrn Heinle Learning Center. Cengage Learning.

- Harcopies of the textbook are available through the COOP bookstore, www.amazon.com and www.cengagebrain.com.
- The iLrn instant access code for the online workbook can be purchased at: <http://www.cengagebrain.com/shop/isbn/9781285739632>
- Additional readings will be distributed through the course management site (Canvas).

Additional Suggested Resources:

1. A German-English or German-German dictionary in book/printed format, such as Langenscheidt, Cassell's, Duden or similar.
2. Zsuzsanna Abrams (2008). *Grimm Grammar*. Texas Language Technology Center. <http://www.coerll.SRU.edu/gg/index.html> (Though we will not be using this e-learning tool in class, you may want to use it to review certain aspects of German grammar.)
3. Per Urlaub (2010): Reading Comprehension Strategy Training Website: <http://wikis.la.utexas.edu/rcst/>

Assessment:

Your progress in the class will be assessed during the semester across the following categories:

Participation and Preparation:	10%	1 Writing Task:	10%
Homework:	10%	3 Chapter Tests:	30%
Kurzschreiben:	10%	Structured Reflections:	5%
Quizzes:	10%	Final Oral Exam:	15%

Class Participation and Preparation (10%)

Daily attendance and active participation in class are necessary and expected components to your language learning experience and will be assessed weekly. You are allowed up to 3 absences for illnesses, doctor's visits, family matters, job interviews, etc. **Beginning with the 4th absence, your course average will drop dramatically (a 1% deduction off of your final grade per missed day).** Coming late to class can be disruptive. Every two times you arrive 10 or more minutes late to class will count as one full day absence. Family emergencies that can be substantiated to the satisfaction of the language program director or serious illnesses verified by a doctor's note may be treated as exceptions.

The following criteria are used to determine your participation grade (using a 10-point system):

- 10 always well-prepared (i.e., does assigned readings and written work before class; fully participates in online discussions); is attentive and volunteers often; tries to use German with classmates and instructor; makes the most of each activity; shows real resourcefulness and imagination in using the language; responds to and engages classmates in a respectful manner; remains critical and open-minded toward target and native culture.
- 9 usually well-prepared; is attentive and volunteers occasionally; tries to use German with classmates and instructor; makes the most of each activity; completes exercises with some imagination and resourcefulness; makes some effort to engage fellow students; shows some development of cultural sensitivity.
- 8 adequately prepared and attentive (often waits to be called upon); occasionally needs to be reminded to use German with instructor and classmates; responds and completes exercises with minimal imagination; does not engage classmates beyond the minimum requirements for an assignment.
- 7 is unprepared; makes little effort to participate or complete exercises; rarely tries to use German with instructor or classmates.
- 1 makes no contribution to class whatsoever; is not on task; and/or sleeps in class.

Homework: iLrn Heinle Learning Center (10%)

Daily homework provides regular occasions to practice your German and is therefore key to your language development. Most of the homework is done online through *Stationen*'s accompanying online workbook (www.cengagebrain.com). The exercises target reading, listening, writing and speaking abilities. In the iLrn program, you get immediate feedback on exercises. Since you can do these online exercises repeatedly throughout the semester, they also serve as excellent study tools for quizzes and tests. Homework must be done by midnight on the due date indicated by your instructor. Late homework will not be accepted. Your instructor will provide you with registration instructions to get you started. Your instructor may assign additional homework outside of the iLrn program.

Should you experience any technical difficulties, it is your responsibility to contact Cengage Learning's technical support *immediately* at <http://support.cengage.com>. Their staff is able to trouble-shoot computer difficulties much better when they are contacted soon after issues occur.

"Kurzschreiben" (10%)

Regular writing is a great way to practice your German and try out vocabulary and grammar structures in a meaningful way. Throughout the semester, you will have the chance to write nine short written essays (*Kurzschreiben*) on topics related to the course content. The *Kurzschreiben*, to be written at home, are due on Fridays (please see the daily syllabus for exact due-dates). For each calendar day that a *Kurzschreiben* is submitted late, the grade for the essay will be deducted 10% points.

Quizzes (10%)

To ensure regular studying from the textbook and other instructional materials, there will be regular in-class quizzes related to course readings and targeting key vocabulary and grammar. Please be aware your instructor may give "pop" quizzes in class or assign "take-home" quizzes to be done outside of class (format open). These quizzes will count towards your overall quiz grade. Please note that no make-ups will be given for missed quizzes, regardless of whether or not they were announced ahead of time. Additionally, a short group presentation on a German, Austrian, or Swiss city (students' choice), taking place at the end of the semester, will additionally count as one quiz grade.

Formal Writing Task (10%)

Through one formally graded writing task, you will have the opportunity to strengthen your writing abilities in German in a meaningful and creative way. Here, the focus is not only on being able to use certain linguistic forms correctly, but also on developing writing that shows an ability to create a cohesive text and an awareness of audience within an identifiable genre. Your text will be assessed according to your ability to address general task requirements, engage with content material, and use appropriately complex and accurate language.

With our writing-process approach, you will turn in two versions of the assignment. First drafts will be graded by your instructor and returned with extensive feedback to help you revise your work. With the second draft, you can improve the final essay grade up to two half-grade points. A very good revision can improve a grade from a 'B' to an 'A-'; a satisfactory revision can improve a grade from a 'B' to a 'B+'; a weak revision, however, will not improve a grade. Please note: The rewrite is considered part of this task and is therefore obligatory. If you do not turn in a second draft that shows you have attended to corrections noted in your first draft, your essay grade will go down an entire letter grade. For each calendar day that a paper is submitted late, the grade for the paper will be deducted 10% points.

3 Written Chapter Tests (30%)

Three 75-minute in-class written exams test your knowledge of and ability to discuss major themes appearing in the *Stationen* chapters and course readings. Both content and language forms (i.e., grammar and vocabulary) will be assessed. If you arrive late for a test, you must still finish the test by the end of the class period. If you miss a test without having obtained permission from the instructor in advance, you will not receive any credit for the test. Documented medical or family emergencies, religious holidays, and military service that can be substantiated to the satisfaction of the coordinator will be treated as exceptions. Please note: all tests will remain with the instructor. After each test, we will go over the test in class.

Regular review sessions will be offered in preparation for upcoming tests in order to give students the chance to ask questions and get additional practice with German. Students who attend are expected to come prepared and participate actively in the sessions.

Structured Reflections (5%)

Four structured reflections written throughout the semester will give you the opportunity to engage more deeply with the content material from the course, particularly the larger course theme of *urban culture* in the German-speaking world. Through the reflections, you will have the chance to process, reflect on, and—where appropriate—connect the course material to learning experiences outside of the German classroom. The reflections will be assessed according to level of detail, specificity, and engagement with the content material. Please note that the reflections are to be submitted electronically via the course Canvas site by midnight on the due date indicated on the syllabus. Specific guidelines for these reflections will be distributed in class.

Final Exam (15%)

The final oral exam is designed to assess dialogic speaking abilities developed over the course of the semester. With partners, students will prepare and act out short role-plays and answer questions on topics related to the chapters studied. Your instructor will provide information for you at a later date on the format and content of the exam. The exam is scheduled for the time listed in the university course schedule. (Note: Plan accordingly. Having a departure date that conflicts with your German final exam date will **not** constitute a valid excuse for rescheduling your final.)

Grading Scale:

The following grading scale will be used to determine your final course grade:

A	93-100 %	B	83-86.9 %	C	73-76.9 %	D	63-66.9 %
A-	90-92.9 %	B-	80-82.9 %	C-	70-72.9 %	D-	60-62.9 %
B+	87-89.9 %	C+	77-79.9 %	D+	67-69.9 %	F	below 59.9 %

Please note: **There are no incompletes given in German 202.**

Extra Credit:

A great way to practice your German (and get extra credit) is to take part in the many department-sponsored events, including the German film series, the radio show [*Deutsch Radio*], SRU's German Club, and the annual spring German immersion weekend. Dates, places and times for all extra-curricular events will be announced in class. Participation in each event counts as a 0.5% point toward your overall grade. You can receive up to 3% points total through extra credit.

Opportunities to Speak German:

SRU and the wider community offers a number of opportunities to practice your German informally and get to know others interested in the language and culture:

1. *German Language Meetup Group*: 7 p.m. monthly conversation group (for more info, see: www.meetup.com/-german)
2. *German Film Series*: Contemporary films shown in SRU Hall, schedule will be announced in class
3. *SRU's German Club*: This is a fun and active group for learners of German at all levels of proficiency. Check out their Facebook site "SRU German Program"!
4. *[Deutsch Radio]*: SRU's famous student-run German language radio show. Check them out at Facebook "[Deutsch Radio]." This program welcomes the participation of speakers of German from all levels of proficiency. Don't be shy!
5. *Spring German Immersion Weekend*: Work on your German through full immersion! Offered in the spring semester only, the SRU German Club puts on a German language immersion weekend for students of German representing all proficiency levels (beginning to advanced). Your instructor will provide further details for you about this event.

Placement Exams:

If you are new to SRU and have taken German before, or if you have acquired German in any other context (e.g., family, extensive stay in a German-speaking country, etc.), **you must take the placement exam/credit by examination test** offered by SRU's Center for Teaching and Learning to ensure that you are attending the appropriate course. The next opportunity to take the test is January 19, 2016. See the schedule and register immediately at: <http://ctl.SRU.edu/programs-and-services/student-testing-services/>. If you have any questions regarding placement, please contact your instructor or Prof. Jess Byrd (jbyrd@SRU.edu).

Your Next Course:

Students who have successfully completed GER 202 should continue their German study with GER 328 (Advanced German Grammar). Alternatively, students may take GER 331L (Advanced Conversation and Composition) with permission of the instructor.

Upper-Division German, Majoring and Minorin:

For information about majoring or minorin in German, please see Prof. Max Mustermann, Undergraduate Advisor for Germanic Studies (location; mustermann@SRU.edu).

Study Abroad in [Unistadt], Germany:

The Department of Germanic Studies offers a number of study abroad opportunities. While some require a good working knowledge in German, we have designed a summer program (the German and European Studies Summer Program in [Unistadt]) that specifically targets language students like you. For students who have successfully completed GER 202, we offer GER XXXX, an upper-division Composition and Conversation course. Students can also enroll in courses in literature, art history, economics, and politics in Germany, taught in English. Up to 9 SRU credits can be earned. For more information, please visit our web site at (www.SRU.edu/cola/depts/germanic/StudyAbroad/Wuerzburg.php), or contact Dr. Auslandssemester (tel. 555-555-5555, auslandssemester@SRU.edu).

Academic Integrity:

Please keep in mind that language learning is a long-term process and necessarily involves making mistakes. Your instructor is there to help you along the way, but ultimately the effort must come from you to make the experience worthwhile.

State Research University Honor Code

The core values of The State Research University are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

1. Each student in this course is expected to abide by the State Research University Honor Code. Any work submitted by a student in this course for academic credit will be the student's own work, unless the instructor explicitly allows collaboration.
2. You are encouraged to study together and to discuss information and concepts covered in lecture and the sections with other students. You can give "consulting" help to or receive "consulting" help from such students.
3. Should copying occur, both the student who copied work from another student and the student who gave material to be copied will both automatically receive a zero for the assignment. Penalty for violation of this Code can also be extended to include failure of the course and University disciplinary action.
4. During examinations, you must do your own work. Talking or discussion is not permitted during the examinations, nor may you compare papers, copy from others, or collaborate in any way. Any collaborative behavior during the examinations will result in failure of the exam, and may lead to failure of the course and University disciplinary action.
5. **Using online translation packages (e.g., Google Translate) is not permissible.** Unlike dictionaries and grammar references, such programs simply provide ONE translation, rather than allowing you to choose among various words/tenses, etc. to come up with the best word or phrase on your own. Moreover, translation programs very often produce inaccurate, incorrect translations, and are easy to identify. Students will learn far more by doing their own work and will avoid risking serious academic consequences.

Students who do not comply with University rules on scholastic integrity are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced. For further information, visit the Student Judicial Services website at deanofstudents.SRU.edu/sjs/acint_student.php.

Students with Disabilities:

Students with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities, 555-555-5555, <http://www.SRU.edu/diversity/ddce/ssd/>

Accommodations for Religious Holidays:

By SRU policy, students must notify their instructor of pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, you will be given an opportunity to complete the missed work within a reasonable time after the absence.

Use of E-mail for Official Correspondence to Students:

All students should become familiar with the University's official e-mail student notification policy. It is the student's responsibility to keep the University informed as to changes in his or her e-mail address. Students are expected to check e-mail on a frequent and regular basis in order to stay current with University-related communications, recognizing that certain communications may be time-critical. It is recommended that e-mail be checked daily, but at a minimum, twice per week. The complete text of this

policy and instructions for updating your e-mail address are available at: <http://www.SRU.edu/its/policies/emailnotify.html>.

The class will use the course management site *Canvas*, accessible to each enrolled student through his/her SRU Direct account. E-mail reminders and updates will be sent through this site.

Behavior Concerns Advice Line (BCAL):

If you are worried about someone who is acting differently, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual's behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and The SRU Police Department (SRUPD). Call 555-555-5555 or visit www.SRU.edu/safety/bcal.

Title IX and Sexual Harassment

The State Research University is committed to maintaining a learning environment that is free from discriminatory conduct based on gender. As required by Title IX, the University encourages any student or non-student who thinks that he or she has been subjected to sex discrimination, sexual harassment (including sexual violence) or sexual misconduct by another student, member of the faculty or staff, or campus visitor or contractor, to immediately report the incident to any of the individuals persons or offices listed below.

Institutional Title IX Coordinator
University Compliance Services
[contact info]

Deputy Title IX Coordinator for Students
Student Emergency Services
Office of the Dean of Students
[contact info]

Students may also report incidents of sex discrimination, sexual harassment (including sexual violence) or sexual misconduct to any university Responsible Employee, who is then required to promptly notify any of the above Title IX coordinators of the reported incident. Complaints or allegations of student-on-student sex discrimination, sexual harassment (including sexual violence) or sexual misconduct will be handled by the Office of the Dean of Students. Cases of sexual violence may also be reported to the University of Texas Police Department, the City of Police Department and other local law enforcement authorities. The Title IX Coordinators can assist individuals with contacting these law enforcement agencies.

Emergency Evacuation Policy:

Occupants of buildings on the SRU campus are required to evacuate and assemble outside when an alarm is activated or an announcement is made. Please note the following policies regarding evacuation:

- Familiarize yourself with all exit doors of the classroom and the building. Remember that the nearest exit door may not be the one you used when you entered the building.
- Students requiring assistance in evacuation should inform their instructor in writing during the first week of class.
- In the event of an evacuation, follow your instructor's instructions.

Do not re-enter a building unless you are given instructions by the Fire Department, the SRU Police Department, or the Fire Prevention Services office.

Kalender für Deutsch 202 – Frühling 2016

Please note: The daily syllabus may be subject to change. Please pay attention to in-class announcements.

Einführung in den Kurs

Datum	Im Unterricht (in class)	Zu Hause (homework due on this date)
Mi 20. Jan.	Einführung in den Kurs	
Fr 22. Jan.	Wiederholung	
Mo 25. Jan.	Thema: Die deutschsprachige Welt (Geschichte und Geografie); Einführung der 1. Reflexion	
Mi 27. Jan.	Thema: Die deutschsprachige Welt (Geschichte und Geografie)	Reflexion #1

1. Unterrichtseinheit: Die neuen Bundesländer (Berlin, Leipzig)

Fr 29. Jan.	STATION: BERLIN; Quiz #1	Kurzschreiben #1
Mo 1. Feb.		
Mi 3. Feb.		
Fr 5. Feb.	STATION: LEIPZIG	Kurzschreiben #2
Mo 8. Feb.	Lernstationen	
Mi 10. Feb.	Lernstationen; Quiz #2	
Fr 12. Feb.	Film: <i>Das Leben der Anderen</i> (2006)	Film sehen; Kurzschreiben #3
Mo 15. Feb.	Film: <i>Das Leben der Anderen</i> (2006)	
Mi 17. Feb.	Rollenspiele	
Fr 19. Feb.	Wiederholung; Einführung der 2. Reflexion	
Mo 22. Feb.	Prüfung 1: Die neuen Bundesländer	

2. Unterrichtseinheit: Die alten Bundesländer (Heidelberg, Hamburg)

Mi 24. Feb.	Geschichte: <i>Die drei dunklen Könige</i>	Reflexion #2
Fr 26. Feb.	Geschichte: <i>Die drei dunklen Könige</i>	Kurzschreiben #4
Mo 29. Feb.	STATION: HEIDELBERG	
Mi 2. März		
Fr 4. März	Märchen	Kurzschreiben #5
Mo 7. März	Märchen	

Mi	9. März	Kurzschreiben #5 (im Unterricht geschrieben!)	
Fr	11. März	Rollenspiele; Quiz #3	

Frühlingspause: 14.-17. März

Mo	21. März	STATION: HAMBURG	
Mi	23. März		
Fr	25. März		Kurzschreiben #6
Mo	28. März	Rollenspiele; Quiz #4	
Mi	30. März	Wiederholung; Einführung der 3. Reflexion	
Fr	1. April	Prüfung 2: Die alten Bundesländer	

3. Unterrichtseinheit: Der Süden (München, Wien)

Mo	4. April	STATION: MÜNCHEN	Reflexion #3
Mi	6. April	Lernstationen	
Fr	8. April	Lernstationen	Kurzschreiben #7
Mo	11. April	STATION: WIEN	
Mi	13. April		
Fr	15. April	Film: <i>Sissi</i> (1955); Einführung der 2. Schreibaufgabe (Filmrezension)	Film sehen; Kurzschreiben #8
Mo	18. April	Film: <i>Sissi</i> (1955)	
Mi	20. April	Rollenspiele; Quiz #5	
Fr	22. April	Wiederholung	Schreibaufgabe (1. Version)
Mo	25. April	Prüfung 3: Der Süden	
Mi	27. April	Deutsche im Ausland (Texas German); Einführung der 4. Reflexion	
Fr	29. April	Deutsche im Ausland (Texas German)	Kurzschreiben #9
Mo	2. Mai	Gruppenreferate: Eine Stadt	
Mi	4. Mai	Üben: Mündliche Schlussprüfung	Reflexion #4
Fr	6. Mai	Abschließendes Gespräch zum Kurs	Schreibaufgabe (Endversion)

For date and time of the final exam, please consult the university examination schedule:
<http://registrar.SRU.edu/students/exams>

Appendix F: Final Exam Roleplays

Scenarios for Final Oral Exam – GER 101

ROLLENSPIEL #1: Kapitel 2 (“Schule und Studium”)	
<p>Student A You’re meeting your new roommate from Würzburg for the first time. Talk about what classes you’re taking for the semester and when. Try and find a time when you can hang out and do things (e.g., sightseeing, sports, etc.). Also discuss your typical daily routines (when you get up, when you like to study, hobbies, and when you prefer to go to bed) to avoid disturbing one another.</p>	<p>Student B You’re an exchange student from Würzburg and you’re meeting your new roommate for the first time at [SRU]. Talk about what classes you’re taking for the semester and when. Try and find a time when you can hang out and do things (e.g., sightseeing, sports, etc.). Also discuss your typical daily routines (when you get up, when you like to study, hobbies and when you prefer to go to bed) to avoid disturbing one another.</p>
ROLLENSPIEL #2: Kapitel 3 (“Familie”)	
<p>Student A You are calling your friend to invite them to your birthday party. Your whole family will be there and you explain to your friend how everyone is related to you and spill some juicy gossip about them.</p>	<p>Student B You receive a phone call from your friend inviting you to their birthday party today. You wish them a happy birthday. You talk about who is coming to the party. In learning about your friend’s family, you talk about your own family.</p>
ROLLENSPIEL #3: Kapitel 4A (“Party”)	
<p>Student A You are planning a party for this weekend at your home in [city] and want to involve your roommate with the planning. You know whom you want to invite and who is not welcome in your home. You have already figured out a menu and what exactly your roommate has to buy at the grocery store.</p>	<p>Student B Your roommate is planning a party and you have a good reason for not wanting to be a part of it. The last thing you want to do is go to the grocery store. Your roommate only wants to invite his/her friends and doesn’t seem to care about what you have to say. You need to avoid this party somehow.</p>

ROLLENSPIEL #4: Kapitel 4B (“Im Restaurant”)	
<p>Student A You’ve arrived in Würzburg and are hungry! You are seated at a table in a local <i>Gasthaus</i>. Some of the menu items are a little unfamiliar and you ask the waiter for recommendations. Order something to drink and eat. Make sure the food is to your liking and don’t forget to ask for the check!</p>	<p>Student B You are a waiter in a local <i>Gasthaus</i> in Würzburg. As you take your guest’s order at a table, you engage him/her in a conversation. You explain specials, answer any questions that your guest has, and take the order. Your guest asks for the check and you finish the transaction.</p>

Scenarios for Final Oral Exam – GER 102 (Spring 2016)

ROLLENSPIEL #1: Kapitel 5b (Verkleidungsfest)	
<p>Student A Your friend is hosting a themed costume party this weekend, and you want to go over your great idea with him/her before buying everything. Explain your idea to the host, ask about the other guests (e.g. what are they wearing/who are they dressing up as), and ask for advice on any lingering questions you have before the big event.</p>	<p>Student B You are hosting a themed costume party this weekend and your friend has a few questions about the other guests and his/her costume idea. Help your friend work through his/her costume idea, explain what other guests will be dressed as, and answer his/her questions about the event.</p>
ROLLENSPIEL #2: Kapitel 6 (Mitbewohner Streit)	
<p>Student A Several weeks ago a new roommate moved into your apartment with you. You’ve noticed that he/she never cleans up after him-/herself or helps with the household chores. Moreover, your roommate plays loud music late into the night. You are losing sleep! Confront your roommate about these problems and try to find a solution. You may have to be stern.</p>	<p>Student B You recently moved into a new apartment and are living the college life. You no longer have parents to tell you to clean up after yourself and can do whatever you want, even throwing parties during the week. Your roommate is a bit of a neat freak and can be uptight about cleaning. He/she confronts you about your habits. Defend yourself and try to find a solution so you don’t get kicked out!</p>

ROLLENSPIEL #3: Kapitel 7b (Reisen)	
<p>Student A The summer break is approaching and you have frequent flyer miles (enough for two round trip tickets to Europe) that you need to use up before August 15. You try to convince your roommate not to spend the break at home with his/her family, but rather to go on an adventurous trip with you. (You may need to convince him/her of all the fun things you can see and do. Be persuasive!)</p>	<p>Student B The summer break is approaching and your roommate has frequent flyer miles (enough for two round trip tickets to Europe) that s/he needs to use up before August 15. S/He wants you to go on a trip with him/her. However, your roommate's ideas are far too wild for you and much rather want to spend some relaxing time with your family and friends at home.</p>
ROLLENSPIEL #4: Kapitel 8a (Auto vs. Rad fahren)	
<p>Student A You just got home from your job as a bicycle messenger (<i>Fahrradkurier</i>), and you greet your roommate who tells you they just bought the car of their dreams. This offends your environmental sensibilities. Respond to their incessant bragging, and defend the virtues of the bike as means of transport.</p>	<p>Student B After saving for years, you finally purchased the car of your dreams. Your „eco-friendly“ roommate comes home from their job as a bike messenger, and they won't stop giving you grief for your environmentally unfriendly (<i>umweltschädlich</i>) life choice. Expound upon and defend the joys of motoring.</p>
ROLLENSPIEL #5: Kapitel 8b (Technologie)	
<p>Student A You recently purchased an expensive new gadget from the local <i>Mediamarkt</i>, but after only a few short days it no longer appears to work. Frustrated, you take your faulty piece of technology back to the store in order to get a refund. After waiting in line, you must now present your case to the customer service representative. Explain to them what the problem is, persuade them of the justness of your cause, and try to get your money back however you can!</p>	<p>Student B You work as a customer service representative at the local <i>Mediamarkt</i> and have had a long day. The store policy is very strict regarding returns on broken or malfunctioning items. Your last customer of the day is very exasperated and desperately wants a full refund on an item, but you notice that the warantee does not apply. Attempt to placate the customer without compromising the company policy or your professional demeanour!</p>

GER 202: Rollenspiele

<p>ROLLENSPIEL #1 (BERLIN) Student A (Gerd Wiesler) You are Wiesler. The Wall has fallen, the two Germanies are reunified, and you have just finished reading Georg Dreyman’s novel Sonate vom Guten Menschen. You feel compelled to talk with the author about his book and the events that inspired it. The two of you meet for the first time over coffee. You share your thoughts about the book (e.g., parts you liked/didn’t like) and feel the need to explain your role in the events. You also have specific questions for Dreyman about the book and his life.</p>	<p>ROLLENSPIEL #1 (BERLIN) Student B (Georg Dreyman) You are Dreyman. Following the fall of the Berlin Wall, your novel has been a great success. Out of the blue, Gerd Wiesler (HGW XX/7) contacts you asking to meet with you over coffee to talk about the book. The two of you meet in a Berlin café. Wiesler asks you questions about the book, shares with you his take on its contents, and wants to learn more about your motivation to write it. You have specific questions for Wiesler yourself and are especially eager to know his version of the events.</p>
<p>ROLLENSPIEL #2 (HEIDELBERG) Student A You and your friend have just found out you both have been accepted to a one-year study program at the University of Heidelberg. You’re both excited, but also a bit anxious since the university system in Germany is quite different from that in the U.S. You talk with each other about what next year will look like and discuss the pros and cons for studying in Heidelberg versus Austin.</p>	<p>ROLLENSPIEL #2 (HEIDELBERG) Student B You and your friend have just found out you both have been accepted to a one-year study program at the University of Heidelberg. You’re both excited, but also a bit anxious since the university system in Germany is quite different from that in the U.S. You talk with each other about what next year will look like and discuss the pros and cons for studying in Heidelberg versus Austin.</p>
<p>ROLLENSPIEL #3 (HAMBURG) Student A You and your friend are having a conversation about media in Germany and the cultural phenomenon of “oben ohne” in particular. You think clothing optional is just fine and, in fact, only go to places where swimwear is optional. Your friend has a more conservative outlook on the topic. Talk out your points together so that you can share your views and learn more about your friend’s position.</p>	<p>ROLLENSPIEL #3 (HAMBURG) Student B You and your friend are having a conversation about media in Germany and the cultural phenomenon of “oben ohne” in particular. You find topless anything not appropriate and disapprove of naked people on TV in Germany. Your friend has a more liberal outlook on the topic. Talk out your points together so that you can share your views and learn more about your friend’s position.</p>

<p>ROLLENSPIEL #4 (WIEN)</p> <p>Student A</p> <p>You are Sissi, the young empress of Austria. The first weeks of your marriage have been challenging: Your stepmom Sophie is driving you crazy, your husband Franz works day and night, and you miss your family and pets back home in Bavaria. You think it is time to see a professional. You meet with Dr. Freud for a psychoanalysis session.</p>	<p>ROLLENSPIEL #4 (WIEN)</p> <p>Student B</p> <p>You are Sigmund Freud. You are a psychoanalyst and your specialty is dream analysis. Sissi is consulting you about the strange dreams she has been dealing with lately. You invite her to a psychoanalysis session in order to analyze her dreams (i.e., understand their connection to her life) and give her some advice.</p>
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