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All the School's a Stage: A Multimodal Interaction Analysis of a School Administrator's Literate Life as Dramaturgical Metaphor

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ACCEPTANCE

This dissertation, ALL THE SCHOOL'S A STAGE: A MULTIMODAL INTERACTION ANALYSIS OF A SCHOOL ADMINISTRATOR'S LITERATE LIFE AS DRAMATURGICAL METAPHOR, by DRU DELANCE TOMLIN, was prepared under the direction of the candidate's Dissertation Advisory Committee. It is accepted by the committee members in partial fulfillment of the requirements for the degree, Doctor of Philosophy, in the College of Education, Georgia State University. The Dissertation Advisory Committee and the student's Department Chairperson, as representatives of the faculty, certify that this dissertation has met all standards of excellence and scholarship as determined by the faculty. The Dean of the College of Education concurs.

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ABSTRACT

ALL THE SCHOOL'S A STAGE: A MULTIMODAL INTERACTION ANALYSIS OF A SCHOOL ADMINISTRATOR'S LITERATE LIFE AS DRAMATURGICAL METAPHOR

by

Dru DeLance Tomlin

In *Images of Leadership* (1991), Bolman and Deal identified four “frames” that school administrators use when making decisions: structural, symbolic, human resource and political. They discovered that the latter two frames, which focus on relationships, partnerships, and communication, were most frequently identified as predicting a school administrator’s success “as both leader and manager”(12). Strikingly, Bolman and Deal found that little emphasis and professional time are afforded to help school administrators learn about these critical frames. While there is ample logistical advice about language use, there is scant research that examines it from a theatrical perspective.

The purpose of this autoethnographic study was to examine my literate life as a school administrator through the use of multimodal interaction analysis (Norris, 2004) and dramaturgical metaphors (Goffman, 1959). The study attempted to address the following research questions: (1.) How does my role as a school administrator dramaturgically define the roles I inhabit as I engage in everyday literacy practices in school? and (2.) How do I use language –both verbal and nonverbal language --to negotiate those roles with my various audiences, specifically with teachers and staff, other leaders, students and parents?

The participant was myself –in my former role as an assistant principal at a suburban elementary school. Data collection and analysis began in May 2012 and concluded at the end of August 2012. Data for the study was collected through a journal

based on questions using dramaturgical terms and a collection of the author's/participant's videotaped "performances" with various audiences. The dramaturgical journal was analyzed through Critical Discourse Analysis and deductive coding, while the videotapes were analyzed using Multimodal Interaction Analysis. Poetry was also used throughout the study to include the author's voice, to recontextualize the experience, and to challenge the traditional prose form.

The study revealed the intersection of language and leadership in the life of a school administrator. It also showed how multimodal interaction analysis and dramaturgical metaphors can help educational leaders understand their own literate lives through new lenses and how they can grow from that understanding.

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OF A SCHOOL ADMINISTRATOR'S LITERATE LIFE
AS DRAMATURGICAL METAPHOR

by
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A Dissertation

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Degree of
Doctor of Philosophy
in
Teaching and Learning
in
the Department of Middle-Secondary Education and Instructional Technology
in
the College of Education
Georgia State University

Atlanta, GA
2013

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CHAPTER 1: INTRODUCTION OF THE PROBLEM

Position of the Researcher¹

Invocation

I take these versed steps with feet like leaves,

Their delicate tendriled holding

both firm and fleeting

To boughs

both hardened and hollow

With words

both determined and desperate.

Help me with your wise hand, Poesy,

To lift this language in the finicky wind

to tell this story.

I AM A CAUCASIAN MAN WHO HAS ALWAYS WONDERED ABOUT WORDS AND LANGUAGE.

I was made word wise –a lightning filled quill in a gray cloud—

With a desperate bent for my own lyrical defense;

The bastard son of John Donne, Morrissey, bullies, and heartache,

¹ *I will be using poetry as an artistic way to express my voice throughout this study. This choice will be explained further in Chapter 3, the methodology chapter.*

Who hammered home the weight of words
And the arrowed art of straightening them to the aim.
My hemmed lips quivering, though—
With a head full of language like colliding, drunken bees;
 The bastard nephew of Jacques Derrida, Samuel Beckett, shyness, and arrogance,
Who ripped at the seams and sinewy strings of language
Until the weary artifice murmured within them.
My white man's mouth bound by historical razor wire,
 afraid to open too open
The words crouching like brutish beasts and crawling
in the ancestral shadows.
I remember her old Oklahoma lips smiling after they poured
 Cutting glass language
Loudly in the gas station about black people (not her word) in the woodpile
And I was seven, mute and dumb, and tied and to it all.
Tried by it all.
Words --used and unused-- are leaden thread, stitching
An anchoring jacket that I must wear.
That I must let hang on me
That I must let weigh
That I can never remove.

**I AM A CAUCASIAN MAN WITH AN INTEREST IN LANGUAGE WHO
BECAME A TEACHER.**

I was forged a teacher –a new coin shining in a fountain—

With a classroom crawling with expectation;

Driven by compassionate fuel and a muddled map,

Uneasy fingers fumbled at the steering column

Passengers tossed and cut through pedagogical glass.

Past class accidents passed and the teacher stands in field,

Working and toiling until the soil is ripe,

Learning the patterns and skills to willfully wield

A uniformed life upon which hangs new stripes.

Life in the class becomes a metered game,

Passionate still, yet fences festoon the eyes

Of pupils who learn to sit so quiet and tame

And block in their hopes and dreams in the skies.

The heart is not made of paper and chalk,

This metered life beats like a teacher's watched clock.

**I AM A CAUCASIAN MAN WITH AN INTEREST IN LANGUAGE WHO
BECAME A SCHOOL ADMINISTRATOR AND WHO IS EMIC TO HIS WORK.**

Administrator born after ten years of desks and pens,

My philosophy of learning emblazoned upon my chest

I learn the meter that makes the wheel spin

And the political strings that pull and prod the rest.

I grow more certain of this administrative role,

The scripts, the casts, the order lined up so well

The curtain so certain ascends with calm and control

While the actor prepares the rollicking role to sell.

Triplicate forms fall like leaves upon my chair,

Like the tears that tumble from young and old eyes

The power of words so inherent is truly here,

They can libel and label and lift until they fly.

I wear words like masks for each audience I entertain,

The principal actor delivers lines with uneasy disdain.

Parcel to the party –an inky ruler set to measure each footprint—

With a critical lens ratcheted to the bolts of schoolhouse culture

The dramaturgical drags the depths of the administrative soul.

Who better to unravel the tragic linguistic masks

But one who lopes on the creaking, daily stage?

The props prop and propose an ugly stability –there is only instability;

So the stable emic stands with pencil aimed to note and rip apart

While he also plays the principal role with masks and marionette parts.

**I AM A CAUCASIAN MAN WITH AN INTEREST IN LANGUAGE WHO
BECAME A SCHOOL ADMINISTRATOR, WHO IS EMIC TO HIS WORK, AND
WHO ATTEMPTED THROUGH THIS STUDY TO UNDERSTAND MORE
COMPLETELY HOW A SCHOOL ADMINISTRATOR USES LANGUAGE TO
NEGOTIATE AND “ACT” WITH HIS VARIOUS “AUDIENCES”.**

Every word is part of a dissolving chain,
Linked together and always falling apart
Each a nothing, a meaningless senseless stain
Hopeless to map, steer, plot or chart.
Every word is part of a disarming charm,
Hemmed and sewn and worn as a mask
A sign and shield to deftly disarm;
Raised or lowered depending on the task.
Every word is a sign that pulls and shifts
Invisible strings tied to arms and legs;
Puppeted footprints in sand that drags and drifts
Vacuous holes gaping for hollow pegs.

Falling to pieces is part of the design,
For words are mere links, masks, and empty signs.

What binds us together if these signs are vacant and bare?
How do we manage to commiserate at all?
The worlds we inhabit are stages that we all must share;

We are actors with props that continually stumble and fall.
 Thus, the words that we use are part of the dramaturgical ploy
 And the gestures we make are part of the script we enact
 While the clothes that we don are costumes we sew to employ
 Another stitched sign for the roles we perform and exact.
 Like Keaton or Chaplin or the chameleon comedian Kaufman,
 We use movement for meaning and twist our vicinal visages
 This “presentation of self” as espoused by Erving Goffman (1959)
 Claims we act how we act for we are “concerned about...images”(Sandstrom et. al. 220).
 We spin in our lives the signs and props at the curtain
 Dramaturgical planets oscillating in a space uncertain.

**I AM A CAUCASIAN MAN WITH AN INTEREST IN LANGUAGE WHO
 BECAME A SCHOOL ADMINISTRATOR, WHO IS EMIC TO HIS WORK, AND
 WHO FEELS IT IS IMPORTANT TO EXAMINE LANGUAGE USE IN THE
 AREA OF SCHOOL ADMINISTRATION TO UNDERSTAND HOW
 LANGUAGE CHANGES IN THE DIFFERENT SETTINGS AND WITH THE
 DISPARATE AUDIENCES FACED EVERY DAY, AND SO SCHOOL LEADERS
 CAN BETTER UNDERSTAND THEMSELVES, THEIR VARIOUS “SELVES,”
 AND THE VITAL ROLE THAT LANGUAGE PLAYS IN CREATING THOSE
 “SELVES.” ULTIMATELY, THROUGH THIS EXAMINATION, SCHOOL
 LEADERS CAN TAKE THEIR KNOWLEDGE ABOUT LANGUAGE AND
 FORGE STRONGER, MORE AUTHENTIC RELATIONSHIPS WITH**

**STUDENTS, PARENTS, FELLOW STAFF MEMBERS, AND TEACHERS.
THERE IS, OF COURSE, THE POSTSTRUCTURALIST POINT THAT
LANGUAGE CAN NEVER BRING ABOUT COMMONALITY OR A BOND
BETWEEN PEOPLE. IT WILL ULTIMATELY BRING ABOUT MORE
SILENCE; HOWEVER, PERHAPS IN THAT SILENCE THERE IS
SOMETHING SHARED.**

This problem is vital because we each inhabit its lands:

What masks do we wear at our desks and in the halls—

When one character sits does another character stand?

Do words change with a canter, a gallop, a saunter, a crawl?

School principals are our schools' principal actors

Who know how to shape their words like pieces of clay

Their audiences are filled with fans and fickle detractors

Creating applause or division with every word they say.

Thus, one critical point of this dramaturgical glance,

Is to study how leaders use words and other such signs

As they walk on the stage and take up their thespian stance

And inhabit new roles with each new client they find.

We shape ourselves and our masks continue to grow

With the students, parents, teachers and staff that we know.

If Goffman (1959) was right, and we are just merely players

And we are acting with every encounter we have

Then it takes not an augur, a sage, or even soothsayer
 To know this wound to heal will take more than salve.
 But what gash could there be beyond the school house clinic?
 What cut could we face beyond a simple laceration?
 “Can’t trust a principal!” stabs a teacher, the parking lot cynic,
 “They’re all fake!” slices another --with deep consternation.
 Hence, the second vital point almost leaps from the critical page:
 That school leaders must learn from themselves and the words they say
 To stitch up any wounds that’ve grown ‘tween the audience and stage
 Words and signs can be medicine to cure any ill any day.

This critique will critique what we use to connect and to act

So our bonds will be stronger after we look at our fumbling “facts.”

The ghost of Derrida sweeps through and always surmises,
 That language should never be viewed as a tool for solution;
 It should be torn down to reveal all of its various guises,
 For words are cursed with meaning like so much pollution.
 Hence, this is another part of the precarious quest:
 Language is a semiotic sign that we study to find
 That something is nothing and nothing is something at best
 And there is no string that exists that will ever intertwine
 The signified meaning and the signifier that carries to tell,
 So as this study purports that school leaders can bring to light

More cohesive relations by learning about their words

There is also a loneliness and emptiness they'll battle and fight

For language falsely promises a common song that will be heard.

If language were a lawn, this study would be its mower,

Because words are wild weeds and words are false, furious flowers.

I AM A CAUCASIAN MAN WITH AN INTEREST IN LANGUAGE WHO BECAME A SCHOOL ADMINISTRATOR, WHO IS EMIC TO HIS WORK, AND WHO FEELS IT IS IMPORTANT TO EXAMINE LANGUAGE USE IN THE AREA OF SCHOOL ADMINISTRATION TO UNDERSTAND HOW LANGUAGE CHANGES IN THE DIFFERENT SETTINGS AND WITH THE DISPARATE AUDIENCES FACED EVERY DAY, AND I AM A MAN WHOSE OWN JOURNEY AND STORY IN SCHOOL ADMINISTRATION WERE CRITICAL TO THIS STUDY –AND, THUS, MUST BE VOICED.

My heart is a beating apple pulsing at the end of a hollowed branch,

Fingertips of air sweeping around its ripened skin

Finding the soft brown places

that murmur privately a story

Told through barbed-wire gossamer–

Aching fingertips pulling it apart strand by stranded strand

stoppingknowingtellingunvoicingrevoicing

The curling pages of this cored heart:

a place held behind binding --no longer bound

Blake's worm has burrowed straight through
 To declare on the tendril limb this full daily tale
 To bring it to others' antennae fingers and their reeling reach.

Hughes asked us, "What happens to a dream deferred?"
 Waiting so long to perform the principal role
 When answer to Langston discovered, all was blurred.
 The dream was found and appointed and then somehow stole.
 I know what happens to a dream that becomes and then breaks.
 I know how Icarus saw after the fall without wings.
 Some schooled worlds are polluted with pernicious snakes
 That care not 'bout the wreckage their venom brings.
 My administrative eyes are nothing like the sun
 They tell the time of a new biography
 The past is askew and renewed though complete and done
 The story going forth is an autoethnography.

The mirror is broken but useful for its labor I find
 Reflection is the way to the fortuitous fruit and the rind.

My hand holds the phone with fingers that scream and squeeze
 Firm fixed digits bleeding through the sound
 The words drip out with a saccharine syrupy unease
 "I am stepping down" down down....

But how did I reach this shoreline, this scorched earth?
 Where my hope and words and life have run aground?
 What could I find for shelter, what shield of worth?
 What sword unsheathe for safety 'gainst foe unfound?
 I desperately search the rearviewed horizon for answers
 To see where this first began to unfurl and unfold
 Knowing my story is the cause and remedy for my cancer
 Words will reveal and peel back the tale untold.

Language, great god of construction and destruction, I bow

I will search your body of work as I move into the now.

*The curtain closes on the verse and bows to the sentence,
 The tilting hand bids farewell to the careful poetic pen,
 For now the language grows long and marches in penance,
 Prose is the widow of the word but still joined to its ghost;
 she hangs her head and proceeds with a slow, mechanical cadence.*

I am constantly standing at the nexus of literacy and leadership. From my adolescence, I have always been intrigued and vexed by words because they have such an unmistakable currency and because they can create such undeniable beauty as well as unfathomable damage. As a teenager, I spent countless days trying to weave together the perfect phrase to combat a bully or the most artful sentiment to woo a girl in the next row in class –only to have all of that verbal work implode when I actually tried to say it. I saw how words for my fellow classmates and friends worked, propelling them forward

through awkward situations and lifting them above dire straits. At the same time, I saw how words often weighed me down and sank me deeper into the murky mire of adolescence. Using language, which was so natural for others, was a confounding exercise to me. Naturally, I became an English major and eventually, an English teacher –perhaps in an effort to face my formidable foe, language, and to understand its every vexing facet.

While I have developed a strong friendship with my foe, I am still at its mercy. As a school administrator, I spent my days trying to weave together perfectly worded emails for combative parents, to find firm and fair phrases to use with students who had committed disciplinary missteps, or to locate sensitive sentences to use with teachers who were being asked to resign their positions, to adjust their unprofessional dress, or to raise test scores in their classes –and once again, all of that verbal work had the potential for messy implosion when I actually sent the email or uttered the phrase. Fortunately, I also crafted letters, delivered speeches, and made delicate phone calls as a school administrator that successfully communicated my every message and every intention. Thus, in actuality, I did not simply stand at the crossroads of literacy and leadership, but I was called to act at the nexus of those two worlds every day. Every day, I found myself in situations with people that made me pause and wonder about language (both verbal and nonverbal): the language I planned to use, the language I was using, the language I had used, and the language I should have used --and those situations and wonderings drove me to explore. It was a tenuous and fragile action, and that was why it deserved further inquiry and attention.

Position of Researcher as Poet

While I may be writing poems throughout this study, I am not entirely sure if I can define myself as a poet –even though I have a history with the form. As a child, poetry, in many ways, was more of a survival tool for me than art. I tended to deal with difficult feelings in a private way --particularly when the bullies hovered in 5th grade and throughout middle school. Instead of fighting back or running to my parents, I retreated to the quiet solace of my notebook. Even though I experimented with rhyme, meter, and metaphor during those retreats, I did not write with a great deal of polish; rather, I wrote poems simply to give it all a place. I wrote feverish words on the lines, in the margins, and everywhere in between. No one ever read them and that was fine with me.

In high school and throughout college, poetry remained a familiar friend. I studied English poets primarily, such as Keats, Yeats and Shakespeare, but I was especially taken by John Donne. In the green hardback tome of 17th century poets I carried with me, I read and reread Donne's metaphysical verses, writing notes, circling words, underlining phrases, and pouring over his art. As I took creative poetry writing classes and crafted poems and songs on my own, I knew that I would never reach Donne. At the same time, I also found poetry in other spaces -- in the verses of alternative music, hardcore punk and rap. They were the poems of the counterculture, and they challenged structures, questioned norms, and ripped at the seams of elitism, classism, chauvinism, racism and more. As a bullied kid brought up with hatred and resentment, I identified with their marginalized voices and their anger. Even though I had never experienced most of their struggles, I knew why they had to write them.

Thus, when I became an English Language Arts teacher in 1994, poetry was coursing through my veins, and it was a blend that celebrated its traditions and heralded its unorthodoxies. I still remember sitting with my 8th grade students and talking about Frost's pastoral poem, "The Mending Wall", getting my 10th graders to say with me, "I hate this cultured hell that tests my youth" from Claude McKay's sonnet "America," and writing poems alongside my middle school students during Writers' Workshop. I wanted my students to feel as passionately about poetry as I did and to experience its liberating potential.

When I became a school administrator in 2004, then, I was armed with a unique way to see the world, an uncommon way to express it, and a collection of spiral bound notebooks. Poetry gave me a place of quiet in the often chaotic hallways and classrooms, and it also provided me with an artful way to see my experiences (and myself in those experiences) for the first time –again. It remains the constant welcoming shoreline on which I can stand.

Statement of the problem

School administrators use and adjust language throughout their days. They must be able to write tactfully to a parent about a difficult curriculum or disciplinary issue and then speak comfortingly to a sixth grade student about her locker jam problem. They adroitly have to negotiate a verbal exchange with a disgruntled employee while never losing sight of the presentation they have to write and deliver to parents in a few short hours. At the same time, school administrators must perform dramatically. Upon the myriad “stages” within a school, they have to use different scripts and confidently deliver them, find and manipulate necessary props and costumes, and make crucial adjustments

as their audiences interact with them during the performances. In other words, school administrators engage in multiple literacy practices and perform multiple roles on a daily basis for their fellow school administrators, their parents and stakeholders, their students, their teachers and staff, and a variety of other audiences. With so much of an administrator's job bound to communication, language, and drama, there is always the potential for verbal and nonverbal language to be misinterpreted or misread by an audience during a social interaction. There is also the potential for language to create convergence and understanding with a diverse audience.

A school administrator who is more aware of how he/she uses language becomes, consequently, a more effective administrator. It is erroneous for a school administrator to see language use as simply a string of practical, well-crafted memos to teachers, an isolated letter to parents, or a body deftly positioned during a conversational exchange. Rather, a school administrator should see his/her work as a powerful marriage of literacy practices and dramatic performances. It is vital, therefore, to examine these complex processes through metaphors of theater. In general, metaphors are useful for examining "aspects of social reality" (Riley and Manias, 2005) and the theatrical –or dramaturgical– metaphor most typically ascribed to Erving Goffman is a theoretical tool of social interaction analysis that views people as actors who wear various masks as they negotiate performances with various audiences (Goffman, 1959). This theoretical model also examines how, where, what people use to prepare for said performances. Goffman's dramaturgical perspective on social interaction can and should be used to reveal the rich drama of communication and language use in the fields of school administration and literacy education. Ultimately, the purpose of this study was to not only illuminate the

literate world of the school administrator through theatrical metaphors; this work was also meant for to help school administrators –and those who prepare people to become school administrators—see how verbal and nonverbal language work together to create dissonance, concord, and meaning in their leadership.

Studies that have addressed the problem

There are several studies that have detailed the importance of strong communication in the practice of school administration (Bolman & Deal, 1991, 2003; Boyd & Crowson, 2002; Gurr, Drysdale & Mulford, 2006; Hoerr, 2005; Marzano, Waters, McNulty, 2005; Reeves, 2006; Noddings, 2006; Whittaker, 2003; Wiles & Bondi, 2000). Some discuss the broad importance of communication in schools and suggest that a school administrator must first grasp the notion that communication is a critical school instrument of increasing importance and complexity, which demands better quality communication skills (Ärlestig, 2007; Dewatripont and Tirole, 2005). Other studies on communication in educational leadership tend to be more narrowed in focus and examine such relational and practical subjects as how to communicate as a caring, trusted leader (Gurr, Drysdale, and Mulford, 2006; Noddings, 2006;), how to use body language and listening strategies properly (Goman, 2008; Reiman, 2008; Tate, 2003), and how to prevent communication problems (Dewatripont & Triole, 2005). Others examine school leaders' communication through an organizational lens (Ärlestig, 2007; Boyd, 2002). While this research may be valued by some school administrators for practical use in the field, it also treats language as a check-list from a “how-to” manual. Even those who equate leadership communication to poetry fall short of making a true connection between school administration and verse and, instead, merely discuss what

makes a “great communicator” (Hensley and Burmeister, 2004, 30). In many respects, it resembles rhetorical advice that might be given to a car salesman in order to sway a customer. Such communicative advice –while practical in some respects—can be viewed as calculated, manipulative, and limited.

Deficiencies in the studies

As aforementioned, while studies on communication in school administration focus on its practical, relational and logistic aspects, there is a notable gap in the number of studies that examine the work of school administrators through a literacy lens and through the metaphor of theatrical performance, using such terms as scripting, staging, costumes, props, and rehearsal. In order to become more apt language users and communicators with their various audiences, it is critical for school administrators to understand their work as a set literacy practice and to see their days through the metaphorical lens of drama.

While dramaturgical metaphors have been employed to explore other areas of social interaction, including operating rooms (Riley & Manias, 2005), women on vacation (Banim Guy, & Gillen, 2005), cross-cultural engagement (Montagliani & Giacalone, 1998), and behavior (Perez-Alvarez & Garcia-Montes, 2006), only a few studies have been found that use dramaturgical theory to study schools. Those scant studies have adopted the dramaturgical lens to do the following: examine interactions and school administrators’ communicative efforts (Hallett, 2007); understand the use of theater as a professional development tool to enhance school administrators’ communication (Meyer, 2001); reveal the “dramatic struggle” inherent in leader-follower interactions (Sinha and Jackson, 2006); and analyze how decisions are made during teacher meetings (Salo,

2008). While the former studies are helpful in understanding how dramaturgical metaphors can be utilized to analyze aspects of social interaction in other arenas, it is obvious from the latter studies that there is a lack of research in the arena of school administration and language use.

There is also a gap in the number of studies that have utilized a multimodal interaction analysis (MMI) method to examine literacy practices –specifically those involving school administrators. Multimodal interaction analysis was a vital tool for this study because it captured the literate life of the school administrator. A discourse analysis of the verbal language used by a school administrator –while helpful and purposeful—would only attend to one facet of that life. By capturing and analyzing the nonverbal language, I explored how language truly worked every day at school: it is a constant, complex marriage of nonverbal and verbal language that cannot be divorced and, frankly, should not be analyzed separately.

The importance of the study

Given the aforementioned gaps, this study is critical to the fields of literacy and educational leadership for several reasons. First, from a literacy standpoint, it reveals how we use multiple literacy practices –both verbal and nonverbal language--with other people in our daily lives. To become more literate communicators, it is the researcher’s perspective that school administrators need to do more than just see verbal and nonverbal language as semiotic signs we use to navigate the practical aspects of everyday communication; we must also explore ourselves as actors, the various roles we play, and the performances we deliver as we use language. Second, this study offers a unique view for the field of educational leadership because of the dramaturgical theoretical lens, the

multimodal interaction analysis method, and the autoethnographic design it employs. This study ultimately asks school administrators, the practitioners of educational leadership, to examine what they do dramatically as they use verbal and nonverbal language in negotiated performances with their various audiences. Finally, this study provides a unique voice through the author's use of poetry throughout the study; by doing so, I challenged myself and my readers as I reconfigured data, and I also challenged the traditional language used to represent data.

Theoretical framework

This study examined my literate life as a school administrator through the theoretical lenses of semiotics and dramaturgy. Semiotics expands the notion of text by asserting that we communicate and learn about our world using a vast system of signs and signifiers that involves a relationship of three elements: the physical signs, the objects to which they refer, and the person interpreting the signs (Halliday, 1978; Sanders Peirce, 1955; Saussure, 1959). Words, in other words, are a mere part of an expansive semiotic system of language, a system of signs and signifiers that are culturally influenced, socially bound, and inherently possess multiple interpretations; this system includes, but is not limited to, the written and spoken word (Kutz, 1997). Meaning-making can occur, for example, with a person's clothing, a gesture, an artistic performance, or even a poem; each example is an external semiotic sign or text that can be read as language and interpreted just like the words on a page (Bloome and Egan-Robertson, 1993; Hartman, 1992; Kutz, 1997; Short, 1992; Sipe, 2001).

Semiotics was particularly critical to this study because of its emphasis on language as a system of signs that is both interconnected and socially situated. Semiotic

signs, in other words, do not operate in isolation; rather, they live and influence each other in the complex context of social interaction. Prior to the work of Halliday (1978), however, aspects of language had been examined as static objects, such as a sentence, that could be analyzed apart from each other and separate from social interaction. Halliday (1984) contended that language should be examined as it unfolded “above the sentence” in naturally occurring ways. Instead of seeing language as a series of textual bricks and mortar used to create structures, he perceived of text as a “mode of social action” that was influenced by and connected with other text within the “meaningful tensions and oppositions” of that social action (Iedema, 2003, p. 31). For example, the semiotic signs of clothing and spoken language do not function separately in an interaction; they are communicative modes that are utilized and adjusted based on their mutual influence. While an assistant principal may straighten his tie as he talks to a concerned parent, he may roll up his sleeves as he converses with teachers about working together on data analysis --illustrating exactly how one communicative mode or sign in the system of language influences another in the context of social interaction.

This study also looked at social interaction and language through a theatrical, or dramaturgical, lens. As aforementioned, school administrators are in a constant state of negotiated performance –for teachers, parents, students, and even fellow administrators. According to Goffman, all of these performances happen in specific ways. He contends that the actor (or the team of actors) performs his or her dramatic act in a “front stage” area for an audience by involving certain physical props or “expressive equipment” (p. 22), such as furniture, clothing, or paintings, and by attending to his or her own physical attributes and mannerisms. Goffman defines these latter two dramatic factors as part of

one's "personal front", and they include: "insignia of office or rank; clothing; sex, age, and racial characteristics; size and looks; posture; speech patterns; facial expressions; bodily gestures; and the like" (p. 24). These characteristics can be modified by the performer based on the nature of the performance or on the nature of the audience, but the audience expects solidarity when it comes to the elements of "setting, appearance, and manner" (p. 25). In fact, Goffman asserts that the front region is typically structured to affirm the audience's expectations –just as the performer is him or herself (or the performance team), the front setting region is "relatively well decorated, well repaired, and tidy" (p. 123). In other words, the performer must strive to represent –both verbally and nonverbally-- the most favorable, idealized self, the one that the audience expects to see and hear in that particular setting and situation. When a performer fails to do so –due to an error in speech or dress, perhaps –his or her audience is left feeling confused and conflicted because the expected image of the self is wrong or absent (p. 25). Goffman contends, however, that all performers try to correct mistakes before their performances through "impression management" (p. 113), so the audience is presented with a shining end product and, thus, they are left with the impression that the performance is flawless and the performer is him or herself an example of decorum and perfection. What is removed from the audience's line of sight are the "long, tedious hours of lonely labor" (p. 44) that the performer had spent perfecting the act and the imperfect and unceremonious chatter that had taken place prior to the performance.

Indeed, according to Goffman, the performance begins before the actual performance begins –in the "backstage" areas. In this private area, away from the audience, the actor or the performance team collude and agree upon several performance

elements. Discussions take place about the “setting, involving...the scenery and stage props” as well as “staging...the condition of sign-equipment; stands, lines, and positions” (p. 175). In addition to the “scheduling of one’s performances,” (p. 138), scripts and lines are rehearsed, props are set, and clothing is scrutinized for flaws in this backstage area/. This is also the place where the performer can let down the mask of the drama and simply relax behind the veritable curtain (p. 112). In the backstage area, the actor –typically with his or her performance team—may also feel comfortable deriding, mocking, and criticizing the audience or “refer to aspects of their [own] routine in a cynical way” (p.174). To ensure that there is no mixture of front stage and back stage behaviors, which would frustrate the audience and embarrass the performer, the “passage from the front region to the back region” is closed to the audience; Goffman refers to this area as the “guarded passageway” (p. 113). This form of “audience segregation” (p. 49) is a necessary way to protect the favored impression, or “face,” that the actor or performer wants to foster. This is one example of the “widely practiced technique of impression management” (p. 113), which is an area that is studied in the worlds of organizational management and school administration. In fact, in the realm of school administrators, Goffman almost directly touches upon their world by stating that someone “in a position of power or leadership may increase or decrease his strength by the degree to which his appearance and manner are appropriate and convincing” (p. 85). He adds that actors must understand that an impression fostered by a performance is a “delicate, fragile thing that can be shattered” (p. 56). Therefore, it is imperative that any person –particularly those in leadership positions-- ensure that sound impression management strategies are being used, so he or she can present the most favorable version of his or her self.

Goffman discusses these impression management efforts in another essay entitled *On Face-Work: An Analysis of Ritual Elements in Social Interaction* (1955). He first describes the basis of these efforts by suggesting that social actors use nonverbal and verbal “acts” and “lines” to express their assessment of an interaction and of the fellow actors in the interaction—including themselves (p. 5). Goffman then defines the term “face” as the “image of self” that the social actor attempts to portray during an interaction, and he asserts that one successfully “maintains face” when the image he or she “presents...is internally consistent, that is supported by judgments and evidence conveyed by other participants” (p. 6). In addition, the social actor must simultaneously think about his place in the immediate interaction and about his place beyond it; when acted upon by the social actor, this ensures that he or she is not “in wrong face” or “out of face,” (p. 8) which occurs when the actor does not or cannot deliver a performance that is congruent with the audience’s expectations of his or her role. This incongruence can happen when something—or even someone—disturbs the social actor’s image or “threatens face” (p. 12). When this happens, the person then engages in “face work” to counter that disturbance, and Goffman discusses several “face work” strategies employed by social actors (p. 15). For instance, the first and most basic kind of “face work” is for the person to avoid situations where threats to his or her face may happen or to strategically exit when a threat is anticipated or perceived. This avoidance can also be accomplished by having “delicate transactions...conducted by go-betweens” (p. 15). This type of strategy is used quite often in the world of the school administrator. In particular, when the principal wants to distance him or herself from an uncomfortable conversation with a parent or a teacher that might disturb his or her favored “face” or

image, he or she typically delegates that interaction to the assistant principal, who must present a “face” that aligns with the school’s goals and message. The assistant principal is charged with performing and delivering “lines” so that his own and the school’s “faces” are maintained during the performance. Goffman’s dramaturgical theory is a helpful lens through which to see this world of the school administrator. It paints a world through theatrical metaphors and creates a landscape that is rich and navigable.

The purpose statement and research questions

The purpose of this autoethnographic study was to examine my literate life as a school administrator through the use of dramaturgical metaphors. Through semiotic and dramaturgical theories, this study explored the context of my lived experiences as a school administrator. Thus, this study examined my literate life as a school administrator as I used both verbal and nonverbal language, acknowledging the necessity and worth of all signs and signifiers in the semiotic system, and as I performed dramatically for various audiences in school. Ultimately, the study attempted to address the following specific research questions: (1.) How does my role as a school administrator dramaturgically define the roles I inhabit as I engage in everyday literacy practices in school? and (2.) How do I use language –both verbal and nonverbal language --to negotiate those roles with my various audiences, specifically with teachers and staff, other leaders, students and parents? To attempt to address these questions, I collected data through the following methods:

- (a) Written journals in my role as a school administrator before and after significant “performances” I had with teachers and staff, other leaders, students and parents in a variety of settings within my school, analyzing those

performances through dramaturgical terms. Using my eight years of school administration experience, I judged the significance of the performances and determine which ones need to be written up in these journals.

- (b) Videotaped interactions in my role of a school administrator during the “performances” with groups of teachers and staff, other leaders, and parents in a variety of settings within my school.

Definitions of terms

The following terms were used throughout the study, and several were also employed specifically as tools to analyze my literate life as a school administrator. The terms are listed alphabetically and are further designated by their original author in parentheses.

Back stage. Where scripts and lines are rehearsed, props are set, and clothing is scrutinized for flaws. This is also the place where the performer can let down the mask of the drama and simply relax behind the veritable curtain (p. 112). I used this term in my study to delineate how verbal and nonverbal language use changed in the “back stage” area prior to and after a negotiated performance. The goal was to reveal where and when the mask worn by the school administrator was taken off and how that affected language use (Goffman, 1959).

Body as text (Costuming). The idea that the physical body is a semiotic sign that can be read and interpreted –like verbal language. I adjusted my body’s language –including my clothing—to communicate in certain ways based on the environment context and the other social actors. This concept was critical to the study because I examined my own body language as I communicated with various

audiences –teachers, parents, students, fellow administrators---throughout the school day.

Communicative-mode. A mode is part of a semiotic system that contains and is bound by rules (Kress and Van Leeuwen, 2001; Norris, 2004). I videotaped significant “performances” and then examined the nonverbal language I used through specific communicative modes. This helped me understand how I negotiate performances with various audiences through language –both verbal and nonverbal--and how that language changed with the audiences I encountered. Each communicative mode will be detailed further in the methodology chapter.

Face. The best impression or presentation of self that one tries to provide to an audience. Specifically, it is “an image of self delineated terms of approved social attributes” (Goffman, 1967, p. 5). Therefore, that “image of self” can change with each performance, as each audience and each circumstance has its own unique set of accepted standards or “approved social attributes.” I used this term as a way to discuss how I, as a school administrator, wore different masks and faces and became a different character as I performed for various audiences –in other words, how I engaged in “face work” (Goffman, 1967, p. 12) in order to “maintain face” (Goffman, 1967, pg. 6).

Front. Setting, clothing, and other “expressive equipment” deliberately or unintentionally used by a performer during an interaction (Goffman, 1959, p. 22). I employed this term to show the specific “expressive equipment” I used as a school administrator during my own performances.

Front stage. Where the performer attempts –through a negotiated performance with his or her audience-- to present the best version of him or her self for an audience (Goffman, 1959). This term was vital to the study because it illustrated a key place where language use changed when I, as a school administrator, communicated with various audiences. Typically, the front region is where language is employed to present the best “face” or self. This front region was as large as a school auditorium or as small as my administrative office, depending on the nature of the performance and the size of the audience (i.e. a faculty meeting for an entire faculty or one-on-one meeting with a parent). I videotaped myself in these front regions to examine how I used language –particularly nonverbal language –to negotiate the roles I performed with various audiences.

Guarded passageway. A location that protects the front and back regions so the performer can rehearse lines and otherwise prepare for or retreat from performances (Goffman, 1959). I used this term during the study to reveal how language use changed from back to front regions and how I used the physical space of the school to control how and when my front stage “self” was revealed to audiences.

Higher-level action. A chain of lower-level actions that have a definitive beginning and end (Norris, 2004). I used this term when analyzing the videotaped performances of myself as a school administrator. I analyzed each videotaped as a higher-level action and then examined the lower-level actions created by the overlapping communicative modes. This analysis highlighted how nonverbal language was used in negotiated performances.

Impression Management (or Face Work). How a performer handles miscues, misdirection, and misunderstanding during an interaction to maintain the best face to his/her audience (Goffman, 1959 and 1967). I used this term during the study to show how I, as a school administrator, used verbal and nonverbal language to make repairs when my best “face” slipped –due miscues, missteps, etc.--in front of an audience.

Lower-level action. The smallest interactional meaning unit, which compose higher-level actions (Norris, 2004). I used this term when analyzing the videotaped performances of myself in the role of school administrator. It illustrated how interactions are composed of small overlapping, interweaving moments of verbal and nonverbal language.

Performance team. Two or more people collaborating in order to perform for an audience (Goffman, 1959). While the study focused on myself in the role of school administrator as I performed for various audiences, there were times when I planned and/or performed with another administrator. When such events occurred, I referred to our collective effort as the actions of a “performance team.”

Props. Any expressive equipment used by the actor during his/her performance (Goffman, 1959). I used this term during the study to highlight any object used by me, in the role of the school administrator, to negotiate my performance with the audience, such as a clip board, a microphone, a chair or a podium. I also examined how I used these props during the performance (i.e. a chair could be

used to bring intimacy or distance depending on how it was used). I examined these props through the videotaped analysis.

Organization of the study

The remainder of the study is organized into six chapters, a bibliography, and appendices. In the second chapter, a thorough review of literature presents the following: the importance of body language in the literate lives of school administrators, the overall importance of language use to educational leadership, how school administrators can be more effective language users, how communication and language use in educational leadership has been explored in other ways and how it can be examined through the use of dramaturgical analysis. The third chapter explains the study's research design and methodology. It also includes a description of the data collection method and the procedures to be followed. The fourth chapter provides the specific results based on my analysis of the collected data. The fifth chapter presents a thematically-structured discussion of the findings, while the sixth chapter offers conclusions based on the findings and implications for further study.

CHAPTER 2: REVIEW OF LITERATURE

How is the body critical to the examination of school administrators' literate lives?

The world of the school administrator is filled with written communiqués, oral presentations, and many other opportunities to use language for expressive purposes. While school administrators must attend to the words they use during those opportunities, they must also recognize the importance of another readable text: their bodies. The physical body is a key piece of “expressive equipment,” (Goffman, 1959, p. 22) or nonverbal language that school administrators use when they perform for their audiences. Thus, it is critical that they understand how their bodies function as language tools.

To appreciate this, it is helpful to first understand symbolic interactionism and the role that the body plays within that perspective. Not only does this theory emphasize the importance of “putting oneself in the place of the other,” (Crotty, 1998, p. 75), but social interactionism also asserts that people interact as social creatures with each other and with their worlds. People share, take on roles and communicate through “significant symbols—that is, language and other symbolic tools” (Crotty, 1998, p. 75), and the body is one of the symbolic tools. It is, therefore, crucial that people become more literate in reading the body as text during social interaction. As Barton and Hamilton (1998) also contend, literacy is a social activity that is created through the interaction of people, and meaning-making happens, not in isolation, but in social practices that involve both verbal and nonverbal language. Indeed, the body, according to Light and Kirk (2000), is not simply a physical object that exists within the arena of literacy; rather, it is a linguistic tool that shapes (and is shaped by) action, fosters personal tastes, and carries inscribed cultural practices and norms --and then reproduces those norms. In fact, Grosz (1994)

states, “The body is not opposed to culture; it is itself a cultural product” (p. 23).

Therefore, the body –because it is inscribed by culture—can be “read” as a piece of culturally significant text. However, Bordo (2003) reveals that people often refer to their bodies as if they were distant and separate, forgetting that their bodies are distinctly attached to them --and that they also carry and construct cultural knowledge. In fact, some might suggest that the body possesses the person more than the person possesses or controls the body. Goffman, (1959) for instance, shared his belief that peoples’ bodies (and their clothing) socially construct them as they perform roles:

Through social discipline, then, a mask of manner can be held in place from within. We are helped in keeping this pose by clamps that are tightened directly on the body, some hidden, some showing: it is not only that girdle, brassiere, hair-dye, make up disguise body and face...she is like the picture... or the actor on the stage...she strives to identify herself with this figure (p. 58-59).

Goffman’s words reveal a pivotal aspect of the body as text. The nonverbal language of the body –just as verbal language-- is influenced by the context or culture in which the social “actor” performs. As a piece of “expressive equipment,” the body is adjusted by the actor to cultural and situational cues so he or she can create the expected role. For example, a school administrator may stand up straight with arms by his or her side to communicate formality and seriousness in a meeting with parents or in a conference with school system superintendents. On the other hand, that same administrator may lean back while standing, legs slightly crossed, and arms folded to communicate familiarity and nonchalance in an informal gathering with teachers. These internal adjustments, which manifest themselves externally and physically, are compounded by other physical

constraints, such as clothing—as Goffman illustrates. To appear more informal and task-oriented with students, a school administrator may loosely roll up his or her shirt sleeves, and later, to articulate a business-like air, he or she may roll down and button those same sleeves. Indeed, in many ways, the language of the body has a grammar that is influenced by culture, environmental context, social interaction, and other bodies.

Gee (2011), through his notion of the “frame problem,” troubles this concept of context further as it pertains to body language—and language, in general. He suggests that context is almost infinite in its influence on verbal and nonverbal language and in its scope. Context not only affects what is communicated, but it also affects how communication is interpreted. When context can include a myriad of influencing elements, such as both local and global norms, interpretation and comprehension of language can become complicated. Gee asks: “How can we be sure any interpretation is “right,” if considering further aspects of the context might well change that interpretation?”(p. 67) The “frame problem” and Gee’s question illuminate a challenge faced by school administrators as they use verbal and nonverbal language—and as they try to “read” the language used by others. Schools are multicultural and multigenerational environments, and as a result, they are rich with language diversity; they are also ripe for language dissonance and disconnect. In other words, it can be quite easy for a school administrator to misinterpret a student’s body language if he or she is not familiar with his or her culture. It can also be quite simple for a school administrator to offend a parent by not being knowledgeable about the message that body proximity can communicate. With the countless number of social interactions that occur within a

single school day, it is crucial that school administrators understand how context affects both nonverbal and verbal language communication and interpretation.

Fortunately, two key terms, embodiment and translation, can further a school administrator's understanding of the body as text. While the definition of embodiment may be dynamic and shifting, Davis (1997) sees it as peoples' negotiated efforts to interact both with and through their bodies. This embodied social interaction process is recursive and fluid, and it involves the continual creation of physical and communicative space (Gillies, Harden, Johnson, Reavey, Strange, and Willig, 2004). In other words, people use their bodies –along with their words—to gain and to communicate knowledge about themselves and their world. Translation, hence, is how people create meaning when they attempt to understand text; this includes the body as text. In fact, Stern and Henderson (1993) asserted that the body is not just one text; rather one body is actually “a set of texts” (p. 317) that is used during a performance and then read –translated—by various audiences. The result is the following: multiple meanings are communicated by the language of the performer's body and even more meanings are created by the many audience members. When school administrators are aware of the fact that their body language can be “translated” and interpreted in many ways as they perform, it is the hope that they will be more able and careful language users with their various audiences.

How important is language use in the world of the school administrator?

Unraveling the knot of language use in the world of the school administrator is complicated work. In fact, it is vital to understand first why it must be unraveled. Several studies have analyzed the importance of language use and communication in the daily lives of school administrators. First, the work of Bolman and Deal, two educational

leadership scholars, must be discussed. In their work, *Images of Leadership*, Bolman and Deal (1991) analyzed and critiqued the complex world of school leadership in an effort to understand and improve that world --and those people whose work there. Specifically, in their examination of how school leaders understand their work and respond to the daily issues within that work, Bolman and Deal (1991) identified four distinct “frames” that school leaders use: structural, symbolic, human resource and political. The structural frame is driven by “goals and efficiency”(p. 3), and structural leaders place an emphasis on rules, a clear chain of command, and definable roles – utilizing data to analyze and control those areas. The symbolic frame, on the other hand, is founded on the belief that “meaning and predictability are social creations,” and the symbolic leader contends that people are “shaped” by “myth, ritual, ceremony, stories, and other symbolic forms”(p. 4). His or her job as the leader is to use “culture...charisma and drama” to galvanize people and make them enthusiastically commit to the school and its goals. Likewise, the human resource frame is also focused on people in a school; however, rather than “shaping” people, it attends to their basic emotional needs in order to bring them empowerment within that school setting. The human resource leader understands the world through interpersonal relationships and attempts to lead through focusing on feelings. Finally, the political frame highlights competition in a school and sees the resulting conflict as a completely natural part of that competition. People compete for different reasons, and that struggle, in turn, drives a school. The political leader, thus, builds networks, creates partnerships, and “negotiates compromises” (p. 4) in an effort to further his or her school and give it direction. In their analysis of these four frames, Bolman and Deal also discovered that the latter two, human resource and

political, were the ones most frequently identified as predicting one's success "as both leader and manager" –whereas the structural frame was revealed to be only a predictor of one's acumen as a manager (p. 12). In other words, the more that someone attended to the needs, emotions, and relationships of the people within his or her school, the more that he or she could effectively lead it. Strikingly, Bolman and Deal found that very little emphasis and scant professional time are afforded to school administrators to help them learn about the skills found in the human and political –the most critical--frames. Both of these frames emphasize that school leaders need to place a higher value on interpersonal relationships, and if they are to truly lead their schools, they must foster those relationships by attending to the subtle and complex worlds of language use and social interaction.

Other researchers have also found that school leaders' communication and language skills are instrumental in their effectiveness –and in the effectiveness of their schools. For example, Gurr, Drysdale, and Mulford (2006) in *Models of successful principal leadership*, use two different models to compare and contrast the characteristics of successful school leaders in two schools in Australia. While they look specifically at principals, they contend that leadership really involves anyone in a leadership position in a school. Nonetheless, they arrive at a common set of characteristics for effective school principals across the two schools, which include such qualities as "honesty," "innate goodness" and "highly developed communication skills" (p. 371). In addition, Boyd and Crowson (2002), examined tightly and loosely coupled organizational models in education, and, in particular, studied a new organizational type that combined centralized, or tight, coupling with decentralized, or loose, coupling. This blended organizational

approach focused on building a trusted, legitimate hierarchy that would create strong “communicative ties or relationships” (p. 526). The authors ultimately explain how critical communication and “people skills” are to a successful principalship –those language skills that build trust, collegiality and a mixture of “compliance and satisfaction” (p. 525). It appears clear, then, that any school administrator must possess strong language skills if he or she wants to be an effective leader. Therefore, it is vital that school administrators better understand how communication and language work in order to more effectively lead and to work with people in their school leadership role.

How can school administrators use both verbal and nonverbal language more effectively?

In addition to studies that report the overarching need for school administrators to possess strong communication and language skills, there are also several studies that have detailed strategies that school administrators can utilize in their daily communications. Most of these tomes give practical advice about how school administrators should write and talk to their faculties. For example, in *Supervision: A Guide to Practice*, Wiles and Bondi (2000) provide tables that catalog “Guidelines for Effective Praise” (p. 83), and also caution administrators against using educationally-specific terms or jargon due to their imprecision. They see language use as a way to create and strengthen a more humane school organization. The authors, through their practical advice, attempt to provide a logistically feasible road map for school administrators working on communication issues.

Further advice about language use is provided by other educational leadership scholars, who attend primarily to the pragmatics of the language use while also

emphasizing the human relation aspect of communication. In *The Learning Leader*, for example, Douglas Reeves (2006) offers practical suggestions about school based communication. His focus is on the “relational leader” who uses communication skills, especially listening, to create strong bridges between him or herself and his or her staff (p. 40). This type of leader understands the inherent value in communication at a personal level –one that speaks to people on equal terms instead of from a high position. Reeves also mentions the work of Marcus Buckingham (2005) who stated that “relational leaders” vary their communicative style to the tastes of their teachers and staff and also give them genuine “attention, feedback and support”(p. 41). This genuine communication leader understands that encouragement and praise as well as uncomfortable criticism can best be delivered through “high tech and high touch” (p. 60); emails are effective for sending a tactful message to a broad (or selected) audience, and handshakes or hand-written notes are also effective. In addition, Nel Noddings (2006), in her article entitled “Educational leaders as caring leaders,” explores the concept of the caring educational leader and his or her impact on a school and its personnel. She discusses the qualities that caring teachers have and how they most effectively motivate students and then illustrates how educational leaders need to exemplify those same qualities to motivate teachers and staff. One of the key qualities mention by the author is tied to language use: “they can listen, ask probing questions and lead discussions” (p. 344). By being strong communicators in oral and written forms, school administrators show others that they care, and this, in turn, creates a nurturing, caring environment for students. Other educational leadership researchers also acknowledge the importance of language use in any school; they describe language as a critical binding element

(Marzano, Waters, & McNulty, 2005, pp. 46-47); a powerful strategy employed to build teams of people (Hoerr, 2005, p. 31); and a potent tool wielded to create a positive atmosphere in a school (Whittaker, 2003, p. 23). Regardless of the reason, language is a vital part of school administrators' daily lives, and language—when used effectively and caringly—can bring people together and help forge teamwork and connection. When a school administrator neglects or treats language as a series of pragmatic tasks, he or she can also fracture faculties, deliver disconnections, and create divisions by fostering a culture of miscommunication, misreading, and mistrust.

Undoubtedly, language creates (and possibly corrodes) the fabric of the literate lives of school administrators, and that fabric also includes nonverbal language. Several studies have further explored language use strategies—both verbal and nonverbal—that they believe school administrators must be aware of when communicating with others. For instance, in her study, *School leaders and the strategic impact of listening*, Tate (2003) examined the critical importance of effective listening in the literate lives of principals. She interviewed and surveyed successful principals and their teachers about their perceptions of listening skills and how those skills were used by the principals at school to build trust. She found that there were definite “perceptions of listening skills,” and that listening was used “to build trust and relationships, to keep up with what was going on in the building, and to make decisions” (pp. 7-8). Finally, Tate revealed that teachers need “to be listened to by their principals” in order to feel validated and affirmed in the organization of school (p. 8). Such findings illustrate the need for school administrators to further examine their own communicative practices and language use, so they understand how language affects the relationships they have with their various

audiences –their own teachers, students and parents. This, obviously, involves an understanding of nonverbal body language.

Other authors have examined the importance of nonverbal communication and proximity for school administrators. Tonya Reiman (2008), for instance, provides advice that focuses on how body language is a critical component to communication that one can control to “sway” an audience. She asserts that one must hide trepidation, put physical distance between oneself and one’s audience, maintain comfortable eye contact, talk without marked stress in one’s voice, and control one’s body movement during a social interaction. She contends that when one follows these suggestions, he or she will be more apt to convince an audience to trust his or her message (p. 29-31). Likewise, Goman (2008) explores the impact that body language can have on communication. She asserts that leaders who ignore the nonverbal aspects of communication are sabotaging their own efforts. She provides six factors that illustrate just how critical body language can be in an organization:

- (1) body language reveals the emotions and relationships behind the verbal content;
- (2) leadership is about influencing others, which is contingent upon aligning verbal and body language;
- (3) major changes and ideas in an organization are better received when they are delivered face-to-face;
- (4) video conferencing is becoming more prevalent in organizations;
- (5) growing cultural diversity in organizations demands that leaders be aware of nonverbal communication across those cultures; and
- (6) recent scientific tracking technologies can detect physical distance and body language during a social interaction (pp. 31-33).

Perhaps the most potent of Goman's factors –as it pertains to this study—is the one that connects nonverbal language use and the “growing cultural diversity in organizations” (p. 33). School administrators must be cognizant of the fact that their faculties, student bodies and parent groups not only come from different geographic areas but also from diverse generational landscapes, and they carry with them various cultural expectations and norms. As a result, school administrators must use language –both verbal and nonverbal—with strategic care to bridge those different worlds.

Finally, other authors discuss the importance of effective, skilled language use in the literate lives of school administrators through the arts (Hensley & Burmeister, 2004). They, in fact, liken strong school communicators to poets, who understand the complex and subtle nuances of verbal and nonverbal languages and know how to practice them with all of their audiences. The authors explain that visibility and constant human contact are key ingredients in this communicative recipe (pp. 31-32). What these authors provide through their studies is akin to a “how to” manual about communication for school administrators. In fact, in the aforementioned work by Bolman and Deal, *Reframing Organizations* (2003), communication and language use are broken down into easily manageable parts using their four identified frames:

- Structural –communication used to transmit facts and information;
- Human resource –communication focused on the exchange of information, feelings and individual needs;
- Political –communication used to influence; and
- Symbolic –communication used for storytelling (2003, p. 307).

One could take Bolman and Deal's view of language use –along with the other practical verbal strategies offered by the other aforementioned authors—and perhaps begin to make more effective communicative and language decisions as a school administrator. Perhaps one would listen more closely to teachers. Maybe one would pay more attention to body language and gestures during social exchanges.

On the surface, these short-term changes would feel like long-term communicative progress. However, as Parker Palmer (qtd. in Intrator and Scribner, 2007) noted in *Leading from Within*, “Too much leadership literature obsesses about the challenges of leadership, proposing tips, tricks, and techniques to make leaders more effective and their lives more bearable, while paying little or no attention to a sad but simple fact: much of the darkness around us comes from leaders themselves” (xxxiv). In other words, while these studies and articles make the subject of communication in the world of school administration more digestible and give school administrators tangible tools to use, they neglect the truly complex nature of literacy, communication and social interaction and leave the more difficult, long-term and illuminating work for others to examine.

How have others explored school administrators' daily communication and language use?

Fortunately, there are researchers who have picked up that gauntlet and have provided richer information about communication, literacy and school administration. Unlike the aforementioned studies that regard communication as a checklist of behaviors, these studies illuminate communication and language use as a tense, complex –yet fruitful--exchange between parties involved in a social interaction. Some researchers

have examined the complex interplay that takes place during social interactions in an effort to understand how the process of communication takes place. Specifically, in *Modes of Communication*, Dewatripont and Tirole (2005) develop a theory of language use that they term “costly communication” (p. 1217). This theory is built upon the belief that the “mode and transfer of knowledge” and the success (or lack thereof) of that “transfer” and any communication is determined by the motivations and language use abilities of the both the “sender” and the “receiver” (p. 1217). They look at sender/receiver communication teams and the potential for problems within those teams due to aspects of a “lack of congruence” between the sender and receiver as well as what the authors label “economic modeling” (p. 1218). This latter term focuses on what the sender decides to communicate –and how that decision is affected by the receiver’s knowledge. Specifically, the authors contend that the sender’s message must delicately balance full coverage of content and an economic use of language: to avoid “information that is redundant, irrelevant, or else well known to the specific audience so as not to distract attention or discourage absorption” (p. 1218). They arrive at the conclusion that interactive communication between “sender” and “receiver” can lessen the potential for problems in communication. Similarly, one of the key challenges that school administrators face in daily language use is what to communicate, how to communicate, and when to fit in the necessary communications. When talking with a group of parents about school discipline policies, for instance, it is difficult to assume how much the audience (the receivers) know, which makes it exceedingly difficult for the school administrator (the sender) to craft a thorough yet economic presentation. Perhaps, as Dewatripont and Tirole suggest, the solution is in the interaction between the school

administrator and his or her audience –as long as the administrator can make adjustments to his or her performance.

Further, in an exhaustive study of language use between principals and teachers at a school in Sweden, Helene Ärlestig (2007) reveals the degrees of tension that exist in the social interactions between those two parties. First, though, she declares that current research about communication in schools focuses too heavily on how school administrators can use it to gain more control and predictability or bring forth more efficiency in their organization. That type of research –while well-intentioned—only scratches at the surface of the issue. Instead, communication research should attend to how school leaders should utilize it to build relationships and forge new understandings and perspective with others. What Ärlestig discovered from her study of the Swedish school solidified that assertion. Teachers in the school felt disregarded in meetings with school administrators because they wanted to be heard and understood, while the administrators wanted to reach agreements. It was more important from a communication and language use standpoint for the administrators to find consensus than it was to truly find and listen to the teachers' voices in the meetings. Ärlestig continues by adding that truly effective school leaders understand that communication has a purpose that extends beyond communicative checklists, the transmission of facts or the continuance of order; it should be viewed as a part of the complex social process that helps people discover and grow their own identities, which, in turn, builds stronger relationships within the school. School leaders must see past the idea of communication as a structural tool in itself; when they exhibit concern for the relationships and for the individual needs of their teachers, school leaders help build their school's organizational culture, and, therefore, its

structure. Ultimately, Årlestig states that there is a bond between “communication and relationships” in schools and school leaders simply cannot deny that reality (p. 265).

What these studies imply are the following: school administrators need strong communication and language use skills to be effective leaders, and the development of strong language skills goes beyond adhering to a checklist of prescribed strategies. What is needed to strengthen school administrators’ communication and language use abilities is a new lens through which to understand language use itself in their daily literate lives.

How can school administrators’ daily communication and language use be understood through dramaturgical analysis?

One way to improve school administrators’ understanding of language is to analyze basic social interactions through the lens of dramaturgical metaphors. Such analytical work would greatly extend the basic understanding that most school administrators have about communication and language use strategies and would provide them with a useful tool in their daily literate lives. School administrators should avoid minimizing language use to a set of obligatory tasks. Rather, they should expand their definition of language use in schools to include metaphorical possibilities, including the metaphor of drama. Because they expand expected and accepted definitions by creating novel connections between often dissimilar elements, metaphors can be used to examine “aspects of social reality” (Riley and Manias, 2005) including social interaction.

If one is to employ dramaturgical metaphors to analyze language use in the literate lives of school administrators, one must reference the work of Erving Goffman. In key seminal works, *The Presentation of Self in Everyday Life* (1959) and *On Face-Work: An Analysis of Ritual Elements in Social Interaction* (1955), he provided the

foundation for such work. In the former piece, Goffman relates everyday social interactions to theatrical performances in which a performer negotiates a performance with an audience to present the most favorable impression of him or herself. This can also occur when a group of people cooperates as a “performance team” to stage a “single routine” (pg. 79). Goffman, in fact, asserts that we are all engaged in the putting on and taking off of masks –masks that represent “the role that we are striving to live up to” (p. 19)—in an effort to portray different characters at different times and for different reasons. The dramaturgical theory provides a tool to begin a more adequate examination of school administrators’ literate lives.

One article in particular expands upon the work of Goffman and uses the foundation of his theory to peer into that rich landscape of school administrators. William Gardner and Bruce Avolio, in their article, *The Charismatic Relationship: A Dramaturgical Perspective* (1998), define the characteristics of a charismatic leader and then examine how such leaders use impression management behaviors, perform, and co-create “charismatic relationships” with their audiences (p. 32). They argue that charismatic leaders are masters of rhetoric, language, and expression who “thrive on the creation of meaning that inspires others to pursue their vision” (p. 33). They understand how to manage and regulate the environmental aspects of their performances, their own speech styles during their performances, and information they share –including information about themselves. The power of charismatic leaders, according to the authors, is constructed with their audiences, or “followers” (p. 34), who must see them as leaders, as well. If a leader is to be successful, he/she must “self-monitor” and “pick up cues from followers regarding their needs and aspirations” (p. 38) and make adjustments

to his/her message; these adjustments can occur before, during and after a leader's performance. Finally, Gardner and Avolio detail –through the use of dramaturgical terms—four stages of impression management used by charismatic leaders. The first, “framing,” is used to manage and shape meaning, so followers can see the world envisioned by the leader. Charismatic leaders understand the power of language and “choose their words to amplify audience values, stress its importance and efficacy, and, if necessary, denigrate those who oppose it” (p. 41). The second stage, “scripting,” as the name implies, is the leader's deliberate scripting or planning of directions, cues, expected behaviors, and other activities that will take place during a performance. This stage also involves “casting,” “dialogue,” and “directions.” For “casting,” the leader must examine and cast characters –identifying people for the “performance team” as well as audience members who will be supportive “followers” and those who will be “antagonists” (p. 42). The leader must also attend to the scripted dialogue that will be used during the performance. The authors contend that charismatic leaders use rhetorical devices in their scripts, such as “metaphors, analogies, and stories” and infuse elements of rhythm and repetition in an effort to “ignite the emotional commitment” of their audiences during their performances (p. 42).

Another element of “scripting” involves how the leader provides “directions” to all of the actors who will be involved in the performance –including specifics about verbal and nonverbal language. In fact, the authors suggest that “audiences pay close attention to such [nonverbal] behaviors and assign them more weight when forming impressions” (p. 42) and that charismatic leaders are masterful actors who recognize that fact about audiences. Hence, they “use their superior acting abilities to orchestrate

nonverbal and expressive behaviors” (p. 43) to further convince their followers about their messages. While most of this work is done in Goffman’s “backstage” area, some of it must be accomplished as the leader interacts with his/her audience on the “front stage” –adjustments must be continually made with followers to manage the favored impression. The third stage of impression management, “staging,” involves the leader attaining, maintaining, and directing the physical elements of the performance, including props, physical appearances of the actors, and symbols. For example, the authors discuss how a general wears his medals to heighten his valor and commitment to an audience of soldiers. The same can be said for a school administrator, who positions and straightens his/her nametag to raise awareness about his/her position before talking to a group of teachers.

Finally, during the “performing” stage, the leader uses language and specific impression management strategies with his/her audience to present the most favorable impression of him or herself and/or his or her ideas. Of the five strategies mentioned by the authors, two are particularly potent: exemplification and promotion. For the former, the charismatic leader attempts to portray him or herself as someone who exemplifies admirable qualities, such as trust-worthiness, honesty and moral responsibility, or as someone who is similar to the audience –someone who exhibits the same ethics, experiences, and background. The leaders also create an image that exemplifies “self-sacrifice,” so followers will see him/her as a person who commits to helping the “collective good” (p. 44). The latter aspect of performing is “promotion,” which also involves “self-promotion.” This aspect of impression management involves the leader’s attempts to use language to paint a positive picture about their “selves, vision, and/or

organization” (p. 45). While a leader’s promotional efforts can help sway an audience, they can also do the opposite; in particular, if a leader uses language that is too direct, too blatant or too overbearing about his or her positive qualities, the audience can quickly become more skeptical and less confident in him or her –and those very qualities. Overall, this study by Gardner and Avolio illustrates precisely how leaders’ and school administrators’ literate lives can be viewed through a dramaturgical lens. There are deliberate, theatrical actions that a school administrator makes with language—both verbal and nonverbal—to create and maintain a favorable impression, or “face,” for his or her various audiences throughout the day.

In addition to Gardner and Avolio’s research, there are other studies that use Goffman’s dramaturgical lens beyond the field of educational leadership –most notably in the arena of organizational management. For example, Sinha and Jackson (2006) examined charismatic leadership, impression management strategies employed by leaders, and follower interaction through a dramaturgical lens to understand the dynamics that exist in that relationship. They relied on the work of Kenneth Burke to analyze the theatrical lives of leaders and followers and to see that “success and failure in the leader-follower relationship is dependent on how well the actors play their parts during the interaction” (p. 234). They contended that followers identify with leaders in an effort to unite with them “in substance” through common ideas, beliefs, material possessions, etc. (p. 235). The authors also looked to Goffman in their analysis, and they explained that the leader and his/her followers were engaged in a negotiated and collaborative performance “to maintain their charismatic relationship” (p. 234). In addition, Montagiani and Giacalone (1998) examined how successful interpersonal communication skills foster

relations across cultures, and they also discussed impression management theory as a way of looking at how people obtain certain outcomes in the workplace through the conscious manipulation of the self. They ultimately argued that the key to successful impression management is knowing cultural norms and context so one makes manipulations that are consistent with those norms (p. 606). This is particularly relevant to the language work done by school administrators, for schools are multicultural and multigenerational environments that are rich with cultural diversity. The school administrator's language work must, therefore, take in to account the various cultural norms contained within his or her school house. Being able to analyze dramaturgically his or her lines and nonverbal language during a performance can greatly help in that crucial task.

Two additional studies demonstrate through a dramaturgical lens how norms are maintained as well as manipulated by the social "actors" in an organization. Specifically, Riley and Manias (2004) and Morgan and Krone (2001) apply Goffman's tenets and impression management to examine the lived social interactions of nurses and surgeons in hospitals and clinics. Riley and Manias (2004) discuss the front and back stage behaviors displayed by both nurses and surgeons and contend that both front and back stage are not static (p. 4). Rather, within a space that is considered a backstage area, performers often make smaller spaces for themselves to perform, and, thereby, create a front stage. In the end, the authors assert that by analyzing operating rooms as theater, nurses can be more aware of themselves in social situations and interactions –and how they act in them (p. 8). Morgan and Krone (2001), similarly use a dramaturgical analysis to describe the phenomenon of "emotional improvisation" that they found nurses and physicians using in a cardiac care center. They demonstrate how doctors and nurses, who

are expected to follow prescribed organizational “scripts” when talking with patients, often bend the rules of those scripts and improvise lines. This is done to foster more genuine relationships with patients as well as to “alter...emotional norms and role identities” (p. 318). These studies also reflect the daily language use that must be accomplished by school administrators. While the “face” of the school administrator should be aligned with the school’s vision, mission, and policies, there are definitely times when that expected alignment is bent. For instance, when a school administrator has to give disciplinary consequences to a student, the student’s home situation can sometimes become a part of the conversation –and often, that home situation is disturbing, violent, and tragic. When that occurs, the school administrator typically makes improvised adjustments to the prescribed disciplinary script in order to change roles slightly (to a caregiver) and to build a more sensitive, understanding relationship role with his audience (the student).

Finally, Patriotta and Spedale (2009) illustrate what happens when a group dynamic in an organization collapses and how that collapse can be successfully examined (and repaired) through the use of elements of dramaturgical “face, face-work, and interaction” (1228) and “impression management.” They argue that people use language to “negotiate and establish meanings” and that language—both verbal and nonverbal--“is the key relational mechanism through which individual and social processes of sensemaking are linked together” (p. 1230). They continue to show that “face work” is a critical aspect of language use that can bring both disequilibrium and equilibrium to an interaction or an organization. These studies each illustrate how the dramaturgical lens

can be used to analyze social interaction and to examine the communicative and literate world of school administrators.

Fortunately, there are a handful of research studies that use the dramaturgical lens in school-based settings –including educational leadership-- and they further illustrate the value of such an analysis. Hallett (2007), for instance, examined two impression management concepts as they occurred in a school-based setting through the actions of an assistant principal and a principal. He first defined deference as the potential power to “frame actions, situations, and events in ways that induce compliance and constitute the social order” (p. 149). Deference is gained when one is able to influence others through his/her interpersonal skills. The author also looks at demeanor –expressive behavior that communicates one’s admirable and not so admirable qualities to others –as another way that people garner deference. (p. 150). The author sees school as an institution, or field, that contains specific valued forms of “capital” and those that have that capital are able to push their own interests –if they are able to manage the impressions they make on their various audiences. The author illustrates this idea through the examples of an assistant principal who is able to garner deference and a principal who is not. What the reader realizes from this study is that school administrators have to pay attention to the impressions that they make (and manage) if they are to work favorably with others and lead them. In a similar study, Vanderstraeten (2001) explored how students and teachers socially interacted and negotiated their performances –chiefly through face-to-face contact. Using the work of Goffman and Luhmann, the author contended that such “interaction order” is a constant communicative interplay with boundaries that are created by those in the interaction, and then those boundaries are recreated with each new person

in the interaction (p. 268). The author also looks at the work of George Mead who analyzed the importance of the body as expressive equipment during the interaction order as well as the regulating influence of the organization on all social interactions. The researcher asserted in his study that normal social interaction is not possible within an organized classroom setting because it only permits two responses in the interaction between teacher and student: compliance or defiance (p. 274). Again, this study illustrates the critical importance that strong communication—beyond a checklist of strategies—plays in the social interaction between teachers and students. It can be extremely limiting and polarizing. The same result was found by Salo (2008) who looked at how decisions were made at schools in teachers' meetings through a dramaturgical lens which allowed him to characterize them as "play." He looked at the head people in the meetings as lead actors who were trying to create and express their ideas and identities—while teachers were a "passive audience, witnessing a play" (p. 501). The author used Goffman to illuminate how meetings are theatrical, social events that occur in organizations and that during meetings, actors perform, speak lines and scripts, and transform themselves to create roles and, consequently, their own identities as well (p. 506). What comes to the surface from these studies is that the dramaturgical lens and metaphors—particularly those coined by Goffman in *The Presentation of Self in Everyday Life*—are worthwhile instruments that can be used to analyze the literate lives of school administrators. Indeed, it is not enough for a school administrator to see language use and communication as a simple employment of pragmatic verbal strategies; rather, an effective school administrator must see language—both verbal and nonverbal—as way to understand his or her dramatic and shifting role in the world of social interaction. The

tools and metaphors of dramaturgy can assist all school administrators in becoming more aware of language, including body language, as they interact with various audiences. It is the hope that such an increased awareness by school administrators will foster more sensitive language use, which will forge more trusting, caring relationships, which will produce more effective learning environments for students.

Finally, though their fields of inquiry may be viewed by some as less rigorous, two additional studies further illustrate how the dramaturgical lens can be employed as an analytical tool to understand how people communicate. First, Sarmicanic (2004) examined the presentation of self and identity and how they are impacted by peoples' choices of pets or "companion animals" (p. 42). The author uses Goffman's dramaturgical model and explores "impression management", and how an individual tries to "control the impressions others form of him or her" in the "performance" of daily interaction through the animal(s) that he or she keeps (p. 43). As aforementioned, one of the areas of control that Goffman defines is the "personal front," which can include "insignia of office or rank, clothing..." (p. 43). In this study, pets are portrayed as a part of that personal front. Another study by Banim, Guy, and Gillen (2005) uses the dramaturgical lens to examine women's fashion choices while on vacation to see how they costume themselves during this "break or 'escape' from everyday routines"(p. 425). Goffman's theory is utilized because it views women's clothing as having the ability to reflect and generate different selves, and as the authors note, dressing becomes an attempt to balance "personal, audience, and situational factors"(p. 426). The clothes that the women chose on vacation represented their efforts to embody a better version of themselves in this better vacation place. The clothing choices they made on vacation also

allowed them to display and reexplore parts of their bodies that typically remained hidden when they were not on vacation. Many of them, however, still chose dress that hid dissatisfying aspects of their bodies –in an effort to manage their “front stage” appearance (p. 440). These two inquiries accomplish quite a complex and serious task: they use dramaturgy to analyze everyday aspects of social interaction and communication. In doing so, they provide helpful roadmaps for future research in other environments, such as schools.

CHAPTER 3: METHODOLOGY

Purpose of the Study and Organization of the Chapter

As aforementioned, the purpose of this autoethnographic study was to examine my literate life as a school administrator through the use of dramaturgical metaphors. The study attempted to specifically address how I dramaturgically defined the roles I inhabited as I engaged in everyday literacy practices in school and how I used language – both verbal and nonverbal language –in my role as a school administrator to negotiate those roles with various audiences. The methodology chapter will describe and justify the methods and procedures used for conducting the study. This will include a discussion of the research design, the instrumentation, procedures for data collection and analysis (including an example of that analysis type), the representation of data, and the limitations of the study itself.

The Research Design

The design chosen for this research study was an autoethnographic case study. Autoethnographic studies as a whole have been defined in several ways. Ellis and Bochner (2000) declare that autoethnography is a bold and necessary action to counter the typical form of research writing, which makes it seem like studies are “written from nowhere by nobody” (p. 734). In addition, they have also been described as “highly personalized accounts that draw upon the experience of the author/researcher for the purposes of extending sociological understanding” (Sparkes, 2000, p. 21) as well as a method to “awaken and inspire researchers to make contact with and respect their own questions and problems, to suggest a process that affirms imagination, intuition, self-reflection, and the tacit dimension as valid ways in the search for knowledge and

understanding” (Douglass & Moustakas, 1985, p. 40). Both of these definitions drew me to this method. Autoethnography is the personalization of research and the bold effort to extend an understanding through one person’s reflection and lived experiences as a school administrator, specifically my own experiences. Autoethnography also examines the personal “self” in the public arena. I hoped that by exploring my own literate life as a school administrator, such study would inform school administrators to see how personal and public lives are ultimately linked –and how language is used to negotiate these links.

I also chose autoethnography because of my own story in school administration. I began my administrative career as an assistant principal in 2004 at a large, suburban middle school located in the southeast. Throughout my work in that school, I was always cognizant of the roles I performed with other people (teachers, students, parents and fellow administrators) and how I used language to negotiate those roles. Those six years were festooned with successes for both the school and for me professionally. And then something seemingly wonderful happened: I became a principal of another school. With a firm grasp on learning, a mind filled with administrative savvy, and a passion for language and literacy, I walked through the doors of that school ready to work. I was ready to become the best principal that I could be –and to help that school grow, as well. Throughout my time at that school, I also continued to be aware of the various roles I performed and negotiated with the numerous audiences I encountered. I paid attention to language, as I realized its critical importance. Somewhere on my journey, though, something unexpectedly happened with one of my negotiated roles. Something uniquely sad happened to me with an anonymous detractor who wrote enough baseless, vitriolic letters to people that I decided to step down as that school’s principal. Language, my

fickle friend, had been used against me by a faceless foe, and it was more than I could bear. I decided to leave. I can still feel the phone in my hand as I made that final phone call to my superior, who told me what letter to write, what people to tell, and when to share the news. Language was scripted for me –my final lines prescribed as the curtain started to close. For the rest of my life, I will carry this story. I will always wonder what I could have done differently –specifically, how could I have better performed for my audiences and more effectively used language to negotiate my roles? I hope that while this study would never correct my past, perhaps it would help me understand it --and help me as I go forward personally and professionally. Academically, perhaps it would offer me an insight into the roles that administrators play, the implications for these roles, and how negotiation through language does or does not happen.

At the time of the study, I was an assistant principal at an elementary school in the southeast, and I wanted to examine how I used language –verbal and nonverbal—as I performed for the various audiences that made up my present and future. Even though I had moved to a different administrative position, at a different level, and at a different school, I was ultimately still an “insider” to the world of school administration, and possessed “full internal membership” (Hayano, 1979, p. 100). My “insider” perspective and personal voice were unique and essential to this study. In addition, as Tierney (1998) and Reed-Dahanay (1997) asserted, autoethnography is typically undertaken by those who have been displaced, and they write in “an attempt to reclaim, through self-reflective response, representational spaces that have marginalized those of us at the borders” (Tierney, 1998, p. 66). In many ways, I felt like I was marginalized and pushed to a

shadowy border when I was in the principalship two years prior to the study, and the autoethnography would give me a chance to reclaim and reassemble my self.

In addition, the autoethnographic method would allow me to stand at the crossroads of the personal and the public and analyze my self in that position (Laslett, 1999). By exploring my own personal narrative, I hoped that I would better understand how my personal world intersected with the public world of the school administrator, and how I could navigate that delicate intersection through my nonverbal and verbal language. By writing my story as a school administrator at an elementary school, I would implore others to see the administrative world with me, to become “coparticipants, engaging the storyline morally, emotionally, aesthetically, and intellectually” (Ellis and Bochner, 2000, p. 745). I wanted others to understand my daily journey as a school administrator through verbal and nonverbal language –to experience it completely.

Fortunately, there have been others who have also used the autoethnographic method to explore their own journeys in school administration. Some have been undertaken to understand how they could have been better prepared for the role as an assistant principal (Jackman, 2009), to examine the emotional transition that a principal makes from one school to another (Dethloff, 2005), to explore the life of a first-year principal in east Texas (Woods, 2007), and to explain the personal and professional aspects of something as pedestrian as a superintendent’s efforts to secure community support for a bond issue (Bohrer, 2000). All of these examples illustrate that topics in the arena of school administration can be expressed through autoethnography and that the personal voice is an essential tool in understanding those topics.

Some might suggest that this study could be conducted as an ethnography, in which I studied the literate lives of other school administrators. Such a pursuit would have been largely prohibitive and ultimately incomplete. First, an autoethnographic study offered intimate insight into my life as an administrator in school; on the other hand, an ethnographic study of school administrators' literate lives would have been far more prohibitive. I would have been an interloper to both private and public conversations, and my use of videotape would have been particularly challenging. Not only would it have been difficult to arrange and gain entrance into other administrator's literate lives, but the other school administrators would have also been cognizant of my presence (and the camera's) and most likely, they would have not used language—verbal or nonverbal—in their normal fashion. They would have been “performing” for their audience, the researcher and for the camera at the same time. In the autoethnographic study, I examined my own social interactions, and while taping interactions with teachers and staff, other leaders, and parents, I understood the camera's role as a data collection tool. My performance was my own, and I recognized how that performance shifted verbally and nonverbally. While I was aware of the camera's presence, in other words, I was not performing for it. I was also more able to capture spontaneous moments of performance and language use in an autoethnographic study; there was no need to arrange or coordinate with another school administrator—unless the performance involved another administrator to create a “performance team”.

An ethnographic study would have also been inappropriate because of the point of view and the lack of voice. First, it would have been lacking because of the “outsider” perspective I would have had to adopt. I would have been looking in at other school

administrators' literate lives, yet ignoring my own life—closing my eyes to my own administrative experiences and point of view. Secondly, such an ethnographic study would have also omitted my voice. My personal voice served two purposes that were critical to the study. On the one hand, my voice was the thread that sewed together the pieces of the study. The disparate parts of my literate life were connected by my own constant, reflective and sometimes poetic voice. On the other hand, as it connected, my voice was also used to challenge and deconstruct. Rather than adopt the tradition form of research writing that favored distant, unemotional prose reporting, I used a poetic voice to bring myself and my emotions closer to the research. As I wrote, I deliberately challenged the notion that the researcher must be removed from his or her study and that the researcher must use language that reflects that distance. The autoethnography, which permits this kind of writing, was, therefore, the most appropriate research design for my study.

Data Collection

Timeline of the study. The researcher collected the data for the study through a variety of methods over a three month period in 2012, including May, July and concluding in August 2012. This timeline was chosen because all of the groups (teachers and staff, other school leaders, students, and parents) were accessible in May and August. July was another key month for pre-planning activities with the principal. During June, however, no data was collected because I was be off-contract and away from the school.

As Reed-Danahay (1997) has noted, one of the disadvantages of autoethnography is that the context of the study can be so familiar to the participant that he or she may find it hard to provide a keen level of detail and thick description about the setting, and

therefore, find it challenging to discover new insights. I chose the suggested time frame because at the time of the study, I was still relatively new to my current school –and, therefore, still seeing my setting through fresh eyes—yet I had also established myself with the key groups of my study: students, teachers and staff, other school leaders, and parents. I observed my own nonverbal and verbal language use through a dramaturgical lens with those four key groups.

Sources of Data Collection. As a form of ethnography, autoethnography also utilizes traditional forms of data to provide rich evidence about the situated world of the self being examined. In fact, because the researcher’s first-person account is the primary source of evidence, the autoethnographer must also provide other sources of information (Yin 1989). Other autoethnographers have increased the rigor of their studies by including and analyzing research journals (Holt, 2001), participant observation field notes, and document and artifact analysis (Sparks, 1996; Duncan, 2004; Ettore, 2005), and interviews (Mayan, 2001; Morse & Richards, 2002). For this study, I collected the data from multiple sources, specifically, journals and videotape so I could not only provide the necessary rigor, but also fully address my research questions: (1.) How does my role as a school administrator dramaturgically define the roles I inhabit as I engage in everyday literacy practices in school? and (2.) How do I use language –both verbal and nonverbal language --to negotiate those roles with my various audiences, specifically with teachers and staff, other leaders, students and parents?

Dramaturgical performance journal. I produced a journal to dramaturgically describe the situations before and after my performances with various audiences that I considered “significant.” Using my eight years experience as a school administrator, I

determined which performances were significant and, therefore, which should be recorded and analyzed. This journal was based on the dramaturgical categories created by Goffman (1959) and later adapted by Gardner and Avolio (1998). This journal helped me examine both key research questions for the study.

Journal questions about “backstage” behavior before a performance were as follows:

- 1) Framing:
 - a) If you are providing information to your audience during the performance, how are you shaping and managing that information?
 - b) If you are working with a “performance team,” how are you shaping and managing information as a team?
- 2) Scripting:
 - a) If you are performing independently, how are you planning your performance?
 - b) If you are performing with another person or group of people, how are you planning the “performance team’s” performance?
- 3) What rhetorical devices are you planning to use in the script during the performance?
 - a) Metaphors
 - b) Analogies
 - c) Stories
- 4) Casting:
 - a) Who will be the characters in the performance and/or on the “performance team”?
 - b) For the characters on the “performance team,” why were they selected?
 - c) For the characters in the audience, why were they selected? How would you describe them: protagonists, antagonists, or in some other way?

- d) How do you describe the role you will be taking during the performance?
- 5) Directions and Staging:
- a) If you are performing independently, how are you planning specific directions and staging elements for yourself –especially regarding nonverbal language (costuming, props, setting)?
 - i) Physical appearance of the actors
 - ii) Props
 - iii) Setting
 - b) If you are performing with others, how are you planning specific directions and staging elements for the members of the “performance team” –especially regarding nonverbal language (costuming, props, setting)?
 - i) Physical appearance of the actors
 - ii) Props
 - iii) Setting

Journal questions after the performance regarding the “front stage” performance.

- 1) Provide a description of your overall feelings about the performance.
- 2) Impression management:
 - a) During the performance, how did you manage the most favorable impression of yourself?
 - i) Exemplification
 - ii) Promotion
 - iii) Facework
- 3) How was the performance improved or inhibited by the following elements?

- a) Framing
 - b) Scripting
 - c) Casting
 - i) Antagonists
 - ii) Protagonists
 - iii) Others
 - d) Directions and Staging
- 4) How effective were the rhetorical devices you chose and how did you gauge their effectiveness?
- a) Metaphors
 - b) Analogies
 - c) Stories
- 5) Were there moments of improvisation during the performance, and if so, how would you describe them?

Research journal. In addition to journaling before and after each performance based on these specific questions, I also journaled throughout the research study to reflect on my performances, my social interactions, and my own journey through the research process.

Video taped recordings. To properly capture my verbal and nonverbal language as I performed for various audiences, I video and audio taped performances with teachers and staff and parents to capture my own verbal and nonverbal language use with various audiences (Dewalt & Dewalt, 2002; Norris, 2004; Prior, 2003; Purcell-Gates, 2004). Videotapes, according to Purcell-Gates (2004), provide the “additional benefit of

capturing interaction visually complete with body language and paralinguistic behaviors” (p. 104). This method was critical to my study. Therefore, I set up a Flip video camera in the environment of each “performance” and positioned it in such a way that it focused on me; I then recorded my interactions with the audience.

Performances and interactions with teachers and staff, other leaders, and parents. I conducted and analyzed significant performances with teachers and staff, other leaders, and parents. The content of the interactions with teachers and staff was focused on information regarding professional learning, school organization, and student support and, therefore, these performances were videotaped and analyzed using a multimodal interaction analysis method (Norris, 2004) that examined my verbal and nonverbal language. The settings for these performances were the school’s auditorium, an unoccupied classroom, my office and the front office conference room. I completed a journal after each performance to describe it dramaturgically. Because the performances with teachers and staff, other leaders and parents were videotaped, I told those people about my study and its purpose. Specifically, for teachers and staff and other leaders at my school, I provided explanations at a leadership team meeting as well as a full faculty and staff meeting prior to the start of the study. For any performance with a parent, I explained my study and its purpose to the participants before the meeting officially began. With both school personnel and parents, I also fielded questions about my study during those explanatory meetings.

Quality and Security of Data. Throughout the collection of the data, I ensured that the study and its data were quality. Because I investigated my own verbal and nonverbal language in my work place, I had a vested interest in portraying myself in an

accurate manner. The information collected from the study would be used for school improvement and increased leadership effectiveness, so it was critical that it was quality data. I made sure that the work was quality by maintaining accurate journals, field notes (when necessary) and by providing the videotaped copies of all interactions analyzed during the study when requested.

All data and related documents for the study—including the Flip video camera for videotaping—were kept in a locked drawer at school in my office during the day and in a locked filing cabinet in my primary residence when I left from school.

Data Analysis

For the data analysis aspect of this study, I employed dramaturgical analysis, critical discourse analysis (CDA) and multimodal interaction analysis (MMI), which will both be explained in the following sections. These analytical tools helped me examine my research questions: (1.) How does my role as a school administrator dramaturgically define the roles I inhabit as I engage in everyday literacy practices in school? and (2.) How do I use language—both verbal and nonverbal language—to negotiate those roles with my various audiences, specifically with teachers and staff, other leaders, students and parents?

Critical discourse and dramaturgical analysis. This study, because it examined language use as a dramaturgical tool in the world of the school administrator, was informed by both dramaturgical analysis (Goffman, 1959) and critical discourse analysis (Fairclough, 1992, Gee, 2011). In terms of the dramaturgical analysis, I examined the interactions that were captured throughout the study through the lens of theatrical metaphors. Specifically, interactions became “Acts” and “scenes” that were shaped,

scripted and involved significant “back stage” efforts by myself or by a “performance team” (Goffman, 1959). I used the work that I had done in my dramaturgical journal to understand those “back stage” preparations as well as how I used language as an actor playing various roles and characters in the “front stage” work of the negotiated performances.

Just as I examined the interplay of my language in the “back” and “front stages,” I also explored my literate life through Critical Discourse Analysis because of its emphasis on “intertextuality.” In short, according to Fairclough (1992), Critical Discourse Analysis recognizes that all texts –verbal and nonverbal—are intertwined and “intertextual, constituted by elements of other texts” (p. 270). Therefore, we cannot isolate and examine one form of text –because each text is formed, reformed, and transformed by other texts (Hartman, 1992). Similarly, Gee (2011) defines discourses in the following terms:

Discourses...involve (a) situated identities (the multiple identities we take on in different practices and contexts); (b) ways of performing and recognizing characteristic identities and activities; (c) ways of coordinating and getting coordinated by other people, things, tools, technologies, symbol systems, places, and times; (d) characteristic ways of acting-interacting-feeling-emoting-valuing-gesturing-posturing-dressing-thinking-believing-knowing-speaking-listening (and, in some Discourses, reading-and-writing, as well) (p. 40).

In other words –and of particular interest to this study—we use multiple discourses, including verbal and nonverbal language, to perform roles in specific contexts. We can,

then, better appreciate and understand those roles when we critically examine the discourses used to create those “situated identities” or roles. Critical discourse analysis was particularly useful in this study because as a school administrator, I was always engaged in interactions based on those implications. This approach explores language in the context of social practice and attempts to reveal “implications for...status, solidarity, the distribution of social goods, and power” (p. 68). For example, when a school administrator talks to teachers about using best instructional practices in their classrooms, he or she is negotiating status. A school administrator also uses language with an emphasis on cooperation and teamwork to build “solidarity” with them and to create his or her own “situated identity” of a supportive, thoughtful, and curriculum-oriented administrator. On the other hand, when he or she is discussing a disciplinary matter with a student, language that emphasizes “power” is used—chiefly his or her power to exert the school’s consequences based on the behavioral infraction. While power and the situated identity of “disciplinarian” would be the main emphases, the school administrator’s language may also be used to build understanding and “solidarity” with the student to foster future cooperation. Therefore, I analyzed my own language in the context of the school day in an effort to understand how I created “situated identities” as I performed for and with various audiences—students, teachers, parents, and other staff members.

In addition to analyzing my performances themselves, I also used CDA to analyze my dramaturgical journal at the end of the study. I examined the journal entries and used deductive coding (Purcell-Gates, 2004) because they were based on the dramaturgical terms within each question or each entry. I examined them for trends and themes that emerged from the words I wrote.

Multimodal interaction analysis. What was of vital interest to this study was the examination of nonverbal language, including the body, as a form of discourse and an element of text that could be analyzed.

Like Dramaturgical and Critical Discourse Analyses, Multimodal Interaction Analysis (MMI) also looks at literacy practices and language use in social situations – however, its focus is the grammar of nonverbal language. Specifically, MMI takes an interaction, grapples with its verbal and nonverbal language, and seeks to understand how they are interwoven and overlapping throughout the interaction. MMI, in other words, focuses on reading distinct types of nonverbal language –defined as “communicative modes” (Norris, 2004, p. 11) and determining how they link together as smaller pieces or “lower-level actions” to create a larger communication chain or “higher level action” (Norris, 2004, p. 11). It attempts to answer critical questions about how everyday interactions happen, questions that have significant impact on the administrative realm. For example, if a school administrator talks with a student in the hallway, how many different language elements, or “modes,” are used to make that interaction happen? How would those “modes” connect together in a communicative chain to make that higher level action possible? The communicative modes examined during the videotape analysis portion of this study were the following:

- *proxemics* (the ways we arrange our space in relation to other objects and/or people);
- *posture* (the ways we position our bodies in a performance or interaction);
- *head movement* (rotational: shaking the head; lateral: tilting the head to

the right or left; sagittal: nodding; directional/deictic: pointing to something or someone; head beats: moving the head in quick up/down or back/forth movements);

- *gesture* (iconic: possessing a pictorial content and describing to make more vivid; metaphoric: possessing a pictorial content by showing an abstract idea or category through a shape or form; deictic: pointing to objects or people or to abstracts as if they had location; and beat: looking like a beat to musical time);
- *gaze* (the organization, direction and intensity of looking);
- *layout* (the setting and the objects found within the setting and how we use the layout and communicate through this mode); and
- *print* (embodied: when we use tools to express; disembodied: when we react to the print created by others) (Norris, 2004, pp. 19-49)

Prior to the study, I had done this type of examination for an interaction with my sons, Parker and Holden. The multimodal interaction analysis chart (Table 1) and multimodal transcription (Figure 1) for their event illustrate the work that was accomplished. The analysis chart has been oriented in a portrait style in order to fit the margins of this dissertation.

Table 1
Multimodal Interaction Analysis chart example

Video Clip:Time	16 sec: Parker and Holden Talk and play pots & pans with wooden kitchen tools (2010, April)
Spoken language	See transcript
Proxemics	Personal distance between Parker and Holden when Parker is introducing the band; they know each other but there is a slight distance perhaps because Parker is explaining and Holden is waiting. This distance becomes more intimate when they both sit on the ground and begin to play. They begin at a distance from the pots and then get more intimate as they prepare to play.
Posture	Parker begins by standing, leaning with his right shoulder against the island and his body facing the camera. His left leg is crossed over his right knee as he stands. He then changes to a criss-cross sitting style when he begins to play.
Gestures	Parker is holding the spoons with both hands then waves them in a small pattern close to his body with his left hand, then in the air and finally brings them behind his back. He also points to Holden with his right hand when he introduces him as a member of the band. He finally uses the spoons with both hands to gesture and accentuate the counting in of the band.
Head Movement	Parker begins with his head facing right as I talk. He then moves his head in Holden's direction as he begins talking about him. Then, his head moves down, up, and to the left as he discusses the positions of the band members. As he sits down, his head is pointed to the left and towards the floor. As they begin to play, Parker's head is turned towards Holden at the beginning of the count. It then moves to left and finally down at the pots as he hits the first pot.
Gaze	Parker looks right, forward and then looks at Holden when he introduces him. He looks briefly at the small pattern he made with his left hand with the spoons. He then looks left and down as he begins to sit. He looks at Holden when he begins the count in, looks left, and finally, down at the pots.
Print	No print is evident in the video.
Layout	Space is contained; part of kitchen with island with cabinets underneath and black and white laminate flooring; space between the island and opposite counter to contain four metal pots and one metal lid for a pot

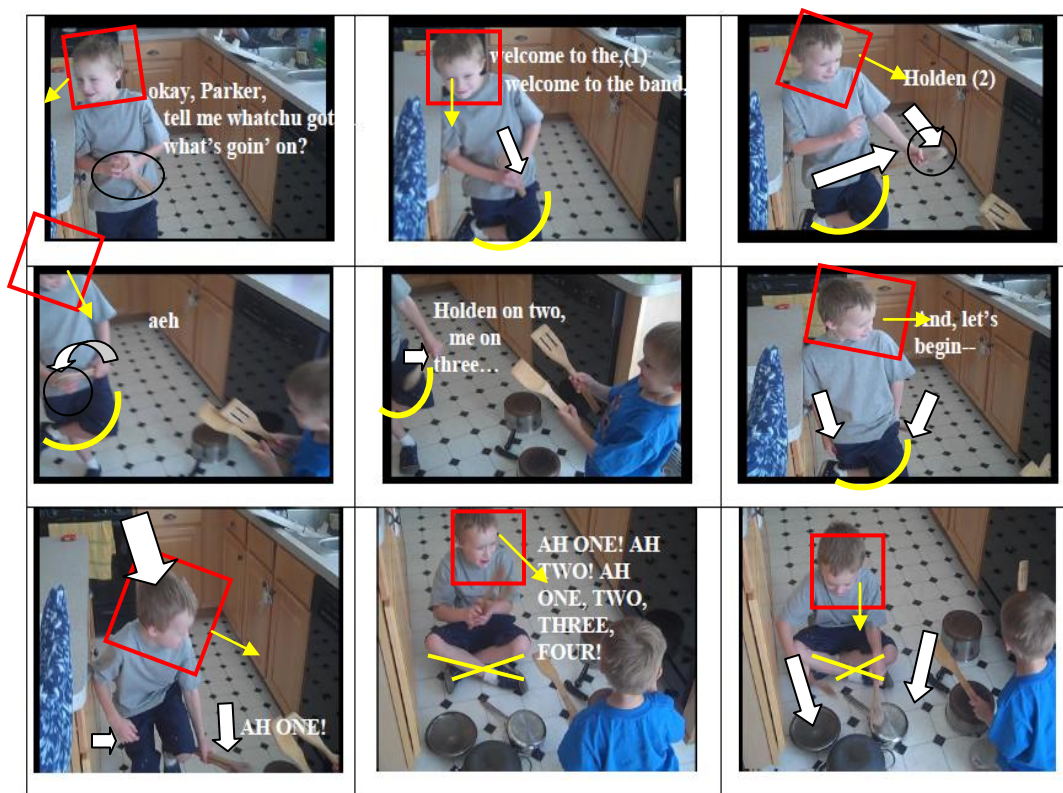


Figure 1
Multimodal transcription example

In addition to examining each communicative mode separately, MMI also examines the chain of modes to see which links have more weight or “modal intensity” (Norris, 2004, p. 79) during the interaction, ranging from high to low. If a communicative mode possesses a “high modal intensity” (Norris, 2004, p. 79), it has a key impact on the higher level action and has the ability to change it significantly. On the other hand, if a mode has “low modal intensity” (Norris, 2004, p. 79), the higher level action would not be affected if it were changed or adjusted. For example, if a school administrator is holding a folded piece of paper in his or her hand as he or she talks to a student, that piece of paper has a low modal intensity if it is unrelated to their interaction. However, if the piece of paper is a disciplinary referral form and the administrator is holding it in front of the student’s face, then that piece of paper possess a high modal

intensity. When an interaction's modes—and their varying intensities—are investigated together, one learns about the interaction's "modal density" or "modal complexity" (Norris, 2004, p. 83), which illustrates how many modes are involved ("density") or how intricately the modes are intertwined ("complexity"). This discovery—as shown in Figure 2—is represented graphically in a "modal density circle" (Norris, 2004, p. 107) to show how the higher level action is composed of the lower level actions of the communicative modes, which have varying intensities.

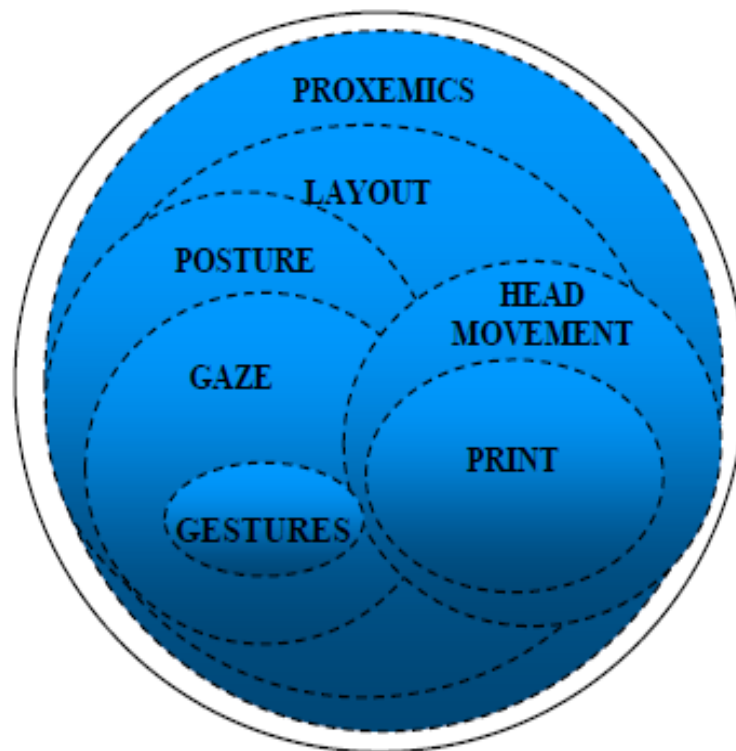


Figure 2
Multimodal density circle example

The various sizes of the circles show each mode's particular strength or intensity in the interaction (Norris, 2004); the larger the circle, the greater the mode's intensity. In addition, these circles also have dashed lines, which illustrates that the modes are not fixed or "bounded units" (Norris, 2004, p. 106). In other words, these chains of varying sizes and intensities link to create the "higher-level action," which is represented graphically by the outer, blank circle and described in all capital letters above the circle.

Therefore, after each significant performance or event, I used multimodal interaction analysis, or MMI, (Norris, 2004) to examine the interplay of my own nonverbal language. Specifically, I selected interactions based on their significance to my literate life and how they illustrated my varying use of the communicative modes. After filming each interaction, I then took still images of the entire event, focusing on shifts in any of the aforementioned communicative modes. Next, I examined at least nine and at most eighteen sequential still images from the interaction and used graphic elements to show those shifts (red boxes to show head movement, yellow arrows for gaze, white arrows and boxes for gestures and proxemics) along with the words used in the interaction. Finally, I completed a multimodal interaction analysis transcription and modal density circle for each interaction, so I could fully understand the interplay and varying intensities of my own nonverbal and verbal language.

This video taping and multimodal interaction analysis allowed me to examine both of my research questions, for the analysis peers into both the world of language use and performance. It captured me in social interactions using both verbal and nonverbal language in a negotiated performance with various audiences.

Limitations of the study. This autoethnographic case study was limited by the inability to generalize the findings because they were only based on my lived experiences. In addition, because I am a white male, my findings would be difficult to generalize to other ethnicities and genders. Similarly, because I only examined an elementary school in a suburban setting, it would also be challenging to apply them other educational levels (middle school, high school, or post-secondary institutions) and other communities (urban and rural). Finally, the study was also restricted because I only viewed interactions from my perspective –and not from the vantage points of the other participants. This decision, while suitable for the autoethnography, narrowed the scope of the study and, in some ways, did not reflect the dialogic nature of the interactions.

Representation of Data. As the reader has already discovered in the introduction to this study, I wove a poetic voice and form throughout the study. I chose to represent my data this way for a few reasons. First, writing from a personal, artistic stance is an aesthetic choice that challenges the traditional tenet of the silent author in research writing (Charmaz and Mitchell, 1997). I had always been disappointed by the non-emotive tone and style of traditional research; in its efforts to remove bias and personal stories, scientific research has also practiced authorial and emotional erasure. The author is typically absent. On the other hand, autoethnographic writing gives space to the writer and provides readers with a path to emotionally enter the study or story (Ellis, 1999) and become vulnerable with him or her. Goodall (1998), for instance, stated that an autoethnographic study

should be dangerous. It should mess with your mind. It should open locks, provide pathways, offer a language capable of inspiring personal, social,

and institutional liberation. I think it should help people think and behave differently, if they choose to. (p. 5).

In other words, the researcher should not only choose the autoethnographic method to personalize the perspective of the study; rather, he or she should boldly step into an artistic medium that will further challenge him or herself and the readers. An artistic or aesthetic choice of representation, such as poetry, gives researchers the opportunity to explore “new aspects” of a “topic and our relationship to it” (Richardson, 2000, p. 923). If autoethnography is supposed to be a representation of a lived experience –and all that that entails—then it demands lived language that stretches, pulls, and pushes. While some researchers have used poetry to verbally explore the harsh experiences of prisoners (Harnett, 2003) and those suffering from bulimia (Tillman-Healy, 1996), others have used poetry to help them “express the tension, lyricism, and circularity” of the negotiated interactions of doctoral students (Austin, 1996, p. 207), to retell the lived experiences of elderly community members (Ketelle, 2004) and to reassemble rich pieces of their own childhood (Ricci, 2003). For me, poetry is the living, breathing, vibrant artistic choice that I used to represent my self and my findings throughout the study –to rearticulate the constant emotional thread that weaves together my school administration life. In addition, I used poetry to disrupt conventions, for poetry “asserts alternative forms of meaning and power from those associated with the dominant culture” (Reed-Danahay, 1997, p. 8) as it also pushes the writer (and the reader, as well). Its lines challenge us to make connections between seemingly dissimilar elements, to forge vital new denotations and connotations, and to create beauty through language.

I also chose poetry because of its close association with drama, which was a lens through which I was seeing my own literate life as a school administrator. William Shakespeare used poetry throughout his plays to create moments of artistic beauty, unfathomable tragedy, and absolute hilarity. He also used poetry to reveal the state of the characters in his plays. Specifically, if a character was refined in his or her mental acumen (and favorable), Shakespeare would write his or her lines in sonnets with perfect iambic pentameter. Conversely, if a character was of ill-repute or not refined, he would write his or her lines with either lack of rhythm, lack of rhyme or lack of both. Throughout this study, I tried to emulate that same style. There were moments when I was grappling and fumbling with a “performance”, and the poetry I wrote reflected my dissonance. On the other hand, when I had successfully prepared for, executed, and reflected on a “performance,” or when I was writing about the work of others, I would try to create my own sonnets in iambic pentameter. The purpose of this poetry-writing was not to become absorbed in the art or the artifice of language; instead, the purpose was to use a form that forced me to synthesize, analyze, and evaluate my data and then create something entirely new.

Ultimately, poetry is a way to see things with new eyes and a new heart, which is another reason why I chose it. In many ways, poetry chose me. After my experience as a principal two years before the study, I still needed to see school administration through an alternative looking glass, so I could understand it again for the first time.

CHAPTER 4: FINDINGS FROM MULTIMODAL INTERACTION ANALYSIS AND DRAMATURGICAL ANALYSIS

The purpose of this autoethnographic study was to examine my literate life as a school administrator through the use of dramaturgical metaphors. Through semiotic and dramaturgical theories, this study explored the context of my lived experiences as a school administrator. Thus, this study examined my literate life as a school administrator as I used both verbal and nonverbal language, acknowledging the necessity and worth of all signs and signifiers in the semiotic system, and as I performed dramatically for various audiences in school. Ultimately, the study attempted to address the following specific research questions: (1.) How does my role as a school administrator dramaturgically define the roles I inhabit as I engage in everyday literacy practices in school? and (2.) How do I use language –both verbal and nonverbal language --to negotiate those roles with my various audiences, specifically with teachers and staff, other leaders, students and parents?

This chapter provides the data and my analysis of the communicative modes that comprised my verbal and nonverbal language for the interactions that took place from May to August 2012 in a suburban elementary school in the southeast United States. The interaction findings are chronologically ordered and categorized into theatrical performances (with poetic invocations followed by acts and scenes) with verbal and multimodal transcriptions. After each one is the multimodal interaction analysis, a multimodal density circle, and the dramaturgical analysis for each interaction. I chose each interaction because it represents a significant engagement with a parent, teacher or staff member and because it exemplifies how I use verbal and nonverbal language with various audiences. The analysis of data will be summarized at the conclusion of this

chapter. Chapter 5 will present a thematically structured discussion of the findings. Table 2 illustrates how the examined interactions are organized.

Table 2
Organization of interactions as acts and scenes

<i>Act</i>	<i>Title of performance</i>
Act I, Scene 1	S.1: The Student Support Team meeting
Act II, Scenes 1 and 2	S.1: The Promotion-Retention Conference with the new teacher S.2: The Promotion-Retention Conference with the new teacher concludes
Act III, Scenes 1 and 2	S.1: The Testing Result conversation with 2 nd Grade Teachers and the principal S.2: Handling a question at the Testing Result meeting with 2 nd grade teachers.
Act IV, Scenes 1, 2, and 3	S.1: Explaining the School Drill Calendar during pre--planning S.2: Explaining recess locations and schedule during pre-planning S.3: Explaining the 3 rd grade class schedule and IE2 schedule during pre-planning
Act V, Scenes 1 and 2	S.1: Talking with 3 rd grade teachers before the Instructional Support Team meeting. S.2: Talking about changing interventions with 3 rd grade teachers during the Instructional Support Team meeting.
Act VI, Scenes 1 and 2	S.1: Talking with teachers and staff who perform morning and afternoon duties about doing more with fewer people. S.2: Talking with teachers and staff who perform morning and afternoon duties about doing the job professionally – using my own carpool story.
Act VII, Scenes 1 and 2	S.1. Starting to conduct the annual School Safety Talk with the entire faculty and staff and playfully negotiating the amount of time it will take. S.2. Conducting the annual School Safety Talk with the entire staff and explaining how I will use technology for the presentation.
Act VIII, Scenes 1 and 2	S.1: Starting to talk with a PTA parent about the annual Fund Run event and laughing about how busy she is S.2: Talking with a PTA parent about the Fund Run t-shirts and we are interrupted by a staff member who asks about making an announcement.

Act I, Scene 1: The Student Support Team meeting

I AM A CAUCASIAN MAN WITH AN INTEREST IN LANGUAGE WHO BECAME A SCHOOL ADMINISTRATOR, WHO IS EMIC TO HIS WORK, AND WHO FEELS IT IS IMPORTANT TO EXAMINE LANGUAGE USE IN THE AREA OF SCHOOL ADMINISTRATION TO UNDERSTAND HOW LANGUAGE CHANGES IN THE DIFFERENT SETTINGS AND WITH THE DISPARATE AUDIENCES FACED EVERY DAY, AND I AM FACILITATING A CONVERSATION WITH A GROUP OF FEMALE TEACHERS AND A PARENT ABOUT ACADEMIC SUPPORT FOR A FEMALE STUDENT AND I AM TALKING AND LYING ABOUT A BOOK IDEA TO BRING AN EXAMPLE FOR THE PARENT TO TRY WITH HER DAUGHTER.

Table shines across tobacco wide
 Gleaming and separating
 As the electronic chalkboard
 Waits mute
 Like an artificial limb
 Against the white cinderblock wall
 While the SST script surfaces –
 The familiar, worn words
 If coarsely stitched could tug the strings
 With thick fingered firmness
 And make these mouths puppet
 Lines already written
 from other scripts and other lines?
 Let's go around the table
 What concerns and strengths
 What are you seeing at home
 What interventions
 Preventions
 Inventions
 Suspensions
 Conventions
 Motivations
 Rewards
 Consequences
 What ways can we
 Document this life until she is ink and paper
 To intervene and to monitor
 To print and to carry
 A past to present to the future
 A script for her to follow
 But there is a hollow gift
 in the space
 A fictional fluorescent light

in the room
 That fills the script
 With a life, oxygen, bones and blood
 And the words walk
 With
 Through
 And around us
 To carry this child
 We care for.

Table 3 <i>VERBAL TRANSCRIPTION: FACILITATING A CONVERSATION WITH A GROUP OF FEMALE TEACHERS AND A PARENT ABOUT ACADEMIC SUPPORT FOR A FEMALE STUDENT</i>		
<i>(Stage directions: the five actors –one male Assistant Principal, three female teachers and one female parent--sit in small, faux leather rolling chairs around a large, brown rectangular table. The male, the Assistant Principal, sits at the front corner of the table with a laptop in front of him and with a teacher to his right. The parent sits directly across from him with the other two teachers on her left. A circular woven basket is in the middle of the table containing yellow sticky notes, pens, highlighters and paperclips. Each actor has papers in front of him/her that relate to the conversation. It is in the afternoon, yet the windowless room does not show that. The fluorescent lights are on and the Activboard at the front of the room is off.)</i>		
Character	Words	Actions
Me	Awesome.	<i>(my gaze and head downward at the black laptop as I lean back slightly, hands on laptop, typing).</i>
	Well one of the things that I, I have tried to do with my son	<i>(my gaze still down, but head up, while both hands come up with elbows on the table; fingers and palms touch in front of my face; I move closer in my chair)</i>
	is that we, we check out the same book	<i>(my gaze moves up and focuses on the parent; my fingers interlock)</i>
	from the library and both read it at the same time.	<i>(lifting my head and gaze up towards the teachers on the other side of the table, hands and fingers flying apart, elbows still on the table)</i>
	And I mean it may be at different times	<i>(hands moving back and forth quickly)</i>
	but	<i>(shifting my gaze back to the parent)</i>
	we make an agreement	<i>(hands come back together)</i>
	like,	<i>(throwing right thumb out to the right, with a slight right lateral lean)</i>
	“Hey, Parker I’m gonna to get to page ten you know I want you at page ten.”	<i>(hands come back together, left index finger extended and then pointing up towards parent across the table)</i>

DT conducts SST meeting with parent and teachers May 3, 2012





Figure 3
MULTIMODAL TRANSCRIPTION: FACILITATING A CONVERSATION WITH A GROUP OF FEMALE TEACHERS AND A PARENT ABOUT ACADEMIC SUPPORT FOR A FEMALE STUDENT

**MULTIMODAL INTERACTION ANALYSIS TRANSCRIPTION:
FACILITATING A CONVERSATION WITH A GROUP OF FEMALE
TEACHERS AND A PARENT ABOUT ACADEMIC SUPPORT FOR A
FEMALE STUDENT**

Proxemics. The proxemic behavior during the interaction is a balance of social and personal distances. I maintain a social distance between myself and the parent and

teachers on the SST team. This is done with the aid of the large table and is done to communicate my formality and relative objectivity in the exchange. I am somewhat distant, but not so much that I am removed and aloof. However, when I start to tell my book idea, I close this personal distance to bring more intimacy to the meeting. This balance is helped by the close, personal distance I share with the teacher to my right. She is also seated there because she has critical data about the student that I may need to reference—even though I do not need it during this interaction. The teachers on the other side of the table have a closer, personal distance with each other and with the parent. The homeroom teacher is seated next to the parent in order to communicate the close caring nature of their partnership. She is also seated closest to the parent so the parent can hear her information more easily. I am seated directly across from the parent to establish a close bond in the formal setting. From my perspective, we are both the prime authority figures in the room, even in the collaborative setting.

Posture. I maintain an upward posture throughout the interaction; it is relatively open to the audience (even though, for the parent, I believe that my torso is blocked by my laptop). I begin by leaning back in my chair as I listen to the parent, my arms bent slightly, open, and aligned with the surface of the table. I believe that this shows the parent that I am open and relaxed (non-judgmental) about her comment. As I start to tell my book idea to reciprocate with the parent, my arms bend and lift up slightly to the table, my hands come together in front of my face, and I lean forward. The change in posture increases the intimacy with the parent and with the teachers on the other side of the table; I do this so they can feel my sincerity. My arms bending upward into a triangular form with my hands in front of my face could be misconstrued as closed but I

use it to communicate an intense yet warm thoughtfulness; my gaze pattern also helps to open up this posture.

Gestures. I keep my hands on my laptop at the beginning of the interaction, but then bring them up, touch my palms together and extend my fingers when I start to tell the book narrative about my son. I then bring my fingers together so they interlock, wipe them back and forth slightly, and then clasp my hands together when I say we “both read it”. These iconic gestures bring the narrative to life for the audience. I am sharing a personal example that I care deeply about in which my son and I are coming together – thus, my hands are coming together. As I discuss the “different times” of the experience, my hands fly apart. This is both an iconic and a beat gesture: iconic because it shows the different times and beat because they are short, quick and mimic the topic. Next, I bring my hands back together in an iconic gesture on the word “agreement” and then launch into an imagined conversation with Parker for the audience. I throw my right arm and extended thumb outward to the right with “Hey, Parker” to signal the beginning of the conversation and then bring my hands together and raise my index finger to accentuate “page 10.” The extended thumb and index finger can be seen as deictic gestures pointing to people (Parker) and objects (page 10) in the past. When I believe that the parent may understand my story, I point my finger at her to signal that I believe that she gets it. This is an iconic gesture that also closes the personal distance between me and the parent. Finally, I bring my hands together in another iconic gesture when I say, “I want you at page 10.” The hands are together (as Parker and I are in the scenario) and the finger is extended towards the parent. This brings together my narrative and her.

Head Movement. I begin with my head downward towards my laptop because I am recording the conversation. When I start the narrative, I am still looking down, but then I raise my head as a display that the focus of the conversation has changed. I maintain my head in this position to facilitate my gaze towards the parent. When I discuss the details of the reading agreement, I raise and turn my head slightly and use an upward eyebrow flash to facilitate gaze and add emphasis. When I begin the imagined conversation, (“Hey, Parker”), I use a rotational head movement to add a tone of displeasure in the agreement. I did this to further the perceived bond between myself and the parent --to signal that I’ve got to work with my kid too so I understand what you’re going through. When I extend my index finger to the parent, I also tilt my head downward in a slight sagittal movement while maintaining my gaze with her. This emphasizes the perceived agreement (“yes, you get it”) and further closes our personal distance.

Gaze. At the beginning of the interaction, my gaze is fixed on the embodied print on my laptop –even as the parent finishes her comment. Then, when I begin to tell the book idea, I maintain my gaze downwards but because I am thinking and piecing together the idea. This also increases the audience’s perception that I am careful in my thoughts. When I talk about checking out a book from the library, I shift my gaze to the parent – perhaps because the example involves a setting with which she can directly relate and go to later to exact the same idea. This is, thus, a purposeful, structured gaze. When I talk about the specifics of the idea (the different times and the agreement), my gaze shifts back and forth between the parent and the teachers, so everyone can understand the details of the idea. However, when I get to the imagined quote in the narrative, I shift my

gaze back to the parent only. I did this because she nodded, which gave me the impression that she was familiar with the language.

Print. I am engaged with both embodied and disembodied print during the interaction. The embodied print, which is the meeting Student Support Team form, exists on my laptop. I had been actively taking notes while the teacher and parent were talking. During this interaction, I do not type while I talk except for during the second frame on the first row –when I am checking to make sure the document has been saved. However, after I talk, I go back and retype my comments. I also use the embodied print on the laptop to remind myself about previously discussed topics. In terms of disembodied print, I have the student’s grades, assessment results, attendance, and other notes to the right of my laptop. While I do not use them during this interaction, I have them available, so I can make informed points to the group. Finally, during the fictional narrative, I make reference to “page ten”, which is a disembodied print –even though it never actually existed.

Layout. I am sitting at a large rectangular wooden table that is fixed in the middle of the room. The table is being used by the participants to support their papers, laptops, water bottles, and the small woven basket filled with pens. It was shined before the meeting to present a clean, orderly environment. The walls of the rectangular room are painted white cinderblock, helping to communicate a serious, almost sterile setting. The walls are bare except for two scenic portraits. The chair in which I am seated is made of a cushioned synthetic leather; it can roll on the carpeted surface. The teachers and the parent are seated in similar chairs at the same table. During the interaction, we engage with our chairs and the table surface primarily. While a dark credenza and two dark

bookshelves are also in the room (which add both formality and familiarity to the setting), the only other piece of equipment in the layout that pertains to the meeting is the Activboard, which is off during the interaction.

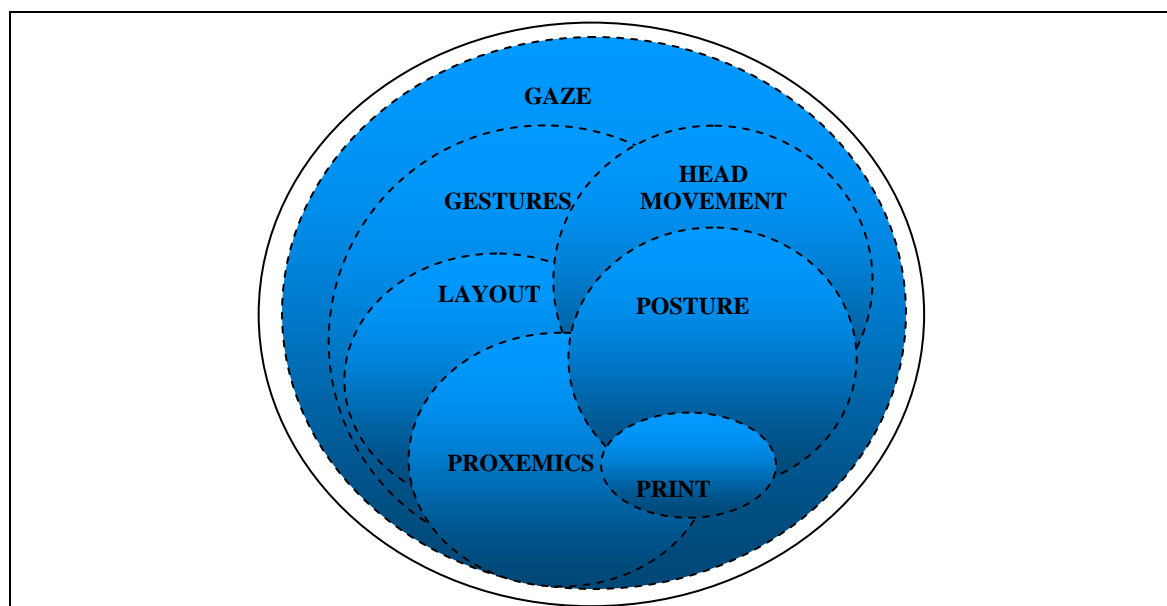


Figure 4

MULTIMODAL DENSITY CIRCLE: FACILITATING A CONVERSATION WITH A GROUP OF FEMALE TEACHERS AND A PARENT ABOUT ACADEMIC SUPPORT FOR A FEMALE STUDENT

This graphic representation illustrates how the different communicative modes overlap and connect within the same interaction. The various sizes of the circles show each mode's particular strength or intensity in the interaction (Norris, 2004); in addition, these circles also have dashed lines, which illustrates that the modes are not fixed or "bounded units" (Norris, 2004, p. 106). In other words, these chains of varying sizes and intensities link to create the "higher-level action," which is represented graphically by the outer, blank circle and described in all capital letters above the circle.

For this interaction, the two most prominent modes are gaze and gesture. It is through my direct gaze with the parent –and with the teachers briefly—that I am able to create and maintain a connection while I tell the story about the reading strategy. I

believe that my gaze with the parent connects me to her as a parent; however, I cannot be sure if she feels connected to me. When I turn my gaze to the teachers, I am checking and verifying the details of the story with them. The gesture I use most –when my hands come together in front of my face—helps to communicate the sincerity and earnestness with which I tell the story. When I combine these two modes in 17th panel (I gaze directly at the parent and point at her), I am emphasizing the two modes with the highest intensity. This creates the strongest point of perceived connection between myself and the parent as I reach the conclusion of my story. These two modes are also linked to the other modes of similar (though lower) intensity: head movement, layout, proxemics, and posture. If any one of those modes were removed from the interaction, the higher-level action would be affected. Print, on the other hand, has a low intensity in the interaction. No one in the interaction is engaging with print –even though I make reference to “page ten” in the fictionalized narrative.

DRAMATURGICAL ANALYSIS: FACILITATING A CONVERSATION WITH A GROUP OF FEMALE TEACHERS AND A PARENT ABOUT ACADEMIC SUPPORT FOR A FEMALE STUDENT

Framing: shaping and managing information. The SST meeting as a whole is framed and shaped by the script that is provided for all SST chairpersons in the school system: (a) introductions; (b) the purpose of the meeting; (c) feedback from the teacher(s) about the child’s progress; (d) feedback from the parents about the child’s progress; (e) development of interventions, strategies and goals; and (f) setting future meeting date and adjournment. I reviewed that script before the meeting to make sure that all of the scheduled actors were going to attend. I also met with the classroom teacher before the

meeting and talked about her role and the lines that she might use to talk about the student's strengths, weaknesses, etc. I also reminded her to use friendly, non-judgmental language that the parent could easily grasp –not educational language. Prior to this particular interaction, we were in the midst of step (e), and I began shaping and framing the reading strategy into a fictional story.

Scripting: planning the performance. There is a noted lack of pauses, phrase or word repetitions. This is ironic because the story in the script itself is a fiction; the book idea strategy has never happened between me and my son, Parker. Perhaps the lack of uncertainty is the result of the creative nature of the account; I am making it up, so I don't have to search for the facts or details. I have also created a "play within a play" with this fictional account –complete with characters (my son and myself), dialogue ("Hey, Parker..."), conflict (where I am going to be in the book), and resolution (where he needs to be in the book).

Rhetorical Devices: use of metaphors, analogies, stories, sensory language. The entire interaction is based on an improvised story in which my son and I select the same books throughout the summer and read them at the same time –to create a reading partnership and "book club". While I wish it had happened, this was a completely fictional story. I wanted to suggest a strategy that the parent could use with her daughter, but I didn't want it to come from a condescending vantage point removed from real life. Theoretical strategies have merit but I believe parents don't hold on to them as enthusiastically as practical strategies. Thus, I took the theory I had in my head and created a fictional story.

Casting: characters in the performance, protagonists, antagonists. The cast throughout the meeting is filled with protagonists. There is not one member of the cast that I was concerned about delivering negative lines. However, one teacher at the meeting is prone to improvising in a particularly emotional way that can spin meetings off topic. I was concerned about how her lines could affect the overall performance. In particular, I wanted to make sure that the parent, who I believe is a supporter of the team and protagonist, was not thrown off or confused by this teacher's improvisations. This is why I met with the teacher before the meeting to pre-script and shape her lines.

Directions and Staging: physical appearance, props, setting. I am wearing a blue buttoned up shirt with a red and light blue striped tie. I am wearing a tie to accentuate the formality of the meeting, so the parent will understand that I regard this meeting as serious. This costuming choice presents me as conservative, which I believe is an accepted choice for the community at large, as well. I also decided to keep my sleeves rolled down and buttoned –instead of rolled up—because of the meeting formality. My goatee makes my face less round and young-looking; I keep it on because I want to appear older and experienced. The room itself was staged by the former principal years ago, so I haven't been able to manipulate any elements of the setting – including the lighting. The laptop that I use at the beginning of the meeting is a prop that I put aside once I start telling my story. This communicates to the parent that I am putting aside other work to tell this tale, so it must be important. While I cannot be certain if the parent received or interpreted my actions this way, that was my intention.

Impression Management. I use self-promotion during this interaction because I want the parent and the teachers to see me as someone who is competent about reading

strategies and applying them in the real world with children. I believe that the story gives me authority and trust, but if the audience ever discovered my deception, both of those traits would vanish. In some ways, I am also using exemplification because I am pointing out what I do with my son to get him to read –implying that they should also be doing it, as well. I perceive that this tactic gives me integrity and moral worthiness, but again, those traits would dissolve quickly if the fiction was ever revealed. Regarding face work, all of my verbal and nonverbal language is intended on maintaining everyone’s “face” or self in the interaction. It is expected that I will act as the administrator and facilitator of the meeting, so I suggest a reading strategy that takes the team’s efforts seriously –and honor the parent’s self by situating that strategy in the world of a parent-child story.

Improvisation. The story that I told was totally improvised –while I did have the practical reading strategy in my head prior to the meeting. Creating a narrative in order to connect with the parent and make the strategy come to life was unplanned.

Act II, Scene 1: The Promotion-Retention Conference with the new teacher

I AM A CAUCASIAN MAN WITH AN INTEREST IN LANGUAGE WHO BECAME A SCHOOL ADMINISTRATOR, WHO IS EMIC TO HIS WORK, AND WHO FEELS IT IS IMPORTANT TO EXAMINE LANGUAGE USE IN THE AREA OF SCHOOL ADMINISTRATION TO UNDERSTAND HOW LANGUAGE CHANGES IN THE DIFFERENT SETTINGS AND WITH THE DISPARATE AUDIENCES FACED EVERY DAY, AND I AM HAVING A CONVERSATION WITH A NEW TEACHER ABOUT THE PROMOTION-RETENTION PROCESS, SO SHE CAN DECIDE IF A FIRST GRADE STUDENT SHOULD BE RETAINED, AND I HAVE JUST LEARNED ABOUT THE PROCESS FROM THE PRINCIPAL OF THE SCHOOL.

This script,
prepped and ready
With the principal’s hand,
is still uneasy --

a shelf awkwardly hammered
Together, teetering
On a loosely framed wall--
The lines
are the process's lines,
The documents' lines
Her lines,
So I fumble and pause
As we perform
And discuss
And document.
But there is a six year old boy
In the room
Where we sit comfortably
In faux leather chairs,
You in the smaller one
On the other side of my shining brown desk
Its brass and plastic wheels
Pushed up to the beveled edge
And me in the larger chair
Pleather puffed and curved
Slightly higher among
Manila folders
Stacked papers
Memo notes
Paper clips
Pencils
And
Pens.
In our easy toothy banter
in our chattering talk
and in the careful forms
in the silent black folder
that sits before us,
he is here,
waiting as a pen stroke
and a check mark
for us to spell out
his life,
he is here.

Table 4		
<i>VERBAL TRANSCRIPTION: HAVING A CONVERSATION WITH A NEW TEACHER ABOUT THE PROMOTION-RETENTION PROCESS, SO SHE CAN DECIDE IF A FIRST GRADE STUDENT SHOULD BE RETAINED, AND I HAVE JUST LEARNED ABOUT THE PROCESS FROM THE PRINCIPAL OF THE SCHOOL</i>		
<i>(Stage directions: the two actors, a male Assistant Principal and a female new teacher, as sitting across from each other at a large, dark desk in a windowless office. The male AP is sitting in a large, faux leather chair and the new teacher is sitting in a small faux leather chair. The desk has two pieces of paper on one corner and a desktop monitor on the other top corner. Behind the desk is a low, dark credenza with a printer, papers, a schedule holder, and a lamp. It is in the afternoon.)</i>		
Character	Words	Actions
Me	thing is that it's a committee	<i>(hands clasped on my knee with my legs crossed and gaze and head downwards and tilted laterally to the left) Um, so, um first first (head down and looking at the floor)</i>
	decision.	<i>(gaze shifts up towards the teacher)</i>
Teacher 1	of course	<i>(sitting upright with elbows on the table)</i>
Me	So if you do the packet on Ted	<i>(hands still clasped on knee)</i>
Teacher 1	Uh huh.	<i>(sitting upright with elbows on the table)</i>
Me	um them we still... It's it's still a	<i>(hands lift up, apart, fingertips still touching slightly)</i>
	committee's decision	<i>(fingers come apart).</i>
	So	<i>(hands come back together, clasping on knee)</i>
	it might be you know it might be worthwhile, if you are concerned	<i>(gaze and head shift downward and to the left floor, biting inside of cheek)</i>
	about his um readiness for second grade,	<i>(head and gaze remain downward and to the left, push bottom lip upwards into upper lip)</i>
	um...	

DT talks to Teacher 1 May 7, 2012



Figure 5

MULTIMODAL TRANSCRIPTION: HAVING A CONVERSATION WITH A NEW TEACHER ABOUT THE PROMOTION-RETENTION PROCESS, SO SHE CAN DECIDE IF A FIRST GRADE STUDENT SHOULD BE RETAINED, AND I HAVE JUST LEARNED ABOUT THE PROCESS FROM THE PRINCIPAL OF THE SCHOOL

MULTIMODAL INTERACTION ANALYSIS TRANSCRIPTION: HAVING A CONVERSATION WITH A NEW TEACHER ABOUT THE PROMOTION-RETENTION PROCESS, SO SHE CAN DECIDE IF A FIRST GRADE STUDENT SHOULD BE RETAINED, AND I HAVE JUST LEARNED ABOUT THE PROCESS FROM THE PRINCIPAL OF THE SCHOOL.

Proxemics. The proxemic behavior during the dialogue is a social distance that is maintained by physical objects and a professional relationship. I am away from the

teacher because of the desk, but I have further distanced myself from her by pushing my chair back away from my desk –while she sits with her elbows on my desk. I did this because I am working through this decision with her, but it is still her decision to go through with the promotion-retention folder. If we were doing the work together, we might be sitting on the same side of the desk with a personal distance—but I am sitting back to show that I am helping but also removing myself a little. The professional relationship between the teacher and me is also a factor in the proxemic behavior. She is a new teacher and I am her administrator, so there is not (nor should there be) a personal distance between us.

Posture. Prior to this outtake, I was leaning forward as I listened to the teacher talk about her fears about the process. As I respond, I am sitting with my right leg crossed over my left leg, and I am facing the teacher, which shows her that I am engaged in our discussion but also somewhat removed in contemplation. This communicates that I am available for interaction with the teacher, but I am also in a space of personal contemplation.

Gestures. My hands are clasped on my right knee throughout the majority of the interaction. This gesture can be construed as iconic because it mimics the committee's members coming together to make the promotion/ retention decision (the fingers coming together). However, it is more likely that this gesture adds to the social distance I maintain between the teacher and myself. It closes me off from her as I talk through the process. The only time when my fingers unclasp and open is when I reiterate that the promotion/ retention decision “it's still the committee's decision”. When that happens, my hands separate but my fingers touch at the word “committee's,” which makes the

movement a metaphoric gesture because it gives shape to the abstract notion of “committee”. My fingers then flare outward at the word “decision,” which is also a metaphoric gesture: the decision is put outward by the committee. Finally, my fingers come back together on my knee.

Head Movement. I keep my head tilted to my left shoulder during the beginning of the interaction, which couples with my downward-facing gaze. I am uncertain in my answer, and my head leans slightly. When I reach the part about the “committee’s decision,” my head comes up and facilitates my gaze. This head change reflects my confidence in the answer. There are also slight head beats –almost sagittal nodding—that I use to show my confidence. Finally, when I reach the section “about his readiness for second grade,” my head rotates again to the left and looks down. I am thinking about the decision and what it means for the student when he is in second grade, so I am less certain. I couple this head change with three mouth movements that also reveal uncertainty. The first is an upward movement of my left cheek (at “um”). I then bite the inside of that same cheek (after the word “grade”), pause, and then lift my lip and chin (at the final “um”). All of these lower level actions create the higher level action of uncertainty in my answer. This shifts the weight of the decision from me and back onto the teacher.

Gaze. My gaze during the interaction begins downward as I start talking about the process. I do not feel completely comfortable with the topic, so I am searching for the right words to say to comfort this new teacher. When I find the first words, “a committee’s decision,” I look up and focus my gaze on the teacher. I maintain this direct gaze because I realize that a connection has been made (she says, “of course,” “uh huh,”

and “okay”). Then, when I start with “so it might be, you know,” my gaze shifts back and forth between the teacher and the downward direction –again searching and pausing for the right words. I conclude this interaction by looking downward and away completely as I reach an answer. Because of my own discomfort, I am less certain so I do not look at the teacher directly.

Print. In addition to the embodied text objects on the walls, the conversation is also mediated by the disembodied print of the promotion/ retention packet. Our dialogue at this point does not directly focus on this packet but it is influenced by the forms, information, and data needed for the packet.

Layout. I am sitting in a large cushioned faux-leather rolling chair that easily moves on a plastic mat under my shining, brown rectangular desk. The teacher is sitting in a smaller faux-leather rolling chair across from me. While the objects on the walls aren’t actually used during the dialogue, they emphasize family (family photo), education (my degrees), and children (my sons’ paintings). They, therefore, play a part in the conversation. The position of the chair and the desk increase the physical distance between myself and the teacher, adding to the emotional separation and emphasizing personal contemplation.

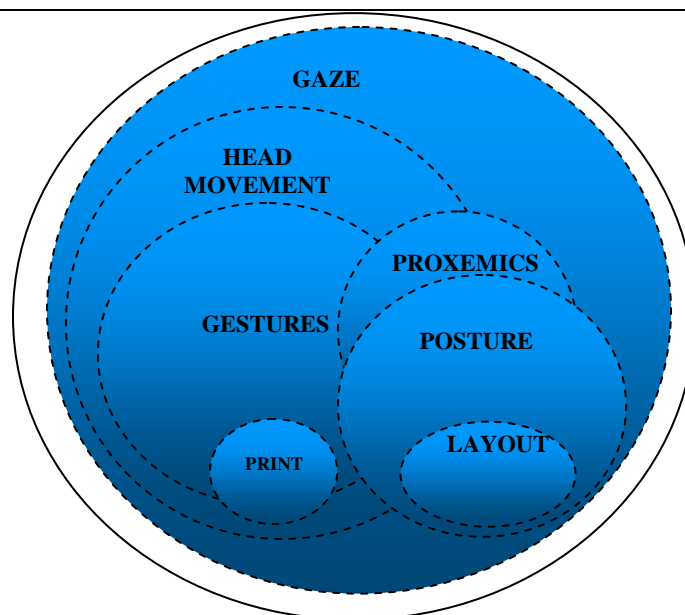


Figure 6

MULTIMODAL DENSITY CIRCLE: HAVING A CONVERSATION WITH A NEW TEACHER ABOUT THE PROMOTION-RETENTION PROCESS, SO SHE CAN DECIDE IF A FIRST GRADE STUDENT SHOULD BE RETAINED, AND I HAVE JUST LEARNED ABOUT THE PROCESS FROM THE PRINCIPAL OF THE SCHOOL

In scene one of this interaction, the two modes with the highest intensity –gaze and head movement—create a connection with the teacher (especially when my gaze is focused on her in the 3rd through 7th panels) and show a tone of thoughtfulness and care about making the decision (especially when my head and gaze are looking down, in the 1st, 2nd, 8th, and 9th panels). Gestures and posture are lower level chains that contribute to this connection and tone, as well. My hands are primarily together on my knee, which may communicate a closed posture and increased proxemic distance, but this also can communicate thoughtfulness; when my hands come apart with my fingertips touching, this shows the combined effort of the committee (and the outward nature of its decision). My posture, though closed due to my hands (and signaling personal contemplation), is relaxed and open to the interaction because my body is turned towards the teacher, which adds to the connection somewhat. The layout increases my

physical and emotional distance from the teacher, and while the print of the promotion-retention packet is on my mind during the interaction, it is not directly handled.

DRAMATURGICAL ANALYSIS: HAVING A CONVERSATION WITH A NEW TEACHER ABOUT THE PROMOTION-RETENTION PROCESS, SO SHE CAN DECIDE IF A FIRST GRADE STUDENT SHOULD BE RETAINED, AND I HAVE JUST LEARNED ABOUT THE PROCESS FROM THE PRINCIPAL OF THE SCHOOL

Framing: shaping and managing information. This interaction was shaped with help from the principal and the promotion-retention process that existed at the school system. All of the documents were put in a black folder (the color chosen by the principal) for the new teacher to have and use to document the student's progress (or lack thereof). I'm still not sure why we chose a black folder; it seemed like a rather somber choice for a promotion-retention conference, but I wasn't in a position to make that color change.

Scripting: planning the performance. The principal walked me through the promotion-retention process, showed me what documents to put together, and then asked me to bring these documents to the new teacher for her to consider. The principal also asked me to sit with her and talk her through what I was going to say to the new teacher when I talked with her about the promotion-retention packet. Based on what I told her, she gave me suggestions about what to say and not say. After this help, I was both relieved and anxious; I was relieved that I had received help, but I was still nervous about handling the conversation with the new teacher because the promotion-retention policy was still new to me. In addition, there was the emotional component of retaining a first grader, something that I had never done before. My prior experience as a middle school

administrator had prepared me with a script for retaining an sixth, seventh, or eighth grader, but this was new territory –and the policy and process around it all were much more detailed. Therefore, during the interaction, there are instances of pauses, phrasal repetitions (it's it's), elongated fill sounds and words (sooo; um; you know). This communicates my own uncertainty about the promotion/ retention process. This is my first time discussing this process, so I am not completely sure about the details –yet I have to be somewhat clear as the administrator. I am calm, but I am also afraid of misinterpreting policy, saying something incorrect, and negatively affecting the future promotion-retention conference with the full committee.

Rhetorical Devices: use of metaphors, analogies, stories, sensory language.

While I do not employ any figurative language during the interaction, I do sew an imagined narrative into the discussion through an “if you...” statement. Specifically, I say, “if you do the packet on Ted.” This puts the teacher as an actor in an imagined play where she is doing the promotion-retention packet on the child, making it easier for her to visualize herself doing it –and making it easier for me to distance myself from the decision.

Casting: characters in the performance, protagonists, antagonists. The new teacher is the only other character in the performance, and I considered her a protagonist. She agreed to have the conversation, and she was looking to me for guidance. Therefore, she has not been forced to attend. If the conversation had gone wrong or I had displayed a “self” that did not align with her expectations, she could have become an antagonist and spread word that I was not an able administrator. Therefore, I had to make sure that I was prepared to say what needed to be said, yet also distant enough that I allowed her to make

the ultimate decision –whether or not to bring this student to the promotion-retention committee.

Directions and Staging: physical appearance, props, setting. I am wearing a patterned button-up shirt without a tie. I made this choice because the conversation, though serious in topic, is with a new teacher who is already nervous about coming into an administrator’s office to talk about the promotion/ retention process. A tie might have emphasized the seriousness of the matter and could have made the teacher more nervous (and less open to advice). Because of the proxemics and layout elements, I am still seen as an authority figure that can give sound advice, but my clothing presents me as approachable with that advice.

Impression Management. While I do not use exemplification during this interaction, I do employ the impression management strategy of promotion when I share twice that it’s “a committee’s decision.” While the intention of this repeated comment is to make the teacher feel less pressure about the promotion-retention decision, it is also an attempt to have her view me favorably. I have a piece of knowledge that is comforting, which I realize when she says, “of course” in the 3rd panel, so I say it again in the 5th panel. I am doing face work throughout this interaction because I am protecting my “self” as well as the teacher’s “self.” I am using verbal and nonverbal language to show this teacher that I am the thoughtful, kind and caring administrator that she expects, and she is trying to show that she is a listener who is taking this decision seriously. Nothing that I do is trying to call either “self” into question.

Improvisation. Nothing in the interaction was really improvised because everything that I said was scripted or contained elements of a script. I did not feel confident enough in the script to take risks and go beyond it.

Act II, Scene 2: The Promotion-Retention Conference with the new teacher continues

Table 5 <i>VERBAL TRANSCRIPTION: CONTINUING A CONVERSATION WITH A NEW TEACHER ABOUT THE PROMOTION-RETENTION PROCESS, SO SHE CAN DECIDE IF A FIRST GRADE STUDENT SHOULD BE RETAINED</i>		
<i>(Stage directions: the stage elements and characters remain the same as in scene 1; however, the male AP has moved his chair up a bit to his desk, while the new teacher remains in the same position on the other side of the desk. It is still afternoon.)</i>		
Character	Words	Actions
Me	Yeah	<i>(gaze and head downwards, left hand loosely over right hand)</i>
Teacher 1	I know everything and have all the facts and everything before.	<i>(sitting across from me at desk; elbow up on desk)</i>
Me	Definitely. I mean, an	<i>(turning gaze downwards with head, hands dropping, as well)</i>
	that's what that	<i>(head remaining downward with gaze, hands now down in lap)</i>
	whole folder is about is putting together	<i>(gaze shifts up towards teacher)</i>
Teacher 1	Ehm, I have looked through it.	<i>(teacher backs slightly in chair)</i>
Me	Yeah, it's pretty robust, isn't it?	<i>(with eyebrow flash, surprised engagement)</i>
Teacher 1	I just like	<i>(raises pitch in voice, elbows dropping from desk as she continues to go backwards)</i>
	I I don't know, I just wanted to talk to someone	
Me	No, no...an that's what that	<i>(hands come up, fingers spread apart, gaze and head downward looking to the right)</i>
	...It's it's	<i>(gaze raises up towards her, hands rotating upward)</i>
	thorough, isn't it?	<i>(gaze focused on the teacher, head tilting to the right shoulder laterally, hands rotate and move downward)</i>

DT talks to Teacher 1 part 2 May 7, 2012

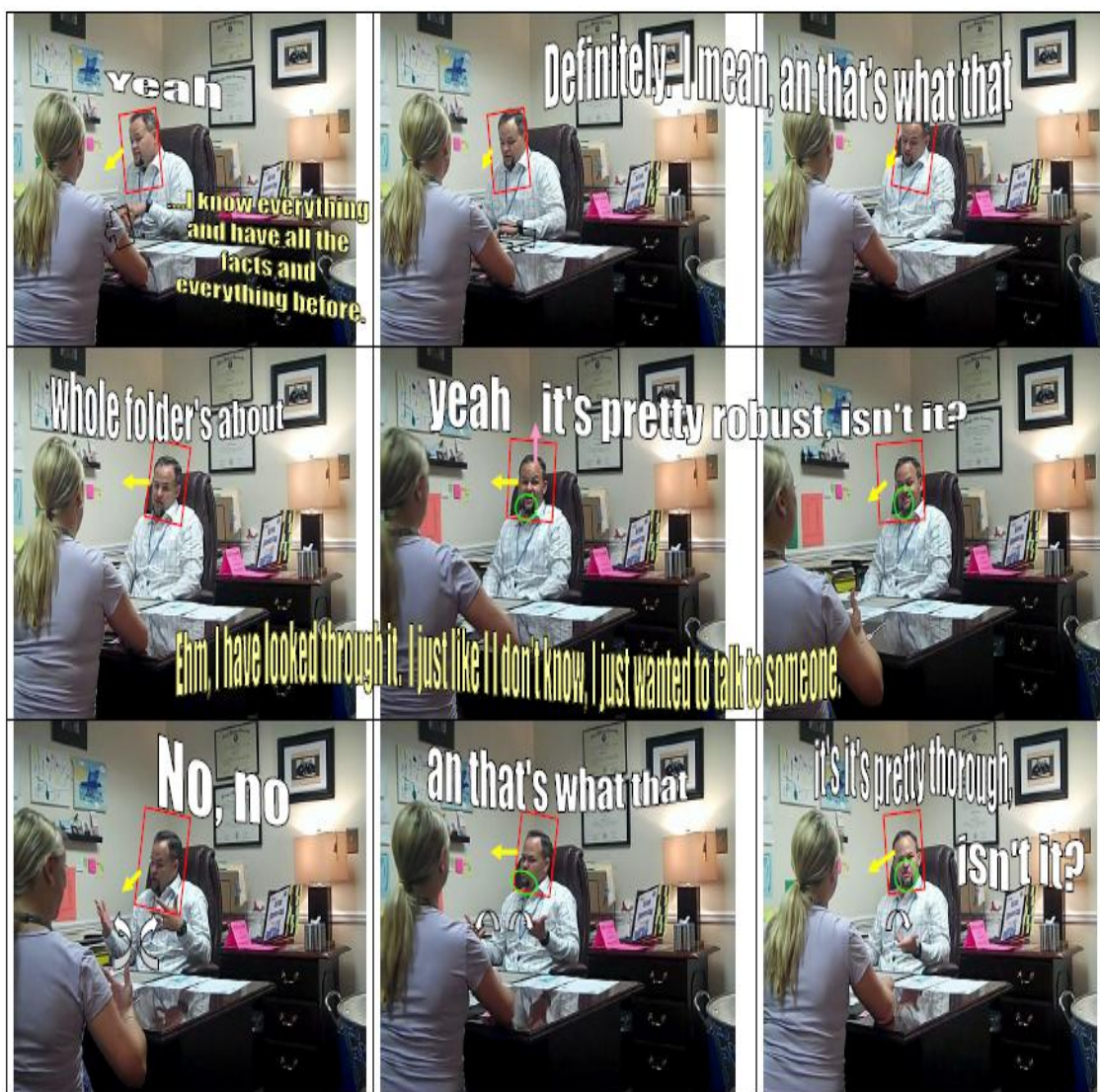


Figure 7

MULTIMODAL TRANSCRIPTION: CONTINUING A CONVERSATION WITH A NEW TEACHER ABOUT THE PROMOTION-RETENTION PROCESS, SO SHE CAN DECIDE IF A FIRST GRADE STUDENT SHOULD BE RETAINED

**MULTIMODAL INTERACTION ANALYSIS TRANSCRIPTION:
CONTINUING A CONVERSATION WITH A NEW TEACHER ABOUT THE
PROMOTION-RETENTION PROCESS, SO SHE CAN DECIDE IF A FIRST
GRADE STUDENT SHOULD BE RETAINED, AND I HAVE JUST LEARNED
ABOUT THE PROCESS FROM THE PRINCIPAL OF THE SCHOOL**

Proxemics. The proxemic behavior during the dialogue is a social distance that is still maintained by physical objects and a professional relationship. I am away from the

teacher because of the desk, but my chair is closer. In addition, I lean forward as the teacher talks (“I know everything...”). This closing of the social distance shows that I am listening closely to her concerns and that I am trying to create a bond. Then, I sit casually back in my chair as we talk about the folder. My proximity to the teacher is closer than in the previous conversation because no decision is being made from which I need to distance myself.

Posture. I begin this part of the conversation with my body upright in my chair but not directly turned towards the teacher. This communicates that I am available for interaction with the teacher, but I am also slightly removed. My arms begin up as my elbows are propped on my chair, but then they go down and below the top of my desk. This change adds to the casual posture I develop as I lean back in my chair. This signals to the teacher that I am very open and that I can relate to her concerns about the folder. After this change, my arms only go up in an expressive manner –while the rest of my body remains relaxed and casual.

Gestures. I begin with my left hand loosely grasping my right hand as I listen to the teacher and then I move my hands downward and below the surface of my desk. I typically use my hands to show reinforce that I am listening or thinking; therefore, with my hands absent, perhaps I am communicating that I am growing tired of the topic (not really listening or thinking as closely). However, when the teacher shifts the topic to “I just wanted to talk to someone,” my hands fly upward in an open gesture when I say “No, no”. This gesture is both iconic and beat because it shows the openness I have (I am someone she can talk to) and it also beats out the “No no” as I say it. Finally, as I bring the folder back up (“it’s it’s pretty thorough, isn’t it?”) my hands turn up and point

towards the teacher. This, too, is an iconic gesture because it mimics the folder being opened. The pointed fingers also reinforce the bond that I am trying to create with the teacher because they point when I ask, “isn’t it?” I am trying to solicit an agreement or pact through the pointing.

Head Movement. I begin with my head downward as the teacher talks, which does not communicate an openness to the interaction or a true effort to listen. I maintain this head position until I reach the words “folder’s about”; this upward change facilitates my gaze shift towards the teacher. When the conversation focuses on the folder itself (“yeah, it’s pretty robust”), my head is definitely upright (along with my gaze) and I add an eyebrow flash and a slight sagittal nod. This change furthers the bond between the teacher and me; I am showing an alignment between her experience with the folder and my own. When the teacher says that “I just wanted to talk to someone,” my head tilts slightly to the right, goes downward, and rotates a little as I say “No, no”, making the teacher hopefully feel that it is all right that she came and talked to me about it. As the conversation shifts back to the folder (“it’s it’s pretty thorough, isn’t it?”), I tilt my head back up and to the right, adding another slight sagittal nod. This head movement further communicates the common experience that we’ve both had with the folder for the first time. I am asking if she agrees that the folder is “pretty thorough.”

Gaze. My gaze during the interaction begins downward as the teacher talks (“I know everything and have all the facts and everything before.”) and I respond about the folder (“Definitely...”). My gaze does not match my posture and proxemics in this instance, and, therefore, does not show the teacher that I am really open to the interaction. My gaze finally turns upward to her on the words “folder’s about.” The dialogue

becomes more casual at this point, and my gaze is less structured –focusing mainly on the teacher but then looking downward when I say “No, no”. If my gaze were more fixed on the teacher during this exchange, it might have created a tension –as if I am studying her and struggling to understand her. Through a less structured gaze, the casual nature of the interaction is maintained and the bond about the folder is strengthened. The teacher is more relaxed because of it.

Print. In addition to the embodied text objects on the walls, the conversation continues to be mediated by the disembodied print of the promotion/ retention packet. In fact, during this part the dialogue is driven by the unseen packet. Nothing specific is mentioned in the packet, which keeps the conversation light and easy to navigate. If I had brought up a specific form or chart in the packet, the teacher may have felt uneasy or pressured to remember it. In addition, by being vague, I also didn’t put myself at risk of not remembering something correctly.

Layout. As with the first conversation, I am sitting in a large cushioned faux-leather rolling chair that easily moves on a plastic mat under my shining, brown rectangular desk. The teacher is sitting in a smaller faux-leather rolling chair across from me. While the objects on the walls aren’t actually used during the dialogue, they emphasize family (family photo), education (my degrees), and children (my sons’ paintings). They, therefore, play a part in the conversation.

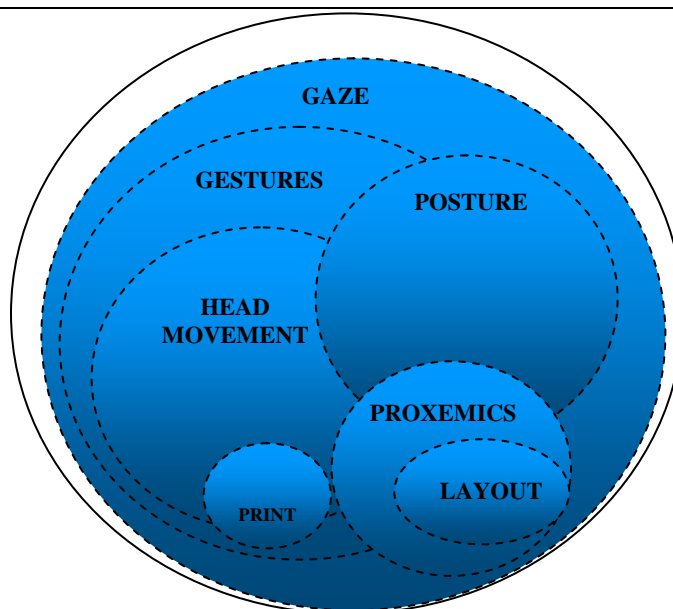


Figure 8

MULTIMODAL DENSITY CIRCLE: CONTINUING A CONVERSATION WITH A NEW TEACHER ABOUT THE PROMOTION-RETENTION PROCESS, SO SHE CAN DECIDE IF A FIRST GRADE STUDENT SHOULD BE RETAINED

In the second scene of this interaction, the communicative modes with the highest intensity are gaze and gestures (even though I do not bring my hands up until the 7th panel). Unfortunately, I use gaze in a negative way in the first three panels of the interaction while the teacher is talking and I begin to respond. I am looking down throughout these three panels, which communicates to the teacher that I am not attending to her comment, and I do not really care about my own response. We have been talking about this subject for some time, and I am tired of the subject. It is a sad realization that I physically show my general disregard to a new teacher who is simply trying to get guidance. My gaze only shifts up when the novelty of a new subject—the largeness of the folder—is introduced. I see an opportunity to reconnect with the teacher through our mutual experience with the “robust” folder, and my gaze (with eyebrow flash) facilitates this connection. Next, my hands both come up with fingers spread and then rotate in the air as my gaze goes down and then dramatically comes

back to meet the teacher as I say “an that’s what that”. I conclude with my gaze fixed on the teacher in a quizzical expression, asking her “it’s it’s pretty thorough, isn’t it?” My gaze and my hands (with index fingers extended) are also asking the teacher (as I point at her) to join me in that question. The modes of posture, head movement, and proxemics all have a similar intensity because they facilitate the higher-level action. Layout and print continue to have the lowest level of intensity in the interaction.

DRAMATURGICAL ANALYSIS: CONTINUING A CONVERSATION WITH A NEW TEACHER ABOUT THE PROMOTION-RETENTION PROCESS, SO SHE CAN DECIDE IF A FIRST GRADE STUDENT SHOULD BE RETAINED

Framing: shaping and managing information. As with scene 1, the information was shaped with the help of the principal and the school system’s existing promotion-retention process.

Scripting: planning the performance. This scene was less planned than the first one—even though it is still influenced by the scripting that I had done with the principal beforehand. I am acting more independently in this scene; the script is still evident in the first three panels (and I am growing weary of it), but it becomes less restrictive when we start talking about the folder itself in the 5th panel. There are instances of pauses and phrasal repetitions (it’s it’s), which continue to communicate my own uncertainty about the promotion/ retention process. However, the language is more casual with the teacher (“yeah,” “definitely,” “isn’t it?”) as I reflect with her about the complexity of the promotion/ retention packet and try to build a common bond with her about that topic.

Rhetorical Devices: use of metaphors, analogies, stories, sensory language. I do not use figurative language or stories in this interaction, but I use the rhetorical device

of questioning in the final panel. I am drawing the new teacher into a pact about the folder –to make her agree that the folder is “pretty thorough, isn’t it?”

Casting: characters in the performance, protagonists, antagonists. As previously mentioned with scene 1 in this Act, I believe the new teacher to be a protagonist. This remains true in this scene. In fact, through my more informal discussion with her starting in the 5th panel, it is very evident. I feel like I can trust her, whereas if I perceived her to be an antagonist, I would have adjusted my lines and would not have shared so casually.

Directions and Staging: physical appearance, props, setting. My costuming and the setting have not changed from scene one. In addition, no props are introduced.

Impression Management. I do not use exemplification during this interaction; however, I do use self-promotion and face work. By saying, “definitely....that’s what that whole folder’s about,” I am asserting (even though my vocal cadence is uncertain) that I know about that folder, too. I continue this trend as I describe the folder as “robust” and thorough.” While my intention is to create a connection with the teacher about the folder, I also want her to know that I am knowledgeable about the folder and can discuss it. Therefore, I am also practicing face work strategies –to protect my own face. I do not want the teacher to ask me anything too specific and reveal a face of uncertainty about the folder, so I use language to keep the conversation going about surface issues. If I were truly confident about the folder, I would have brought up a specific document or protocol. Instead, I extend the conversation by asking questions when it turns to the size of the folder.

Improvisation. The questions that I ask, “it’s pretty robust, isn’t it?” and “it’s pretty thorough, isn’t it?”, were both improvised and were both meant to create a stronger connection with the teacher. They were definitely “off script” because they brought up elements about the folder –size and thoroughness—that weren’t going to help the teacher make her decision. Therefore, the questions could be seen as diversions: meant to steer the teacher away from the intended subject (the promotion-retention process) and towards me and my interests (the robust and thorough qualities of the folder).

Act III, Scene 1: The Testing Result Conversation with 2nd Grade Teachers and the principal

I AM A CAUCASIAN MAN WITH AN INTEREST IN LANGUAGE WHO BECAME A SCHOOL ADMINISTRATOR, WHO IS EMIC TO HIS WORK, AND WHO FEELS IT IS IMPORTANT TO EXAMINE LANGUAGE USE IN THE AREA OF SCHOOL ADMINISTRATION TO UNDERSTAND HOW LANGUAGE CHANGES IN THE DIFFERENT SETTINGS AND WITH THE DISPARATE AUDIENCES FACED EVERY DAY, AND I AM REVIEWING THE CONTENTS OF A FOLDER OF TESTING RESULTS WITH 2ND GRADE TEACHERS (WITH THE PRINCIPAL PRESENT).

With the principal’s hand,
 I have stiff scripted lines
 And manila folders –
 Packed with numbers,
 colored graphs,
 students’ names
 And coded sticky notes
 So no one gets hurt.
 Make sure it’s serious
 Make certain it has impact
 Get to the point.
 The room is still yet pulsing,
 The screen purrs,
 Announcing its electric readiness,
 The table reflects,
 Bouncing back a wooden complicity,
 And the chairs wait,
 Silently holding their pleathery shape.
 As I place

Plastic crates,
 Pink and gray,
 In the middle of the table
 Packing them with rainbowed highlighters,
 Stiff mechanical pencils
 And pale yellow memo pads,
 I am propped and notice
 Small, dark holes
 With clear fishing line
 In my hands,
 In my feet
 In my lips
 And in my neck.

Table 6 <i>VERBAL TRANSCRIPTION: REVIEWING THE CONTENTS OF A FOLDER OF TESTING RESULTS WITH 2ND GRADE TEACHERS (WITH THE PRINCIPAL PRESENT)</i>		
<i>(Stage directions: the actors, one male Assistant Principal, five female teachers, and a school principal, are seated around a large, dark rectangular table in a conference room. All of the actors are seated in faux leather chairs that roll. The male AP and the teachers are seated at one end of the table while the principal is at the other end. A very big electronic Activboard is turned on behind the man and is projecting a colored bar graph. There is a round woven basket with a tilted red cup in the middle of the table. There is also a cup of tea, a tape dispenser, and a folder on the table. It is summertime during the morning of post-planning at the end of the school year.)</i>		
Character	Words	Actions
Me	in your folder	<i>(both hands grabbing the folder, lifting up)</i>
		<i>(gaze shifting to the left)</i>
	you will get	<i>(putting the folder down on the table, shifting gaze to the folder)</i>
	the following items.	<i>(left hand opens up folder)</i>
	A wonderful chart that looks like this,	<i>(hands lift up colored chart, flip it around to audience, add smirk and then gaze down quickly)</i>
	kay?	
	That has your...	<i>(hands take chart turn it around)</i>
	This is for	<i>(pointing and reading from the chart)</i>
	how the grade level did	<i>(keep chart in left hand and palm of right hand, and rotate head and shift gaze to the Activboard)</i>
	then something like this	<i>(looking directly at the Activboard, left hand out on the left side of the screen, pointing at the graph)</i>
how the grade level did and	<i>(arm fully outstretched with palm up and</i>	

	then how	<i>thumb out, sweeping hand and arm across the board to the right)</i>
	ea-each person	<i>(hand flattens out)</i>
	in the grade level did as well	<i>(left hand comes back to the folder as right hand grabs another chart).</i>

DT begins Jumpstart Testing Results with 2nd grade teachers May 21 2012



Figure 9

MULTIMODAL TRANSCRIPTION: REVIEWING THE CONTENTS OF A FOLDER OF TESTING RESULTS WITH 2ND GRADE TEACHERS (WITH THE PRINCIPAL PRESENT)

MULTIMODAL INTERACTION ANALYSIS TRANSCRIPTION: REVIEWING THE CONTENTS OF A FOLDER OF TESTING RESULTS WITH 2ND GRADE TEACHERS (WITH THE PRINCIPAL PRESENT).

Proxemics. The proxemic behavior during the interaction is a balance of social and personal distances. The large table creates a personal distance between the teachers and me across it because I am working closely at the table (and without a laptop between us); however, I have an almost intimate distance with the teachers directly to my right. This balance supports the collaboration between administration (me) and the teachers with this work. We are all seated closely together towards the screen throughout the interaction. The only person who maintains a social distance (and is far from the front of the table) is the principal. Her proxemic behavior allows her to watch and nonverbally comment on my performance (as she did with the rest of the audience when I mentioned the “wonderful chart”).

Posture. I maintain an upward posture throughout the interaction. When I am talking about the contents of the folder and showing them to the teachers, my body turns towards them. However, when I use the Activboard to emphasize the information on the chart, I turn towards it. This communicates that I am only half open to interaction with them. Instead, at that moment, I am focused more on the presentation of the material. This posture helps facilitate my gaze, but it does not help create a collaborative tone for the meeting.

Gestures. I begin with my hands both grasping the folder and doing a beat gesture with it, as it is the immediate item of attention to emphasize (“In your folder”). I then put the folder down and open it. My hands then pick up the chart, and I hold it up in a playful presentation style (as a game show host might), in an effort to add levity to the

folder discussion. I then hold and turn the paper towards me, so I can read it. My left hand holds the paper while my right hand points and goes downward at a column in the chart in a deictic gesture. Then, I extend my left hand with my arm and point (with all fingers extended) at the information displayed on the Activboard as I talk about it. My hand tilts up with thumb extended and I move it across the screen in another deictic gesture –pointing out the critical information that is also in their charts.

Head Movement. I begin with my head up, which facilitates my gaze towards the teachers. Next, my head tilts down when I look at the documents from the folder and then comes back up and tilts slightly (in a playful way) when I pull up the colored graph and say “a wonderful graph that looks like this.” I immediately do a slight sagittal nod and my head goes back down when I scan the faces in the room; I acknowledge that I attempted levity at the meeting and am ashamed by that effort. My head comes up and rotates to the Activboard as I direct my gaze towards it. Finally, my head rotates along the board as I go through the information on it.

Gaze. Throughout the interaction, my gaze moves in a structured, sequential pattern. I begin by looking at the teachers to draw their attention to the folder itself and then I look down to get the first document to show them. When I pull that graph out, I look back at them and say, “a wonderful chart that looks like this.” When I do this, my gaze briefly scans the faces in the room –including the principal at the head of the table at the other end—and I sense a slight disconnection because I added a bit of levity to the tone of the conversation. I quickly acknowledge this, look down, and refocus my gaze on the chart. I then turn my gaze to the Activboard because I know that the printed form is small and that the screen can facilitate my discussion of the information better. Through

the rest of this segment, my gaze follows the information on the Activboard screen –not my audience.

Print. I am engaged with both embodied and disembodied print during the interaction. The disembodied print is the most prevalent; they are documents in the folder that I talk about with the teachers and the PowerPoint slides that I use to emphasize certain documents. However, they may also be considered embodied print because I created them and they are an extension of my thoughts and work. Therefore, as I read through them aloud, they are embodying my thoughts with the other social actors in the room.

Layout. I am sitting at a large rectangular wooden table that is fixed in the middle of the room. It was shined before the meeting to present a clean, environment. However, because the table is being used by teachers (and myself), it is not as orderly as it would be with parents and/or guests. It is there to support our common work, so I did not take great strides to prepare the table. The chair in which we are seated is made of a cushioned synthetic leather; it can roll on the carpeted surface. During the interaction, I am seated at the front corner of the table so I can direct teachers through their folders and so I can easily access the Activboard when needed. I use the table to support the folder as I go through its contents. While a dark credenza and two dark bookshelves are also in the room (which add both formality and familiarity to the setting), the only other piece of equipment in the layout that pertains to the meeting is the Activboard. During this interaction, I use the Activboard to display information and electronically emphasize information on a graph.

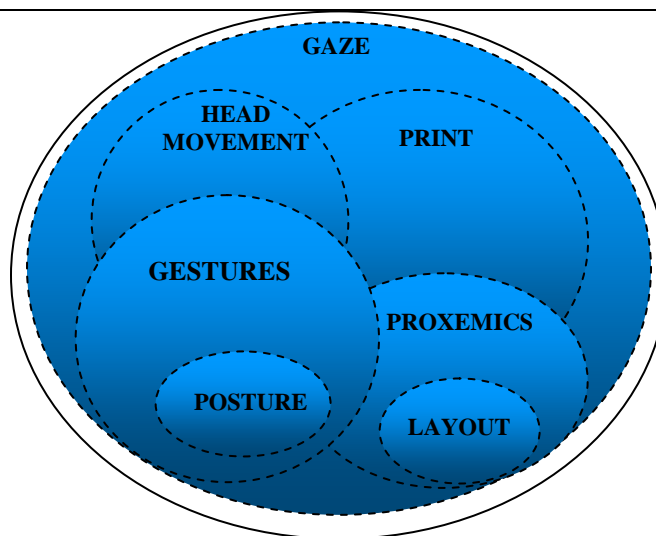


Figure 10
MULTIMODAL DENSITY CIRCLE: REVIEWING THE CONTENTS OF A FOLDER OF TESTING RESULTS WITH 2ND GRADE TEACHERS (WITH THE PRINCIPAL PRESENT)

In this interaction, the modes of gaze, print and gesture have the highest modal intensity. My gaze and the print are almost intertwined during this scene; my gaze begins by looking at the audience but then shifts completely to the print elements in the room (the graph in the folder and the graph shown on the Activboard). In the 3rd panel, it is notable that I try to reengage my gaze with the audience to keep a connection with them in a moment of brief levity (“a wonderful chart that looks like this”) but then my gaze meets the blank, disconnected faces in the room – including the principal, who is seated at the far end of the table. I see in those gazes that my moment of levity did not align with the serious tone expected from me. As a result, I quickly look back down at my papers and then turn to the print on the Activboard. My gestures, particularly beginning in the 5th panel, help to point out (literally) aspects in the print that I want to emphasize. If I had not used gestures during this interaction, the audience would have found it difficult to see where I was focusing on the graphs and where I was placing emphasis. Head movement and proxemics facilitate my gaze and help bridge any

distance between myself and the other teachers. My posture and the layout of the room have a low intensity –even though the Activboard (and its placement) is a critical element in the interaction at the end and my posture turns away from the teachers at the end as well, which does not support a message of collaboration .

DRAMATURGICAL ANALYSIS: REVIEWING THE CONTENTS OF A FOLDER OF TESTING RESULTS WITH 2ND GRADE TEACHERS (WITH THE PRINCIPAL PRESENT)

Framing: shaping and managing information. I have framed and shaped the test result information in a couple of different ways. The goal of this meeting was to share the results but not to publicly humiliate any teacher who scores did not meet up to the rest of the grade level. Certain aspects accomplished that aim; others did not. Specifically, each teacher got a folder with the grade level graph, their own graph by grade level comparison, and their students’ results. For the grade level graph, each teacher was assigned a letter and then a sticky note with that letter was put on the inside of each folder, so only the teacher getting the folder would know who they were on the graph when it was projected. In addition to shaping it to protect teachers’ feelings, I also shaped it using colors in the graphs. High scores were shaded green, average scores were shaded yellow and below average scores were shaded red –obviously these colors have their own gravity and emotional weight without being associated with test scores but this palate was preferred by the principal who asked me to make all score graphs this way. While the colors provide a very clear message, when they are coupled with test results, they can either elevate (green equals “All clear! You can go on!”) or deflate (red equals “Danger! You need to stop!”) the teachers seeing them.

Scripting: planning the performance. I am confident in my discussion of the information because I have assembled it and created the PowerPoint slides to facilitate the discussion. I have even inserted a moment of levity, which shows the confidence I have with the material (“a wonderful chart that looks like this”). Unfortunately, this is ill-timed and does not connect with the audience –including the other member of the performance team, the principal at the other end of the table. This provides the only real moment of pause with the word “kay?” It is at that moment that I recalled the pre-performance conversation with the principal about keeping the tone serious during this meeting.

Rhetorical Devices: use of metaphors, analogies, stories, sensory language. I do not use any figurative language devices during this performance, but I do try to infuse humor into the script (“a wonderful chart that looks like this”) to make a connection with the audience members. In essence, I attempt to take on the character and rhetorical cadence of a game show host as I hold up the chart (as if to dryly say, “Look what you’ve won”). Unfortunately, this brief character shift does not fit the image of the administrator “self” that is expected by the audience members in the room, so I quickly retreat into the expected character and adjust my language use accordingly.

Casting: characters in the performance, protagonists, antagonists. I considered the other characters in the performance to be protagonists. I did not expect that they were going to be antagonistic about any of the information that they were going to receive, but I was prepared for them to express emotions ranging from sadness to elation when they saw their scores. The principal was a performance team member as well as a potential protagonist and antagonist –depending on how I performed. When I

delivered my lines as expected (and reflecting the tone she expected), she was a protagonist; however, whenever I deviated from that expectation, I perceived her to be a possible antagonist—even though I realize that antagonism was not her intention. As the assistant principal, I deliver lines for the administrative team in certain meetings, and this means that my voice actually speaks for two unified voices. In this performance, the principal was present to ensure that my “self” was in the right character and delivering lines to meet that expectation.

Directions and Staging: physical appearance, props, setting. The setting for the meeting was very deliberate. The principal and I decided to have the 2nd grade teachers meet in the front office conference room—rather than their team planning room—in order for them to understand the gravity of our discussion. I am wearing a black polo shirt with the school name and “Administration” embroidered on it. I wore this because the meeting was taking place with teachers only; therefore, I could be more casual with my costuming. This also reflects the tone of collaboration and partnership with the teachers as we discuss the testing results. While I have amassed the information and created the folders and PowerPoint slides, I wanted to emphasize an air of mutual work—even though we are in the front office conference room. A shirt and tie might have created a divide between the teachers and me.

Impression Management. I am not employing exemplification in this performance; however, I am using promotion in a subtle way. I want the teachers to see that I created the contents of the folder and know explicitly how they function. I also want the principal to see this, as well. That is why I take my time explaining that “in your folder, you will get the following....” I want a little acknowledgement for my work

putting the graphs and the folders together, so I promote my efforts by showing how much I know about those graphs and what they show. Panel four shows me using face work to put an expected “self” back in place. As aforementioned, I stepped into a humorous “self” and let the mask of administrator “self” slip slightly to present the “wonderful chart”. I had to quickly put that mask back on and reengage with the expected script –in the expected tone.

Improvisation. The line “a wonderful chart that looks like this” was an improvised line delivered by an improvised character (game show host) with the intention of bringing levity into the meeting. Going through the documents was a humorous task in my eyes because paper and colored ink were being paraded before the teachers like they were prizes –as if to say, “Look at this wonderful gift we’ve created for you!” Therefore, I thought I would briefly slip into that character. That moment of improvisation fell flat on its face when it met the blank (perhaps disapproving) faces of the teachers and the principal around the table.

Act III, Scene 2: Handling a Question at the Testing Result meeting with 2nd grade teachers

Table 7 <i>VERBAL TRANSCRIPTION: FINISHING THE REVIEW OF THE TESTING RESULTS WITH 2ND GRADE TEACHERS (WITH THE PRINCIPAL PRESENT) AND TAKING A QUESTION FROM A TEACHER</i>		
<i>(Stage directions: the actors, one male Assistant Principal, five female teachers, and a school principal, are seated around a large, dark rectangular table in a conference room. All of the actors are seated in faux leather chairs that roll. The male AP and the teachers are seated at one end of the table while the principal is at the other end. A very big electronic Activboard is turned on behind the man and is projecting a colored bar graph. There is a round woven basket with a tilted red cup in the middle of the table. There is also a cup of tea, a tape dispenser, and a folder on the table. It is summertime during the morning of post-planning at the end of the school year.)</i>		
Character	Words	Actions
Me	all the different elements there.	<i>(looking down and to the right as left hand clips paper between thumb and two fingers and right hand sweeps</i>

		<i>down the paper)</i>
	All right, so that's how that goes.	<i>(putting the paper down on the table using both hands)</i>
Teacher 2	Um, Quick question	<i>(hands come down and gaze comes up to the teacher asking the question)</i>
	on that.	<i>(gaze goes down and hands close folder as head does a slight lateral tilt to left shoulder)</i>
	Do you have the score that's like the 800 score? Like, you know what I'm saying? (laughs)	<i>(hands lift folder back up, head tilts to the left, gaze goes to the folder, which is then pounded lightly on the table, papers inside briefly shuffled, chin lifts on the word "score")</i>
Me	Ehnh, It does. Uh,	<i>(head nods slightly, hands open up folder, gaze goes to folder)</i>
	I do, I have that spreadsheet.	<i>(hands close folder, tap it lightly, and gaze goes up to teacher)</i>



Figure 11

MULTIMODAL TRANSCRIPTIONION: FINISHING THE REVIEW OF THE TESTING RESULTS WITH 2ND GRADE TEACHERS (WITH THE PRINCIPAL PRESENT) AND TAKING A QUESTION FROM A TEACHER

MULTIMODAL INTERACTION ANALYSIS TRANSCRIPTION: FINISHING THE REVIEW OF THE TESTING RESULTS WITH 2ND GRADE TEACHERS (WITH THE PRINCIPAL PRESENT) AND TAKING A QUESTION FROM A TEACHER

Proxemics. During this interaction, the proxemic behavior between me and the teacher asking the question is facilitated by the table between us. There is a personal distance between us because of the table, but the folder creates a barrier to any further intimacy in the proximity. For the other teachers in the room, the proxemic behavior

during the interaction is still a balance of social and personal distances –with an almost intimate distance with the teachers directly to my right. I also maintain a social distance between myself and the principal, who is still seated at the end of the table.

Posture. I maintain an upward posture throughout the interaction. When the teacher asks her question, I am completing a shift from my discussion about the document, so I am leaning slightly to my right. As the teacher continues, I sit upright and face her. This shows her that I am open to the interaction. However, this is disconnected from the other aspects of my nonverbal communication: gestures, head movement, and gaze.

Gestures. I begin with my left hand and two fingers holding the top of a document while my right hand (in a deictic gesture) sweeps down the page with “all the different elements”. I then drop my hands and put the paper with the others in the folder. My hands are then busy with utilitarian tasks: closing the folder and reshuffling the papers. I eventually use my right hand to open the folder and look for the “spreadsheet” that the teacher asks about. In a listening mode, I would typically use my hands to show that I am attentive and interested in the question, concern, narrative, etc. However, I am clearly using my hands to show that I am trying to close the conversation. These gestures, coupled with my head movement and gaze, communicate a disconnect and disregard for the teacher and her question.

Head Movement. I begin with my head slightly downward as I complete my gaze from the paper to the teacher on my right. I then bring my head quickly up when the teacher across the table asks a question. When she continues with her question, I tilt my head to the left (as if dodging her words). I then put my head downward as she says the word “score” and I reshuffle the papers in the folder. When her question continues (“that’s like the 800 score, like,”), I raise my chin and my gaze, which shows that I am listening to her. However, I then tilt my head to the right and down to facilitate my gaze into the folder of documents. It appears like I am looking in the folder to find the spreadsheet in question but that search is brief (and fruitless). Finally, I raise my head towards the teacher as I say, “I have that spreadsheet.” As with gaze, the head movement is not fixed on the teacher and her question. It is inconsistent and physically leaning, which communicates a wavering attention to her question.

Gaze. At the beginning of the interaction, I am shifting my gaze from the paper to the teacher to my right. I am making this shift to confirm whether or not there is understanding about the sheet. I then change my gaze to a teacher across the table when she says, “Um, a quick question.” While I keep looking in her direction through the rest of the panels, I also look down at the papers in folder as I reassemble them (when she says, “on that”), shuffle them back in order (when she says, “score”), and then look in the folder (when she says, “you know what I’m sayin’?”). This inconsistent use of gaze towards the teacher communicates that I am not completely listening or open to the interaction. I am just as concerned with the orderliness of the papers (if not more so) as I am with her question.

Print. During this interaction, I mention another “spreadsheet” in the final panel; this “spreadsheet” is another disembodied mode because it isn’t physically present but it has been created. I am still engaged with both embodied and disembodied print during the interaction. The disembodied print is the most prevalent; they are documents in the folder that I talk about with the teachers and the PowerPoint slides that I use to emphasize certain documents.

Layout. During this interaction, a manila folder is used to organize papers during an exchange with a teacher. It could also be seen as a physical barrier between me and the teacher. I am still sitting at a large rectangular wooden table that is fixed in the middle of the room. It was shined before the meeting to present a clean, environment. However, because the table is being used by teachers (and myself), it is not as orderly as it would be with parents and/or guests. It is there to support our common work, so I did not take great strides to prepare the table. The chair in which we are seated is made of a cushioned synthetic leather; it can roll on the carpeted surface. During the interaction, I am seated at the front corner of the table so I can direct teachers through their folders and so I can easily access the Activboard when needed. I use the table to support the folder as I go through its contents. While a dark credenza and two dark bookshelves are also in the room (which add both formality and familiarity to the setting), the only other piece of equipment in the layout that pertains to the meeting is the Activboard.

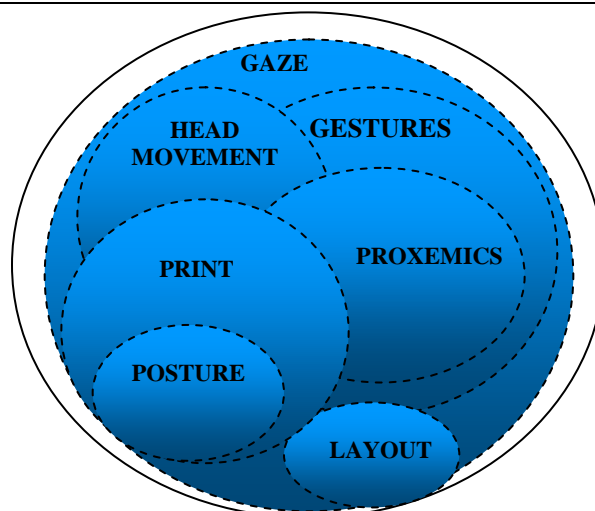


Figure 12

MULTIMODAL DENSITY CIRCLE: FINISHING THE REVIEW OF THE TESTING RESULTS WITH 2ND GRADE TEACHERS (WITH THE PRINCIPAL PRESENT) AND TAKING A QUESTION FROM A TEACHER

During this scene, my gaze and gestures have the highest intensity, but unfortunately, not for productive reasons. They do not create a closer connection to the teacher asking the question, nor do they communicate care or engagement. Rather, my gaze is only on the teacher for 5 out of the 9 panels in the interaction. In addition, in the 4th and 5th panels, my head is slightly tilted to the left shoulder as I look at her, suggesting that I am skeptical about what she has to ask. For the other 4 panels, my gaze is fixed on the folder and on the documents in the folder. My gestures are linked to my gaze. My hands are busy with the practical work of organizing papers –instead of reflecting that I am listening with care. If I had used gaze and gesture more appropriately in this interaction, the higher-level action would have been greatly affected and improved. My proxemic distance does not change throughout the interaction; however, it is affected by my use of the manila folder and the documents therein; they create a barrier between myself and the teacher. Posture has a lower intensity because it does not change greatly in the interaction; its message of openness, however, is contradicted

by every other mode. The layout has the lowest intensity because nothing in the setting is used by any of the participants.

DRAMATURGICAL ANALYSIS: FINISHING THE REVIEW OF THE TESTING RESULTS WITH 2ND GRADE TEACHERS (WITH THE PRINCIPAL PRESENT) AND TAKING A QUESTION FROM A TEACHER

Framing: shaping and managing information. The ways in which I shaped the information for this scene remain the same as for scene one. It could be suggested that I shape the information about the teacher’s question by looking in the folder in the 8th panel. In essence, I look in the folder to communicate that I am looking for the answer, and if I cannot find it now, I will find “that spreadsheet”.

Scripting: planning the performance. I am confident in my words as I conclude on the first panel (“so that’s how that goes”). However, there is a marked number of pauses and sounds (“hmh” and “uh”) when I try to answer the teacher’s question. This may be the result of uncertainty or the result of my inattentiveness when she asked the question. I am also perturbed that the teacher is asking me a question in front of the principal, who I feel is there as both a teammate and a judge of my performance. I am impatient and want to be done with the meeting, so an unplanned question is not entirely welcomed—especially because she is bringing up a document that I did not have for the meeting.

Rhetorical Devices: use of metaphors, analogies, stories, sensory language. I do not use any rhetorical devices during this scene.

Casting: characters in the performance, protagonists, antagonists. As mentioned in scene 1, I consider all of the characters in this act to be protagonists.

However, when the teacher asked the question, I almost considered her an antagonist because I viewed her question to be an impediment to my goal: finishing the meeting successfully. Her question was a line that was not in my script, and it reflected a document that I had not prepared for the meeting. Therefore, I saw the line and her as threats to my success in front of the principal.

Directions and Staging: physical appearance, props, setting. My physical appearance is unchanged from scene one. However, I am now using the folder as a prop to shield me from the teacher and to keep my hands busy while she delivers her lines (the question).

Impression Management. I do not use exemplification strategies during this scene, but I do use self-promotion and face work simultaneously. In the 7th and 8th panels, I state that “It does. Uh, I do, I have that spreadsheet.” This is an effort to save “face” because the teacher has asked me about a score and a document that I do not have, and I need to show her, the other teachers, and the principal that I do, in fact, know what she’s asking about and I have “that spreadsheet.” I have to maintain the “self” that I have worked so hard to create for this meeting.

Improvisation. My statement at the end of this scene is improvised, which is evident from the number of hesitations and pauses as I try to deliver a response to the teacher’s question. Her question was unplanned, I had not completely attended to it, and I did not have the document she was asking about. All of these aspects affected my improvised moment.

Act IV, Scene 1: Explaining School Conduct, Recess Schedules, and Safety During Pre-Planning

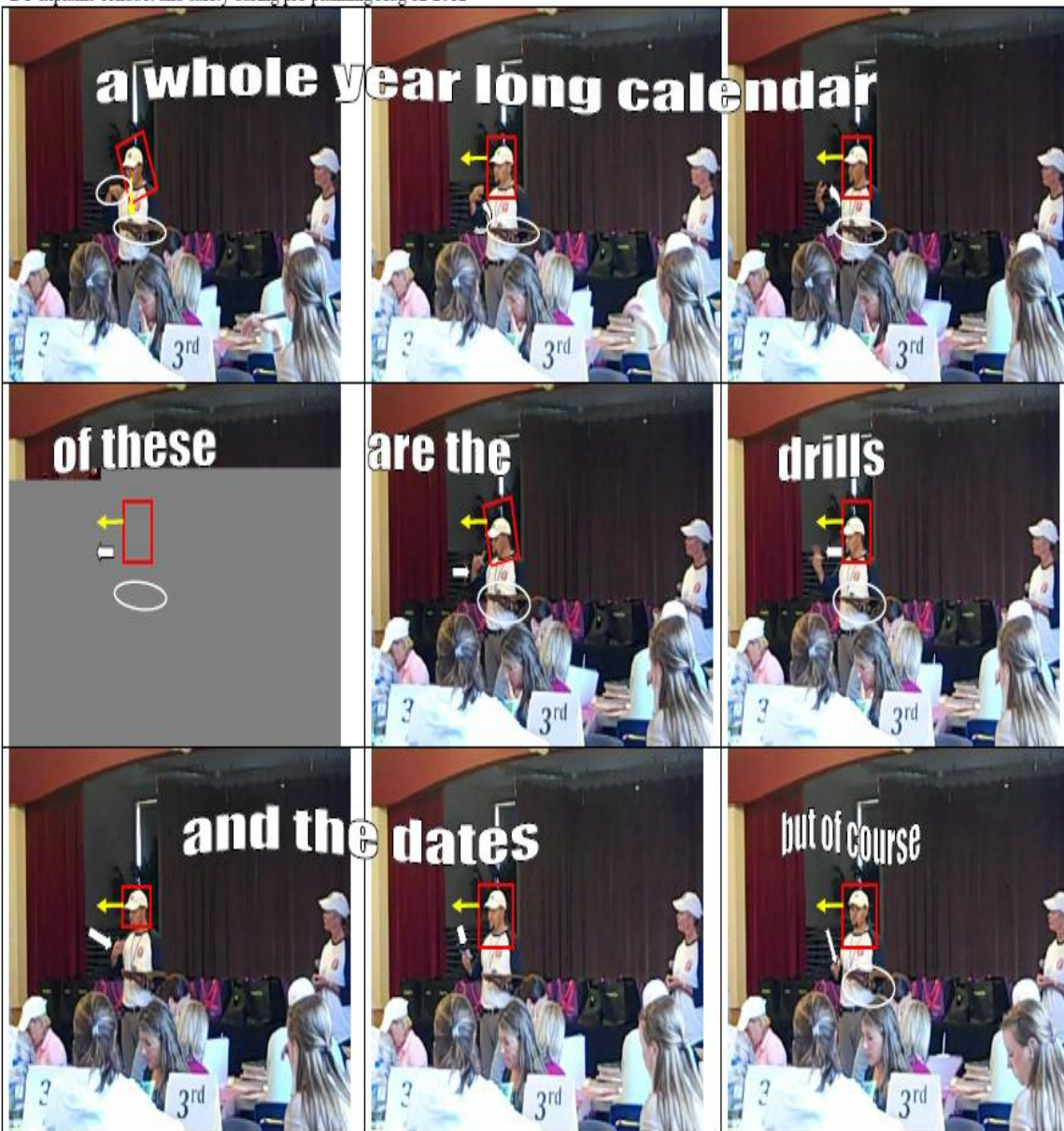
I AM A CAUCASIAN MAN WITH AN INTEREST IN LANGUAGE WHO BECAME A SCHOOL ADMINISTRATOR, WHO IS EMIC TO HIS WORK, AND WHO FEELS IT IS IMPORTANT TO EXAMINE LANGUAGE USE IN THE AREA OF SCHOOL ADMINISTRATION TO UNDERSTAND HOW LANGUAGE CHANGES IN THE DIFFERENT SETTINGS AND WITH THE DISPARATE AUDIENCES FACED EVERY DAY, AND I AM GOING OVER THE SAFETY DRILL CALENDAR WITH THE STAFF, EXPLAINING THE LACK OF SPECIFIC DATES ON THE CALENDAR, DISCUSSING THE RECESS LOCATIONS AND SCHEDULE, AND THE CLASS SCHEDULE.

These dark ticking hands
 That have a lien on each hour
 Pirouette and stretch
 In a battement frappé
 Meant to hasten our days,
 So we yield
 And we build our school
 around their black cadence –
 let's gather and pour
 over the eager details
 we think we've made:
 details that push boys and girls
 through sunlit days of play
 details that hurry children
 over shaking bridges
 meant to help them cross
 details that smear mortar onto brick
 like unforgiving trowels
 and undetails under a thin gauze
 and a dim light
 until the daily
 until the weekly
 until the monthly
 until the yearly
 schedule has been made.
 We will copy it on bright yellow paper
 place it in a crisp manila folder,
 put it carefully in your hands,
 And talk about it clearly with joy,
 This canary-colored map
 Of tight, tiny metal walls

That squeeze like repugnant vises
 Until the year
 and its dark hands
 Spit the children out
 To summer.

Table 8		
<i>VERBAL TRANSCRIPTION: GOING OVER THE SAFETY DRILL CALENDAR WITH THE STAFF, EXPLAINING THE LACK OF SPECIFIC DATES ON THE CALENDAR</i>		
<i>(Stage directions: a male Assistant Principal and female principal dressed in mock baseball uniforms (cap and shirt) stand at the front of an auditorium, which was once the old school house. The male AP is holding a clipboard. There are a stage, red curtains and a drop-down screen behind them. The rest of the auditorium is filled with gray plastic tables upon which are grade level table top cards, and around the tables are teachers sitting in blue plastic chairs by grade level or area. The teachers have folders with colored papers in them on the table. The tables also have baseball-themed items on them, such as baseball erasers, stickers, faux tattoos, and bubble gum. On the walls are small, laminated baseball pennants with baseball quotes as well as teachers' names. It is afternoon.)</i>		
Character	Words	Actions
Me	...a whole year-long calendar of	<i>(left hand holds clip board in place as right hand with fingers pointed inward goes outward (with pen), gaze towards the right hand side of the crowd)</i>
	these are the drills and the dates	<i>(right hand comes back in, then out, and back down while left hand continues to hold clipboard)</i>
	but of course what we found is	<i>(right hand unfolds and flattens out while left hand continues to hold clipboard, gaze shifts to the center of the audience)</i>
	that	<i>(right hand comes up straight)</i>
	we can set those dates as much as we want to	<i>(right hand remains up, index finger is extended, and then right hand goes out and fingers spread on "want to")</i>
	but life happens	<i>(right hand remains up and it flips outward)</i>
	things happen	<i>(right hand repeats previous action)</i>

DT explains conduct and safety during pre-planning Aug 12 2012



**This is the image above that is partially obscured in gray. I am unclear why this photographic anomaly occurred. The arrow shows my right hand going out and my gaze follows it, while the white circle shows my left hand holding the clipboard.*



Figure 13

MULTIMODAL TRANSCRIPTION: GOING OVER THE SAFETY DRILL CALENDAR WITH THE STAFF, EXPLAINING THE LACK OF SPECIFIC DATES ON THE CALENDAR

MULTIMODAL INTERACTION ANALYSIS TRANSCRIPTION: GOING OVER THE SAFETY DRILL CALENDAR WITH THE STAFF, EXPLAINING THE LACK OF SPECIFIC DATES ON THE CALENDAR.

Proxemics. I am standing at the front of the auditorium while delivering this content, and I am far from some people and close to others in the front row. Therefore, I maintain both social and public distances at the same time. I do not change my proximity

during the interaction to wander in and get closer to the back because I do not want anyone to miss any details. Therefore, I stay fixed in my position and broadcast my message from the one physical point. I am socially distant from the principal who is standing to my left at the front of the auditorium. This shows that she has entrusted me to delivery this content, so she is close (to show alignment) but distant enough to show trust.

Posture. I am standing upright and facing the audience throughout the interaction—even when my head rotates and my gaze focuses on another part of the room. This communicates to the audience that I am open to the interaction (to any of their questions or concerns); however, the interaction is one-sided (because I am the only one talking). I am standing in this position because I am delivering information that everyone in the room needs to know. If I were to change my posture (get lower or closer with a specific table of teachers) then others may miss key information. On the other hand, because I do not move or change my posture, I may also be communicating that I am inflexible, rigid, and not open to hearing questions or concerns. Finally, the clipboard affects my posture slightly; while I am presenting an open posture to communication, the clipboard is closing me off, and it appears that I am hiding something.

Gestures. While my left hand remains fixed in one position (holding the clipboard), my right hand helps to convey the message. It begins by raising up, turning and sweeping to the right in an iconic gesture that shows the “whole year long calendar”. Then, my index finger extends and sweeps back, forth and down to punctuate the words “drills” and “dates” —as if they were on a calendar in front of me (another iconic gesture). My hand then comes to rest in the middle as I say “but of course.” This beat gesture signals the shift from one way we did the drill calendar to the new way. My hand then

raises up and turns over, performing another iconic gesture when I say “what we discovered.” It shows something being turned over and revealed. My hand –now flat-- then comes back in a beat gesture to a fixed point in the middle on the word “that” which shows what we discovered. My index finger then extends in an iconic gesture about the dates (as before) and next, it sweeps across to the right, and my whole hand and fingers open when I say “as much as we want to”. This set of iconic gestures shows the whole calendar once again, but freezes it. Finally, my hand come in to the left, swings up, comes back in, and swings back out as I talk about “life happens, things happen.” These iconic gestures show the unfettered flow of the new drill calendar, which honors life’s natural sweeping back and forth.

Head Movement. My head movement facilitates my gaze from right to center, and it is aligned with my upright posture. It tilts down and up slightly at the beginning when I say “a whole year long calendar of these are the drills and the dates.” These head beat movements accentuate the words “drills” and “dates” –showing the audience the parts of the drill date calendar that are rigid (like lock-step beat) to preclude the part about them being removed. I have more head beat movements when I say “life happens, things happen.” These movements punctuate “life” and “things.” They may also be considered small sagittal nods to show the teachers that this is a topic we all understand (life happening).

Gaze. During this interaction, I am focusing my gaze on the audience as a whole and occasionally focusing my gaze on random audience members. I begin by looking primarily to my right as I discuss “the drills and the dates” and then change my gaze to the center when I say “but of course” and continue with “what we found is.” I then

refocus my gaze on the right side of the room as I remark “we can set those dates as much as we want to” and then my gaze shifts again to the middle of the room with “but life happens, things happen.” I never look at my clipboard for guidance on this discussion, thus keeping my gaze fixed on the teachers. I wanted them to know that this change in the drill calendar was intentional and purposeful –and this demanded undivided attention (at least by me). My gaze is ultimately uninterrupted and sequential, sweeping from right to center and back to center. I do not focus a lot on my left (perhaps because of the principal’s presence to my left).

Print. I am using disembodied print as I talk to the group. This print, which is a folder containing documents about the start of the school year, is clipped to the clipboard that I am holding in my left hand. The teachers are reacting to the disembodied print documents in their folders as well –and they have reacted to the disembodied print on the table cards because they are seated correctly.

Layout. The entire teaching staff is seated in the school’s historic auditorium. There are modern aspects to the room –sound system and LCD projector—coupled with black and white photos of students and teachers from the school’s early days. The walls have also been lined with small pennants that have teachers and staff names, grade levels and quotes from famous baseball players. The teachers are seated in blue plastic chairs at tables (in a chevron pattern) that have been delineated by grade level table cards. The teachers are seated at tables so they can take notes in their folders and so they can discuss items as a team. Each table also contains baseball-themed pens, erasers, stickers, and other paraphernalia to continue the team theme. The stage at the front of the auditorium is

not used during the interaction, but it does hold the pre-planning gift bags for the teachers.

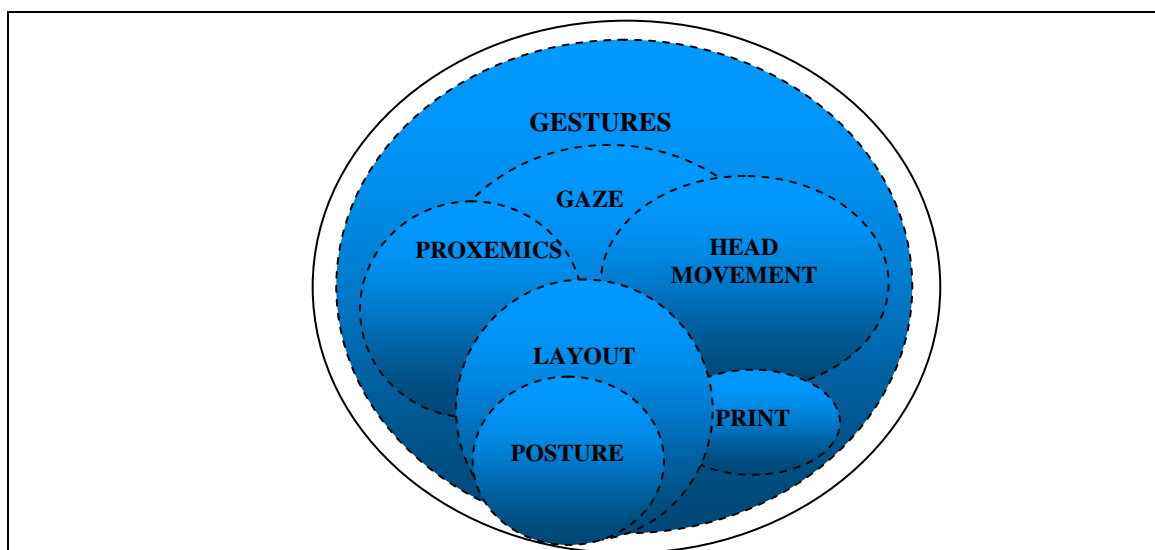


Figure 14

MULTIMODAL DENSITY CIRCLE: GOING OVER THE SAFETY DRILL CALENDAR WITH THE STAFF, EXPLAINING THE LACK OF SPECIFIC DATES ON THE CALENDAR

For this interaction, the higher-level action is chiefly facilitated by the lower-level actions of gaze and gesture. My gestures have the highest density because I am able to use my hands to illustrate the “whole year long calendar” and the “drills and dates” going back and forth, and then show (with my hand straightened) that we reached a new conclusion. My gestures, in other words, give my words a physical presence and emphasis. My gaze and head movement have lower, yet similar, densities; my head facilitates my gaze, which allows me to scan and connect with the audience. I can see by their body language and eye contact if I need to adjust the tempo of the talk. The layout has a similar intensity because teachers have been grouped by their grade levels, yet no one in the room uses the layout to facilitate the higher-level action –except to put papers on the tables. My posture has the next lowest intensity. My posture shows

openness to the interaction, but it does not change. It is somewhat important because if my posture had changed (if I had sat down, for instance), the interaction would have changed. Print has the lowest intensity because it is referenced (the calendar) but it is not directly used during the interaction.

DRAMATURGICAL ANALYSIS: GOING OVER THE SAFETY DRILL CALENDAR WITH THE STAFF, EXPLAINING THE LACK OF SPECIFIC DATES ON THE CALENDAR.

Framing: shaping and managing information. The information for this part of the pre-planning meeting was shaped by the principal and me, so we acted as a performance team to frame the details of the safety plan. In particular, with the “whole year calendar,” we agreed to take off the specific dates that would have indicated when drills were going to take place throughout the school year –so teachers wouldn’t get irritated if a drill didn’t happen. The information was also shaped by colors; the documents in the folders were printed on different colors so the teachers and staff would remember them and could organize them easily. All of the documents were then put in manila folders for the teachers by the front office secretaries. Thus, they, too, acted as part of the performance team –organizing the props for the actors.

Scripting: planning the performance. I am confident with my lines about the changes to the new drill calendar. This is partially because I know that I am doing what the principal asked me to do. She asked me to remove the specific dates from the calendar, so I am confident that I am delivering the right message. There are no instances of long pauses, interruptive words or phrases because of this confidence and because I am not bring interrupted. The planning had taken place two days before in her office. I had

simply walked in and asked her about the dates for drills; I told her that I was going to put in specific dates but I was also concerned about teachers, who didn't like it when drills didn't go as scheduled the previous year. The principal told me to go ahead and take out the specific dates. I did as she told me to do.

Rhetorical Devices: use of metaphors, analogies, stories, sensory language.

The only evidence of sensory language during this performance is when I say “life happens, things happen” in order to create an image of a world happening around us beyond our control. In some ways, this is a hyperbolic statement because “things” and “life” don't simply “happen.” We—teachers, students, parents, etc.—make “things happen.” I am, in other words, exaggerating the nature of school life in order to justify our decision to remove the specific dates.

Casting: characters in the performance, protagonists, antagonists. I consider the majority of the teachers and staff in the meeting as protagonists. They must attend this meeting, but they also want to be there (to an extent) because the information we are sharing is critical to the start of the year. There is only one teacher who I consider a potential antagonist in the performance, and that is only because I do not trust that person due to an incident the prior year. This character's antagonism is not outwardly displayed, but the character does show a general disregard for the information I am delivering.

Directions and Staging: physical appearance, props, setting. I am wearing a baseball hat and baseball t-shirt during this interaction to further the “team” theme begun by the principal for pre-planning for the teachers and staff. The principal is also wearing her baseball hat and baseball t-shirt, which communicates to the staff that we are aligned in message. While I could have untucked my baseball shirt, I decided to keep it tucked in

during this interaction; I am delivering important content to the staff about the first day of school and wanted to keep some formality. I am also wearing my school system name badge and cell phone in case of a safety situation. The auditorium is filled with baseball-related props and setting elements. For instance, I created pennants for each grade level and department in the school and taped them on the auditorium walls prior to the pre-planning meeting. This not only kept the baseball theme going, but it also made everyone feel included. I made sure that I included every teacher, staff member, custodian, and cafeteria worker on the pennants because I didn't want anyone to feel like they weren't a part of the team. Some of the pennants also had quotes from famous baseball players which were apropos to education and our mission as a school. Sadly, no one really paid attention to these pennants –even though they stayed up for the rest of the semester. I also placed balloons with baseball graphics on the front stage and baseball erasers, fake tattoos, and bubble gum on the tables.

Impression Management. I use self-promotion during this interaction –even though it is intended for the performance team. I want the characters to know that “we” thought about their teaching lives and how hard it is when drills don't happen when they are scheduled –and that's why we took the specific drill dates out of the “whole year calendar.” In one way, I was acknowledging that we had made the mistake of using specific dates the previous year and that we had made a reflective adjustment. Therefore, this is also face work because I am trying to create an image of an administrative “self” that knows and cares about teacher life –not just about planning and scheduling.

Improvisation. In essence, everything that I am saying in this interaction is both planned and improvised. I knew essentially what I had to say, but I had not chosen the

words precisely. This is especially evident when I say “life happens, things happen.” I wished that I had come up with a more concrete example to illustrate this point, but only “things” came to mind.

Act IV, Scene 2: Explaining recess location and schedule During Pre-Planning

Table 9 <i>VERBAL TRANSCRIPTION: GOING OVER THE RECESS LOCATIONS AND SCHEDULE WITH THE STAFF, PARTICULARLY ADDRESSING THE CONCERNS OF ONE TEACHER</i>		
<i>(Stage directions: same as scene 1)</i>		
Character	Words	Actions
Me	if you look at the rotation	<i>(left hand holds clipboard while gaze is focused on teacher at 3rd grade table, right hand –with index finger extended—goes up and around in a circular pattern)</i>
Admin 1	there’s a rotation in reference to the right	<i>(left hand holds clipboard while gaze continues on teacher at 3rd grade table, right hand does one more circular pattern and then comes down on clipboard, at which point gaze also comes down to clipboard)</i>
Me	right so 9:17 is	<i>(left hand holds clipboard while gaze returns to teacher at 3rd grade table, right hand goes up –with pen extended. My index finger extends and makes a hook on “is”)</i>
	your first	<i>(right hand tilts to the left, gaze goes down to clipboard)</i>
	rotation	<i>(right hand tilts back to the right, gaze stays down to clipboard)</i>
	if you look at the very middle of the page, Laura	<i>(gaze is at clipboard and folder, right hand goes down to the clipboard, grabs the folder and opens it up, lifting out yellow paper to the right)</i>
	where it says the “Big Creek	<i>(gaze is on yellow paper, right hand goes under the folder at the bottom while left hand is under the folder at the top bringing the folder and yellow paper around for the teacher to see)</i>
	lunch schedule”	<i>(gaze returns to teacher, right hand under at the bottom of the clipboard, left hand grabs left side of folder and completes rotation so it faces the teacher)</i>
	right there	<i>(gaze goes down to the yellow paper, right hand holds yellow paper at the bottom with two fingers showing outwardly, left hand in on left side of the paper with fingers pointing to section of the paper)</i>

	so it'll rotate	<i>(gaze comes up and returns to the teacher, right hand holds folder at the bottom and left hand holds folder on the left side)</i>
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DT explains recess during pre-planning Aug 12 2012



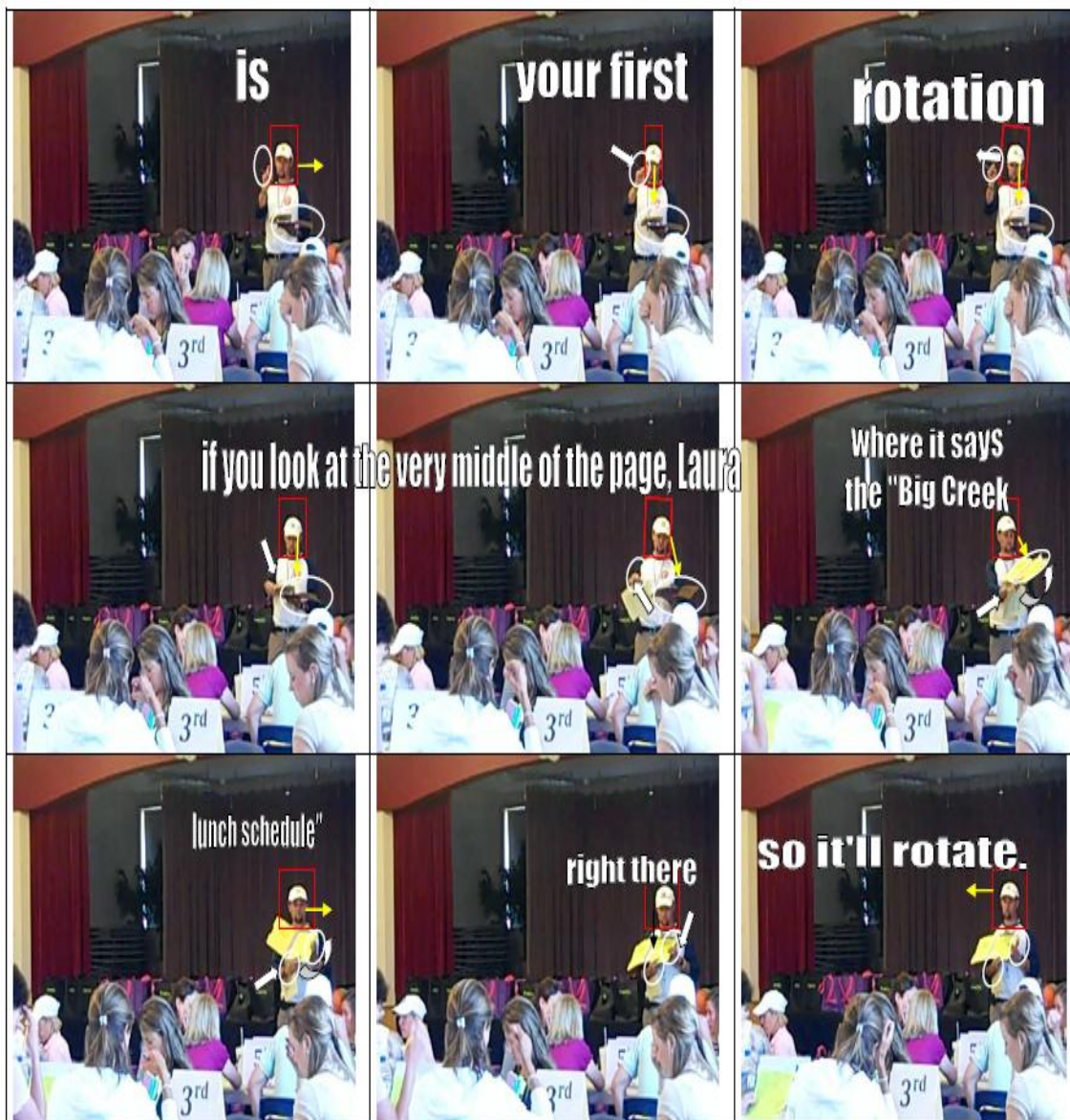


Figure 15

MULTIMODAL TRANSCRIPTION: GOING OVER THE RECESS LOCATIONS AND SCHEDULE WITH THE STAFF, PARTICULARLY ADDRESSING THE CONCERNS OF ONE TEACHER

MULTIMODAL INTERACTION ANALYSIS TRANSCRIPTION: GOING OVER THE RECESS LOCATIONS AND SCHEDULE WITH THE STAFF, PARTICULARLY ADDRESSING THE CONCERNS OF ONE TEACHER

Proxemics. During this interaction, I have changed my proximity slightly to the right to more directly engage with the teacher who has asked the question –thus, closing the public distance with her and making it more social. I do this to communicate that I

care in my listening to the speaker (so I get closer), and so I can show her the documents as I point them out. However, I still do not change my proximity greatly for the rest of the audience because I do not want anyone to miss any details—even though this teacher’s question is very specific to her schedule. I am still standing at the front of the auditorium while delivering this content, and I am far from some people and close to others in the front row. Therefore, I maintain both social and public distances at the same time. I do stay fixed in my position and broadcast my message from the one physical point.

Posture. I am standing upright and facing the audience and a specific teacher who asked a question throughout the interaction. This communicates to the audience and to the specific teacher that I am open to the interaction. While I am not standing in a confrontational way, I also want her to know that I am not afraid to help and to tackle this very specific question—particularly as I am standing just to the left of the principal. I am still standing in this upright position because I am delivering information that everyone in the room needs to know. Even though I could have gotten closer and lowered my posture with this teacher at her table (in order to more directly help her), others in the audience would have been left out and temporarily abandoned. On the other hand, because I focus my posture towards this one teacher primarily during this interaction, I am somewhat abandoning my audience—especially the right side of the room.

Gestures. At the beginning, my left hand holds the clipboard with the document while my right hand performs an iconic gesture that vivifies the rotation. My hand sweeps up to the right, back down, and back up—completing two circles—before it comes back to rest on the clipboard. My hand comes up and my index finger and thumb create a small “c” shape as I say “9:17”. This is a beat gesture of emphasis, but it could also be

considered an iconic gesture –showing the specific time of 9:17 on the clock. My fingers remain in that position but my hand slides to the right as I say “first rotation”. This is another iconic gesture because it shows the scheduled rotation moving in the air. When I look down at the document and direct the teacher to “the very middle of the page,” my right hand comes down and takes the yellow sheet as my left hand lifts up the clipboard. Both hands then act in unison to turn the clipboard around to show the teacher the document. Then, my right hand holds the bottom as my left hand becomes the pointer – my fingers extending and quickly tapping (in a beat gesture) on the document when I say “right there so it’ll rotate.” The quick succession of gestures when I turn the clipboard and tap with my fingers is perhaps a manifestation of my desire to quickly close the individualized conversation.

Head Movement. During this interaction, my head movement facilitates my gaze from the teacher to the document on the clipboard. When the principal and I talk about “the rotation” in the 2nd and 3rd panels, I use a sagittal nod. This communicates that the principal and I are in agreement that the rotation is there and it can help the teacher understand. My head remains upright until the 6th panel, when I look at the document. It comes up and remains fixed in that position until 11th panel, when I look again at the document, turn the clipboard around, and show the teacher the part of the schedule where the answer lies. When I reach the answer and point to it, my head goes to its lowest position, clearly directing my gaze to the document. My head then comes back up and gives another slight sagittal nod to emphasize the correctness and the finality of the answer and to reestablish gaze with the teacher.

Gaze. During this interaction, I am focusing my gaze primarily on the teacher who has asked the specific question. At the 6th panel, my gaze drops to the clipboard while the principal comments on the “rotation over to the right”, so I can check the accuracy of that information before I proceed. My gaze then lifts and shifts back to the teacher, but it then goes to the document on the clipboard as I talk about the “very middle of the page”. Finally, on the last panel, my gaze returns to the teacher. While my gaze is diverted to the document in question, I fix it primarily on the teacher to show that I am listening and addressing her question –even in the larger audience. If I had directed my gaze at other audience members or around the room while answering, my response may have appeared inattentive and insincere. Once again, I do not focus a lot on my left (perhaps because of the principal’s presence to my left).

Print. During the interaction, I am still using disembodied print as I talk to the group; however, I use it more directly when I refer the teacher to a specific part in the document (on the 13th panel). This makes the print, which remains on the clipboard in my left hand, both disembodied and embodied because it comes alive as I talk about it and point to it. The teachers are reacting to the disembodied print documents in their folders as well. One teacher in particular is asking a question about the disembodied print, which also makes it embodied and alive in the conversation. Finally, the teachers have reacted to the disembodied print on the table cards because they are seated correctly.

Layout. The layout during this scene is the same as act one, scene one. I do not use the layout during this interaction; however, the teacher’s position in the layout does affect how closely I can engage with her. The tables make it difficult to get to her –if I had wanted to.

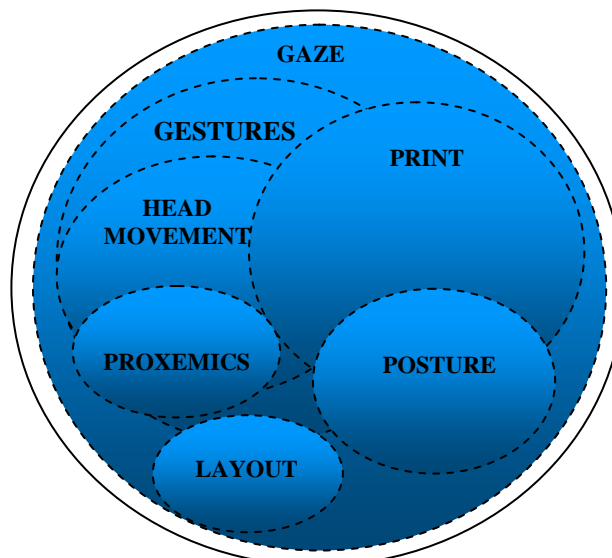


Figure 16

MULTIMODAL DENSITY CIRCLE: GOING OVER THE RECESS LOCATIONS AND SCHEDULE WITH THE STAFF, PARTICULARLY ADDRESSING THE CONCERNS OF ONE TEACHER

During this interaction, gaze has a higher intensity than gesture because I am addressing one teacher in particular. I am trying to make sure that I am connecting with the teacher as I deliver the answer; even as my gaze shifts on panels six and eleven through seventeen, it does so to facilitate the higher-level action of going over the recess question. I look at the schedule itself and show the teacher where the answer is on it. My gestures have the next highest intensity because I used them for three purposes: to physically illustrate “the rotation,” to add emphasis to “9:17,” and to point out the answer in the actual recess schedule. Because I use the print so directly starting on panel 13, it possesses almost the same intensity as my gestures. Without the print, the higher level action would not be possible. Head movement facilitates my gaze and marks moments of agreement with the principal and the final part of my answer, but the head movement does not significantly impact the overall action. My posture also has a lower intensity; even though it helps to show the teacher that I am

open to our interaction, it is not an essential mode. Finally, layout affects my proxemics to the teacher, but my gaze and gestures close any physical distance that exists.

DRAMATURGICAL ANALYSIS: GOING OVER THE RECESS LOCATIONS AND SCHEDULE WITH THE STAFF, PARTICULARLY ADDRESSING THE CONCERNS OF ONE TEACHER.

Framing: shaping and managing information. As mentioned with act one, scene one, the information for this pre-planning meeting was shaped by the principal and me. With the recess schedule, I was more in control of coordinating it, but the principal wanted it to look a certain way. In fact, I had created separated schedules—a master schedule, a lunch/recess schedule, and a specials schedule—because that was how it had been presented to me the previous year and because I didn't want the teachers to have to relearn a new schedule format. However, when I brought those separated schedules to the principal, she told me to combine them all. She told me to use a format that had been created a few years ago, so all of the schedules were on two combined pages. It was difficult to reformat them all and squeeze the three schedules onto two pages, but I was asked to make it happen, so I did. In other words, the recess schedule (along with the other schedule information) was framed and shaped by the performance team in a new way for the teachers. They received it well, but there were some questions—as evidenced by this interaction.

Scripting: planning the performance. I am confident as I deliver this information because I created the schedule and can speak to the decisions I made. When the principal comments in panels 4-6, it made me pause, but she is part of the

performance team, so it did not throw me off script. I was a little thrown off, however, by the individual nature of the question, but not entirely surprised. I was cognizant that the rest of the audience is waiting for this specific question to be done. Normally, a teacher will wait to ask something individually if it only pertains to him/her. Using the clipboard as a prop to guide my discussion helped, but it was also awkward because I couldn't really show the teacher the fine details –I couldn't leave my fixed spot and abandon the rest of my audience.

Rhetorical Devices: use of metaphors, analogies, stories, sensory language. I don't employ any figurative language devices during this performance, but I do create an "if" story for the teacher to consider as I walk her through the recess schedule rotation. I say "If you look at the rotation...", so I am essentially creating an imagined narrative for her to immediately participate in while I go through the answer. She is the character in the play of "look[ing] at the rotation."

Casting: characters in the performance, protagonists, antagonists. As mentioned in scene one, I consider the teachers and staff in the meeting as protagonists. In fact, I even consider the teacher who asked the question as a protagonist –even though she has somewhat thrown me off script. From my work with her, this type of confusion and publicly-asked question is typical, so I don't consider her actions as antagonistic or contrary to my efforts.

Directions and Staging: physical appearance, props, setting. My physical appearance and the setting remain the same in this scene. The only prop that is used with more emphasis is the clipboard (with the folder attached), which I lift up and turn around to show the teacher the answer to her question on the recess document. This prop shows

that I have everything together and ready for the discussion. In addition, it is a comforting prop for me, as well. I know that if I stumble with the script or my lines, I can just look down and find a cue in the document so I can continue.

Impression Management. I don't use exemplification, and in fact, I am not interested in promotion in this performance either. I am greatly concerned with the teacher retaining "face" in front of her colleagues and the principal. She has asked a somewhat basic and individual question in a public setting, and this action could have been regarded as a waste of time for everyone else. While I could have pushed the question aside or suggested an individual conference to address her question, I decided to go through the answer in that setting with patience and care. I consider this face work because I am showing everyone that the teacher's question (and the teacher) is worthy of our time. It is a good question, and it deserves attention and clarification

Improvisation. In some ways, the entire script is improvised because I had not anticipated the question. Therefore, the principal and I could not have rehearsed for this moment. The lines are individualized for the teacher and improvised –as is the moment when I turn the clipboard around and show the teacher the answer. I decided to make this physical move because the teacher was still struggling with verbal explanation.

Act IV, Scene 3: Explaining the 3rd grade class schedule and IE2 schedule during Pre-Planning

Table 10 VERBAL TRANSCRIPTION: GOING OVER THE 3 rd GRADE CLASS AND IE2 SCHEDULES*		
<i>(Stage directions: same as scenes 1 and 2. The IE2 schedule is a part of the master schedule when students with support services –such as speech, Early Intervention Program time, and small group intervention—are pulled out of the regular classroom. Each grade level has its own IE2 time in the schedule, and we tried to tie it to either Specials/Exploratory time or recess.)</i>		
Character	Words	Actions
Me	have the IE squared	<i>(gaze up and to the right side of the audience, left hand holds clipboard, right hand is up – with pen—and index finger is extended in a hook shape and moving slightly out and to the right)</i>
	tied to either the,	<i>(gaze up and to the right side of the audience, left hand holds clipboard, right hand is still up –with pen—and index finger is extended in a hook shape and now moving slightly in and to the left, head tilts laterally to the left)</i>
	tied to specials, like the end of specials	<i>(gaze and head go down to the clipboard, left hand holds clipboard, right hand is still up – with pen—and index finger and hook shape are slightly closed at shoulder level)</i>
	or the beginning of	<i>(gaze is still down to the clipboard, while head comes up slightly, left hand holds clipboard, right hand is still up –with pen—and index finger and hook shape open again and move outward to the right)</i>
	lunch something tied to something else	<i>(gaze and head up and to the center of the audience, left hand holds clipboard, right hand is still up –with pen—and index finger extended in a hook shape and moves slightly in and to the left, and then up)</i>
	so it wasn't just floating out there	<i>(gaze and head up and to the center of the audience, left hand holds clipboard, right hand –with pen—and index finger extended in a hook shape moves in and up, out and up, in and down, and up and out)</i>
	so that's why the IE-squared	<i>(gaze and head up and to the center of the audience, left hand holds clipboard, right hand –with pen—moves down with the hook shape closed to a point and then moves back up and in, head tilting laterally to the left on</i>

		<i>“IE-squared”</i>
	was going to be kind of floatin’ out there	<i>(gaze and head go down to the clipboard, left hand holds clipboard, right hand is still up – with pen—and index finger and hook shape are closed and moving inward towards my face)</i>
	for third grade	<i>(gaze is still down to the clipboard, while head comes up slightly, left hand holds clipboard, right hand moves out, up –with pen—and index finger and hook shape still closed and then slightly in)</i>
	that’s why we	<i>(gaze and head up and to the center of the audience, left hand holds clipboard, right hand –with pen—moves up and out)</i>

DT explains schedules during pre-planning Aug 12 2012





Figure 17
 MULTIMODAL TRANSCRIPTION: GOING OVER THE 3rd GRADE CLASS AND IE2 SCHEDULES

MULTIMODAL INTERACTION ANALYSIS TRANSCRIPTION: GOING OVER THE 3rd GRADE CLASS AND IE2 SCHEDULES

Proxemics. During this interaction, I have changed my proximity back to the middle of the room, but still maintaining a social distance with those at the front tables and a public distance with those at the back. I remain fixed in this spot because I still do not want anyone to miss any details –even though part of the answer is directed at the 3rd

grade teachers. If I had created a more intimate proxemic distance with the 3rd grade teachers, that may have communicated a more direct connection with them and their schedule issue. However, I stay where I am because the topic of IE-squared time is broad enough that everyone should hear the answer. When I talk about how IE-squared is tied to specials and to lunch, I change my proxemics by stepping to my right with specials and with lunch. This also amplifies the iconic gesture I make with my hands to show how IE-squared is tied with these two segments of the day.

Posture. I am still standing upright and facing the audience throughout the interaction. This communicates that I am providing an answer, which everyone would benefit from hearing. I turn my torso slightly to the 3rd grade teachers in the 15th panel because I am directing that part of my answer to them. I do this because I cannot change my proxemics to get closer to their table without losing the rest of the audience. Therefore, I stay fixed in my spot and rotate slightly to face them. The clipboard affects my posture slightly; while I am presenting an open posture to communication, the clipboard is closing me off, and it appears that I am hiding something.

Gestures. At the beginning, my left hand still holds the clipboard with the document. My right hand is up (with my pen in hand like a baton or pointer) with my index finger and thumb creating a small square when I say “the IE-squared”. This is an iconic gesture because IE-squared is a specific time in the schedule, and my hand gesture is vivifying that time. This gesture is continued as I say that it is “tied to either the tied to specials like the end of specials of the beginning of lunch”. My hand moves to the right to show IE-squared tied to specials and then further to the right when I say how it is tied to “the beginning of lunch”. It is as if I am physically moving IE-squared in the air and

tying it to other parts of the school schedule. My index finger and thumb actually close when I say “specials” and “lunch.” This gesture tighter and more linear than the iconic gesture I make to show it “just floating out there”: my hand goes out to the right, back in, back out to the right, and then in and downward to show this idea. My hand then pauses and I point with my pen directly to the 3rd grade table as I explain how their IE-squared time was “kind of floatin’ out there,” at which point my hand creates a small pictorial of the floating. I point again at them when I say “for 3rd grade.” I conclude by starting another downward sweeping iconic gesture that shows “why we” put IE-squared at the bottom of the schedule for them. These gestures attempt to show the complex scheduling decision that we had to make and then to place that emphasis on 3rd grade.

Head Movement. During this interaction, my head movement facilitates my gaze from the audience, to the document on the clipboard, and to the 3rd grade table. I begin with my head turned to the right, and when I stammer a little (“tied to either, the tied to specials”), my head goes down to the schedule document (for security). Once that assurance is gained (at “lunch something tied to something else”), my head comes up as I speak to the audience. I wanted to make sure the audience was still attending to the complicated topic. When I start to talk about IE-squared for 3rd grade, my head turns to the left towards them but then goes down with a small rotational shaking of the head as I say “was going to be kind of floatin’ out there.” This rotational head movement shows that I think it was a mistake for it to float out there (as if saying, “No, no, no” to that). Finally, when I say “that’s why we,” my head tilts to the left in a lateral movement in preparation for the downward hand gesture and words that show where we put IE-squared in their schedule.

Gaze. During this interaction, I move my gaze from the right to the left in the beginning, so the audience can see that I am talking to all of them. When I talk specifically about where IE-squared is placed in the schedule (3rd panel), my gaze goes downward to the schedule document. I do this to ensure that I am answering correctly about the schedule's layout. I then refocus my gaze on the audience to the right. Then, I shift my gaze to the left and to the 3rd grade table as I say "that's why the IE-squared," back down to the clipboard as I talk about it "kind of floatin' out there," and then raise up my gaze quickly when I say "for 3rd grade." My gaze, therefore, was structured and sequential during this interaction –especially because I use it to create a closer bond with the 3rd grade.

Print. During the interaction, I am still using disembodied print as I talk to the group; however, I look down and refer to it more often –particularly in the 3rd through 7th panels when I say "tied to either the, tied to specials like the end of specials." Once again, this makes the print, which remains on the clipboard in my left hand, both disembodied and embodied because it comes alive as I talk about the subject. The teachers are reacting to the disembodied print documents in their folders as well –even though my own copy is hidden.

Layout. The layout remains the same during this scene as it had for scenes one and two.

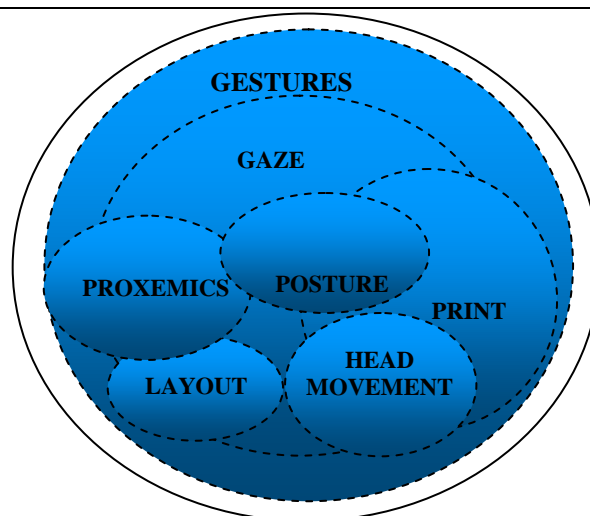


Figure 18

MULTIMODAL DENSITY CIRCLE: GOING OVER THE 3rd GRADE CLASS AND IE2 SCHEDULES

During this interaction, my gestures carry the highest intensity because they help both the other characters in the performance and me while I attempt to explain the 3rd grade class and IE2 schedules. My hands and my fingers are positioned in the air throughout the interaction, and they physically show the various parts of the schedule –as if the schedule was floating in the air. While I was confident in my overall knowledge about the schedule, my hands helped me piece it all together. If my hands were not in the interaction, I would have struggled, and my audience would have also struggled to grasp the entirety of my explanation. My gaze has a slightly lower intensity (but not much) because I connect with the different parts of the audience, the print, and then the 3rd grade teachers in particular. Thus, my gaze shows the audience that I am tending to those specific elements during the presentation. Unfortunately, my gaze shifts down towards the printed schedule too much and creates a disconnect with the audience. While the remaining modes share equally low intensities in the interaction, print possesses a slightly higher intensity because I utilize it and look down at it so

frequently. Essentially, I use it to assure myself of the lines and the script, so it has a high intensity for me but it creates a disconnection with the audience.

DRAMATURGICAL ANALYSIS: GOING OVER THE 3rd GRADE CLASS AND IE2 SCHEDULES

Framing: shaping and managing information. This information was shaped in the same manner as the other documents –by the performance team of me and the principal. The only additional shaping has to do with the colors chosen for this particular schedule. To emphasize the various parts of the master schedule –including the IE2 schedule—I decided to give them colors. Specifically, the instructional blocks were white, the specials segments were green, the lunch/recess times were orange, and the IE2 sections were yellow. By creating colored parts, I was trying to help the teachers see their schedules more clearly –and to help other staff members (specials teachers, cafeteria workers, custodians, secretaries, and administration) see how all of the schedules worked together.

Scripting: planning the performance. I am somewhat confident as I deliver this content about schedules to the teachers. I created the schedule after working and revising it with the principal; therefore, I was confident that I was delivering the right message, but there are always questions when a schedule is created. The teachers look at an administrator’s work and tend to either accept it or pick it apart. I was prepared for them to see errors that I did not see and elements to consider that I had not considered. Thus, I was nervous about the questions to come and about answering them correctly in front of the principal. As a result, there are a lot of examples of repeated phrases (“tied to

either...tied to specials like the end of specials” and “floating out there” and “kind of floatin’ out there”) during the interaction.

Rhetorical Devices: use of metaphors, analogies, stories, sensory language. I used sensory language during this performance to help the audience see why we tried to connect the IE2 section of the schedule to recess or specials. Specifically, I talked about not wanting it be “floating out there.” This visual imagery painted a picture of IE2 loosely detached from the rest of the school schedule and “floating” in the air. Our efforts were, therefore, to “tie” it down.

Casting: characters in the performance, protagonists, antagonists. As previously mentioned in the other scenes, I consider all of the teachers and staff in the cast as protagonists. I focused my explanation on the 3rd grade teachers during the final two panels because I thought that they might be upset (and antagonistic) about where IE2 was placed in their schedule. It was put in the afternoon –while the other grade levels had it in the morning before lunch. Therefore, I planned for and somewhat rehearsed those lines because I didn’t want my protagonists to become my antagonists. As a result, they were satisfied by my explanation.

Directions and Staging: physical appearance, props, setting. My physical appearance and the setting remain the same. The clipboard and the schedule document are both props that I hold and use during the performance.

Impression Management. The majority of the impression management strategies I use during this performance are promotion and face work. By explaining how the schedule works, I am promoting myself, my work, and my knowledge about the subject. I want the teachers to know that I am well-versed about their daily working

lives. Even though I use the pronoun “we” in the final panel to emphasize that the work was done by the principal and me, I want the teachers to know that I did it. That is why I also employ face work during the performance. I am trying to preserve the “self” that the teachers expect, so I present a confident “self” who knows the schedule and how and why it was created. That is why I do not turn to the principal at any point to get help with the explanation. Such a move might muddy their perception of me and my confident “self.”

Improvisation. Nothing is really improvised during this performance. I had prepared for this explanation of the schedule.

Act V, Scene 1: Talking with 3rd grade teachers before the Instructional Support Team meeting

I AM A CAUCASIAN MAN WITH AN INTEREST IN LANGUAGE WHO BECAME A SCHOOL ADMINISTRATOR, WHO IS EMIC TO HIS WORK, AND WHO FEELS IT IS IMPORTANT TO EXAMINE LANGUAGE USE IN THE AREA OF SCHOOL ADMINISTRATION TO UNDERSTAND HOW LANGUAGE CHANGES IN THE DIFFERENT SETTINGS AND WITH THE DISPARATE AUDIENCES FACED EVERY DAY, AND I AM TALKING WITH SOME 3RD GRADE TEACHERS BEFORE WE BEGIN OUR STUDENT SUPPORT TEAM TRAINING AND THEN TO ALL OF THE 3RD GRADE TEACHERS ABOUT CHANGING AN INTERVENTION.

Are we sewing
 this conversational quilt
 with it held at level corners, neither end above the other?
 Is the fabric more natural,
 is the placing more even,
 is the thread more caring,
 is the needlework more earnest,
 before we meet?
 Stories are shared
 and we listen, bending our heads and bodies to them--
 a compassed hearing, to search for the points and directions.
 Questions are asked
 And we mean them, eyes brightly watching for answers
 A searchlighted eagerness, to illuminate our lives.
 Before

this meeting –and all of its scripts and lines and negotiations—
polyester and linen
pre-sewn and placed
with my hands,
with the principal’s hands
with pre-fabricated spaces
for your woolen questions
for your corduroyed stories
for your cottoned concerns
to be pinned loosely
and perhaps stitched on
or maybe just passed on
as scrap.

Table 11 <i>VERBAL TRANSCRIPTION: TALKING WITH SOME 3RD GRADE TEACHERS BEFORE WE BEGIN OUR INSTRUCTIONAL SUPPORT TEAM TRAINING</i>		
<i>(Stage directions: a male Assistant Principal is sitting at a large, dark rectangular table in a small conference room under bright fluorescent lights. A female teacher is sitting to his right with one seat between them. The seats are a scarlet faux leather with arms and wheels. There is a large woven basket in the middle of the table containing candy and snacks. There is a red notebook to the male AP’s right; it is for the SST chairperson for the grade level. There are also two water bottles on the table. Finally, manila folders with teachers’ names on the tabs and documents inside have been placed on the table in front of the seats. The electronic Activboard is on and projecting a title screen that says, “SSTepping up to the Student Support Team Plate: Response to Intervention at Big Creek ES! 2012-2013”. A teacher has entered the room when the scene begins. It is in the morning –at approximately 10:40am)</i>		
Character	Words	Actions
Teacher 3	Kinda throws you off when somebody’s not there to pick up from specials so	<i>(seated at table, both hands down on the table, the left hand holding and then moving up a folder, head tilted up and laterally to the left shoulder, gaze to the teacher who is standing across the table, head straightens and eyebrow flash added upon “not there to pick up”)</i>
Me	Uh oh. What happened?	<i>(seated at table, head straight and gaze on teacher, left hand puts down folder)</i>
Teacher 3	Well, I mean, I was jus- I thought I was late because I was like...	<i>(seated at table, head straight and gaze on teacher, looking down slightly as she puts down her folder, both right and left hands come up and together, elbows rest on the table)</i>
	“I’ve got to go to a meeting”	<i>(seated at table, postural change forward, head straight and gaze on teacher, both right and left hands down but still together,</i>

		<i>elbows rest on the table)</i>
	and they weren't there to pick up their little friends so	<i>(seated at table, posture forward, head tilts up and gaze on teacher, both right and left hands down but still together, elbows rest on the table)</i>
Me	Ohhhhhhh, okay, all right.	<i>(seated at table, posture more forward, head tilts up and gaze on teacher, with eyes closing on "okay", head comes down on "all right", both right and left hands down but still together, elbows rest on the table)</i>
Teacher 3	which I'm sure they were like	<i>(seated at table, posture forward, head up – but not tilted--and gaze on teacher, both right and left hands down but still together, elbows rest on the table)</i>
Me	Hey Miss Caudill	<i>(seated at table, posture still forward, head rotates to the left towards the door as another teacher enters, gaze on new teacher, both right and left hands down, still together, holding a pen, elbows rest on the table)</i>
Teacher 4	Hello.	<i>(seated at table, posture still forward, head rotates to the left towards the door as another teacher enters, gaze on new teacher, both right and left hands down, still together, holding a pen, elbows rest on the table)</i>
Teacher 5	(unheard question)	<i>(seated at table, posture still forward, head rotates to the right towards another teacher who has asked a question, gaze moves to the right, both right and left hands down, still together, holding a pen, elbows rest on the table)</i>
Me	Yeah, she actually was already in here but she's...	<i>(seated at table, posture still forward, head rotates fully to the right towards teacher who asked question, gaze moves down and to the right, both right and left hands down, still together, holding a pen, elbows rest on the table)</i>
Teacher 4	Oh.	<i>(seated at table, posture still forward, head rotates to the left back to the new teacher, gaze moves to the left, both right and left hands down, still together, holding a pen, elbows rest on the table)</i>
Me	Around and about	<i>(seated at table, posture still forward, head and gaze straight and up towards teacher, both right and left hands down, still</i>

		<i>together, holding a pen, elbows rest on the table)</i>
	How are things going?	<i>(seated at table, posture still forward, head and gaze are down to the pen in hand as question is asked, both right and left hands down, still together, holding and tapping a pen, elbows rest on the table)</i>
Teacher 4	Good.	

DT pre chatter IST meeting with 3rd teachers Aug 13, 2012





Figure 19

MULTIMODAL TRANSCRIPTION: TALKING WITH SOME 3RD GRADE TEACHERS BEFORE WE BEGIN OUR INSTRUCTIONAL SUPPORT TEAM TRAINING

MULTIMODAL INTERACTION ANALYSIS TRANSCRIPTION: TALKING WITH SOME 3RD GRADE TEACHERS BEFORE WE BEGIN OUR INSTRUCTIONAL SUPPORT TEAM TRAINING

Proxemics. The proxemic behavior during the interaction is a balance of social and personal distances. I have a social distance between myself and the teachers on the other side of the table and a personal distance with the teachers to my right. The table

provides the social space. I have seated myself at the front corner of the table for a few reasons: (1) I will be using the laptop during the session; (2) I am the primary person delivering content, so attention needs to be up front; and (3) I need to have direct gaze with a new teacher, whose folder I placed directly across from me. I needed to be able to read her nonverbal and verbal language, so I could address her unspoken and spoken concerns. Throughout the interaction, I maintain the same social and personal distance – only closing the social distance when the teacher tells her story in panel 5 about being late. I did this to show that I was listening in a close and caring way. I could not leave my place and get closer, so I leaned in to my edge of the table and closed the social distance.

Posture. I begin the meeting sitting in an upright position, leaning slightly to my right (as I just concluded a brief exchange with a teacher to my right). As the teacher across the table finishes saying, “so....” in panel 3, I put the manila folder down, and lean forward as I say “Uh oh, what happened?” I also bring my arms up on the table. Both the leaning posture and the change in arm position communicate that I am open to the interaction and eager to hear what happened. There is no physical barrier (i.e. Folder) and the distance between us has closed. I maintain this position until the teacher to my right asks about another teacher who was missing, and I shifted my right shoulder slightly to her direction –indicating that I was listening to her (but only slightly). Finally, I change my posture when I say that “she’s around and about”. I lift up in my chair and scoot myself slightly forward. This is a sign that I am ready to begin the meeting, a motion that was partially created by the teacher’s question about the whereabouts of the other teacher. I could tell that she was ready to get the meeting going –despite the

missing teacher. Thus, I made myself ready and showed that through my change in posture. I maintained that posture through the rest of the interaction.

Gestures. As the teacher enters and she begins to tell her story, my hands are completing a practical task with the folder. My left hand closes the folder, lifts it up, and taps it on the table in the 3rd panel. As the story turns more serious, my hands put the folder down and come up to the table. Though the basket obscures the view, my hands are joined together with my pen while she tells the story (one hand clicks the pen), which somewhat shows that I am open and caring, reflecting the seriousness of her story. However, because my hands are still engaged in a practical task with the pen, it also communicates that I am not entirely open. When the new teacher enters, my hands remain down holding my pen, which I continue as I address the other teacher's unheard question. As the new teacher sits down, I use the pen in my hands to tap a beat gesture in the final 2 panels (twice as she sits and then four musical taps as I ask "How are things goin'?"). Perhaps this is a way to signal to her that I am ready to engage.

Head Movement. My head movement helps me facilitate my gaze and lend expression, as well. As the teacher begins to tell her story, my head is leaning to my right shoulder in a casual manner because she has just entered. When I hear the story turn more serious (in the 3rd panel), my head goes upright and remains that way until the 7th panel when I turn my head upward. I use a sagittal nod at that moment to show that I understand. My head lifts up and drops to another slight sagittal nod in the 8th panel as I say "Oohhh, okay...". My head then rotates sharply to my left shoulder as the new teacher enters. This illustrates my desire to be done with the other teacher's story and my need to make sure that the new teacher comes in, sees her folder and gets settled. When

the teacher on my right asks something, my head turns back to my right slightly –but not enough to face her (which again reinforces that my attention is not entirely focused on her or her question). On the way, my head actually pauses on the story-telling teacher again as she settles her things. My head rotates back towards the new teacher in mid-answer (“around and about”) as she starts to sit. This also shows that I am not really engaged with the questioning teacher. My head tilts down slightly to my folder and then goes up slightly as I ask “How are things goin’?”

Gaze. During this interaction, my gaze is directed towards the teacher who is telling the story about almost being late to the meeting. I am smiling during the first two panels but as the story turns serious (“somebody’s not there to pick up from Specials”), my expression turns to surprise (with the eyebrow flash in the 3rd panel) as I maintain my gaze. I keep my gaze fixed on her during this exchange to show that I am listening and attentive. As she concludes and I see that it was resolved well, I drop my gaze to what she is doing (putting down her things, pulling out her chair). As the new teacher comes in (7th panel), I shift my gaze to her as I say “Hello” and then the teacher to my right asks an unheard question, so I turn my gaze to her, but I am looking down and to the right as I answer her. My gaze seems to shift in an unstructured way to the chair to the red folder and then back up to the new teacher. This shows two things: that I am attending to her question, but I am also trying to attend to the new teacher as she comes in. My gaze goes back to the new teacher as she settles in, and then it moves down to my folder and back up to her as I ask “How are things goin’?”

Print. Throughout the interaction, I am only engaged with the disembodied print on the Activboard, which tells the general purpose of the meeting and sets the tone of

teamwork (in a light manner). I did not want to engage with the documents in the folder because the interaction with the teachers as they entered the room was paramount. In order to build rapport, I engaged them in personal banter before we got to the meeting details. If I had immediately opened the folder and gotten to the papers within and the PowerPoint for the meeting, I would have communicated a disconnect with them as people.

Layout. I am sitting at a large rectangular wooden table that is fixed in the middle of the room. The table was shined before the meeting to present a clean, orderly environment. However, because the meeting involves teachers (and no guests), the table surface is a bit cluttered. The table is being used to support folders, papers, a water bottle, gray and pink plastic baskets filled with pens and sticky notes, and a large woven basket filled with candy and snacks. I placed the plastic baskets (and their supplies) and manila folders on the table before the meeting, so the teachers could quickly come in and we could get to work. The large red folder is for the RTI leader, so I have placed it directly to my right so she will sit next to me and help me with any questions from the team. I also did this work to show that I was prepared for their arrival and that I cared deeply about the topic and their time. The walls of the rectangular room are painted white cinderblock, helping to communicate a serious, almost sterile setting. The walls are bare except for two scenic portraits. The chair in which I am seated is made of a cushioned synthetic leather; it can roll on the carpeted surface. The teachers come in, stand at the table to find their folder, and then sit in similar chairs. While a dark credenza and two dark bookshelves are also in the room (which add both formality and familiarity to the setting), the only other piece of equipment in the layout that pertains to the meeting is the

Activboard, which displays the title of the meeting “SSTepping up to the Student Support Plate: Response to Intervention at Big Creek ES”. This is a play on words that aligns with the pre-planning baseball theme.

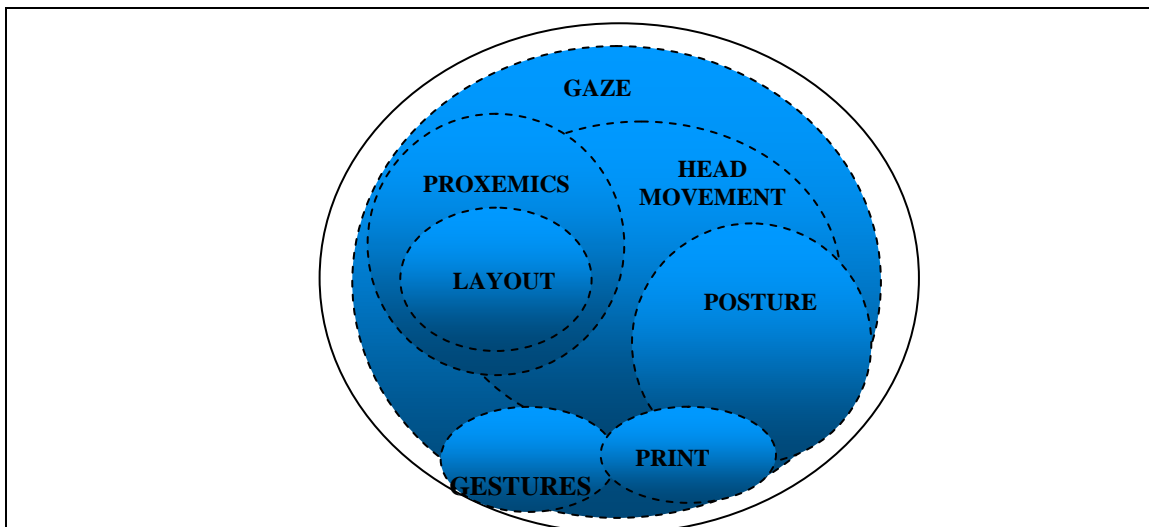


Figure 20

MULTIMODAL DENSITY CIRCLE: TALKING WITH SOME 3RD GRADE TEACHERS BEFORE WE BEGIN OUR INSTRUCTIONAL SUPPORT TEAM TRAINING

For this interaction, my gaze and head movement have the highest intensity because they help me establish and maintain connection with the teachers as they enter the room and begin talking with me. My gaze also helps me express my care as we interact. Specifically, when the first teacher comes in, my gaze shows a pleasant welcoming, but it changes to surprise and concern when she talks about “somebody not there to pick up from specials”. My gaze also connects me to the second teacher when she come in and I greet her. I do not use my gaze when the teacher to my right asks me something. In fact, I turn my head in her direction, but I keep it down because I don’t want to lose the connection gaze with Ms. Caudill, who is a new teacher. I want her to feel that I, as the administrator, understand that she might be intimidated by this room and this meeting, so I want to keep my gaze on her. My head movement has slightly less intensity

because it facilitates my gaze and shows when I am truly connected (with the first and second teacher) and when I am not (with the teacher to my right). My posture and proxemics are tied together in their mid-level intensity. As the first teacher tells her story, I lean forward, closing the proxemic distance between us. I maintain this position with the second teacher. In fact, I have also placed her folder right across from me, so she has to sit close –again because this meeting is critical and I want to make sure she gets it. Therefore, posture affects proxemics in the established layout. My hands only come up once and the print is not used during this interaction, so their intensity levels are low.

DRAMATURGICAL ANALYSIS: TALKING WITH SOME 3RD GRADE TEACHERS BEFORE WE BEGIN OUR INSTRUCTIONAL SUPPORT TEAM TRAINING

Framing: shaping and managing information. The documents and PowerPoint for this performance were framed and shaped by me using the school’s baseball theme. The PowerPoint was printed and stapled on white paper (so teachers could take notes on them), while the supporting documents were printed on papers of various colors (so they would stand out in the manila folders). I created a folder for each teacher, wrote her name on the tab, and organized them by grade level. I also created a sample folder for the principal, so she could have it on hand if she wanted to attend the meeting –or one for another grade level. During this interaction, none of those documents are used, however.

Scripting: planning the performance. In my listening, I am trying to show that I care about the teacher’s story about almost being late. I use questions (“Uh oh, what happened?”) and resolution statements (“Oooohhh, okay, all right”) that emphasize care

and understanding –not judgment. This teacher is often misunderstood, so I am tending to her story to show administrative care –instead of judgment. My other emphasis is to the new teacher as she enters because I want to make sure she sees her folder and gets settled and feels comfortable. This will be her first big meeting in the conference room and this material is important, so I want to attend to her. That’s why I only partially attend to the unheard question from the teacher to my right. While still serious, I engage in casual banter with the new teacher so she feels welcomed and invited. By asking “How are things goin’?” I not only show I care, but I am also giving her an easy, comfortable question to ease her into the meeting.

Rhetorical Devices: use of metaphors, analogies, stories, sensory language. I do not use any figurative language during this performance, but I use questioning (“Uh oh, what happened?”) as a form of rhetoric to show care for the teacher’s story.

Casting: characters in the performance, protagonists, antagonists. I consider all of the teachers in the room to be protagonists. I asked them to be at this meeting, and it will contain important information for the beginning of the year, so I expect that they will support the performance. One of the teachers used to be in charge of the Student Support Team a couple of years prior, so I am a little concerned that she could be an antagonist after the meeting if I don’t present something correctly. However, she is typically a kind person in other settings, so I think she will remain a protagonist in this one.

Directions and Staging: physical appearance, props, setting. I am wearing a white buttoned-up shirt with a blue tie, my official ID badge and a small, black rectangular name tag during this interaction. Even though this meeting is with teacher

with whom I am familiar, I decided to dress formally for a number of reasons: (1) it is the beginning of the year, and I want to portray an air of seriousness and formality; (2) the new nametag was given out to all staff members by the principal and I want to show allegiance to her and the school; and (3) the principal specifically asked me to hold this meeting with each grade level, so everyone was on the same page with RTI; therefore, I wanted to dress formally to honor the principal's request. This is also why my sleeves are rolled down and not up. We are working together, but my sleeves stay rolled down because I want maintain formality. During this scene of the performance, there are no props that are used.

Impression Management. I only use promotion once during this performance when I answer the teacher's question to my right with "Yeah, she actually was already in here..." In a casual way, I want the teacher to know that I know the whereabouts of the other teacher (even though, I really don't know where she went). In a way, this could be seen as face work to help the absent teacher, who is now in danger of being late to the meeting. I explained that she had already been in the room, so she wouldn't be seen by her peers as negligent. I also perform face work by asking the first teacher about her story; I am trying to not only show a "self" that cares about her situation, but I also want her peers to know why she is a little flustered –so they don't misunderstand her. When I say "Oooohh, okay, all right," that is also a bit of face work because I am showing that her story and her "self" have been accepted.

Improvisation. I had not planned on the teacher bringing up a problem with being on time to the meeting, so I had to improvise my lines as I talked to her. I had also not scripted out my responses to the teacher on my right nor to the new teacher as she

walked in. However, I had pre-planned where I wanted her character to sit at the table -- on the stage of the performance.

Act V, Scene 2: Talking about changing interventions with 3rd grade teachers during Student Support Team meeting

Table 12 <i>VERBAL TRANSCRIPTION: TALKING ABOUT CHANGING INTERVENTIONS WITH 3RD GRADE TEACHERS DURING INSTRUCTIONAL SUPPORT TEAM MEETING</i>		
<i>(Stage directions: same as scene 1)</i>		
Character	Words	Actions
Me	Yeah that's false.	<i>(seated at table, both hands down on table, head turned to the left shoulder, gaze focused on Activboard)</i>
	So, now if you just	<i>(seated at table, both hands down on table, head straight ahead and chin tilted up slightly on "so", gaze up and then down on "just")</i>
	collect	<i>(both hands come up and separate with fingers spread apart, gaze straight ahead, head slightly tilted up)</i>
	one data point	<i>(seated at table, both hands come up higher on "one" and then go up and down on "data point" with fingers still spread apart, gaze straight ahead, head slightly tilted up and then rotating to the right on "point")</i>
	on a kid, you can't suddenly say	<i>(seated at table, both hands remain up but come together slightly, gaze and head straight ahead)</i>
	"Ah well, forget it"	<i>(both hands come up quickly separately with fingers spread apart above shoulders, head and gaze begin to the left and then refocus straight ahead, postural shift backwards happens as hands go up and back)</i>
	that intervention's not working	<i>(posture straightens, head and gaze are straight ahead –and slightly to the left, both hands come down with fingers spread apart and move quickly back and forth and then hold on "working")</i>
	but you know if clearly	<i>(posture rotates to the left with head</i>

		<i>and gaze which are focusing on the Activboard, both hands come together)</i>
	you've collected enough data	<i>(posture is straight ahead with head and gaze, hands separate with fingers spread apart)</i>
	to say, like	<i>(posture remains straight head, head and gaze go down to look at hands, which are up and separated with fingers together on the table)</i>
	“you know what? Th-this it's not working out.”	<i>(posture remains straight head, head and gaze rotate to the right to look at teacher on the right, hands remain up and separated with fingers together on the table)</i>

DT IST meeting with 3rd teachers change intervention statement Aug 13, 2012





Figure 21

MULTIMODAL TRANSCRIPTION: TALKING ABOUT CHANGING INTERVENTIONS WITH 3RD GRADE TEACHERS DURING INSTRUCTIONAL SUPPORT TEAM MEETING

MULTIMODAL INTERACTION ANALYSIS TRANSCRIPTION: TALKING ABOUT CHANGING INTERVENTIONS WITH 3RD GRADE TEACHERS DURING INSTRUCTIONAL SUPPORT TEAM MEETING

Proxemics. The proxemic behavior during the interaction is a balance of social and personal distances. I have a social distance between myself and the teachers on the other side of the table and a personal distance with the teachers to my right. The table

provides the social space. I have seated myself at the front corner of the table for a few reasons: (1) I will be using the laptop during the session; (2) I am the primary person delivering content, so attention needs to be up front; and (3) I need to have direct gaze with a new teacher, whose folder I placed directly across from me. I needed to be able to read her nonverbal and verbal language, so I could address her unspoken and spoken concerns. Throughout the interaction, I maintain the same social and personal distance.

Posture. My posture at the beginning of the interaction is open to the interaction in some ways (my arms are down, my torso is facing the teachers); however, because I am facing the Activboard screen at the beginning as I read from it, my posture is also somewhat closed. It is also more casual, as my left arm is resting on the arm of the chair. As I start to tell the imagined narrative with “Now, if you just...”, my posture becomes more open because my torso has turned slightly to the right. However, my left arm raises off the chair, which also raises my authority in the dialogue. This continues until I reach panel 10, when my posture shoots back suddenly as I say “Ah well, forget it.” This sudden change in posture emphasizes a sudden retreat from the intervention –backing away from it. My posture returns to the former position as I continue, turning back to my left towards the Activboard when I say “if it clearly”. I have turned myself to the board perhaps because I am stammering a little, and the screen provides me a comfortable place to retreat while I quickly collect my thoughts. I then return my posture to face the teachers and continue the imagined narrative. I am upright for the majority of this exchange because the topic is serious and I want to create an air of seriousness –even as I tell this narrative.

Gestures. I begin with my hands resting on the arms of the chair. My hands then come up when I turn to the teachers and say “now if you just”. On the word, “collect,” both of my hands come up and my fingers spread—as if I am gathering and collecting something (the “one data point”). This iconic gesture also becomes a beat gesture—going up (on “one”) and down (on “data point”). I hold this position slightly. The up and down beat gesture repeats on a smaller scale when I say “on a kid.” It is as if I am holding the actual data point in my hands. In preparation for the imagined dialogue, my hands and fingers come together when I state, “you can’t suddenly say.” Then, they fly apart, up and outward (in an iconic gesture) as I say “Ah well, forget it.” When I follow that with “that intervention’s not working,” my hands come down and rotate slightly, (an iconic and beat gesture, showing the fact that something’s not working) finally stopping in mid-air and spreading open on the word “working.” This beat gesture punctuates and ends that part of the imagined dialogue. My hands come back together on the word “but” and as I turn toward the Activboard, my left arm comes up, my right elbow rests on the armrest, and my left hand presses my right hand back. This combination communicates a contemplative tone. When I turn back to the table, my hands come apart and stay parallel as I say “you’ve collected” and then they go up and down slightly (as if I am sorting and shuffling the data), and lightly hit the table on the words “enough data to say, like”. As before, this iconic gesture shows that I have collected the data and am looking at it.

Head Movement. My head position at the beginning of the interaction facilitates my gaze towards the board. As I say, “Yeah, that’s false,” I add a quick sagittal nod and then tilt my head upwards as I begin the explanation and imagined narrative. My chin and head remain tilted upward slightly in panels 2 through 7 because I am presenting an

important point to explain the answer from the PowerPoint. On panel 8, I turn my head quickly to the right towards the teacher (and RTI leader) to see if I am clear with her, and then I shift back to the teachers. I do a slight lateral head beat to my left shoulder when I say “can’t suddenly say.” Next, when I say, “Ah well, forget it,” my head comes back, does a quick rotational gesture to say “no” as I say “forget it that intervention’s not working”. My head then turns towards the Activboard when I say “if if clearly” and then shifts back to the right and down as I talk about the “data”. Finally, I turn my head to the right when I say “You know what?”—as if I am really talking to the teacher in the imagined narrative. I repeat a series of rotational gestures as I say “Th-this it’s not working out...” This completes the imagined dialogue between me and the teacher.

Gaze. At the beginning of the interaction, my gaze is focused on the Activboard as I engage with the print and the teachers, but then it shifts to the teachers completely and my notes briefly when I say “now if you just collect one”. When I reach the word point, my gaze shifts to my right and engages the teacher there, who happens to be the team’s RTI leader. I look at her at this moment because she has knowledge about SST, and I am looking for a sign of affirmation or bewilderment. I pause and shift my gaze back to the teachers on the other side of the table (at “on a kid”). I continue to focus my gaze on the teachers as I tell the imagined narrative, adding an eyebrow flash when I say “not working.” I only look down at my notes when I say “but, you know,” and then shift my gaze back to the Activboard when I say “if if clearly” and then down when I say “you’ve collected enough data to say, like”. This downward shift in gaze emphasizes the story element of the data—I am looking down at the imagined scores on the table. Finally, I turn my gaze again to the teacher on my right when I say “You know what?”

This adds to the story because it invites her into the narrative –inviting the team RTI leader to be a part of the imagined narrative.

Print. During this interaction, I begin by engaging with the print on the Activboard that is both disembodied and embodied. It is disembodied because I created it before the meeting from other documents in the SST manual. However, it is also embodied because of the interactive animation placed in the PowerPoint. For instance, in panel 1, I had just floated a letter “F” into the True/False quiz. For the remainder of the interaction, my attention is turned from the print on the Activboard, but on the last panel of the exchange, I look down at a copy of the PowerPoint, which has my personal notes written on it. Thus, I am engaging with the disembodied print of the PowerPoint copy, but it is also embodied because I am bringing it to life with the interaction.

Layout. The layout in this scene is the same as in scene one. However, I am using the Activboard in this interaction, which is a layout element that was not used in scene one.

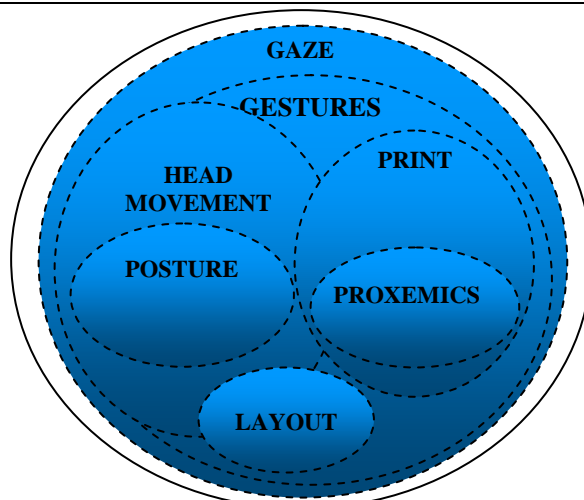


Figure 22
MULTIMODAL DENSITY CIRCLE: TALKING ABOUT CHANGING INTERVENTIONS WITH 3RD GRADE TEACHERS DURING INSTRUCTIONAL SUPPORT TEAM MEETING

During this interaction, gaze and gestures have the highest intensities because I use them with the highest degree of frequency and for various purposes throughout. For gaze, it connects me with the print on the Activboard, the teachers across the table, the teacher directly to my right, and the imagined objects in the narrative I share. If gaze (and the head movement that facilitates the gaze) was removed from the interaction, the higher-level action would not happen in the same way. The connection to the audience would be lessened. My gestures have almost the same degree of intensity and impact in the interaction as gaze. I use gestures to emphasize how we organize information about students (by lining my hands up as I say, “collect one data point” and “you know what? Th-this it’s not working out”) and to dramatically show how we erroneously stop an intervention too soon (throwing my hands up and back when I declare, “Ah well, forget it”). These gestures connect me with the other participants and physically show my points. The print on the Activboard has a mid-level intensity because it begins the discussion through the True/False quiz about RTI, and my gaze returns to it on panel 15

briefly. My posture and proxemics have lower intensity because my posture is open and does not change significantly during the interaction, and my proxemic distance does not change either due to the layout of the room.

DRAMATURGICAL ANALYSIS: TALKING WITH SOME 3RD GRADE TEACHERS BEFORE WE BEGIN OUR INSTRUCTIONAL SUPPORT TEAM TRAINING

Framing: shaping and managing information. As aforementioned, the documents and PowerPoint for this performance were framed and shaped by me using the school's baseball theme. I also used a True/False quiz format to shape the information because I wanted to engage the teachers with it –not just deliver it to them. It was an ironic choice (and, therefore, an attempt at levity) because the True/False format is no longer allowed on actual assessments. I also decided to shape the information using an imagined narrative of a teacher collecting one data point on a student and giving up on an intervention. I wanted to show how erroneous that would be, so I used dialogue and dramatic physical actions (throwing my hands in the air) to make it come to life and appear even more ridiculous.

Scripting: planning the performance. I am comfortable in this interaction for a number of reasons. First, I created the PowerPoint, so I am familiar with the content and the fun True/False quiz, which is a novel way to deliver content to teachers. I also enjoy making the answer come to life with the imagined narrative. It is a story which shows an important point, involves dialogue, and shows that I know what teachers go through with this data. I am more able to create bonds with the teachers through this story-telling. I am also comfortable because the principal –though she helped shape this—is not in the room so I am able to make dialogue choices without her direct oversight. I am able to

improvise with the story-telling more freely. This is actually my third time using this imagined narrative because I performed it earlier with the 2nd and 1st grade teachers; thus, I have almost perfected it by 10:40 with these 3rd grade teachers.

Rhetorical Devices: use of metaphors, analogies, stories, sensory language. I use an imagined narrative to make the point about not hastily changing an intervention – complete with dialogue and gestures. I also use some dialect choices to connect with the teachers (“Yeah, that’s false” and “on a kid”, in particular); the language I use in this scene is a bit more casual because I want them to see that I understand their work and what goes through their minds. I also use “if you” statements to begin these stories as a way to get the teachers to imagine themselves as the characters in them.

Casting: characters in the performance, protagonists, antagonists. The characters in this performance are all protagonists. As I mentioned with scene one, the teacher directly to my right used to be the chairperson for the Student Support Team process, so I look to her in panels 8 and 18 because I want to keep her as a protagonist. I am making a deliberate connection with her to make that connection happen.

Directions and Staging: physical appearance, props, setting. My physical appearance and the setting remain the same as with scene one. While I am not physically holding it as a prop, I do engage with the Activboard as a part of the setting during this scene to facilitate my lines.

Impression Management. I use promotion throughout this interaction by declaring an answer to be false and then using the narrative to prove that point. I want the teachers to know that I understand this process, how interventions are changed, and

how decisions get made. I am promoting my “self” as a trusted, knowledgeable authority on the SST process.

Improvisation. This scene is not improvised. I created the PowerPoint, which directed this performance. I also created the imagined narrative in my head prior to the meeting and decided when I was going to use it.

Act VI, Scene 1: Talking with teachers and staff who perform morning and afternoon duties about doing more with fewer people

I AM A CAUCASIAN MAN WITH AN INTEREST IN LANGUAGE WHO BECAME A SCHOOL ADMINISTRATOR, WHO IS EMIC TO HIS WORK, AND WHO FEELS IT IS IMPORTANT TO EXAMINE LANGUAGE USE IN THE AREA OF SCHOOL ADMINISTRATION TO UNDERSTAND HOW LANGUAGE CHANGES IN THE DIFFERENT SETTINGS AND WITH THE DISPARATE AUDIENCES FACED EVERY DAY, AND I AM TALKING WITH SELECTED TEACHERS AND STAFF MEMBERS WHO PERFORM MORNING AND AFTERNOON DUTIES ABOUT DOING MORE WITH FEWER PEOPLE AND ABOUT DOING THE JOB PROFESSIONALLY –USING MY OWN CARPOOL STORY TO FACILITATE THE CONVERSATION.

Mottled mini-vans with dents
 Hover
 Behind gleaming sporty coupes
 And wait,
 panting in the post dawn
 --a phalanx beyond the school house-
 spilling out onto the hurried
 churn of the highway,
 While a young man
 with brazen bristled visage
 Slides up with a white paper coffee cup
 in hand then hides
 behind the brick column.
 So now I under afternoon’s
 fluorescents
 Stand up straight
 a pole with a rumpled flag
 wrapped around
 with clipboard prop, clinged to and tapped on
 fingers and hands busy
 to give airy accentuations

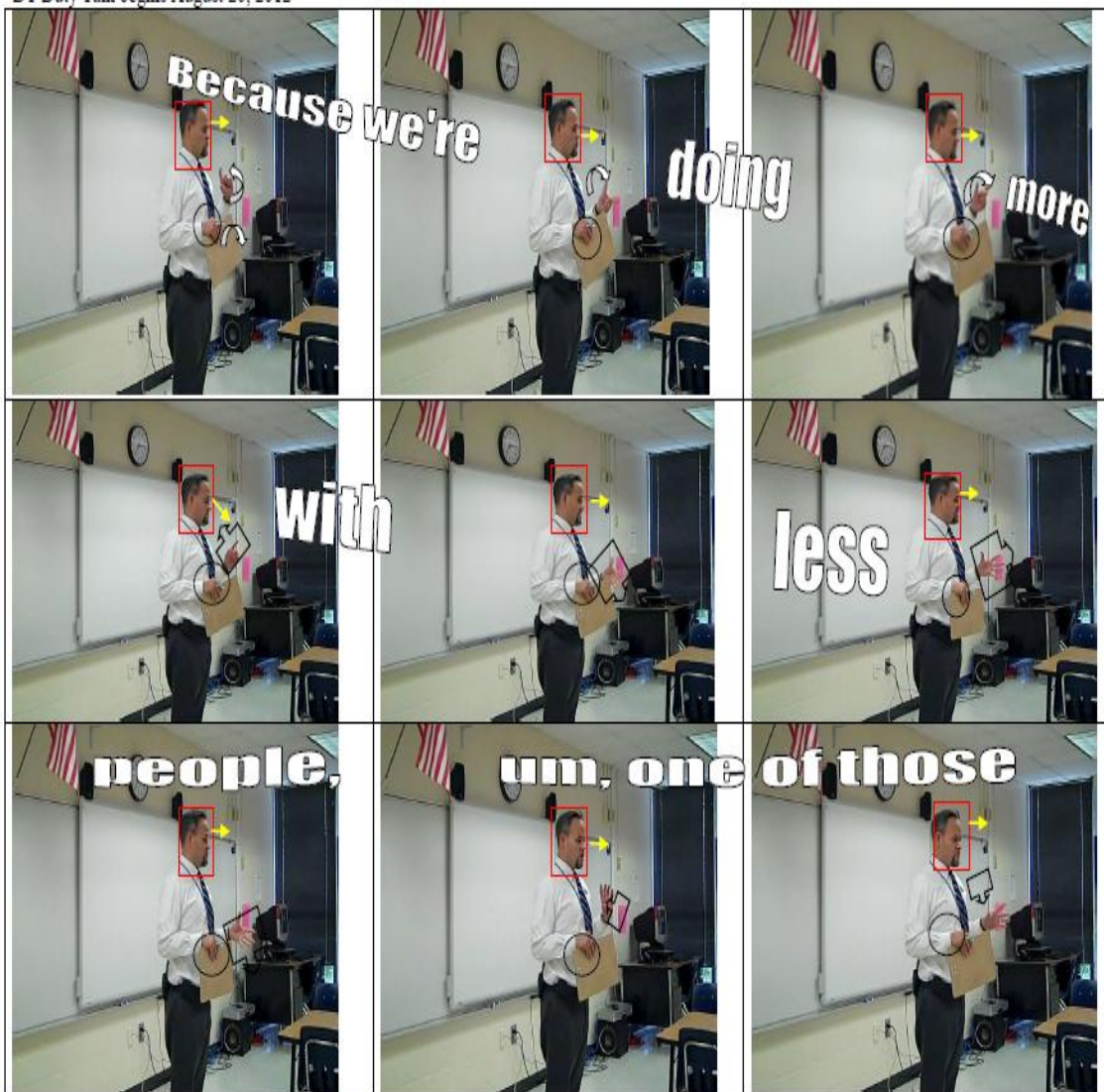
but not levity
duty is responsibility, professional
but I cannot trust you,
who made this wooden dialogue,
nail by neglectful nail
wood by splintered wood
your pocketed hands
your cached cup
your tardy body
your apathetic attention
you made this happen.
As the lights buzz and hum,
I must have my sleeves down,
My walkie talkie clipped
My agenda typed and held
by the quiet silver clipboard clasp;
My position is awkwardly platformed
A pose, a posture,
This ugly flag stuck
Waving, declaring
Demanding.
While you sit in the back
Gaveling this script
With your smug smirk,
A weak raised pencil line
Drawn beneath your whiskered lip.
I had prepared for this moment,
This stale doldrumed space,
when the sails of talk
Would fall and limply flap
Under the florescent sky.
Clipboard still in hand,
I can see the eyes of my audience
Lolling
I can see their bodies
Beginning to roll downward
And inward
Like semi-colons,
Their heads perched above
Rounded, curved bodies
In the blue plastic chairs
I set out in chevrons minutes before.
So I become
A Falstaff
My own comic foil,
Sowing a story

To place a beating seed
 In this arid agenda
 Sow it can grow
 Something new;
 So it can lift
 Something fallen.

Table 13 <i>VERBAL TRANSCRIPTION: TALKING WITH TEACHERS AND STAFF WHO PERFORM MORNING AND AFTERNOON DUTIES ABOUT DOING MORE WITH FEWER PEOPLE</i>		
<i>(Stage directions: a male Assistant Principal stands at the front of a large classroom. The fluorescent lights are on. There is an Activboard and a clock on the wall behind him—as well as a teacher desk that is not being used. Two rectangular tables are in front of him with six chairs around each one, while fifteen chairs have been placed in a chevron pattern to face him. One of the chairs has a stack of purple agendas and a yellow legal pad on it, and teachers and staff come in, pick up an agenda and sign in. As the scene begins, the teachers are all seated and listening to the male AP talk. It is approximately 2:35pm after school.)</i>		
Character	Words	Actions
Me	Because we're	<i>(standing at the front of the room, head and posture straight, gaze up and out slightly to the left of the audience, right hand holding a clip board at stomach level while left hand is up and index finger is hook-shaped with thumb extended)</i>
	doing more with	<i>(left hand turns and rotates downward with index finger hook-shaped and thumb extended and goes back upward, repeating this motion one time through "with")</i>
	less people	<i>(left hand does downward and out, fingers spread apart and holds at midsection on "people")</i>
	um, one of those	<i>(head rotates slightly back to center, gaze shifts to the center, left hand comes up with fingers extended and palm showing to the audience, then coming down on "those")</i>
	things that we've been working on	<i>(head (going downwards slightly) and gaze focus on the right side of the audience, left hand comes up and then back down with index finger extended in hook shape)</i>
	is the	<i>(head tilts back up and gaze reshifts to the center of the audience, left hand comes up with hooked index finger and thumb extended, right hand slightly raises clipboard)</i>
	media center	<i>(left hand comes down with hooked index finger</i>

		<i>and thumb extended, right hand continues to raise clipboard)</i>
	and	<i>(head slightly tilts up, left hand comes up with hooked index finger and thumb extended, right hand holding clipboard in upward position)</i>
	broadcast and also that	<i>(head slightly goes down as gaze shifts to the right, left hand comes down and then back up on "and also" with hooked index finger and thumb extended, right hand continues to raise clipboard)</i>
	carpool	<i>(head tilts up and laterally to the right, left hand comes up and right with hooked index finger and thumb extended, right hand holding clipboard in upward position)</i>

DT Duty Talk begins August 20, 2012



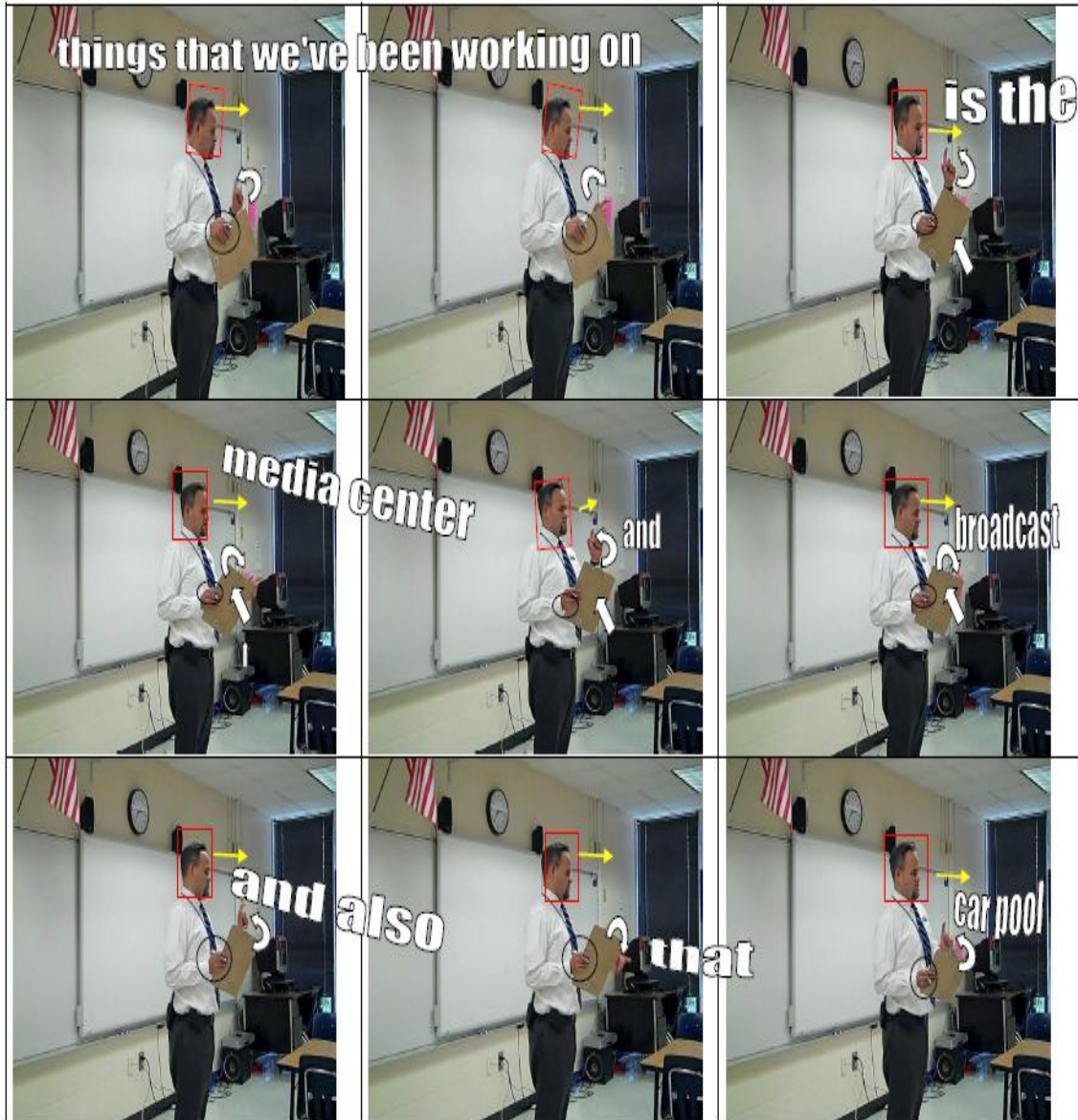


Figure 23

MULTIMODAL TRANSCRIPTION: TALKING WITH TEACHERS AND STAFF WHO PERFORM MORNING AND AFTERNOON DUTIES ABOUT DOING MORE WITH FEWER PEOPLE

MULTIMODAL INTERACTION ANALYSIS TRANSCRIPTION: TALKING WITH TEACHERS AND STAFF WHO PERFORM MORNING AND AFTERNOON DUTIES ABOUT DOING MORE WITH FEWER PEOPLE

Proxemics. Throughout the interaction, I maintain a public distance with the audience. Though some of the chairs are closer to me (and would foster a closer, social distance), no one has chosen to sit in them; therefore, I am standing away from the

participants. I decided to keep this distance throughout the interaction because I wanted to emphasize my authority as I communicated the items on the agenda, and I wanted to be sure that everyone heard my voice. If I had gotten closer to the audience (or certain audience members), the rest of the audience might not be able to hear me and it would have changed the tone from public and authoritative to personal and collaborative. This meeting was called to be a somewhat cold reminder about the rules for duty posts. The clipboard in my right hand furthers that distance from the audience because it creates a small wall between me and them.

Posture. My posture is upright and not relaxed during the interaction. Because my arms are not crossed, I am showing that I am open to the interaction and exchange with the audience, but my overall posture communicates that I am the primary speaker – stiff and immovable. The clipboard in my right hand is also stiff and immovable, which emphasizes that point. I am not holding a loose piece of paper –just as I am not standing in a relaxed manner. On the last panel (on the word “carpool”), I lean to my right to emphasize how carpool fits into the discussion of carpool and media center. My leaning posture adds to and follows the iconic hand gesture at that point –how and where does carpool fit in?

Gestures. My right hand is fixed primarily on the clipboard with my agenda for the meeting sitting at my midsection. My left hand begins with a gesture that is both a beat gesture and an iconic one, as well. My hand, with my thumb and index finger creating a small half box, goes down on the word “because,” up on “doing,” and down on “more.” Then, as I say “with,” my hand briefly goes up with my index finger up and then suddenly down on “less” and then quickly up and down on the word “people.” All of

these gestures beat out the words, providing emphasis and a careful cadence. They can also be seen as iconic because they show us trying to fit people into a schedule –hitting them in. When my hand opens, it is an appeal to the audience –perhaps to be open to this introductory appeal. I keep my hand open and still on “um” and then it flies up and down on the words, “one” and “of those”. These are beat gestures. When I talk about the “things that we’ve been working on,” my hand goes down with my finger and thumb creating a small half box, and then comes up and holds on “is the”. This is both a beat gesture and an iconic gesture. It beats out the work that we’ve been doing and then when my fingers create and hold a half box, it shows the audience that I am lifting up the work. Then, when I talk about the “media center,” my fingers stay in the same position but move to the left (on the side where the media center specialist is). My hand becomes a coordinating conjunction as it lifts up and to my right on the word “and,” and then falls back down and to my left on the word “broadcast.” As I say “and also,” my hand lifts up again, pauses, and then falls to the left on “that”—coming up in a rotation to my left on “carpool.” These beat gestures give accents to my words, and they also show each piece (“media center,” “broadcast,” and “carpool”) being almost placed, picked up, and put back down (showing that the work we’ve been doing is a little uncertain)

Head Movement. My head movement facilitates my gaze throughout the interaction. My head stays focused on the left side of the room (chiefly because the media center specialist is there). On the words “one of those,” my head turns back towards center briefly and then returns to the left with “we’ve been working on”. My head shifted back to this side of the room on “we’ve” because the media center specialist, the technology specialist and I had been working on their schedule. I was acknowledging

her work by turning my head towards her on the word “we’ve” and then again on “broadcast” (because she also runs the broadcast news show in the morning). My head also does a small head beat and saggital nod as I talk about “media center and broadcast” to emphasize how we tried to work them both out. Finally, when I saw “car pool” my head does a lateral tilt to the right along with the rest of my body. This move emphasizes what my body and hands are doing to show that carpool is separate but connected to the discussion.

Gaze. I begin the interaction with my gaze oscillating randomly from the audience to my left, down, up, and to my right. I try to cover all areas of the room at the beginning because I want to engage with all members of the audience. On the word, “people,” I add an eyebrow flash to emphasize that I, too, acknowledge the change in personnel. When I then say, “um, one” my gaze shifts downward –as I collect my thoughts briefly and search for the next words. My gaze returns to a random oscillation until I hit the words “media center and broadcast,” at which time I focus on our media center specialist briefly to make a more direct connection with her.

Print. While I do not engage with it during this interaction, I have a meeting agenda secured to the clipboard in my right hand. I typed it before the meeting, reviewed it with the principal, and added some more points; thus, it is a piece of disembodied print that is mainly mine but it was ultimately co-authored. I copied the agenda on lavender paper and placed the copies on a table for them to pick up. I chose lavender for a couple of reasons: I wanted it to stand out from other papers they might have, the principal likes documents to be copied on colored paper, and it softens the stiff, rule-driven agenda. In addition, during the meeting (but not in this interaction), I write on the agenda when

people have suggestions or questions, which creates an embodied form of print. The clock behind me is an embodied form of print because it vivifies the passage of time; however, I am not engaging with it during the meeting –but the audience most likely is. The Activboard is not being used to project the meeting agenda.

Layout. This interaction is happening in a classroom that is typically used for project labs and for after school homework help. There are two tables in the middle of the room with four blue plastic chairs around each one. I have also set up clusters of chairs to face me in a chevron pattern because of the number of people coming to the meeting –and to emphasize the authority leading the meeting. The chairs are not set up in a circle, which would communicate collaboration. Rather, they are in linear, angled rows to communicate compliance and listening. In addition, there are computers, bookcases and coat/back pack racks that line the right and back walls of the room, but they are not used during this interaction. There is also an unused teacher desk in the corner with its own computer and Activboard set up. The blinds for the window are closed –not intentionally (though that does keep people focused on the meeting). In addition, the wooden door to the room is closed, so the noise from the hallway is kept back. It also communicates that this meeting is for this select group of people. It also makes it difficult for anyone coming in late to simply slip in.

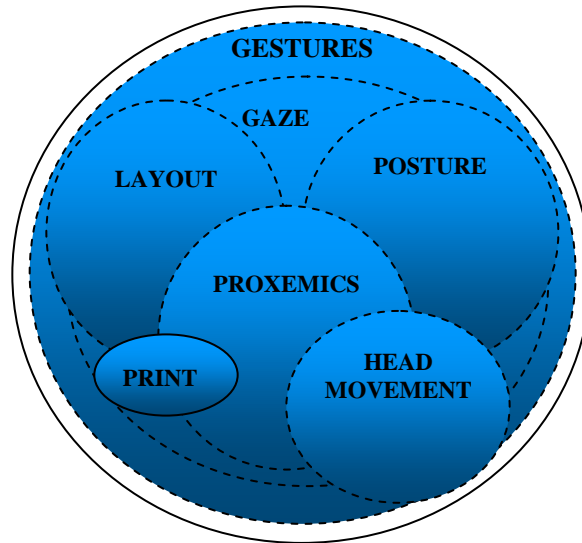


Figure 24

MULTIMODAL DENSITY CIRCLE: TALKING WITH TEACHERS AND STAFF WHO PERFORM MORNING AND AFTERNOON DUTIES ABOUT DOING MORE WITH FEWER PEOPLE

My gestures have the highest intensity during this interaction because they vivify my words and bring a physical structure to the work. We are trying to fit less people into the duty positions, and this is shown when my hands move up and down with my index finger and thumb in a small box figure. This helps me show the work to the audience and reveal how it was done in an orderly way. My gaze has the second highest intensity because I am connecting with the audience as a whole and then with specific audience members (specifically the media center specialist when I say “media center and broadcast”) to show that I understand that they are collectively and individually affected by the work we’ve done. I also want them to know that the administration is taking this seriously and is looking at them to make it happen. I am not averting my gaze as I deliver this information. The layout and posture have similar intensities because they both communicate an openness to the interaction yet also show my authority in the interaction. I positioned the tables and the chairs to emphasize

collaboration (tables) as well as compliance (chairs pointed at me), and I am standing up with a clipboard to further stress the administration's perspective. My proxemics to the audience also have a significant intensity because I want to be close to the participants yet also at a distance. I want them to feel the serious tone of the meeting. If I had come in closer and more intimately, the tone could have become more collaborative and friendly. My head movement facilitates my gaze, but it does not have a high intensity. Print has the lowest intensity because it is not used or referenced during this interaction.

DRAMATURGICAL ANALYSIS: TALKING WITH TEACHERS AND STAFF WHO PERFORM MORNING AND AFTERNOON DUTIES ABOUT DOING MORE WITH FEWER PEOPLE

Framing: shaping and managing information. This performance was greatly shaped and managed by the principal. She and I had both seen teachers on car pool performing that duty in a less than desirable way: hands in pockets, standing behind a column, and with a mug of coffee nearby. Additionally, she had also heard from another teacher that some staff members were coming late to their afternoon posts. As a result, she was frustrated and wanted me to have this meeting with the teachers to let them know our expectations. She wanted the meeting to be called soon, with an agenda, and with a tone that was very serious. I agreed with her, but I was still frustrated that it had reached her desk. I was disappointed that the adults at the school could not do the job of duty with care and fidelity. In addition, I was greatly upset at the car pool teachers because I had had an issue with them previously. Clearly, they did not take me seriously when I

had talked to them before. In short, this meeting was shaped at the principal's request, with the principal's hand, and with a serious tone and agenda.

Scripting: planning the performance. I am both comfortable and uncomfortable during this part of the meeting. I am comfortable because I know the audience members, and all of them are hard-working and caring people, who understand that this kind of meeting at the beginning of the year has to happen. I am also uncomfortable because I have been guided by the principal to have this talk and I do not want to let her down as I talk. I want to represent the tone and the message properly, so there aren't any more issues in the school year. I am also uncomfortable because of two audience members who were the cause of the meeting. I had to talk to them both prior to this meeting about their lackadaisical approach to car pool duty, and I feel like they really don't want to hear what I have to say. They are still angry about me calling them out on their error, and now they are sitting in the audience –hearing it again and knowing that they were likely the reason for the meeting. I must maintain my authoritative stance and stand up for the rules; I cannot try to write a script that soothes them and weakens the message. This is a little unnatural because I would rather be a peace-maker.

Rhetorical Devices: use of metaphors, analogies, stories, sensory language. I do not use any metaphors or other figurative language devices during this scene. However, I am sure to use the pronoun "we" as a rhetorical device to emphasize the team approach that we're taking to make duty assignments work. While I am representing the administration and I called the meeting, I also want the teachers and staff to know that we are working together.

Casting: characters in the performance, protagonists, antagonists. Most of the characters in this performance are protagonists who do their work with care. They also know and respect my work, so they understand the purpose for this meeting. There are, however, at least two characters in the performance who I believe are antagonists – the two teachers who I already dealt with during car pool duty. While I do not think that they will do anything outwardly antagonistic during the meeting, I think they will tune out what I am saying in a passive-aggressive manner, which could affect how others perceive me and the meeting. I have seen them before during other meetings –chatting, laughing, and occasionally looking up as I spoke—and it has always made me feel like they have little respect for me or my work.

Directions and Staging: physical appearance, props, setting. I am wearing a white button-up shirt (with sleeves rolled down) and a blue striped tie, which I've done to communicate seriousness and authority during this interaction. This meeting was called –with the suggestion of the principal—to address duty concerns that had already surfaced, so I wanted to make sure that the audience saw me (and read me) as an administrator. I also have on my walkie-talkie and my school issued cell phone. I always have those items on; however, having the walkie talkie on emphasizes my concern for safety and my constant connection to the office and the principal. The prop of the clipboard also adds to my administrative position and to my control during the meeting. It is stiff and holds my copy of the agenda. However, it is notable that I am holding it only with one hand and to the side –as opposed to with both hands and directly in front of me. The clipboard is like a steering wheel, and I am holding it with one hand, steering casually. Therefore, I am holding it in a way that is antithetical to my serious purpose. It

opens my posture during the interaction when it should be more closed. The setting of the tables and chairs sends a dual message of collaboration and compliance, as well. The tables with the chairs around allow the teachers to sit together, while the chairs in a chevron pattern put them in rows pointed at me.

Impression Management: I am employing both promotion and face work during this performance. I am promoting my “self” as a part of the “we”, the team that is “doing more with less people”. I want the teachers to know that I have heard them and that “we’ve been working on” a solution together to make it happen. This promotion and face work will help with the second part of the meeting, which will stress the importance of doing duty professionally. Essentially, I am creating a teammate “self” that they know and trust, so I can then express criticism about how they’ve been doing their jobs.

Improvisation. Nothing in this scene is improvised. It is part of the agenda, and I know what I am going to say.

Act VI, Scene 2: Talking with teachers and staff who perform morning and afternoon duties about doing the job professionally –using my own carpool story to facilitate the conversation

Table 14 <i>VERBAL TRANSCRIPTION: TALKING WITH TEACHERS AND STAFF WHO PERFORM MORNING AND AFTERNOON DUTIES ABOUT DOING THE JOB PROFESSIONALLY –USING MY OWN CARPOOL STORY</i>		
<i>(Stage directions: same as scene 1)</i>		
Character	Words	Actions
Me	we have to make sure we’re dutiful about keeping	<i>(head and gaze focused on the left side of the audience at the beginning, standing at the front of the room with right leg ahead and slightly bent, right hand holds clipboard and it starts by rotating outward and down as the left hand does the same motion, both hands down on “keeping”, head comes up and shifts with gaze to the center as well)</i>

our hands out of our pockets	<i>(head and gaze fixed on the center of audience, right hand holds clipboard at waist and rotates outward as left hand makes the same motion, holding on “pockets”)</i>
which seems	<i>(head and gaze downward towards the table as right hand passes clipboard to left hand)</i>
kinda silly	<i>(head and gaze come up with slight lateral tilt to left as the left hand places clipboard on table, right hand comes down by leg)</i>
but those of you who’ve ever seen carpool	<i>(head and gaze begin to straighten and focus on center of room (tilting up a bit on “carpool”), right hand with pencil comes up (slight twirl of pencil), left hand drops clipboard and moves upward with fingers together and thumb extended)</i>
I’m like this all the time. I grew up in a military environment	<i>(head and gaze straighten and focus on center of room, postural straightening, right hand remains fixed at the right leg while holding pencil, left hand completes three circular rotation motions stopping each time and holding at the top)</i>

DT Duty Car pool demo August 20, 2012

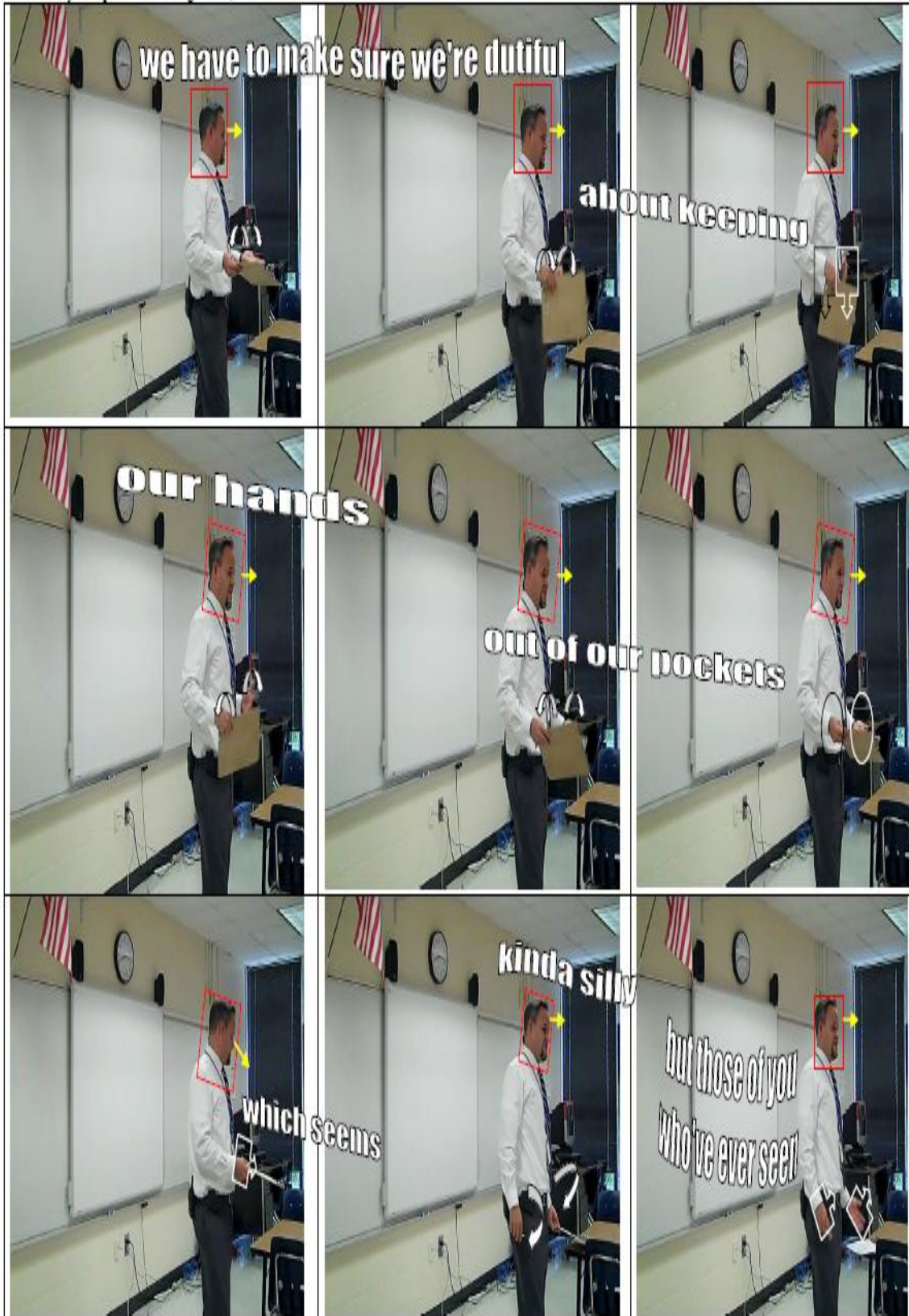




Figure 25
MULTIMODAL TRANSCRIPTION: TALKING WITH TEACHERS AND STAFF WHO PERFORM MORNING AND AFTERNOON DUTIES ABOUT DOING THE JOB PROFESSIONALLY –USING MY OWN CARPOOL STORY

MULTIMODAL INTERACTION ANALYSIS TRANSCRIPTION: TALKING WITH TEACHERS AND STAFF WHO PERFORM MORNING AND AFTERNOON DUTIES ABOUT DOING THE JOB PROFESSIONALLY – USING MY OWN CARPOOL STORY

Proxemics. During this part of the interaction, I close the public distance with the audience, so I can create a closer connection with them as I tell the story. I am still standing away from the participants but my interest has changed. I no longer want to paint myself as their administrative “boss” but as someone who also does duty and understands what they go through every day. Thus, I step forward, creating a social distance between myself and the audience –as if I am stepping on an unseen stage.

Posture. My posture is still upright but I am more relaxed during this part of the interaction. My arms remain uncrossed, so I am open to the interaction –even though I am still showing that I am the primary speaker. My right leg has come forward, so I am standing in a more relaxed position, which shows the audience that I am more comfortable with the upcoming part of the interaction. In the first 9 panels, my arms are resting at my midsection and my hands are out, which adds to the relaxed, welcoming posture. In addition, the clipboard in my right hand is present, but it is moving, turning and ultimately put down so I can tell the story. Therefore, it is no longer a barrier between me and the audience; this strengthens my connection with them (and frees up my hands for the storytelling). At the words “I’m like this,” I change my posture slightly to reflect the story. I am more upright to emphasize the rigidity of my morning carpool behavior. I maintain this posture throughout the story –to add a token of self-deprecating humor to the otherwise dry discussion about duty expectations. I become a stiff,

somewhat militaristic (and laughable) character in order to create a better connection between me and the audience.

Gestures. My hands open the interaction by turning over, opening, and coming downwards on the words “we have to make sure”. This is primarily a beat gesture because the hands fall on the word “sure.” This gesture is almost repeated immediately when I say “our hands out of our pockets,” but this time it is an iconic gesture that shows the hands coming out of the pockets. My right hand gives the clipboard to my left hand, which then puts the clipboard on the table. My right hand then comes down to the side of my right leg with pencil lightly in grasp. On the word, “seen,” my right hand drops the clipboard on the table, opens and starts to travel upward. As I say “carpool,” my right hand twirls the pencil slightly and my left hand and arm come up and begin a series of rotational iconic gestures that show how I motion cars through the car pool lane. On the words “this,” “grew,” and “environment,” my left hand freezes at the top before it swings back down. This gesture is more of a beat gesture because it is a steady, rhythmic motion that follows the steady job of car pool. Thus, in some ways, it is also iconic because my hand is waving and pulling cars through the line. When I reach the words “military environment,” my arm and hand become even more rigid –in order to physically mirror that military trait.

Head Movement. At the beginning of this interaction, my head is turned to the left side of the audience, but then it shifts to the center. There is a slight sagittal nod (or beat gesture) when I say “we’re dutiful about keeping our hands out of our pockets.” My head then moves downward and to the left when I say “kinda silly” as I put my clipboard down. This lateral movement mirrors my leaning posture, which makes the exchange

more relax (preparing the audience for the story). On the words, “those of you who’ve ever seen carpool,” there is another small sagittal nod on “carpool”—I am nodding in almost an appeal to the audience for their understanding (to say “You understand, don’t you?”). When the story begins and I am acting it out, my head remains fixed straight ahead—to mirror the posture and gaze of the rigid character.

Gaze. During this section of the interaction, my gaze is first focused on the left side of the room and then downward when I reach the word “dutiful.” As I say “our hands,” my gaze shifts more upward and centered. I gaze downward at the table to my right, as I put the clipboard on it and then shift my gaze back up on the words “kinda silly” as I am still leaning to my left. When I say “but those of you,” my gaze oscillates slightly from left to right before focusing directly ahead as I say “I’m like this all the time.” I am looking above and beyond the audience because I am in the story that I am creating. My unwavering gaze reflects the stiff character that I am creating—who “grew up in a military environment.” The effect is comic because I am talking about it in a self-deprecating way.

Print. I still have a meeting agenda secured to the clipboard in my right hand but I do not engage with it. I typed it before the meeting, reviewed it with the principal, and added some more points; thus, it is a piece of disembodied print that is mainly mine but it was ultimately co-authored. I copied the agenda on lavender paper and placed the copies on a table for them to pick up. I chose lavender for a couple of reasons: I wanted it to stand out from other papers they might have, the principal likes documents to be copied on colored paper, and it softens the stiff, rule-driven agenda. In addition, during the meeting (but not in this interaction), I write on the agenda when people have suggestions

or questions, which creates an embodied form of print. The clock behind me is an embodied form of print because it vivifies the passage of time; however, I am not engaging with it during the meeting –but the audience most likely is. The Activboard is not being used to project the meeting agenda.

Layout. This interaction is still happening in a classroom that is typically used for project labs and for after school homework help. There are two tables in the middle of the room with four blue plastic chairs around each one. I have also set up clusters of chairs to face me in a chevron pattern because of the number of people coming to the meeting –and to emphasize the authority leading the meeting. The chairs are not set up in a circle, which would communicate collaboration. Rather, they are in linear, angled rows to communicate compliance and listening. In addition, there are computers, bookcases and coat/back pack racks that line the right and back walls of the room, but they are not used during this interaction. There is also an unused teacher desk in the corner with its own computer and Activboard set up. The blinds for the window are closed –not intentionally (though that does keep people focused on the meeting). In addition, the wooden door to the room is closed, so the noise from the hallway is kept back. It also communicates that this meeting is for this select group of people. It also makes it difficult for anyone coming in late to simply slip in.

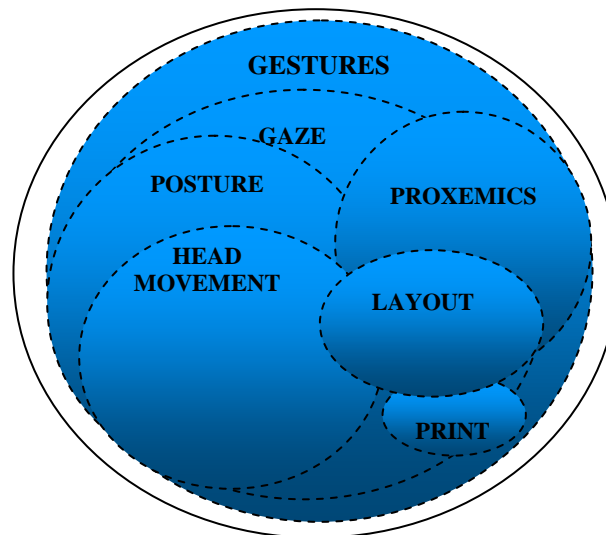


Figure 26

MULTIMODAL DENSITY CIRCLE: TALKING WITH TEACHERS AND STAFF WHO PERFORM MORNING AND AFTERNOON DUTIES ABOUT DOING THE JOB PROFESSIONALLY –USING MY OWN CARPOOL STORY

During this scene, my goal was to create a moment of levity to make the audience engage with the material, to show them that I do duty, as well, and that I meet my own expectations. I am also poking fun at myself. My gestures take on the highest intensity because they create more openness in the interaction by putting down the clipboard and they create the physical drama of my car pool performance by showing how I wave cars through in a military fashion. If I had not used my hands and arms to tell that story, the higher-level action and the tone would have been markedly different –disconnected and less lively for the audience. My gaze works with my gestures –even though the intensity is slightly less. Gaze helps me connect with my audience and when I perform the story and look straight ahead, it emphasizes the militaristic way that I can be at car pool duty. My posture and head movement have a similar intensity because my posture remains open to the audience and my head facilitates my gaze, but when I start my car pool performance, both modes illustrate

my military manner in car pool. They are comically rigid because I am making fun of myself. My proxemics, which are bound by the layout, have less intensity –even though I step forward slightly towards my audience and close the proxemic distance. Print has the lowest intensity because I make no reference to it.

DRAMATURGICAL ANALYSIS: TALKING WITH TEACHERS AND STAFF WHO PERFORM MORNING AND AFTERNOON DUTIES ABOUT DOING THE JOB PROFESSIONALLY –USING MY OWN CARPOOL STORY

Framing: shaping and managing information. As previously noted, this information was shaped greatly by the principal, who asked me to call this meeting and to set a serious tone. This moment of levity was my opportunity to connect with the audience within that framework of seriousness. I decided to shape the expectations through my own comic story and to soften the professional criticism by poking fun at myself. I knew that I was taking a risk by deviating from the strictly serious tone, but I thought it was necessary to reshape the information in this way –to keep the audience engaged.

Scripting: planning the performance. I am comfortable yet nervous about this part of the interaction. I had thought about this part of the meeting almost more than the agenda; I wanted the story to illustrate a point, to add levity, and to be accepted by the audience to build a connection between me and them. I am far more comfortable being a comic foil in a meeting like this –where the audience feels captive, talked down to, and bored. Story-telling like this helps the learning and builds bridges. I am also nervous for two reasons: (1) the story is only about carpool duty, so others in the meeting might not

relate; and (2) the comic story contradicts the serious tone the principal would like me to adopt.

Rhetorical Devices: use of metaphors, analogies, stories, sensory language.

As aforementioned, I use a comic story during this scene in order to soften the professional criticism and to show the audience that I understand the work. I use both verbal and physical drama to emphasize my point and to create a full picture of my performance. It is a “play within a play.” I also use the pronouns “we” and “our” before this performance to create the impression of a team effort.

Casting: characters in the performance, protagonists, antagonists. The protagonists and antagonists remain the same in this scene. I am trying to connect with the two car pool teachers at this point in particular –to warm them up to being protagonists. I hope that if they see me in this less serious role and see the positive response that I get from the others, that they will become friendlier. It will balance out the criticism that I have already given them.

Directions and Staging: physical appearance, props, setting. My physical appearance and the setting have not changed. I put down the prop of the clipboard, which opens up my posture and allows me to use my full body to perform the “play within the play.”

Impression Management. This performance is an example of face work because I want the audience to see a “self” that is slightly different from the removed, critical administrative “self”. I want them to see me as someone who knows the work, who does the work and who doesn’t take himself too seriously when he thinks about that work. I do the work seriously but I can make fun of myself, as well.

Improvisation. This entire scene was rehearsed. I had not physically performed it, but I had gone through it in my mind.

Act VII, Scene 1: Starting to conduct the annual School Safety Talk with the entire faculty and staff and playfully negotiating the amount of time it will take

I AM A CAUCASIAN MAN WITH AN INTEREST IN LANGUAGE WHO BECAME A SCHOOL ADMINISTRATOR, WHO IS EMIC TO HIS WORK, AND WHO FEELS IT IS IMPORTANT TO EXAMINE LANGUAGE USE IN THE AREA OF SCHOOL ADMINISTRATION TO UNDERSTAND HOW LANGUAGE CHANGES IN THE DIFFERENT SETTINGS AND WITH THE DISPARATE AUDIENCES FACED EVERY DAY, AND I AM TALKING WITH THE ENTIRE FACULTY AND STAFF ABOUT THE SCHOOL SAFETY PLANS –PLAYFULLY DISCUSSING THE AMOUNT OF TIME IT WILL TAKE AND ALSO EXPLAINING HOW I WILL USE TECHNOLOGY FOR THE PRESENTATION.

I am waiting at your doorstep
 My foot propped slightly on the wrinkled mat
 Your restored yard arranged carefully
 Blue chairs neatly lined like plastic tulips
 On the carpeted lawn,
 Unwavering even as you come in,
 Sit down,
 And force an early afternoon smile
 That leaks out like a line of thin ink.
 I am holding a present at your doorstep
 My legs keeping me in balance,
 Rocking back and forth,
 In time with an invisible tempo--
 And I know that you don't want it,
 And you know that I don't want it
 So I am letting it playfully fumble in my hands
 Coming closer to break
 This invisible line between us
 Hoping you will warm to this gift:
 This scripted present about
 Drills,
 safety,
 security,
 code reds,
 code blues,
 counseling

green paper,
bomb threats,
cpr and first aid,
covered windows,
and being calm in
catastrophic events.
I will twirl on your doorstep,
This clipped gift in careful balance,
Performing with the quiet, curtained screen,
Dancing with the humming black laptop
to ask forgiveness
for what I will do
for who I will be
and I turn back to face you,
and my eyes are anchored
to the floor.

Table 15 <i>VERBAL TRANSCRIPTION: TALKING WITH THE ENTIRE FACULTY AND STAFF ABOUT THE SCHOOL SAFETY PLANS –PLAYFULLY DISCUSSING THE AMOUNT OF TIME IT WILL TAKE</i>		
<i>(Stage directions: a male Assistant Principal is standing at the front of an auditorium space that used to be the school’s one-room school house. It now has a sound system, an LCD projector, and a drop down screen. There is a podium to the man’s left that has a laptop computer on top, which is projecting a page from the school’s safety plan. In front of the male AP are teachers and staff seated in blue plastic chairs that have been put in rows. No one is sitting in the front row. Chandelier lights and ceiling fans are on, spreading a yellow glow and a slight breeze around the room. It is afternoon and the sun is also coming through some of the windows. The staff is still chatting as the scene opens.)</i>		
Character	Words	Actions
Me	All right, ladies and gentlemen.	<i>(standing at the front of the room, right and left hands holding clipboard at waist level, right leg slightly ahead of left leg, head is raised upward with gaze at center)</i>
	We’re going to go get going I know your time	<i>(head and gaze remain up and focused on center of audience, right and left hands raise clipboard up so it is facing audience)</i>
	is precious. And um,	<i>(head and gaze go downward towards clipboard, right and left hands bring clipboard down to waist level again)</i>
	and my and my goal is to have us outta here in in less than...	<i>(head and gaze come up and focus on center of audience again, right and left hands holding clipboard at waist level)</i>
Teacher 5	Ten minutes	<i>(head and gaze begin quick rotation to the left)</i>
Me	Thirty minutes.	<i>(head and gaze rotate to the teacher, right and</i>

		<i>left hands hold clipboard as body also begins slight turn to the left)</i>
	Ten would be	<i>(head makes slight lateral tilt to the left shoulder, gaze continues shift to the teacher, right hand holds clipboard while left hand comes away and out with fingers apart, left leg and foot start walking towards the teacher)</i>
	very nice.	<i>(head continues lateral tilt to the left shoulder as chin goes downward, gaze focused on the teacher, right hand holds clipboard while left hand continues outward with fingers apart, legs and feet keep walking towards teacher)</i>
	Ten would be very nice.	<i>(head goes back and chin goes up with gaze, both hands come together to hold the clipboard, as body completes walk to teacher)</i>

DT conducts School Safety Talk begins meeting August 27, 2012

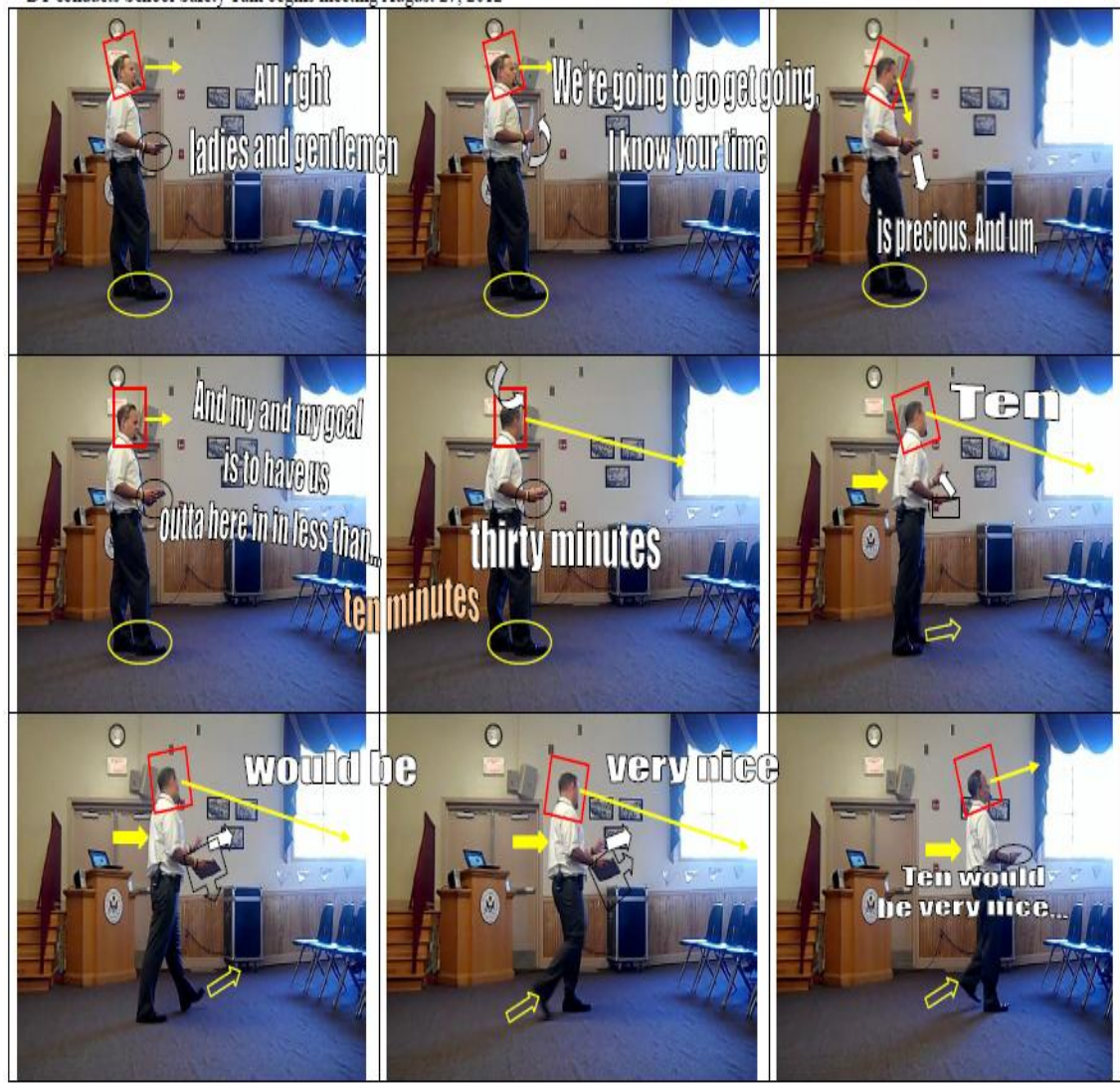


Figure 27
MULTIMODAL TRANSCRIPTION: TALKING WITH THE ENTIRE FACULTY AND STAFF ABOUT THE SCHOOL SAFETY PLANS –PLAYFULLY DISCUSSING THE AMOUNT OF TIME IT WILL TAKE

MULTIMODAL INTERACTION ANALYSIS TRANSCRIPTION: TALKING WITH THE ENTIRE FACULTY AND STAFF ABOUT THE SCHOOL SAFETY PLANS –PLAYFULLY DISCUSSING THE AMOUNT OF TIME IT WILL TAKE

Proxemics. I begin this interaction closer to the stage than the chairs; in addition, no one has sat in the front row. Therefore, there is a public distance between myself and

the audience –even though I have provided an opportunity to be closer with the front row of chairs. The clipboard I am holding furthers the distance by creating a barrier. When the teacher says “ten minutes,” I close the public distance to her and create a social distance, so I can engage with her more directly. To the rest of the audience, the teacher and I are engaged in a playful, personal banter. I also create more social distance by dropping the clipboard as I approach. If I had remained back, or even kept the clipboard up, it may have communicated that an offense had been committed (and I was offended by her suggestion). At the end of this session, I begin to walk backwards to return to my prior position and, hence, return to the public distance.

Posture. I am standing upright and alone, which emphasizes that I am representing the administration and will be solely responsible for delivering this information. My posture is both closed and open during the interaction. At the beginning, it is closed because I am holding the clipboard, which creates a barrier between myself and the audience. However, I am also open because my arms are not crossed, my legs are slightly apart, and my right leg is forward. When the teacher says “ten minutes,” and I walk forward, my posture becomes more open because my arms come down (slightly dipping the clipboard), and I lean a little forward as I walk. I actually get lower as I stepped closer to her. When I walk back and return to my prior position, my back leans because I am leaving the more informational interaction and returning to the more formal task. At that point, my back straightens and I take the clipboard back in both hands.

Gestures. When I begin, my hands are both holding the clipboard at my midsection. As I say “ladies and gentlemen,” I turn the clipboard to the vertical position

and then rotate it upward and then say, “we’re going to get going...” My hands dance quickly around the board as I turn it back to the horizontal position and bring it back down (on “is precious”). In some ways, this movement of the clipboard by my hands is a series of nervous beat gestures (that reflect my own nervousness). When I talk about “my goal,” my hands remain at my midsection until the teacher says “ten minutes.” At that moment, my hands slightly lift up the clipboard as I turn to advance forward. My left hand comes up with fingers extended and my palm slightly showing towards the teacher. This beat gesture is held out until I say “very nice” and start to turn back. It can also be seen as an iconic gesture because it shows the openness that I am trying to convey towards the teacher –my hand is open as if to say, “yes, I am open to that idea,” but my palm is slightly showing, as if to say, “but not quite.” My left hand holds onto the clipboard again as I turn and regain the audience’s (and my own) focus.

Head Movement. My head begins in an upright position, with my chin up – projecting my voice and emphasizing my authority. My head goes briefly down and then up again as I say “We’re going to get going,” and then down again on “and um.” These are not beat gestures; rather, on the up movement, I am trying to appear in control (“we’re going to get going”) and when my head goes down, I am less sure (in fact, I am wondering how this is going to go). When I start talking about “my goal,” I add a small sagittal nod. This shows the audience that I am sure of my goal, which is to get them “outta here in in less than.” When the teacher says, “ten minutes,” my head quickly turns in a rotational shake (but not a “no” movement), and I walk to her. As I say, “Ten would be very nice,” my head does a downward and leftward lateral shift. This tilt creates a connection between she and I because it is reserved to her –and it emphasizes the casual

shift in the conversation (as if to say, “Yep, I am leaning toward your suggestion, I hear you, and ten would be very nice.”). I also add a slight sagittal nod (on “very nice”) to communicate that I agree with her. When I turn to my right and start to walk backwards to my prior position, my head and chin shift back upwards.

Gaze. At the beginning of the interaction, my gaze is focused upwards and out to the whole audience as I address them: “All right ladies and gentlemen.” I gaze down at my clipboard briefly, raise up my gaze, and as I say, “precious, and um,” my gaze drops again to my clipboard. These small downward shifts in gaze mirror the slight verbal hesitations (“and um” I feel trying to get everyone’s attention. On the 4th panel, when I talk about “my goal,” my gaze raises up and oscillates randomly because I am emphasizing “us” –trying to connect with everyone in the room. When the teacher says “ten minutes,” my gaze shifts to her on my left, and I keep it focused on her until I reach the word “nice.” After that, my gaze turns up as I walk backwards, refocusing my attention on the entire audience.

Print. I am engaged with one disembodied print during the interaction. I have the school safety plan that I created, and it is secured on a clipboard; I look down at it briefly on the third panel (though not to really read from it). The audience members do not have copies of this plan in their hands. However, the LCD projector is showing it on the white screen as I talk. This makes it an embodied text because it vivifies what I am discussing.

Layout. The room is the school’s auditorium, which is the original schoolhouse; therefore, it is a mixture of old (black and white pictures of students and teachers) and new (sound system, LCD projector and laptop perched on the podium). The blue plastic chairs are arranged in two separate rows of five across --with an aisle between them.

There are ten rows total in order to accommodate all of the staff members, who must be present at this training. At the back of the room are extra chairs stacked up, and at the front of the room above the stage is a large white screen that has been dropped down to capture the LCD projection of the laptop slide.

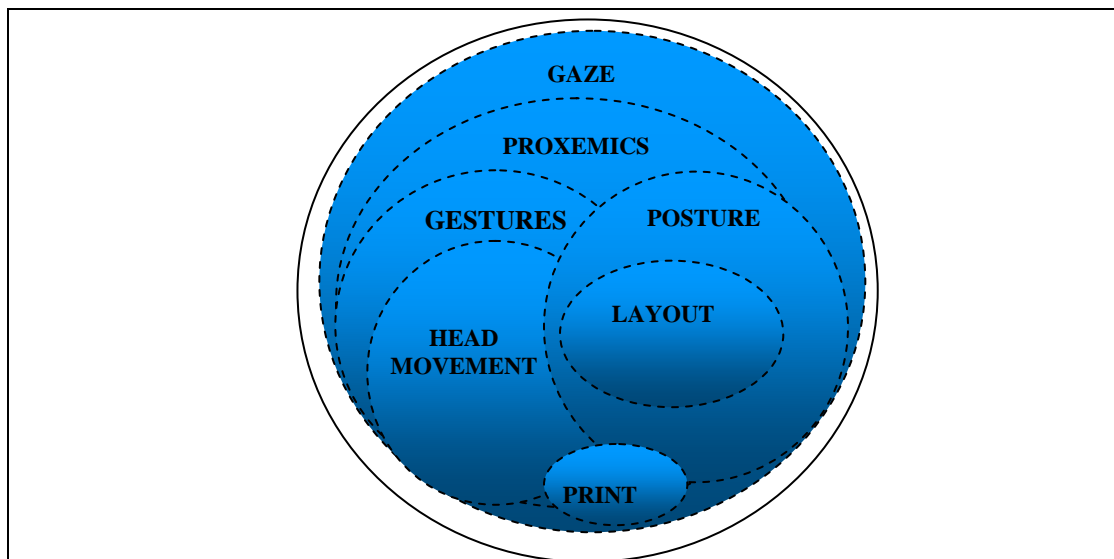


Figure 28

MULTIMODAL DENSITY CIRCLE: TALKING WITH THE ENTIRE FACULTY AND STAFF ABOUT THE SCHOOL SAFETY PLANS –PLAYFULLY DISCUSSING THE AMOUNT OF TIME IT WILL TAKE

During this interaction, gaze has the highest intensity because it creates the strongest connection between my self and the teacher who said “ten minutes.” I turn my gaze from the larger audience and the print on the clipboard to her and keep it with her throughout our interaction. My connection is further facilitated by proxemics, which has the next highest intensity. I close the proxemic distance between myself and the teacher, so we are connected in our exchange physically. If I had not looked at the teacher or stayed in my spot, I would have created an uncomfortable distance between myself and the teacher, which would have been felt by the other teachers and staff in the room. Instead of laughing and getting closer

with the teacher, it would have been perceived as becoming cold and disapprovingly distant because of what she said. My gestures and my posture have similar intensities because they both function to show an openness towards the teacher; even as my hand goes out in panel six, it is done so to create a warm, open approach as I engage with the teacher. My head movement has a slightly lower intensity but it also creates a personal connection with teacher as it facilitates my gaze. The layout slightly impacts the interaction because the teacher is seated in a row, but I am able to get closer to her regardless of her position in the row. Finally, print has the lowest intensity because I only look at the clipboard in panel 3, and that is only to give myself a pause –not to check the information.

DRAMATURGICAL ANALYSIS: TALKING WITH THE ENTIRE FACULTY AND STAFF ABOUT THE SCHOOL SAFETY PLANS – PLAYFULLY DISCUSSING THE AMOUNT OF TIME IT WILL TAKE

Framing: shaping and managing information. The information prepared for this interaction was partially shaped by the school system’s template for a school safety plan. I took the previous year’s plan and made some minor revisions to reflect this year’s staff. I decided against making a PowerPoint or creating a game to show the school safety plan because it contains so much information –and the teachers and staff just want to quickly go through the actual document (not a PowerPoint that tells them about the document). In addition, I know that even though the principal will not be at the meeting, I need to have a serious tone; a game or PowerPoint would not communicate the degree of seriousness needed for the meeting.

Scripting: planning the performance. I am a bit nervous and unsettled at the beginning but also grateful. I am nervous and unsettled because it is the end of the school

day, and as the teachers come in, I know that they are tired; the last thing they want to do is sit and listen to the safety plan. I know that I can get their attention, but it is another challenge to hold their attention. Because I am not acting as part of a performance team with the principal, I feel like I can communicate more openly and freely. I am also grateful for the teacher who said “ten minutes” as I stammered a bit. She deflected my nervousness and broke any tension that existed between me and the audience. Everyone laughed at her suggestion and at our banter, which made it easier to continue. This kind of moment probably wouldn’t have happened with the principal there because I wouldn’t have felt comfortable engaging as freely.

Rhetorical Devices: use of metaphors, analogies, stories, sensory language. I start by using words that heighten the teachers’ status: “ladies and gentlemen.” I then use pronouns such a “we” and “us” to create the impression of a team of people, but I also use “your time is precious” to personalize my care. I care about “your time” more than my time; that part is not about me. I also use a dialect variance to show a casual connection between the staff and myself; specifically, the information is important, but we’re all trying to get “outta here” –and that’s my goal.

Casting: characters in the performance, protagonists, antagonists. I consider everyone in the meeting to be a protagonist –while I am always aware that some people would rather not be at a called meeting at all. Those people may resent the meeting, but they aren’t antagonists. They understand the purpose of the performance and know that I must perform it.

Directions and Staging: physical appearance, props, setting. I am wearing dark pants, black shoes, a white button-up shirt with a dark blue/light blue diagonal-

striped tie. I am also wearing my cell phone and my walkie-talkie because I am away from my office (and the principal is also out of the building) and I need to make sure that I can be reached in case of an emergency. I've rolled up my sleeves because I can be more informal and because I want to present an accessible presence –not completely buttoned up. My open arms help to convey an air of hard work and accessibility (nothing is up my sleeve). The message this sends is that we are together talking and working on the school safety plan –even though I am the one up front talking about it. I use the clipboard as a prop at the beginning by holding it with both hands, which creates a slight separation between myself and the other characters in the performance. When the teacher says, “ten minutes,” I hold the prop with my left hand only and use my right hand to engage with her, opening up myself to the interaction. The chairs in rows communicate a further separation between myself (administration) and the other characters (teachers and staff). They are out there facing me, and I am up front facing them. In fact, no one is sitting in the first row. No teacher or staff member wants to be that directly aligned or connected with the administration. It is only through the one teacher's humorous remark that the separation is closed.

Impression Management. I use promotion at the beginning by talking about the teachers' time being “precious.” I want them to know that I respect their time and know how busy they are. I emphasize this by saying “my goal is to have us outta here in less than...”, which shows the staff that I want (it is “my goal”) to get us all out of the meeting early. I also employ face work because I want the teachers to see my “self” that is an administrator who knows about safety but who is also respectful of their lives. I also use face work when the teacher suggests “ten minutes”; I could have shot this

suggestion down harshly, but I did not want the teacher to lose “face” in front of her peers and I would not want to create a harsh “self” in front of that audience either.

Therefore, I agree with her and say that “ten would be very nice.”

Improvisation. The beginning of the performance is loosely scripted. I had rehearsed in my mind that I was going to comfort the staff by telling them how long we would be. Once the teacher suggests “ten minutes,” though, everything becomes an improvised performance.

Act VII, Scene 2: Conducting the annual School Safety Talk with the entire staff and explaining how I will use technology for the presentation

Table 16 <i>VERBAL TRANSCRIPTION: TALKING WITH THE ENTIRE STAFF ABOUT THE SCHOOL SAFETY PLANS –EXPLAINING HOW I WILL USE TECHNOLOGY FOR THE PRESENTATION</i>		
<i>(Stage directions: same as scene 1)</i>		
Character	Words	Actions
Me	so any ways we’re going to go through	<i>(standing at the front of the room, posture is straight with both legs together, head and gaze are focused on the right hand side of the audience, right and left hands hold the clipboard upright so it is facing the audience)</i>
	the school safety plan	<i>(head and gaze shift back to the center, hands bring clipboard down at waist level so it is horizontal with the floor)</i>
	and I hate to be tied	<i>(body rotates back and to the right, the right leg stepping backwards, head and gaze shift to the white screen behind, both hands hold clipboard at waist level)</i>
	to the laptop	<i>(body continues rotation and walk to the laptop on the podium, head and gaze continue fixed on the screen, both hands still hold clipboard at waist level)</i>
	but I am going to have to scroll	<i>(body completes rotation and walk to podium so back is to the audience and head and gaze are focused on the laptop, left hand is holding the clipboard and moving it downward while the right hand is going up)</i>

		<i>to the laptop)</i>
	Through here	<i>(body arrives at podium and turns back to the left, head and gaze on the laptop)</i>
	Um, through it	<i>(body continues turning back and to the left, left hand holding the clipboard at waist level, right hand pointing to the screen, head and gaze up and looking at the white screen)</i>
	But this is our annual School safety plan	<i>(body completes rotation back around and walks towards center of the room, left hand down with clipboard at left leg, right hand is down at right leg, head and gaze downwards at the floor)</i>
	kind of thing	<i>(body back at center of the room, feet both together, left hand down with clipboard at left leg, right hand is down at right leg, head and gaze downwards at the floor)</i>



Figure 29

MULTIMODAL TRANSCRIPTION: TALKING WITH THE ENTIRE STAFF ABOUT THE SCHOOL SAFETY PLANS –EXPLAINING HOW I WILL USE TECHNOLOGY FOR THE PRESENTATION

MULTIMODAL INTERACTION ANALYSIS TRANSCRIPTION: TALKING WITH THE ENTIRE STAFF ABOUT THE SCHOOL SAFETY PLANS – EXPLAINING HOW I WILL USE TECHNOLOGY FOR THE PRESENTATION

Proxemics. During this, I begin this interaction closer to the stage than the chairs; in addition, no one has sat in the front row. Therefore, there is a public distance between

myself and the audience –even though I have provided an opportunity to be closer with the front row of chairs. The clipboard I am holding furthers the distance by creating a barrier. I maintain a public distance with the word “So um...” Then to emphasize my attachment to the laptop, I create a closer, more personal distance with myself and the laptop by turning and walking to it. My back is turned and I am walking from the audience, so there is more public distance from them. After I say “through it,” I turn back to the audience and walk to my prior spot –closing and creating a closer (yet still public) distance.

Posture. At this point in the interaction, I have returned to the first position -- standing upright and alone, which again emphasizes that I am representing the administration and will be solely responsible for delivering this information. My posture remains both closed and open during the interaction. It is closed because I am holding the clipboard, which creates a barrier between myself and the audience (especially when it is completely upright in panel 1). My back is very straight at the beginning of the interaction; I am ready to begin and this is my starting position. Then, on the 3rd panel, I turn to my right (like I am being pulled by a string to the laptop) and rotate towards the screen –with my posture still open. However, it is open to the interaction with the screen (and then the laptop as I complete the rotation). With my back to the audience, my posture is closed to the people. This shows my audience that I won’t be able to engage with them equally when I am interacting with the technology. In fact, because I am “tied” to the laptop, it will dictate the nature of the interaction. When I turn back towards the audience, my posture remains upright and open but it is more casual.

Gestures. Both hands are holding the clipboard upright at the start, but then they quickly and stiffly push it downward on the words “through the school safety plan” – starting at the top with “through” and then ending with “plan.” This is both a beat and an iconic gesture. It punctuates and adds a cadence to my words (like the clipboard is a baton). It also shows the movement “through” the plan (from up to down) until we’re done (when the clipboard lands flat in the air at my midsection). When I turn to my right, both hands hold the clipboard, letting it dip slightly as I arrive at the laptop. When I get there and face the laptop, my left hand holds the clipboard while my right hand performs a deictic gesture in three motions pointing to the screen as I say “scroll through here.” As I turn back towards the audience, my right and left hand drop to my side –my left still holding the clipboard.

Head Movement. My head is upright as I begin this part of the interaction. It turns in a structured way from my left to my right slightly to facilitate my gaze across the audience. Then, when I turn to the right towards the screen, my head rotates with my body and gaze until I complete my turn towards the laptop. On the words “through here,” my head moves downward as I walk back to my prior position. It remains down to the end of this interaction. This contradicts my open posture because my downward head position communicates a lack of connection and openness with the audience.

Gaze. My gaze begins up and focused on the overall audience. As I say “to the laptop,” my gaze shifts to the screen behind (with a small eyebrow flash), and I check what’s on it quickly –this also emphasizes it as part of the presentation. On the word, “scroll,” my gaze shifts downwards towards the laptop (and its keyboard and screen) and then back up to the large white screen as I explain (through it”)and then, as I turn to walk

back to my spot, my gaze shifts downwards to the carpet. I walk back without engaging my gaze again with the audience. It is as if I am trying to find my mark on the stage instead of looking at the audience.

Print. I am engaged with two forms of disembodied print during the interaction. I still have the school safety plan that I created on a clipboard, but I do not look at it. On the 3rd panel, I am engaged with the disembodied print on the laptop that is projected on the screen from the LCD. It is the electronic text of the school safety plan, so it is also disembodied; however, when I talk about needing to “scroll through” it at the laptop, it becomes an embodied text through that preview. The audience foresees that it will move and facilitate my discussion of the plan.

Layout. The room is the school’s auditorium, which is the original schoolhouse; therefore, it is a mixture of old (black and white pictures of students and teachers) and new (sound system, LCD projector and laptop perched on the podium). The blue plastic chairs are arranged in two separate rows of five across --with an aisle between them. There are ten rows total in order to accommodate all of the staff members, who must be present at this training. At the back of the room are extra chairs stacked up, and at the front of the room above the stage is a large white screen that has been dropped down to capture the LCD projection of the laptop slide. I directly engage with the laptop and the screen during this interaction.

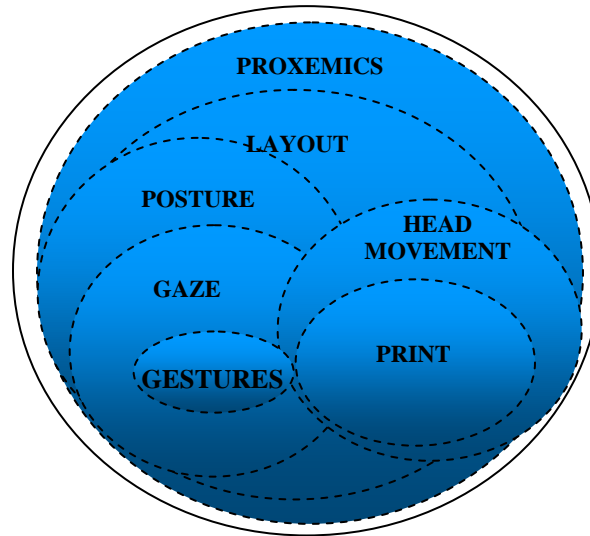


Figure 30
MULTIMODAL DENSITY CIRCLE: TALKING WITH THE ENTIRE STAFF ABOUT THE SCHOOL SAFETY PLANS –EXPLAINING HOW I WILL USE TECHNOLOGY FOR THE PRESENTATION

During this interaction, my proxemic behavior and the layout have the highest intensities because I am constantly adjusting my proxemic distant as I interact with the audience and then turn and engage with elements of the layout –chiefly, the screen and the laptop. These adjustments emphasize the higher-level action of explaining how I will engage with technology during the interaction and also affect the mode of posture, which is never truly open to the interaction (clipboard is up and back is turned frequently). My head movement and gaze have similar middle level intensities; they are important to the higher level action because my gaze is on the layout elements starting in panel 3, which emphasizes my connection to them. Print is slightly less in intensity even though I interact with it somewhat. I look at it on the screen and on the laptop briefly and make reference to it, but I do not read it aloud to the audience. My gestures only serve to close my posture (hold up the clipboard in panel 1) or open my posture (drop the clipboard in panels 7 and 8) during the interaction.

DRAMATURGICAL ANALYSIS: TALKING WITH THE ENTIRE STAFF ABOUT THE SCHOOL SAFETY PLANS –EXPLAINING HOW I WILL USE TECHNOLOGY FOR THE PRESENTATION

Framing: shaping and managing information. As aforementioned, this information was shaped by the school system’s safety plan template and by my decision not to create a separate PowerPoint to show it.

Scripting: planning the performance. I am still a little nervous at this point in the interaction because I don’t want the audience to disconnect when I use technology for the rest of the presentation. That is why I create a preview –a play within the play—to stave off any irritation or disconnection they may feel later on. It is an apology –that the technology will steer our engagement. When I turn back to the audience, the mini-play is over and I am fumbling to return to the script, which is why I end with “kind of thing.” This verbal gaff is too casual but it reflects my posture, my gaze and my head position. I am uncertain and not fully ready to engage with my audience again.

Rhetorical Devices: use of metaphors, analogies, stories, sensory language. I use inclusive pronouns (“we” and “our”) as a rhetorical device to emphasize our collective work with the school safety plan. I also use a dramatic “play within a play” to preview my interaction with technology for the audience. It is almost a pantomime in which I twirl towards the screen, mime an interaction with laptop, and then return to my center spot on the stage.

Casting: characters in the performance, protagonists, antagonists. I still consider the characters to be protagonists, but this explanation is an effort to make sure they remain protagonists during the presentation. If I had just started using technology

with my back to them (with no preview to warn them), they might have become antagonistic.

Directions and Staging: physical appearance, props, setting. My physical appearance and the set remain the same. I use the clipboard as a prop to create a slight barrier between myself and the other characters and then, when I bring it down flat in the second panel, I am emphasizing a line: “the school safety plan.” Then, I carry the clipboard with my left hand, dropping it slightly as I engage with the other props in the performance –the screen and the laptop. My head turns towards the screen and then my right hand engages with the laptop in a pantomime fashion.

Impression Management. The entire performance is an effort using face work. I don’t want the other characters to see my “self” as someone who would flagrantly turn his back to them during a performance, so I create a “play within a play” to show them a preview of that performance. They know me as someone who takes great strides to connect with people, so this “self” must be preserved.

Improvisation. Nothing in this scene is improvised. I knew that I would have to be tied to technology, so I would have to create an explanation and apology for that reality. I decided to physically demonstrate it.

Act VIII, Scene 1: Starting to talking with a PTA parent about the annual Fund Run event and laughing about how busy she is

I AM A CAUCASIAN MAN WITH AN INTEREST IN LANGUAGE WHO BECAME A SCHOOL ADMINISTRATOR, WHO IS EMIC TO HIS WORK, AND WHO FEELS IT IS IMPORTANT TO EXAMINE LANGUAGE USE IN THE AREA OF SCHOOL ADMINISTRATION TO UNDERSTAND HOW LANGUAGE CHANGES IN THE DIFFERENT SETTINGS AND WITH THE DISPARATE AUDIENCES FACED EVERY DAY, AND I AM TALKING WITH A PTA PARENT ABOUT THE ANNUAL FUND RUN EVENT AND WE ARE LAUGHING ABOUT HOW BUSY SHE IS AND THEN AS WE TALK ABOUT

THE T-SHIRTS, WE ARE INTERRUPTED BY A STAFF MEMBER WHO ASKS ABOUT MAKING AN ANNOUNCEMENT.

I have been waiting for your voice,
 A jumping tumble of words
 Hurrying on a slippery rope
 Connecting one language
 to the one tied to this morning.
 It will arrive filled
 with song and a girl's bare feet
 Playing in the grass
 of a distant, sunny field
 And I will listen
 and nod
 and laugh
 and summarize
 and write
 and ask questions
 and sew this script together,
 Loosely lifting the myriad threads
 To make/unmake/remake meaning;
 Our dialectal quilt
 Will build and tell the story:
 This event
 framed by currency,
 Created by cheap toys
 And fostered by small children
 running in the grass
 of a nearby, sunny field.

Table 17

VERBAL TRANSCRIPTION: STARTING TO TALK WITH A PTA PARENT ABOUT THE ANNUAL FUND RUN EVENT AND LAUGHING ABOUT HOW BUSY SHE IS

(Stage directions: a male Assistant Principal is sitting in a large faux leather chair on one side of his desk while a female parent volunteer is sitting on the other side, her arms slightly resting on the edge of the desk. The desk has stacks of papers on the corners, along with a desktop computer monitor and a telephone. The male AP has his calendar in front of him and a pencil in his hand. Behind him is a small credenza with a lamp, a printer and an accordion file folder system on it. The walls are festooned with children's art work, a magnetic frame with various papers, and two diplomas. The fluorescent lights are on –along with lamps. The door to the office is open. It is morning.)

Character	Words	Actions
Parent 1		<i>(sitting upright in chair, head and gaze up focused on parent sitting across the desk, right hand holding a paperclip on the</i>

		<i>corner of the packet while left hand holds the side of the packet)</i>
	Crazy.	<i>(head and gaze shift downwards and to the right, right hand takes paperclip off of packet and places it on desk by phone, left hand remains holding side of packet, laughs)</i>
	It's like okay	<i>(head and gaze continue downwards and move back to the calendar on the desk, left hand grabs corner of calendar and opens it up, right hand moves from corner of desk, picks up pencil and extends to the calendar on "okay")</i>
	Too many	<i>(head and gaze continue downwards, with slight lateral tilt of the head to the left, left hand places cover of the calendar on the desk while right hand moves in to the corner of the first page of the calendar, slight postural shift as the right shoulder moves in)</i>
Me	All right	<i>(head slightly tilts left, gaze down as right hand pulls up corner of first page of the calendar and flips it open, left hand catches pages flipped to it)</i>
	So the Fund Run	<i>(head centers on calendar and gaze down as right hand rotates up and twirls pencil over the calendar page, left hand moves in and towards right page of the calendar)</i>

DT has Fund Run talk with parent Aug 29 2012



Figure 31

MULTIMODAL TRANSCRIPTION: STARTING TO TALK WITH A PTA PARENT ABOUT THE ANNUAL FUND RUN EVENT AND LAUGHING ABOUT HOW BUSY SHE IS

MULTIMODAL INTERACTION ANALYSIS TRANSCRIPTION: STARTING TO TALK WITH A PTA PARENT ABOUT THE ANNUAL FUND RUN EVENT AND LAUGHING ABOUT HOW BUSY SHE IS

Proxemics. The proxemic behavior during the dialogue is a social distance that is maintained by physical objects and the nature of the partnership. I am away from the parent because of the desk, but the social distance is more intimate because we use the

space of the desk for our folders and papers. Therefore, the proxemic behavior is almost personal –especially when the parent says “crazy” and rests her elbows on the desk. My chair is also pushed up to the edge of the desk as we talk, which closes the social distance.

Posture. My posture is upright and attentive to show that I am serious and interested in the conversation. Because my arms and hands are down, my torso is open, which reflects an openness to the interaction. As the parent continues to talk in the 4th panel, my posture changes. I lean in from the back of my chair slightly, and then my right shoulder leans in a little when I open my calendar with my right hand and say, “all right, so...the Fund Run!” I am not directly facing the parent, so my interaction is actually more open to my calendar than with the parent.

Gestures. My hands begin up and on my desk, and they are engaged in utilitarian tasks. My right hand takes off a paperclip, puts it down, moves my mouse, picks up a pencil, flips the pencil, finds the right tab in my calendar and opens my calendar to the correct page. My left hand begins by holding the packet (through the 3rd panel), resting briefly on the cover of my calendar, opening up my calendar, and catching the pages of my calendar as they are tossed to the left by my right hand. My hands do not communicate listening; rather, they further communicate a lack of engagement with the parent.

Head Movement. My head begins up to facilitate my gaze towards the parent. Then, it moves down and to the right as I laugh when the parent says “crazy...” My head rotates back to the left and down as I tend to my calendar. It remains in this position until I say, “the Fund Run!” On the word “Fund” and then again on “run,” my head does a

forward beat movement to punctuate each word in a playful way. Throughout that beat movement, my head remains down –once again, communicating a lack of connection with the parent during the opening exchange.

Gaze. My gaze is focused on the parent as she laughs at the beginning, but then it shifts down and to my right as I take off and put down a paperclip, move my mouse, and finally pick up my pencil with my right hand. My gaze tracks all of those lower level movements. Next, my gaze shifts to the cover of my calendar and then to its monthly tabs as the parent says, “okay...too many.” My gaze remains downward and focused on the specific date on my calendar when I say “All right, so the Fund Run!” I am hearing the parent and smiling at what she is saying, but my gaze shows that I am not open and attending to her words. I am more engaged with my calendar.

Print. I am engaged with disembodied print as the interaction begins. Specifically, I hold and then put down the Fund Run packet that the parent brought me before the meeting began. On the 4th panel, I begin to open up my calendar. Therefore, I have taken one disembodied print (the packet) and used it to inform where I open my calendar (another disembodied print). I am about to write the dates on my calendar, which would have made the calendar an embodied form of print.

Layout. I am sitting in a large cushioned faux-leather rolling chair that easily moves on a plastic mat under my shining, brown rectangular desk. The parent is sitting in a smaller faux-leather rolling chair across from me. While the objects on the walls aren’t actually used during the dialogue, they emphasize family (family photo), education (my degrees), and children (my sons’ paintings). They, therefore, play a part in the conversation. The parent and I use the space on the desk to open up and go through the

Fund Run folders, documents, and my calendar. My office was chosen as the venue for our interaction because it is both a formal and an informational partnership. The office itself makes it formal, but because it is my office (instead of the principal's office or the conference room), it is more informational and personal. We have worked on this task last year, so we are familiar with the task and each other.

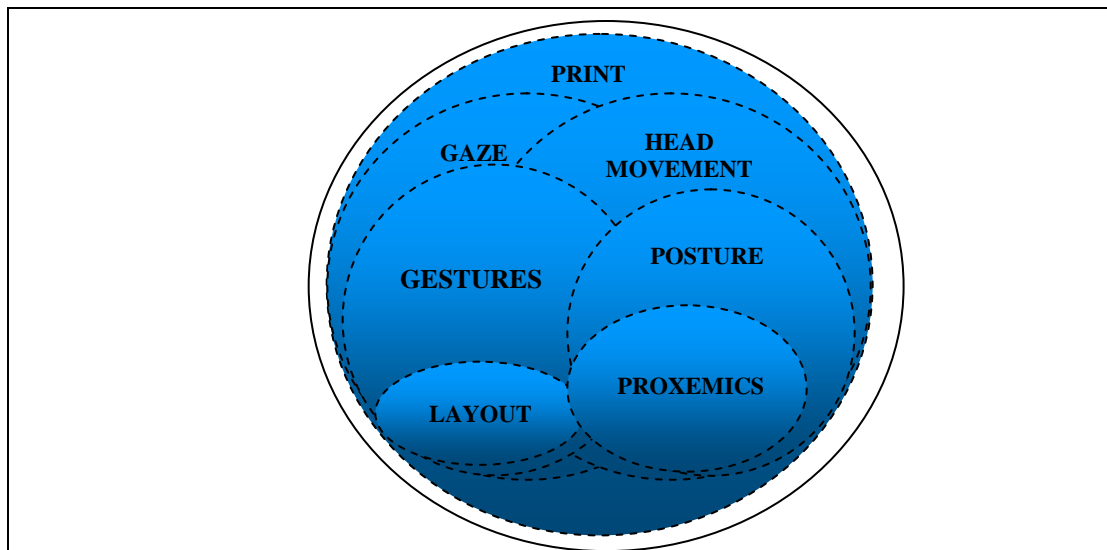


Figure 32

MULTIMODAL DENSITY CIRCLE: STARTING TO TALK WITH A PTA PARENT ABOUT THE ANNUAL FUND RUN EVENT AND LAUGHING ABOUT HOW BUSY SHE IS

During this interaction, print has the highest intensity because every other mode is tied to a print object on my desk: the Fund Run packet and my calendar, in particular. If those print elements had been removed, then my gaze and head movement would have been more focused on the parent and her words. Instead, my gaze, my head movement and my gestures are all negatively affected by the print – and they all share the same intensity for the wrong reasons. My hands are employed with pragmatic tasks instead of showing that I care about the parent's words. My posture, which has a similar intensity, sends a contradictory message: I am open but

I am not really listening. Finally, the proxemic distance, which is affected by the layout, is also furthered by my actions with the print mode. There are glimpses of personal distance, but it becomes more distant and social because I am more interested in the print than in the parent.

DRAMATURGICAL ANALYSIS: STARTING TO TALK WITH A PTA PARENT ABOUT THE ANNUAL FUND RUN EVENT AND LAUGHING ABOUT HOW BUSY SHE IS

Framing: shaping and managing information. The information for this performance was only shaped and managed as I thought about the Fund Run event from the previous year –and working with this same parent to make it happen. She had sent me the Fund Run packet with the information, which I had reviewed quickly, but not at any great length. I was already shaping this year’s event with my calendar, trying to figure out when it would begin.

Scripting: planning the performance. I am comfortable in this setting and this interaction because I know my office, this parent, and the work about which we are discussing. It is possible that I am too comfortable with her because I do not engage or interact with her in a way that creates a connection. Instead, as I laugh with her comments, I am more completely engaged with my calendar than with her. I perceive her comments as funny but not demanding of my time and attention with this task. Therefore, I listen and laugh, but my eyes are downward on the objects related to the work –paperclip, mouse, pencil, and calendar.

Rhetorical Devices: use of metaphors, analogies, stories, sensory language. I do not use any figurative language devices during this interaction, but I do make a declaration in panel six to bring us back to order: “all right, so the Fund Run!”

Casting: characters in the performance, protagonists, antagonists. The parent is a protagonist in the performance, and I know that we will perform in a cooperative way.

Directions and Staging: physical appearance, props, setting. I am wearing a white button-up shirt and a yellow and blue-striped tie –along with my badge on a lanyard. I want to present a formal appearance for this parent, so she feels that I am taking this event and her work seriously. I am the only administrator that she will be working with, so I want her to be confident that I am serious. That is why I also have my sleeves down. While rolled up sleeves might have communicated a message of mutual work and connection that would have been too casual for an administrator-parent interaction. I am representing my school and the principal, and my physical appearance must speak for them as well. Throughout the performance, I am thoroughly engaged with the props –the mouse, paperclip and calendar in particular.

Impression Management. I am using face work in this performance to make the parent feel like I understand and can laugh with her about her “crazy” and busy life. I could have sternly shut her down and gotten us back on track more quickly, but that would have shattered her “self,” which is trying to connect with my “self.” She understands me to be a caring person who listens to her and laughs with her, so I must maintain that “self” even though my other, more pragmatic “self” is attending to the calendar.

Improvisation. Because the parent is talking about her life, everything that I am doing in this performance is improvised. I don't really know what lines to say in response to her comments, so I am tending to the task at hand.

Act VIII, Scene 2: Talking to a PTA parent about the Fund Run t-shirts and we are interrupted by a staff member who asks about making an announcement.

Table 18 <i>VERBAL TRANSCRIPTION: TALKING TO A PTA PARENT ABOUT THE FUND RUN T-SHIRTS AND WE ARE INTERRUPTED BY A STAFF MEMBER WHO ASKS ABOUT MAKING AN ANNOUNCEMENT</i>		
<i>(Stage directions: same as scene 1)</i>		
Character	Words	Actions
Parent 1	they they don th-	<i>(sitting upright in chair, leaning forward, head with slight lateral tilt to the right, gaze focused on parent across the desk, arms crossed)</i>
Staff 1	Excuse me, can we make an announcement, last call for pictures?	<i>(gaze shifts up first as staff member enters doorway, head then tilts upward with gaze, slight postural shift straightening as head tilts up)</i>
Me	Ah I think sa, yeah, that's that's..	<i>(head and gaze come down slightly)</i>
Staff 1	Is that all right?	<i>(head and gaze remain on staff member)</i>
Me	It think so	<i>(head and gaze remain in same position)</i>
Parent 1	Ah Lord I forgot some reason	<i>(head with slight lateral tilt to the right and gaze go downwards towards calendar, gazing coming up with smile as parent says "some reason")</i>
	'bout the pictures	<i>(head and gaze go back down)</i>
	I'm good, I forgot completely, I completely forgot the pictures	<i>(gaze comes up first and then head comes up with slight postural straightening, smiling and laughing)</i>
	Ah well...ah	<i>(head tilts laterally to the right and gaze begins to shift downward with long pause after second "ah")</i>
Me	So yeah, if they're going to do	<i>(head straightens, gaze remains downward to calendar, postural shift to back of the chair)</i>
	if they're going to do the t-shirts on the 26 th	<i>(head makes and continues a lateral tilt to the right, gaze remains down, postural shift to the left as should presses back into chair)</i>

Parent 1	The t-shirts, the t-shirts	<i>(head remains in a lateral tilt to the right, gaze remains down but slightly upward, postural shift to the left as should presses back into chair)</i>
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DT finishes Fund Run talk with parent Aug 29 2012





Figure 33
 MULTIMODAL TRANSCRIPTION: TALKING TO A PTA PARENT ABOUT THE FUND RUN T-SHIRTS AND WE ARE INTERRUPTED BY A STAFF MEMBER WHO ASKS ABOUT MAKING AN ANNOUNCEMENT

MULTIMODAL INTERACTION ANALYSIS TRANSCRIPTION: TALKING

TO A PTA PARENT ABOUT THE FUND RUN T-SHIRTS AND WE ARE INTERRUPTED BY A STAFF MEMBER WHO ASKS ABOUT MAKING AN ANNOUNCEMENT

Proxemics. The proxemic behavior during the dialogue is still a social distance that is maintained by physical objects and the nature of the partnership. It changes slightly because of my chair position –and my posture in it. I am still away from the parent because of the desk, but the social distance has grown because I am not leaning over my desk to look at my calendar or the Fund Run documents. I begin by leaning forward in my chair in the first two panels as the parent says “they, they don’t.” When the front office secretary comes in on the 2nd panel, I maintain my position, keeping a social distance for our interaction. If I had gotten up to address her question and closed the proxemic distance to personal, it would have unnecessarily heightened the importance of her question –and would have alienated the parent. Even when the parent talks about forgetting the pictures in the 10th panel, I keep the same proxemic distance. Then, on the 15th panel, I increase the social distance by resting back in my chair further. I also shift to the left at this point, which brings me closer to my calendar.

Posture. My posture is still upright and attentive during this interaction, showing that I am serious and interested in the conversation. In fact, I am very interested in this aspect of the conversation because it involves a specific date and decision. However, my arms –because they are crossed throughout the interaction--do not convey openness. Then, when the front office secretary enters in the 2nd panel, my back lifts and goes backwards slightly, which communicates a heightened attention. I sink back and down a little as I fumble with the answer (“uh...I think so”). I am uncertain with the answer, and my body posture reflects that. I maintain that posture while the parent talks about

forgetting the pictures. Then, on the 15th panel (after a long pause), I shift down and to the left in my chair, putting my elbow on the armrest as I say “so yeah”). This postural shift communicates a change in the topic –a signal to the parent that we are focusing back on the date for the t-shirts. In fact, my posture shifts closer to my calendar. I am trying to appear casual and relaxed –even though the date is a very important decision. If I were to come up and straighten in my chair, it might create a stressful tone and break the relaxed partnership in the interaction.

Gestures. Throughout the interaction, my hands remain tucked inside my arms as they are crossed. While this does not communicate an openness to the interaction, it seems to convey a seriousness but a separation nonetheless. On the 14th panel, when I shift to the left and back in my chair, my right hand rests directly on the arm rest and my left elbow sits on the top of my right hand. This subtle change is still closed but a bit more open –because my right hand is now out and visible (even though it is under my left elbow). I use no hand gestures to show emotion when I am listening nor when I am talking.

Head Movement. My head facilitates my gaze as it is focused on the parent. It is leaning slightly to my right shoulder, and as she explains that “they, they don’t” I do a small sagittal nod. Both the lean and the nod communicate that I am listening and reflecting on the interaction. When the front office secretary enters and asks, “excuse me, can I make an announcement,” my head tilts up to her. I say, “uh....I think so,” and do a short sagittal nod, which is coupled with a quick rotation and questioning facial expression. These lower level actions communicate uncertainty as I give the answer. When I say, “I think so,” my head goes down and tilts to the right to facilitate my gaze

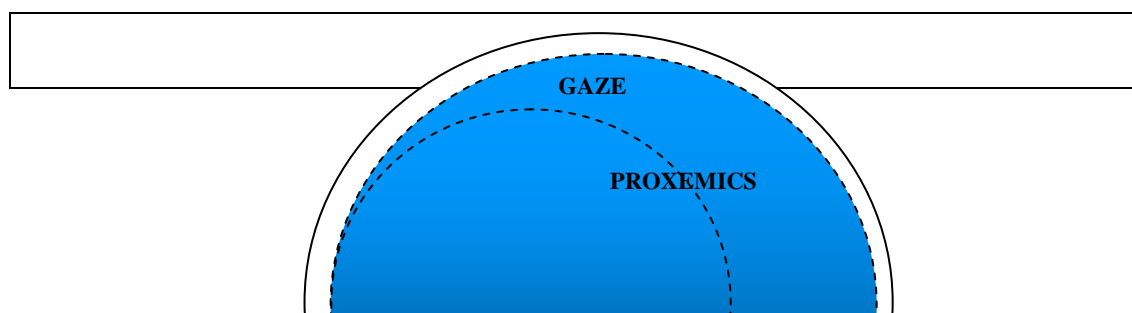
towards the calendar. It remains in this position because I am still engaged with the calendar (and the t-shirt decision). As she continues and says, “I forgot completely, completely forgot,” and rests her face in her hands, I lift my head up and laugh at her realization. It begins to drop back down and lean to the right when she says, “ah well...ah” because we are about to return to the decision. After a long pause, I say “so yeah,” and my head goes back with my body and does a lateral tilt to the right. The tilt facilitates my gaze on the calendar and keeps the conversation (and my commitment) casual. We are still working through the decision, so my head is tilted (and bent and open). If I had reached the answer and wanted to say it with certainty, I would have straightened my head and fixed my gaze on either the parent or on the calendar. This head tilt allows for a casual engagement with both. As the parent says, “the t-shirts, the t-shirts,” I lift my head up slightly and give a small series of sagittal nods. This shows that I am listening and agree with her rejoining the discussion.

Gaze. My gaze begins intensely focused on the parent in the first panel because I have just asked her a question. On the 2nd panel, the front office secretary stands in the doorway, and my gaze begins to shift up to her. From the 3rd to the 7th panel, my gaze continues to be upward as I fumble for the answer. After I say “I think so” the last time, my eyes go downward to look at my calendar. Then, as the parent says, “Ah Lord, I forgot some reason,” my gaze shifts back up to her. On the 10th panel, my eyes shift back down briefly to my calendar as I try to attend back to the question about the t-shirts. From the 11th to the 13th panels, my gaze remains on her as she continues to talk about forgetting the pictures. As she says, “Ah well...ah,” (and I sense a conclusion coming) I shift my gaze up quickly to see if she is truly done, and then back down to the calendar

on the desk and say, “so yeah.” My gaze remains there until the 18th panel when the parent says, “the t-shirts, the t-shirts.”

Print. I am engaged with disembodied print during the interaction –specifically my calendar in the 8th panel and then again in the 14th through 17th panels. On the 8th panel, I am starting to think about when we should give the Fund Run t-shirts to the teachers; I look up from the disembodied print when the parent talks about forgetting “‘bout the pictures.” I return to the calendar when she is finishing with “ah well...ah”. I use the calendar (and my own written marks) to reflect and determine a good date, so the calendar becomes an embodied form of print at that point because I am using it connect my past notes, the present conversation, and a future event.

Layout. I am still sitting in a large cushioned faux-leather rolling chair that easily moves on a plastic mat under my shining, brown rectangular desk. The parent is still sitting in a smaller faux-leather rolling chair across from me with her elbows resting on its edge. The Fund Run documents are still on the desk space, but we do not touch them during the interaction. The open doorway into the office becomes an important part of the interaction because the front office secretary stands there on the 2nd panel to ask a question (“excuse me, can I make an announcement?”)and then leaves the doorway on the 7th panel.



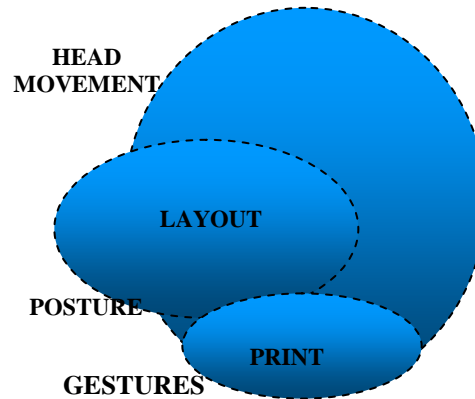


Figure 34

MULTIMODAL DENSITY CIRCLE: TALKING TO A PTA PARENT ABOUT THE FUND RUN T-SHIRTS AND WE ARE INTERRUPTED BY A STAFF MEMBER WHO ASKS ABOUT MAKING AN ANNOUNCEMENT

During this interaction, gaze has the highest intensity; I am using it to connect with the parent, with the secretary who asks the question, and then back to the parent. If my gaze and head movement had remained downward or in one direction, it would have communicated a disconnect and would have disrupted the higher-level action significantly. Because my gaze was used effectively during this scene, my proxemic behavior's intensity was also affected. My social proxemic distance remained fixed, but my gaze closed that distance because I was looking more intently at the parent and then up at the secretary. The layout had a slightly lower intensity because the desk created the distance between myself and the parent, but the open door allowed for the secretary to engage in the interaction. Because my posture and gestures remained closed and unchanged during the interaction, they have low intensities. Print has a slightly higher intensity because I look at my calendar in the 8th and 15th panels as I try to bring the conversation back to the Fund Run planning task.

FUND RUN T-SHIRTS AND WE ARE INTERRUPTED BY A STAFF MEMBER WHO ASKS ABOUT MAKING AN ANNOUNCEMENT

Framing: shaping and managing information. There are two pieces of information that have been shaped in this interaction. The Fund Run information has been shaped by the packet brought by the parent, by the event from last year, and by the school's calendar. The information about making an announcement for last call for pictures is shaped by every previous time when the principal has wanted or not wanted us to make an announcement from the PA system. It was also shaped by my previous experiences as an Assistant Principal; I thought about when I would make picture day announcements because my other principals preferred that method. Therefore, I had to delicately shape how I was going to respond when the secretary asked me if it was okay for her to do that. I had no problem with it, but I wasn't answering the question for myself.

Scripting: planning the performance. I am both happy and frustrated during this interaction. We are trying to make a decision about when the teachers should get their students' Fund Run t-shirts, and we get interrupted. It is a little frustrating because I already have an answer in my mind that will work, but I have to talk through it with this parent, and our talk gets interrupted. The first interruption (the front office secretary's question) is unexpected—even though I heard her talking outside my office. I feel a little dumb because I don't know the right answer, and the principal isn't at school. I have an answer in my mind (which is definitely "yes") but I have to check it with what I think she would answer (which could be "no" or "yes"). If my answer is wrong, then it will come back to the principal and she could be upset. The next interruption is the parent

bemoaning that she forgot about pictures, which is a funny break, and I don't really mind that our time is taken up by it. However, I become unclear about when she's done with her part, and I don't want to interrupt her too quickly and get back to the decision, so I have to pause and check to see if she's ready. I feel a little uncomfortable asserting myself to reinitiate the t-shirt conversation, but if I don't then I think we'll lose too much time. I have to be the clock watcher and task-master in this interaction.

Rhetorical Devices: use of metaphors, analogies, stories, sensory language. I don't use any figurative language devices in this performance, but I use dialect choices ("yeah") and purposeful hesitations ("uh...I think so...ah, I think so") to create a casual distance from the decision about making an announcement. If my language were more formal and certain, then I could have been more squarely blamed if the principal found out and said it was wrong to make that announcement.

Casting: characters in the performance, protagonists, antagonists. I consider the parent and the secretary to be protagonists in the performance.

Directions and Staging: physical appearance, props, setting. My physical appearance remains the same –as does the setting. Because my hands remain crossed on my torso, I do not use any props during the performance.

Impression Management. I use face work when the secretary asks me if we should make an announcement. I want to portray a "self" that can make decisions, so I make the decision, but I also want to distance myself if the decision is wrong. Therefore, I use language ("I think so...") that creates a distance between me and the ultimate action. I also use face work when the parent puts her head in her hands and says how she "completely forgot" about picture day. As I had in the previous scene, I show her that I

understand and that I can laugh with her about the situation. If I had chided her about her forgetfulness, I would have dissolved any good-natured partnership we had established.

Improvisation. I improvise my answer to the secretary when she comes in. In fact, my lines are layered with past experiences, past lines, and future uncertainties (what will happen if I'm wrong?), so I have trouble making the right words come out in the present. I am creating a script not just from my own voice –rather also from the voice of the principal. Finally, I improvise when the parent talks about forgetting picture day. I don't know what lines I can add to her moment, so I just laugh to show that I hear her and that I also think it's funny. My objective starting in panel 15 especially is to return us to the script that I know –planning the Fund Run event.

Summary of Multimodal Interaction Analysis Findings

While a more detailed, cross-scene thematic analysis will follow in chapter 5, there are some items that can be briefly summarized for the reader at this point. First, it is evident from the interactions that I employ every communicate mode in varying degrees throughout my literate life. The degree to which I use each mode depends on many, situationally-bound factors, such as number of participants, type of work being done, and so forth; however, the most significant factors that affect how I use the communicative modes are the higher level action and my underlying, unspoken motivations. In terms of the higher level action, the communicative modes create lower level actions that form it. Therefore, if the higher level action, for example, was to talk to a parent about the Fund Run event in Act VIII, then I should be using every mode to create a chain of lower level actions to accomplish that goal. The analysis also illustrated that if I possessed a motivation of my own –typically, finishing a meeting or completing a

task—then I sometimes used the communicative modes in ways that contradicted the higher level action in favor of that motivation. For instance, instead of showing that same parent that I was listening with my gaze, hand gestures, and proxemics during a meeting, I looked down at the calendar on my desk, turned its pages, and sat back in my seat. All of those actions worked towards fulfilling my desire, which was to finish the meeting –instead of listening to the parent.

In addition, the analysis also revealed that every communicative mode affected the other, which was most aptly illustrated by the modal density circles throughout the analysis. They graphically represented what was happening in the interactions –chiefly that as I engaged with participants in an interaction, I made adjustments with the modes I used. No mode stood alone in any interaction. When I was telling a story to a parent in Act I, for example, I changed my proxemic distance by leaning in and then I pointed my index finger, which was a gesture that also closed the distance. In fact, even before an interaction began, I made adjustments with layout elements that affected other modes, such as proxemics. In that same interaction, I deliberately chose the conference room and then sat at the front across from the parent, so we could be closer and have a strong connection during the meeting.

Finally, in terms of the multimodal interaction analysis, one can easily see that the tool is valuable to understanding truly the literate life of a school administrator. Typically, as discussed in chapter 1, most studies of school administration put verbal language at the forefront of their examinations; the written and spoken word take precedence. Multimodal interaction analysis illuminates the fact that no single communicative mode is more important than the others; they are all part of the textual

tapestry that we weave together in any interaction. Both nonverbal and verbal languages are worthy of examination –and clearly, they should be examined together if school administrators are truly going to improve their “selves” in their work

Summary of Dramaturgical Analysis Findings

Again, while a more thematic, cross-scene discussion will be presented in chapter 5, there are also a few points that can be summarized about the dramaturgical analysis findings. Erving Goffman’s theatrical lens helped me see my work in a new way, challenging the notions I had about how I accomplished that work. It forced me to metaphorically reflect on interactions, and by doing so, I was able to do the work more effectively. For example, instead of simply going through the motions of planning a Student Support Team meeting, I thought about the backstage work, the scripting, the staging and the costuming that I had to do to make that performance successful, so I could present my best “self” and help others do the same when the performance began. In other words, the dramaturgical lens showed me that all of the interactions I planned and scripted eventually became negotiated performances; for example, in the meeting with the parent about the Fund Run event, we were both characters working together to present the best versions of our “selves” on that stage in my office.

I also thought more about the delicate dynamics of working on a “performance team” –and how I was never really developing a script on my own or for my self. As the school’s sole assistant principal, I was always delivering lines for the administrative team, the school, and, sometimes the school system (and often all of them at once). I realized that my “self” was, oftentimes, wearing the masks of several “selves” during performances –and while I understood the reasons why, I sometimes resented this

sobering reality of the position. Instead of authentic and genuine, my voice sometimes seemed both manipulated and manipulative, and my actions felt controlled and controlling. With this newfound perspective, I understood even more that school administrators must appreciate the various roles they play, the myriad scripts they co-create for multiple voices, and the way that the work can affect them. By gaining that appreciation, school administrators can be more effective –even as they are affected dramaturgically.

CHAPTER 5: THEMATICALLY-STRUCTURED FINDINGS ABOUT MY LITERATE LIFE AS A SCHOOL ADMINISTRATOR

The purpose of this autoethnographic study was to examine my literate life as a school administrator through the use of dramaturgical metaphors. Through semiotic and dramaturgical theories, this study explored the context of my lived experiences as a school administrator. Thus, this study examined my literate life as a school administrator as I used both verbal and nonverbal language, acknowledging the necessity and worth of all signs and signifiers in the semiotic system, and as I performed dramatically for various audiences in school. Ultimately, the study attempted to address the following specific research questions: (1.) How does my role as a school administrator dramaturgically define the roles I inhabit as I engage in everyday literacy practices in school? and (2.) How do I use language –both verbal and nonverbal language --to negotiate those roles with my various audiences, specifically with teachers and staff, other leaders, students and parents? The purpose of the following chapter will be to present the major findings from the analyzed data in a thematically-structured manner and to discuss the methods and procedures used during the study and what I learned from them as a researcher and a school administrator.

Autoethnographic data

The autoethnographic method was a research tool that illuminated one key finding that is essential for my growth as a school leader; the process challenged me to see if and how my personal “self” intersected with my “public” self. While I had been cognizant before the study about the different roles I played as a school administrator, I did not realize how much my personal “self” was pushed into the shadows in order to make room

for the public “self” –and the roles that the job required. Specifically, I learned that even though my personal self wanted to open up emotionally, my public self could not be too sensitive, too humorous, or too revealing. This became particularly evident in Act III, scene 1 when I tried to add levity to the test results discussion by talking about “a wonderful chart that looks like this.” I fell into a personal “self” at that moment –a self that was seeing the silliness of the moment and wanted to smile and make a little joke about it. When my gaze caught the silent gazes of the other participants in the room, I realized that I needed to quickly prop up the public self again in order to reestablish the serious “self” that was expected. In fact, even when I made light of myself during Act VI, scene 2 by showing how I do car pool duty, my humor was not personal; rather, it was structured within the frame of the public “self” and the duty responsibilities I had to discuss. I made sure that I was still in control of the meeting and of my self –even as I stood like a toy soldier and waved my arm in a series of exaggerated and stiff rotations. In that interaction, the humor of my personal “self” could not intersect with the public self without severely changing the interaction itself.

In addition, even when my personal self wanted to be emotional and show caring, my public “self” could not show feeling and become too attached. I could give help and could show understanding, but I had to maintain an emotional distance. There were two key examples of interactions that illustrate this. During Act II, scene 1, for instance, when I was talking with the new teacher about the promotion-retention decision, my personal “self” wanted to stand up, throw the retention documents in the garbage, and tell the teacher that a first grader needs a second chance. I wanted to tell her about my sons and how I would have felt as a father if that had happened. However, my public “self”

had to silence that voice and replace it with a distant and indecisive one. Rather than commit and become personally attached to the decision, my public “self” was emotionally removed by creating “if you” scenarios (“if you do the packet...” and “it might be worthwhile if you are concerned...”); moreover, it was physically distanced, as well, with the chair pushed back and hands on the knee to close the interaction posture. Finally, the personal and public “selves” did intersect, at times –though rarely. In Act I, scene 1 during the Student Support Team meeting, I shared a summer reading strategy to the parent as my public “self,” the instructional leader on the team; in that public role, I had to contribute something meaningful to the group’s efforts. However, my personal “self” wrapped that strategy in a personal narrative: that my son and I read the same book and created a summer book club. While the story was completely fictional, it was still an effort to help the parent see the worth of the reading strategy. It was also a purposeful blurring of the personal and public “selves,” so she would see me in a positive light (as both a father and an administrator).

Therefore, through the autoethnography, I discovered that I had to keep my personal “self” and my public “self” predominantly separated (and not intersected) in my role as a school administrator. However, I also realized that those two “selves” sometimes meet at the intersection, shake hands, and agree to cooperate when the interaction demands it.

Dramaturgical Analysis

I frame and script the information with multiple characters and with different audiences in mind.

As a school administrator in general and an Assistant Principal specifically, I never create scripts or deliver lines alone. This was especially true when I planned performances with the principal of the school in the “back stage” areas (my office, her office, or the front office conference room) or in the guarded passageways (the hallway behind the conference room or the walkway to the auditorium). From that mutual shaping, her voice came through. Even when I shaped information alone (and not with a “performance team”), I knew that I was always creating a script with different structures and multiple characters’ voices in mind. For example, I sometimes prepared and shaped a script to speak for the school, the school system and its policies. This was evident in Act II when I tried to explain the promotion-retention policy to the new teacher. I had shaped the script for that performance with the principal’s help “backstage” in her office—because she was more familiar with the school system’s policy. Her office became the space “behind the curtain” where she showed me the large promotion-retention binder and helped me rehearse for the performance. I also shaped the information with the new teacher in mind, knowing that she needed a character who was patient and empathetic. I did not want to become an administrator who was just quoting policy and documents. As a result, I delivered lines that were co-created with the principal about a school system policy that I did not know clearly. Because I was performing with multiple voices in the script, I was afraid of making an error, and the “front stage” performance revealed my uncertainty and my desire to create distance between the teacher’s decision and myself.

Another example that illustrates this kind of preparation with and performance for multiple voices occurred in Act VI when I talked to the teachers and staff about doing duties with less people and with more professionalism. Again, the principal and I had

worked “backstage” to shape the information and talk through the problems, the items that needed to be discussed in the script, and the appropriate tone for the performance. We agreed that the tone had to be very serious; the teachers—especially one teacher in particular—needed to know that the administration had called this meeting, that we were upset, and that we expected improvement. Because the principal wanted this meeting to happen, I knew that I was going to deliver lines with her voice in mind, and this made me nervous about performing. I not only rehearsed carefully, but I also developed a very linear agenda for the meeting so I would not go off script. As with Act II, I also thought about my audience as I shaped this script. I felt a certain allegiance with them because we all did morning or afternoon duties. Thus, I did not want to become a character who was especially harsh—even though I knew that I had to be serious. When Act VI, scene 1 began, I delivered the expected script from the agenda and talked strategically and clearly about doing more with less people and “what we’ve been working on” to help with that situation. In scene 2, though, I decided to venture “off script” with a semi-improvised comedic performance of my own car pool habits. This “play within the play” revealed my struggle when performing for multiple voices, and it raised a question: how can I successfully wed the expected “administrator” character who is delivering serious lines from the administrative team and the “fellow duty teammate” character who wants to deliver his own lines for an audience?

When I improvise and deviate from the script, I am taking a risk.

As an administrator speaking lines for multiple voices, attempts at improvisation and levity are frequently risky. The attempts that presented the greatest risk were those when the principal was present in the performance—because I was speaking for the

administrative team. One such example happened in Act III, scene 1 with the testing result meeting. Prior to the performance, the principal and I had done “back stage” preparation in her office –going through the graphs that she wanted to have in the teachers’ folders (and the colors used in the graphs) and talking about the tone for the meeting. We decided that it needed to take place in the front office conference room in order to create a formal tone. The teachers would feel the gravity of the meeting more if they had to walk to the front office –rather than meet in one of their classrooms. I would conduct the meeting, but she would be seated at the conference table, as well. At one point early in the performance, I felt need to add levity and go “off script.” Specifically, I became a “game show” character, flashing a smile, holding up a multi-colored graph, and saying, “a wonderful chart that looks like this.” I only needed a brief glance at the silent faces around the table to realize that this momentary improvisation was unappreciated. I quickly looked down, got back in the expected administrative character, and said, “kay?” My “front stage” work revealed a “self” that was not part of the “back stage” rehearsal.

On the other hand, I felt more open to improvisation when I knew that I was not speaking for the entire administrative team. In particular, in Act V, scene 1 and 2, I showed how comfortable I was delivering lines and performing with the third grade teachers before the Instructional Support Team meeting. Specifically, I used informal language (“Hey, Miss Caudill,” “Yeah,” and “How are things goin’?”) that I might not have used with the principal present. While always observant of decorum, I was freer in this context to develop my own lines and shape my own script without worrying about speaking for the administration as a whole. This can be observed in Act VII, scene 1, as well. Not only did I use informal language (“have us outta here”), but I also improvised

when a teacher suggested that the school safety plan meeting take less than “ten minutes.” When she made this funny suggestion, I engaged with her by walking in her direction, extending my left hand, dropping my clipboard (literally going “off script”), and agreeing with her that “ten would be very nice.” Had I felt the pressure to stay on an “administrative team” script, I might have ignored her comment and moved on. Instead, during this meeting I felt more able to perform in this manner –to temporarily deviate from the expected character—because I was delivering the lines as “administrator” and not as “member on the administrative team.”

I use specific rhetorical devices during a performance for specific reasons.

As I analyzed the interactions, I discovered that I used pronouns and stories to create connections with the audience, to create distance, to emphasize teamwork, and to help deliver potentially negative information. In terms of making connections with audiences, this was illustrated in Act I when I created a fictional narrative –complete with dialogue and gestures-- for the reading strategy I shared with the parent; the story was the bridge I used to connect the parent to me and the strategy. This rhetorical strategy was also used in Act V, scene 2 when I created a “play within a play” to show the third grade teachers how absurd it would be to change an intervention after collecting only one piece of data. I threw up my hands and in an imagined soliloquy declared, “Ah well, forget it! This intervention’s not working!” The exaggerated performance was more effective than simply telling them it was a bad idea, and it was also another way to build a connection with the teachers. The “play” showed them that I really understood their work and the decisions they had to make every day.

Finally, in Act VI, scene 2, I used a story to create connections, to emphasize teamwork and to soften professional criticism. Specifically, I used another “play within a play” for the audience by performing a comical exaggeration of my own with carpool mannerisms. Primarily, I did this to emphasize teamwork and the connection that I shared with the other teachers and staff in the room. By acting out carpool, I made it concrete that we were on the same team and that we were doing the same work. We were, in other words, connected by the tasks we performed. It also revealed that I could make light of myself even as I talked in serious terms about the duty expectations. The last purpose of this comical play was to help me deliver lines that I did not want to deliver – those dealing with professional criticism. It had been my intention simply to tell the audience that they needed to do their jobs and to keep their hands out of their pockets while doing duty, but I felt uncomfortable with the tone of that script. I did not want to be too harsh, and I wanted to emphasize that I, too, struggled (in a humorous way) with doing the job well. Therefore, I created a silly story, a farce, about myself doing carpool duty; I disparaged my “self” and lost “face” in some ways to help the teachers save “face” in that moment. This also helped me maintain my connection to them.

I also used pronouns as rhetorical devices in my scripts in order to create both connection as well as distance. When I used “we,” “us,” or “our” in several performances, it was an effort to emphasize teamwork as a connected and collaborative effort. This was illustrated in Act IV when I talked about the creation of the drill calendar by saying “what we found is that we can set those dates as much as we want to...” I used “we” to show the audience that the principal and I were connected in our efforts to make an appropriate calendar. Further, this was shown in Act VI, scene 1 when I was trying to

build a connection between myself and the teachers who do morning or afternoon duty. I talked about the fact that “we’re doing more with less” so “we’ve been working on” a solution to the issue. Later, in scene 2, as I started to deliver professional criticism, I stated that “we have to make sure we’re dutiful about keeping our hands out of our pockets.” Both examples from this act show that I used inclusive pronouns “we” and “our” to forge a connection between myself and the other characters. I wanted them to see that I am with them, doing the work; therefore, “we” have to improve “our” work.

Conversely, I used other pronouns to create distance between myself and the other characters in performances. Most typically, I used “if you” statements in order to place a decision or action on the other character’s shoulders. This rhetorical strategy created a story in which the other character could see him or herself taking action or making a decision –without me. In Act II, scene 1, for example, I told the new teacher, “if you do the packet” and “if you are concerned” because I wanted to establish a separation. I did not feel comfortable with this policy or this decision, so I created a play based on her, or “you.” This also occurred in Act IV, scene 2, when I clarified the recess schedule for a teacher by saying “if you look at the rotation” and “if you look at the very middle of the page”; essentially, I was creating an “if” play for her to envision, so she could see herself completing the task successfully on her own.

On the other hand, I also used “if you” plays to illustrate what actions teachers should not be taking. The best example of this occurred in Act V, scene 2 when I told the teachers “if you just collect one data point on a kid, you can’t suddenly say...” and then I threw up my arms and added, “Ah well, forget it.” This created a play for the teachers (“you”), so they could see themselves making an erroneous decision –with my wild

gesticulations emphasizing the absurdity of it all. I then said, “if clearly you’ve collected enough data to say, like ‘You know what? Th-this it’s not working out...’” This “play” provided the characters with a positive counter-narrative or “counter-script” to the bad decision and subtly reinforced their role in making the decision without me.

I use costumes and props for various reasons during performances.

I adjusted my clothing and used props for performances in order to influence the audience’s opinion of my “self” depending on the other characters and my goal for the performance. While seemingly insignificant, one costume aspect I maintained throughout the performances was my goatee. In my mind, this was a key piece of costuming. Without it, my face would have been rounder and younger looking, which has sometimes impeded my efforts as a school administrator in the past. Parents have thought that I was less experienced and, therefore, less knowledgeable. With it, my face looks older and more experienced, and parents (and students) take me more seriously. There were also times when I used it to emphasize contemplation –by holding my chin with my hand and pulling the goatee slightly.

While it would have taken quite a bit of effort to remove my goatee, I did make other costuming adjustments with ease in order to achieve specific effects. The props I employed also aided me in this effort. Specifically, I frequently changed my shirtsleeves, ties, and other costume elements for performances. In Acts I and VIII, I performed with a parent in the room, so I kept my sleeves rolled down and wore a tie to create a formal tone. In both examples, I wanted the parent to see me in the character of “serious administrator” who could be trusted with the situation. My rolled down sleeves and tie created a bridge that connected me with the parents. On the other hand, when I

performed with teachers in Acts V and VI and my sleeves were rolled down and my tie was on, it reinforced a division between the teachers and the administration. In Act V, I had my sleeves rolled down and my tie on because it was the beginning of the year and I wanted to promote an air of formality so the teachers understood the gravity of the meeting. The administration was holding and running the meeting, so I was dressed in my administrative attire, which was more formal than the teacher's costume. I am dressed similarly in Act VI because I wanted to emphasize the serious nature of the meeting, and I wanted to create a line between my character, "administrator," and their character, "teacher and staff." I also used a clipboard and a walkie-talkie as props, which told my audience that I was in control of the information and that I was connected to the office – and the administrative work. These costume and prop elements, therefore, added another division between me and the teachers and staff.

In contrast, I wanted to create a more informal tone in other performances and made costume and prop changes accordingly. Typically, with these "back stage" costume and prop adjustments, my intention was to make the other characters feel like the division between teacher and administrator had dissipated –perhaps just slightly—and we were working together "front stage" on the task. Often, though, I delivered a mixed message to the audience. In Act II, for instance, I was not wearing a tie, so the meeting felt less formal, yet my sleeves were rolled down which emphasized seriousness. I needed to be in the character of "patient, accessible administrator" for this new teacher; hence, I decided not to wear a tie so the atmosphere would be less formal. However, my sleeves, which were rolled down, showed that I was distancing myself from the teacher and her decision at the same time. I had not rolled up my sleeves because that would

have communicated complete collaboration and teamwork. Additionally, in Act III, I wore a short sleeve shirt to emphasize the message of teamwork with the teachers as we talked about the test results. The purpose of the meeting was to share and work through the information together, so short sleeves communicated informality and dissipated the line between teacher and administrator because my costume was like theirs. However, the stitched embroidery on the shirt read, “Administration,” which reinforced the division between us. Moreover, the folder and documents that I was holding up in this act were props that added to the blended message of collaboration and separation. While I pointed to the documents in scene 1 to guide and connect with the teachers, I held up the folder in scene 2 and created a barrier between myself and the teacher who asked about the scores. This mixed message was illustrated again in Act VII as I discussed the school safety plan with the teachers and staff. For this performance, my sleeves were rolled up, yet I was also wearing a walkie-talkie and carrying a clipboard as props. My sleeves were rolled up to show the teachers that we were working together to make the plan successful –and the meeting short. If I had pulled my sleeves down, it might have created a formality that would have distanced me from the teachers and would have been contrary to the message of teamwork. My walkie-talkie, on the other hand, showed the teachers that I was attached to the office, and the clipboard reinforced that I was the administrator holding and delivering the information to them.

Finally, the costume that most deliberately and concretely sent a message about teamwork was literally a costume –a baseball uniform that was purchased by the principal and provided for all teachers and staff. In Act IV, I was wearing the uniform, which included a baseball hat and a baseball shirt, as I explained the drill calendar, the

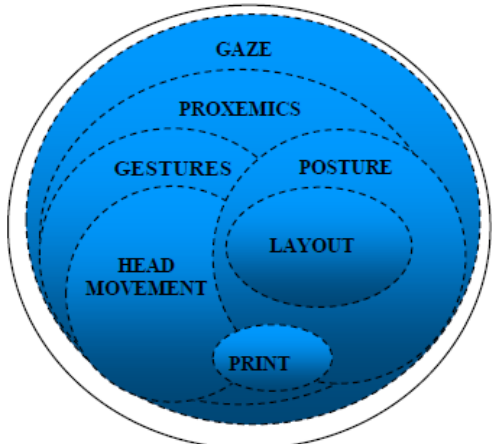
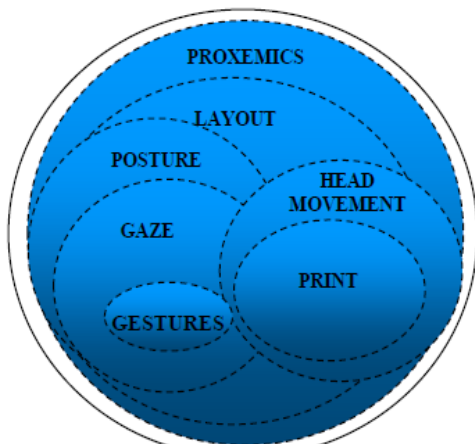
recess rotation schedule, and the third grade schedule. As with the aforementioned examples, this costume and the prop (the clipboard) created a mixed message for the audience. By standing up front with my clipboard and delivering information, I was presenting the character of “informed, knowledgeable administrator,” but with the baseball costume on, I was also presenting the character of “collaborative teammate.”

Therefore, with all of these performances, I made deliberate costuming adjustments and prop decisions “back stage” to present a character “front stage” to teachers and staff. What resulted from those efforts was not a clear, cohesive message. Rather, I communicated a mixed message of both informal teamwork with teachers and formal separation from teachers.

Multimodal Interactional Analysis

When I interact with various audiences, the communicative modes I use overlap and possess different intensities with each interaction.

This idea can be most readily understood when two modal density circles are placed beside one another. In the chart below, one can see that while the interactions all contain the same communicative modes, their intensities vary.

Table 19 <i>Multimodal Density Circle comparison</i>	
Act VII, scene one: TALKING WITH THE ENTIRE FACULTY AND STAFF ABOUT THE SCHOOL SAFETY PLANS – PLAYFULLY DISCUSSING THE AMOUNT OF TIME IT WILL TAKE	Act VII, scene two: TALKING WITH THE ENTIRE STAFF ABOUT THE SCHOOL SAFETY PLANS –EXPLAINING HOW I WILL USE TECHNOLOGY FOR THE PRESENTATION
	

The modal density circles for Act VII, scenes 1 and 2 clearly illustrate how the communicative modes overlap and how they can change intensities—even within the same meeting—depending on the aim of the higher level action. In the modal density circle for Act VII, scene 1, the goal was to begin the meeting and to playfully engage with a staff member about the amount of time it will take. Therefore, I used gaze to connect with the teacher, close my proxemic distance to create more intimacy as we banter about how “ten minutes would be very nice,” and use an open hand gesture throughout the interaction to extend that connection. My higher level action was to build a connection with the teacher through playful talk, so the modes with the highest intensities created a lower lever chain that supported that pursuit. On the other hand, in the modal density circle for Act VII, scene 2, my higher level action was to explain how I would be using technology during the presentation and to apologize for being “tied” to it.

As a result, proxemics and layout had the highest intensities because I adjusted my proxemic behavior throughout the interaction with the layout elements (the screen and the laptop). My aim at this point in the meeting was similar to the previous interaction—to build a connection with the audience through an explanation—but I engaged more with layout elements than with people. Therefore, gaze possessed a lower intensity than it did with the previous interaction. This was true of other modes within the same meeting. For example, gestures possessed a much higher intensity in Act VII, scene 1 than in Act VII, scene 2. In the former interaction, I was engaging with a teacher, and I used my open hand gesture to extend the connection I was making with her, whereas in the latter, I was engaging with layout elements, so I only used my hands to change the position of the clipboard. That was why gestures had a low intensity in that scene of the same Act.

During my interactions, the lower level actions of the communicative modes create the higher level actions –and reveal my underlying motivations.

According to Norris (2004), the lower level actions of the communicative modes form a chain of events that create the higher level action. As I analyzed the interactions, this was very clear. For instance, the higher level action of explaining the recess schedule to the teachers and staff in Act IV was facilitated by the lower level actions of the layout elements, my proxemics to the other participants, my gaze, my gestures, and so on. What also became evident was that the lower level actions also had the ability to show my unspoken motivations –and flaws.

Specifically, the way I used nonverbal language shows that I do not always listen with close attention and care, which is a key element to being a school administrator. This is true for Act III, scene 2 as I was finishing up a test result meeting and taking a

question from a teacher across the table. While the higher level action was understood by me and the teacher, the lower-level actions of the communicative modes with the highest intensities –gaze and gesture—revealed my other goal. While I would typically use gaze to create a connection with the teacher as we interacted, my gaze in this scene shifted downward to the folder in my hands and, therefore, broke the connection and did not support my work with the teacher. The same was true of my gestures. Instead of using my hands to support the higher level action of listening to the question, I used my hands to complete pragmatic tasks (adjusting the folder and the papers therein). Hence, the primary higher level action –addressing the teacher’s question at the meeting –was not supported by the lower level actions of my communicative modes. In fact, there was a conflict in this interaction that was revealed through my nonverbal language. While the teacher’s higher level action was to have her question answered, mine was to conclude the meeting. My busy hands and my broken gaze were the modes that revealed my motivation and my own higher level –and self-serving-- action.

This unfortunate tendency of mine was also illustrated in Act VIII, scenes 1 and 2 when I talked to the parent about the Fund Run event. In panels three through six of the first scene, the parent put her head in her hands and said that her life was “crazy....it’s like, okay, too many...”; her verbal and nonverbal language revealed –even though she was laughing—that she had a lot on her mind and may need a moment to let it out. Throughout her dialogue, my gaze and my gestures showed that I really don’t care. I may have been smiling and chuckling along with her, but my eyes and my hands revealed my motivation: to get the calendar open so I could plot out the Fund Run event and move on with the rest of my day. It is, then, no surprise that as my hands completed their task

in panel seven (turning to the right month in the calendar), I found an appropriate moment to get us on that track by saying, “All right, so...the Fund Run!” In fact, my hands and gaze were still focused downward even as I made that proclamation. Instead of using my hands, eyes, and words to create a caring connection with the parent, clearly I used them to push us along. Sadly, this penchant was illustrated again in scene 2 of the same act –after I answered the secretary’s question about making an announcement. Even though my gaze met the parent as she remarked, “I’m good, I forgot completely, completely forgot...,” I quickly reestablished my focus on the calendar on my desk and uttered, “so yeah, if if they’re gonna do...” In addition, I did not change my posture by uncrossing my arms during this part of the interaction, which one might have done to show openness and caring. Instead, I kept my hands (and gestures) closed and my eyes down in panels fourteen through eighteen because I was driven to complete the task. I was not motivated to further the conversation and connection.

Therefore, an analysis of the lower-level actions of my communicative modes showed that I sometimes use nonverbal language in a way that reveals a frequent motivation: completing tasks or finishing meetings. As a school administrator who strives for authenticity with all interactions, this epiphany was particularly painful. It showed a lack of genuineness in how I treat teachers and staff --particularly when I was done with an interaction, and I was ready to conclude our engagement.

I understand how the communicative modes influence each other, and I use that knowledge to manipulate certain modes in interactions to affect the higher level actions.

Within each modal density circle, it is important to note not only that the communicative modes overlap, but that each one is a circle drawn with a perforated line. This graphic element shows that none of them is bound and separated from the other; rather, they connect and affect each other throughout interactions. One such example of this from the study is how I used other modes to affect my proxemic distance to participants in certain interactions. In particular, layout elements—from entire rooms to chairs in those rooms—had an affect on my proxemic behavior during interactions.

In fact, I chose rooms for interactions deliberately because their layout elements would affect the proxemics. I picked the front office conference room for the Student Support Team meeting (Act I, scene 1), the test result meeting (Act III, scenes 1 and 2), and the Instructional Support Team meeting (Act V, scenes 1 and 2) because the large table allowed for a personal distance between myself and some participants, while the chairs created a more intimate distance with other teachers seated next to me. This communicated a message of both collaboration and separation; I was able to work at a personal distance with a small team of teachers at the table (Act I, scene 1), and in the same space, deliver information at a social distance when needed (Act III and Act V). On the other hand, to create more of a public proxemic distance between myself and the other participants, I chose the auditorium. This space was large enough for me to deliver information to the entire staff while I stood in one position at the front of the room—thus communicating that I was the administrator giving them information that they must all

know. It was not being co-created in a small room; rather, it was being disseminated in a large room. This room also allowed for the chairs to be set up in rows (Act VII) to focus the audience's attention on me, or in grade level tables (Act IV) to force teachers to sit in their teams as I went over important information. Again, they were not sitting to collaborate on the work; they were positioned so I could make sure they were tending to the information I was providing.

On the other hand, I chose my office when I knew the work was going to involve just one other person, and it was going to be collaborative in nature. This was evident during my conversation with the new teacher about the promotion-retention process (Act II, Scenes 1 and 2) and with the parent about the Fund Run event (Act VIII, Scenes 1 and 2). Specifically, even though my desk created a social distance that separated me from the teacher throughout the promotion-retention meeting and from the parent in the Fund Run event planning, it was still more intimate than the conference room and the auditorium. We needed to be close enough to discuss confidential information about a student's potential retention (Act II) and to look at the details and calendar dates of the Fund Run (Act VIII). However, I did manipulate the position of my chair to increase or decrease the proxemic distance in these interactions. During the Fund Run talk with the parent (Act VIII), for instance, I pushed my chair up to the desk to close the social distance; I was working with her to create a connection and keep us on task, so I brought my chair closer as we put these event details on the calendar. On the other hand, my proxemic behavior in Act II, scenes 1 and 2, which was also facilitated by the chair, revealed an effort to distance myself from the new teacher as we talked about the promotion-retention process. I sat back and away from her because ultimately, it was

going to be her decision and her work with the promotion-retention packet. I was also removing myself physically from the conversation for two other reasons. I was still a little unsure about the details of the policy itself and did not want to appear too certain or assertive; therefore, I felt more comfortable sitting back (and giving myself distance from the paperwork). I also increased the proxemic distance because I disagreed philosophically with retention. If I had gotten closer to the teacher, I would have created a false message of absolute support.

Finally, when I talked with the teachers and staff who perform morning and afternoon duties (Act VI), I chose a room that allowed for a blend of both public and social distances. I did not want to use the auditorium because I could have lost the attention and intimacy of the group, nor did I want the front office conference room or my office because those spaces were too collaborative and intimate. Instead, I chose an unused classroom that was large enough that I could stand and deliver information to the participants as an administrator yet small enough that I could hear their feedback, make adjustments and collaborate with them on some of the details. This room also gave me the ability to set some of the chairs in rows (to focus the participants' attention) and to use the tables, as well (to give space for collaboration). Hence, through the deliberate choice of the room and the manipulation of chairs as the layout elements within that room, I affected the proxemic distance and I attempted to wed my administrator and collaborator roles.

Similarly, my interactions with teachers and parents in the front office conference room (Acts I, III, and V) also illustrated how I used other communicative modes to influence each other—in particular, to increase or decrease the proxemic distance.

Throughout these interactions, I deliberately used the chairs and my posture to affect the proxemics in order to accomplish certain higher level actions. For instance, before the Student Support Team meeting (Act I), I made sure that I was seated directly across from the parent. This layout change created a stronger connection between myself and the parent, so she would see me as a close partner in the discussion. Then, as I started to tell my fictional story about the summer reading strategy, I changed my posture by leaning forward in my chair and, thus, making a more personal proxemic distance. While seemingly manipulative, I made these adjustments to bring the parent and the administrative teams closer together. In Act V, scene 1 when I began the IST team conversation, one could see the same type of behavior with proxemics because I had certain goals that I wanted to accomplish. I wanted to make sure that I was near a new teacher, so I could read her nonverbal and verbal language and address her unspoken and spoken concerns. To make this happen, I purposefully adjusted a layout element before the meeting; I placed her folder directly across from me to close the social distance. In addition, I used posture to adjust my proxemic distance to another teacher in that same act. When the first teacher shared a story about being late to the meeting, I leaned in to the edge of the table and closed the social distance to show that I was listening and caring. With both instances in Act V, I could not change the table, move my chair or get up and create a more intimate proxemic attention, but I could change how I was seated, how others were seated around me, and how I was positioned in my seat. All of the deliberate adjustments I made to these communicative modes affected the higher level action of talking with some third grade teachers before the meeting started.

Gaze is the communicative mode with the highest intensity in the majority of my interactions, affecting other modes, the higher level actions and revealing my motivations.

In the sixteen recorded interactions, gaze had the highest intensity in ten of them: Act I; Act II scenes 1 and 2; Act III, scenes 1 and 2; Act IV, scene 2; Act V, scenes 1 and 2; Act VII, scene 1; and Act VIII, scene 2. The higher level actions in those interactions would have been greatly affected had I not used gaze the way I had. For the majority of the interactions, I used gaze to create a visual bond or connection between the participants and myself; it was a mode that positively contributed to the higher level actions. At other times, my gaze actually disrupted the connection and increased the distance.

Specifically, in Act I, I focused my gaze on the parent as I told the reading strategy story because I wanted to show her that I was telling that story predominantly to her—even though I was in a room with other teachers and staff. My gaze, then, connected the parent to me and the story, creating a bridge that closed the proxemic distance created by the table in the room. If I had looked down or had looked at the other participants while I told the story, the parent might have felt left out and might have doubted the sincerity of my narrative. Additionally, in Act V, scene 1, I used gaze when the teacher talked about the problem she almost had getting to the meeting on time. I focused my gaze on her as she told the story because I wanted her to know that I was engaged and that I cared about this problem. If I had looked down or away, my sincerity could have been questioned. This was shown again when the other teacher came into the meeting, and I immediately shifted my gaze to her. I did this because I wanted to create an

immediate connection to this teacher –she was new to the school, to the front conference room, and to the topic we were going to discuss. My gaze facilitated that connection. A final example that showed how I used gaze –along with body movement—to reinforce connections was in Act VII, scene 1 when the teacher finished my sentence by remarking suddenly that we can get out of the meeting “in ten minutes”. As soon as she said that, I immediately looked at her, moved closer and put out an open gesture to show that I agreed that “ten minutes would be very nice.” The interplay of all of these modes in this example –particularly gaze—affected the higher level action, which was to banter with this teacher in a playful way in front of the other participants. If I had kept my gaze downward during this sequence of motions, the connection between the teacher and me would have been disrupted and the tone might have been construed as confrontational –as if I was angry at her interruption and could not bear to look at her. Instead, my gaze focused on her and brought us closer together.

On the other hand, in Act II, I used gaze both to make connections and to create distance. In scene 1 –particularly in panels three through seven— I used gaze to connect to the teacher and to ensure that she got the message that promotion-retention was a “committee decision.” It was a point that I felt certain about, and I saw that she was comforted by that comment; thus, I looked directly at her when I said it. I used gaze again in scene 2 to engage and connect enthusiastically with the teacher as we concurred that the folder itself was “robust” and “thorough.” It was a safe topic that I felt comfortable talking about and my gaze brought us closer together. On the other hand, I also used gaze to create distance in scene 1 of this act, most notably in panels one, two, eight and nine. When I began the meeting and then tried to coach the teacher through the

decision, my uncertainty pulled my gaze downward. I was distancing myself from the decision through gaze. I reinforced this distance in the first three panels of Act II when the teacher talked about having “all the facts”, and I responded by looking down and saying, “Definitely.” This scene marked the conclusion of the meeting, and my downward gaze communicated that I was ready to conclude the formal talk about the “facts” in the folder.

Another example illustrated how I used gaze to decrease connection and increase proxemic distance. In the test result interaction (Act III, Scene 2), I increased the distance between myself and a teacher through an interplay of gaze, gesture, and a layout element. When one of the teachers asked a question about a type of score, I kept my body in the same position, but I put up a manila folder, looked down at it and then used my hands to shuffle documents within it. Instead of putting the folder down, looking up, and leaning in to create a more intimate connection and to communicate attention and care, I increased the proxemic distance because I was irritated that she was extending the meeting and forcing me to go “off script” in front of the principal about a document that I did not have at the meeting.

Finally, I also found that other’s use of gaze towards me affected the physical proxemic distance in an interaction. This was particularly true in Act III, scene 1 when I was starting the test result discussion with the second grade teachers. The teachers and I were seated at both intimate and personal distances around the table, and the principal maintained a social distance by sitting at the far end of the table. The proxemic distance between the teachers, the principal and me was closed through their individual and collective gaze. Specifically, in a moment of levity, I talked and smiled about the

“wonderful chart,” and their silent gaze towards me sent an uncomfortable (almost disapproving) message. At that moment, the social distance between us closed to a personal one—simply through that nonverbal cue—and I quickly said, “k?” and changed my tone back to a business-like one. Through their gaze, the teachers and the principal were able to draw us closer together to send a message, and while this was not a change in physical distance, it affected me in the same way.

I use gestures to explain or extend verbal language in my interactions.

As I analyzed the different interactions, it became obvious that I relied heavily on my hands to help me in my literate life. In particular, I gestured to amplify connections that I was trying to establish or distances that I was trying to maintain. This was illustrated in Act I, when I pointed at the parent when I saw that she understood the reading strategy narrative, as well as in Act II, scene 2 when I rotated my hands upward and pointed to the new teacher when we agreed that the promotion-retention folder was “robust” and “thorough.” In both of these interactions, I used the pointed finger to create a closer connection between the participants and myself. Additionally, in Act VII, I used another gesture—a slightly open palm—to further the connection that I was trying to build with the teacher as I moved physically closer. At other times, I used gestures to maintain distances that I was trying to keep. For instance, in Act II, I was trying to distance myself from the new teacher because of my uncertainty and unfamiliarity with the promotion-retention policy. My hands were clasped on my knee throughout the majority of that interaction, creating a greater separation between the new teacher and me. Finally, in Act VIII, my hands were hidden in my crossed arms, and I did not use gestures at all in this

interaction. This communicated a lack of openness and created a physical barrier in the interaction.

In other interactions, I used gestures to visually extend concepts I was trying to explain. Specifically, in Act I, my hands came together to show the partnership that my son and I had with our reading strategy. This was very similar to what my hands and fingers did in Act II; my hands and fingers came together when I talked about the promotion-retention being a “committee’s decision”. Both examples showed how I used gestures to emphasize people coming together to accomplish something: the fulfillment of a reading contract and the final decision about a student’s placement for next year. Other interactions illustrated how I used my hands to vivify more mundane, organizational concepts. For example, in Act IV when I discussed the creation of the safety drill calendar, my right hand came up –followed quickly by my index finger—and both flew back and forth in the air as I showed the parceling out of the “drills and the dates”. It then flipped over when I said, “what we discovered.” This showed the audience a metaphor to explain the drill calendar’s creation; part of the process involved turning something over and discovering. Further in Act IV, scene 2 when I explained the recess schedule, my right hand performed a series of circles in the air to show how the schedule rotated. I used this gesture to help the teacher understand how the recess schedule worked from a visual perspective. Later in that same Act and scene, I also pointed to the embodied print on the recess schedule document; this illustrated another way that I used gestures to help focus and clarify the complicated and mundane. Finally, in Act V and VI, my hands illustrated the organization of information and people to perform tasks. In Act V, as I explained to the teachers about needing an appropriate

amount of data to change an intervention, my hands became rigid and my fingers came together to create a box or frame for the “collected...data”. Similarly, in Act VI, I used my hands and fingers to show how we were organizing people in the media center, broadcast and carpool areas. My index finger and thumb formed a small half box and visibly illustrated how we were taking people from one area (media center, broadcast and carpool) and moving them to another area. In addition to helping the audience make sense of the organizational minutia, my gestures also helped me keep the information orderly and clear.

Perhaps the most exciting way that I used gestures was to make narratives come to life in the interactions. When I told stories in the interactions, I became an actor in a play, and I had to physically act out the lines to have an impact on my audience. For instance, in order to convince the parent in Act I about the reading strategy, I used a narrative and performed the imagined dialogue with my son, throwing my thumb out to the right at him and then extending my index finger when I said “page 10.” This was very similar to the gestures I used in Act V, scene 2 when I was trying to illustrate how absurd it would be to change an intervention based on one piece of data. When I said “Ah well, forget it,” my hands flew up and out –as if I was literally throwing the data and the intervention up in the air out of frustration and removing myself from the whole deal completely. I had to use an exaggerated series of gestures, so the audience would appreciate the tone of my message. Finally, I used another series of hyperbolic gestures in Act IV, scene 2 to make fun of my own carpool behavior, so the audience would understand that I also did morning duty and that I did not take myself too seriously. I put my clipboard down and my left and right hand performed a series of stiff circles to make

this military character and story come to life for the audience. Once again, I became a character in a play within the interaction, so my audience could laugh along with me as we talked about the duty work we share.

Representation as Poetry

Inanimate objects in the interactions are living and powerful while people are somewhat lifeless and powerless.

In the poem for Act I, Scene 1 (the Student Support Team meeting), the table is “separating” us, as the chalkboard “waits mute” until the “hollow gift” of the fictional story “fills the script/With a life” and the “words walk.” Those lifeless pieces of the interaction have a power over the people and the space. Conversely, the people in the verse are “puppet[ing]” a “script” and then turning a female student into “ink and paper.” This theme is continued in Act II, Scene 1 (the Promotion-Retention conference with the new teacher); we are almost trapped in the “faux leather chairs” and the office supplies while the “six year old boy” is turned into a “pen stroke/and a check mark” on the “careful forms.” Again, the people in the interaction—even with their “easy toothy banter”—are subject to the inanimate objects until they themselves make objects out of other people. With Act III, Scene 1 (the Jumpstart Testing Result Conversation), the reader sees this again as a “screen purrs/announcing”, the “chairs wait/silently holding”, and I become a puppet “with clear fishing line/in my hands,/in my feet/in my lips/and in my neck.” Throughout Act IV, Scene I (Explaining School Conduct, Recess Schedules, and Safety During Pre-Planning), the people in the interaction—including myself—are powerless. The “hands” of time dance the hours in “pirouette and stretch/In a battement

frappe”, the details “push...hurry...and smear”, the map of the year “squeeze[s], and the “dark hands/spit the children out” –while the adults in the school “yield” to it all.

Additionally, in Act V, Scene 1 (Talking with Teachers and Staff who Perform Morning and Afternoon Duties), even though I focus my attention on a “young man/with brazen bristled visage,” I begin by describing cars “panting in the post dawn” and I follow by turning myself as a “pole with a rumpled flag” and my audience into “semi-colons.” I am waiting like an inanimate object –something stuck in the interaction—that is engaging with other objects. This is also shown in Act VII, Scene 1 (Starting to conduct the annual School Safety Talk) when I am working with the whole staff but I am “performing with the quiet, curtained screen” and “dancing with the humming black laptop” with more confidence than I am with the people in the interaction.

Interactions are uneasy, uncomfortable, and unsteady.

This theme is evoked from at the beginning of Act I. While the script is made up of “familiar, worn,” words, they are “coarsely stitched....with thick fingered firmness”. The “lines” we use create a “shelf awkwardly hammered/Together, teetering/On a loosely framed wall” –while the forms we mark are “careful” and “silent” to steady our uncertainty or are “cop[ied] on bright yellow paper” to mask their dulling intentions. Interactions in meetings are also described as “wooden dialogue,” false, fabricated garments of “polyester and linen/pre-sewn”, and “a present...I know that you don’t want”. In fact, even when we are interacting in an unscripted way (Act V, Scene 1), I question the authenticity of that engagement by asking “Are we sewing/this conversational quilt/With it held at level corners, neither end above the other?” Genuine interaction –even times of “unscripted” or “unplanned” talk—is never completely

genuine. The poetry shows me that my interactions in schools with various audiences are complex because my verbal and nonverbal language are not simple and are not really my own. The personal self in the public space have difficulty coexisting in many ways. As the assistant principal, the majority of the words, lines, scripts, and nonverbal modes I use in interactions belong to someone or something else: a process, a piece of paper, the administration team, the principal. As a result, my personal self often does not feel authentic or empowered. It does not want to peek out too far beyond the shield of the backstage curtain and reveal itself in the interaction. The public self also feels unsteady as it tries to balance words and lines that it did not create. It is forced out on stage as the assistant principal to present the lines with administrative confidence, while it simultaneously holds back nerves about fumbling them and dissolving that veneer of confidence.

The poetry and its additional visual data/imagery were revealing, and I was satisfied with its inclusion in this study. It also gave me a space to reclaim some power – a genuine place to present my voice—even as it further illuminated my own powerlessness.

CHAPTER 6: IMPLICATIONS AND REFLECTIONS ON THE METHOD

The purpose of this autoethnographic study was to examine my literate life as a school administrator through the use of dramaturgical metaphors. Through semiotic and dramaturgical theories, this study explored the context of my lived experiences as a school administrator. Thus, this study examined my literate life as a school administrator as I used both verbal and nonverbal language, acknowledging the necessity and worth of all signs and signifiers in the semiotic system, and as I performed dramatically for various audiences in school. Ultimately, the study attempted to address the following specific research questions: (1.) How does my role as a school administrator dramaturgically define the roles I inhabit as I engage in everyday literacy practices in school? and (2.) How do I use language –both verbal and nonverbal language --to negotiate those roles with my various audiences, specifically with teachers and staff, other leaders, students and parents? The purpose of this chapter is to discuss implications for the field and for further research and to present my reflections on the method and research design.

Conclusions

Through the autoethnographic method, the collection and analysis of data, and the reflection upon the findings, I was able to arrive at several answers about my own literate life as dramaturgical metaphor. While those findings are not generalizable to the fields of language and literacy or educational leadership, I contend that they have an impact on them nonetheless.

Implications for Literacy

Understanding how we write, speak, receive and interpret verbal language is critical to the field of literacy; however, this study reveals that there is clearly more to be examined if we are interested in understanding the totality of language. First, while they are important, words—whether they are written or spoken—are pieces of a larger semiotic system that we read and interpret as we interact with our world (Halliday, 1978; Sanders Peirce, 1955; Saussure, 1959). External semiotic signs, such as bodies, chairs, eyes, and gestures, are also text that can be read, understood, and, quite often, misunderstood. Throughout this study, I read and examined my nonverbal language (as did the participants) and saw how much it contributed to the interactions. In Act II, for example, my social proxemic behavior, intermittent gaze, and closed gestures all collaborated to deliver a message of distance when I talked with the new teacher about the promotion-retention policy. Conversely, in Act V, scene 1, I decreased my social distance, fixed my gaze, and used open gestures to nonverbally communicate a close caring as the teacher told her story about picking up her students from specials. In fact, the only verbal language I contributed to the overall interaction was “Uh oh, what happened?” and “Ooohhhh okay, all right.” If I had altered my nonverbal language in that interaction—for instance, leaned back in my chair, looked down, and crossed my arms—I would have significantly impacted the moment by physically indicating that I really did not care. If I had simply studied my verbal language, none of that insight would have been possible. Thus, we can no longer position verbal language as the dominant form to examine in the field of literacy because meaning-making happens as we receive and interpret more than written and spoken words. Clearly, the methodological tool of multimodal interaction

analysis showed that meetings are more than their written agendas, conferences with parents are more than the spoken words, and conversations with teachers are more than the policy notebooks that inform them. Rather, any interaction is a higher-level action created by the interplay of the verbal and nonverbal language among the participants in that interaction. As we read each other's gaze, proxemics, gestures, etc., we truly make meaning for ourselves. Thus, the field of literacy is limited if we seek to understand it simply through verbal language.

Second, literacy is also limited if we examine language as a static object. Language-- verbal and nonverbal--is not comprised of fixed elements that we piece together like bricks and mortar, building isolated linguistic structures for others to examine after they are constructed. That is akin to studying a bee trapped in tree sap and then declaring that we understand how it flies. Instead, language is dynamic and shifting. Because it operates in the context of our lived interactions, we interpret language as we experience it --as well as through the multiple lenses of our past experiences (Halliday, 1978). Through multimodal interaction analysis and dramaturgical analysis, this study showed that language happens in co-created social interactions and that we adjust our language as actors in those negotiated performances in order to present the best possible "self." For example, in Act VII, scene 1, I had to adjust my verbal and nonverbal language when a teacher in the meeting suggested playfully that we finish in less than "ten minutes." Because she introduced an unexpected element of humor, I played along by dropping my clipboard, walking towards her with my head tilted laterally to the left, and extending my hand while uttering "ten would be very nice" in order to build a connection between us. I used language to negotiate the performance and help both of us

save “face” and present (or preserve) our best “selves” in front of the audience of teachers and staff. On the other hand, if I had made no attempt to adjust my language by remaining fixed to my written script and to my spot on the carpet, the interaction would have been considerably altered. This study has obviously shed light on the overlapping and interweaving nature of nonverbal and verbal language, and it has also shown that their co-mingling creates both possibilities and pratfalls as we, the social actors, negotiate our scripts on stage every day. Looking at a verbal transcript of a conversation is not enough. Language –and all of its beautiful complexity—demands more from the field of literacy than a look at verbal language in isolation. The field should continue to widen its examination by including verbal and nonverbal language on the stage of social practice.

That examination should also include the work done by teachers. Literacy, as it has been shown in this study, is more than reading and writing. It is also about the nonverbal language we use in collaboration with the page and the pen. Therefore, teachers who are charged with teaching literacy to students should also focus on how we read all forms of text, including nonverbal language. This additional emphasis would be beneficial in countless ways. For example, as a language arts teacher, I read “A Raisin in the Sun” by Lorraine Hansberry with my 10th grade students, and then watched the film with them –discussing aspects in a limited and sporadic manner along the way. However, we did not examine how the actors’ nonverbal language overlapped with the verbal script to create the performances. And we certainly did not discuss how that also happens in our own lives. The only time I focused on teaching nonverbal language was when my students prepared oral presentations for their persuasive essays. I recall trying to stress the importance of movement, gestures, posture and proxemics and how they could affect

an audience during a presentation. Those elements were not in the curriculum, so I had to use my own presentation experiences to develop my lesson plans. In retrospect, it was a very paltry attempt. In addition, I ultimately taught my students that they only needed to attend to their nonverbal language with formal presentations. I did not teach them that nonverbal language was an aspect of literacy—a readable text that they “write” for and with the world on a daily basis. I certainly did not teach them that their lives were created by the interweaving of verbal and nonverbal language in negotiated performances with their various audiences. However, I believe that if I had, my students would have been more literate. They would have been better readers of all language—and not just the written and spoken forms.

When students are more adept readers of both verbal and nonverbal language, it impacts both the field of literacy and the realities of school safety. As a school administrator, I dealt with countless disciplinary referrals that stemmed from students interpreting (or misinterpreting) nonverbal language. I remember asking a female student why she slapped another girl, for instance, and she stated, “I don’t know, Mr. Tomlin. She was just looking at me funny.” I also recall expelling a student for striking a teacher, and when I asked him why he did it, he remarked, “That teacher was getting real close to me.” As I think back to those instances—and many others—I wonder if they would have reached different outcomes if the students had been able to read and interpret the interplay of verbal and nonverbal language. Similarly, I also consider how students must increasingly navigate the seas of nonverbal language in the hallways as well as on the social media landscape—through face time, Skype, instagram, tumblr, and more. Those who care about the field of literacy and the teaching of language must give students tools

to live and survive in these spaces. This study illustrates the dire need to infuse the teaching of nonverbal language in the curriculum. By focusing on verbal language, the pedagogical field of literacy has been unnecessarily limited.

Implications for Leadership Programs

Currently, while the fields of educational leadership and literacy have obvious places of intersection, school administration is not frequently viewed through the lens of literacy by those who train future school leaders. While literacy may be in the shadows of the leadership curriculum, effective communication skills are emphasized both in leadership preparation programs and in the school house. Educational leadership programs still look to the work of Bolman and Deal (1991) who found that school administrators –and those training to be in that role—had very little professional time given to shore up their acumen in the most critical “frames”: human and political. Despite their emphasis on the high value of interpersonal relationships and language, very little is taught in educational leadership programs or through school system initiatives in these two areas. Even though they are well-intentioned, most of the leadership development offerings and professional development programs are influenced by literature about language that focuses on it as a necessary instrument for the “relational leader”(Reeves 2006, p. 40); as an “element” to “bind” (Marzano, Waters, & McNulty, 2005, pp. 46-47); a “strategy” to “build” (Hoerr, 2005, p. 31); and a “tool wielded to create” (Whittaker, 2003, p. 23). In short, the language itself that is used by leadership experts to describe language portrays it as a utilitarian device that a school administrator uses with or upon others. Even if the emphasis is on using language with others, the predominant message is that language is something to be controlled so it can

control others. Unfortunately, most school leadership development programs fail to recognize that this is a very limited and potentially injurious way to teach future assistant principals and principals about the intersections of leadership and literacy. They push the pragmatic and logistic aims language: writing an effective email, being a good listener, handling an upset student, etc. They create, then, leaders who are blind to the rich, complex tapestry of their own literate lives. Progressive programs should help school administrators grow into reflective leaders that understand that language is not something they do; rather, language is what they are. Every utterance—both verbal and nonverbal—is read and interpreted by every person with whom the school administrator has contact. Therefore, his or her success with language cannot be judged easily or quantified simply.

Thus, the main analytical tool for this study, multimodal interaction analysis, can be an effective tool to help school administrators measure their growth in the arena of effective language use. The reasons are very simple to discern. The landscape of educational leadership is shifting beneath our feet, and the way we gauge our successful traversal on that landscape must also change. Our work is defined by increased visibility and multiple ways of interacting. We no longer have the luxury of being transactional school managers who direct the students and teachers from the office and seldom engage with parents and other stakeholders. For example, in this study, I had to interact with parents in Acts I and VIII about two very different topics, in two different areas, and for two very different purposes. I had to adjust my language accordingly as I engaged with those stakeholders or future community connections would have been fractured or lost. In addition, we no longer have the ability to stay in our offices, answering emails, filing documents, and letting issues come to us. Instead, we are constantly on the move in our

buildings and in our communities, listening to the concerns, seeing the triumphs, and making our physical presence felt. In addition, as we increase our use of computer-mediated engagement tools like Skype, Google+, and webinar sites, we become even more physically present in our work. In short, visibility is critical.

Administrators also need to embrace the fact that our work is not simply about verbal interactions. Sending well-written emails to parents or creating clear agendas for meetings with teachers is only part of the job; it is also about the interplay of the verbal and nonverbal language used with those parents and during that meeting with teachers. For instance, I crafted a very clear, linear agenda for the Act VI meeting I had with teachers and staff about performing duty professionally, but it was the negotiated performance, the gestures, the proxemics, and the rhetorical devices that made the interaction bloom. Moreover, school administrators need to attend to the deliberate actions we take before meetings to make them successful –beyond writing a strong agenda. It is also about the attention we pay to the layout elements. In the study, for example, I chose rooms expressly because they would affect proxemics; choosing my office over a large auditorium for the interaction with the new teacher in Act II was essential to making it personal and collaborative.

In addition to what we pre-plan and schedule, the administrator's literate life is also about the unplanned and unscheduled conversations that happen every day at the school house –not just about the ones on the calendar. Those spontaneous interactions are more than flippant encounters; they are complex modal density circles of interweaving communicative modes that deserve our attention, as well. Learning about the critical adjustments we should make in gesture, posture, and proxemics during those

interactions is a vital lesson to learn. Hence, as we acknowledge the full landscape of our literate lives as school administrators and understand how critical nonverbal language is as we interact with our various audiences, we need a progressive way to truly measure our growth. Perhaps multimodal interactional analysis could be the measurement tool for future school leaders.

In addition, school administrators would also grow if we saw ourselves through the lens of theatrical performance or dramaturgy. This perspective can offer us a metaphorical way to understand how we work, why we work and who we are when we work at the school house. As aforementioned, while dramaturgical metaphors have been employed to explore other areas of social interaction, including operating rooms (Riley & Manias, 2005), women on vacation (Banim Guy, & Gillen, 2005), cross-cultural engagement (Montagliani & Giacalone, 1998), and behavior (Perez-Alvarez & Garcia-Montes, 2006), only a few studies have used dramaturgical theory to study schools. In terms of the process of working in a school, administrators are predominantly asked to plan short and long term events such as Student Support Team meetings and state-wide testing periods, to respond to immediate events like classroom disruptions, fights, or teachers in crises, and to bring all matters to resolution. However, we are rarely asked to reflect upon the process we take when planning and reacting. Without reflection, we are prone to repeat the same mistakes. Dramaturgical analysis, therefore, can provide the field of educational leadership with a way to facilitate that reflection –about how we do our work. When we can see our efforts in metaphors of theater, then we can better understand how our “back stage” efforts affect our “front stage” performances. How do I use clothing, props, and stage to plan an effective meeting for my audience? How do I

write a script for a performance with multiple authors and still maintain a consistent message once the performance begins? Questions like this cannot be answered if school administrators remain stuck in the limited paradigm of “plan, respond, and resolve.” We need to see our work differently if we are to do that work differently –and more effectively.

Beyond reflecting on the process of the work, the dramaturgical perspective also provides a beneficial way for school administrators to reexamine ourselves in the work and to re-envision the purpose of that work. With the aforementioned “plan, respond, and resolve” framework, most school administrators (especially assistant principals) are trained to be lone “problem-solvers” because we are frequently rewarded when we bring matters to resolution. Unfortunately, with the changing landscape of school, that role is limiting. The purpose of school administration is not simply to solve problems and wait for the next one to arrive at the door; rather, it is about having the skills to create relationships, establish dialogues, and grow each other and ourselves every day. It is about being able to plan with other people, find their abilities, appreciate their voices, and develop their (and one’s own) capacity, and we need to be able to take on different roles and characters to do that work effectively. A simple “problem-solver” cannot do it. Because dramaturgical analysis is founded on the idea of multiple characters (or “selves”), it can stretch us to see in different ways. We can envision ourselves taking on new roles so we can become more effective “characters” in performances. For example, does a student in trouble need the character of “stern, curt administrator” who is going to berate him or does he need “caring, patient administrator” who is going to listen to his problems? Is a new teacher crying in your office looking for “plain-talking, terse

administrator” who will tell her the facts so she can go back to teaching, or is she looking for “patient, listening administrator” who will sit back and hear her worries? These types of questions are vital to the work because we can see ourselves performing as different characters for different reasons.

It also allows us to see others in new ways, so we prepare “back stage” more effectively. Specifically, when we think about our audience members as potential protagonists and antagonists, we will think about our script and performance more closely. We will shape information differently for those antagonists in the audience who might recoil at an administrative plan. We will strategically make eye contact or address a question to a protagonist, who we know will support that same plan. Ultimately, when we see others and ourselves in different roles and we perform the roles needed for the performance, it can raise our awareness about how we perform as school administrators.

Finally, dramaturgical analysis can also assist school administrators because of its emphasis on characters “negotiating” performances. Instead of viewing a meeting as something that is planned alone, theatrical metaphors allow us to see a meeting as a performance that is built (sometimes with a “performance team”) before, during and after by the characters involved in that performance. While we may want to shape and plan the scripts, the actual performances will be negotiated and created by the lines and improvisations uttered by all of the characters in them. Therefore, we do not need to create agendas that are so structured, and we do not need to be so rigid in those interactions. By loosening the framework for our performances, other voices and characters can be invited on to the stage and into the script to contribute new lines and fresh perspectives, nurturing growth for the school and the school administrator.

Hence, professional development programs that train current and future school administrators need to shuffle off the blinders that keep them loping on the same worn track of language use and job description. This study provides strong evidence that future leaders need programs that give them opportunities to see themselves in action—to film themselves using verbal and nonverbal language with various audiences—so they can become more effective leaders. They need multiple chances to see themselves work with others and to reflect on that work through theatrical metaphors. New leaders should be given a perspective about their literate lives that is liberating and enriching—one that sees that every thing can and should be read and that every one’s literate life is worth reading. Finally, new leaders should be provided a tool that gives them a new way to see their work, so they can find new value in it and in those who work with them.

Multimodal interaction analysis is that fresh perspective and dramaturgy is that vital tool.

Researcher reflections on the method and research design

As I conducted this study and strived to answer my research questions, I not only uncovered intriguing aspects about my literate life as a school administrator by analyzing the collected data, but I also discovered many aspects about myself as a researcher through the research experience itself.

Autoethnography

The design chosen for this research study was an autoethnographic case study. I was drawn to the autoethnographic form because of its bold and personalized nature (Ellis and Bochner, 2000) and because it was my attempt to challenge myself and the typical form of research writing, and to examine myself—through its reflective process—as a school administrator. At the beginning of this study, I was still recovering

emotionally from stepping down as a principal, so I was holding onto questions about myself like critical scraps of fabric that I needed to sew back together. I believed that only autoethnography could provide the appropriate thread --and “awaken and inspire [me] to make contact with and respect [my] own questions and problems” (Douglass & Moustakas, 1985, p. 40). This study took place as I was in my second year as an assistant principal at an elementary school in the southeast, where I was an “insider” to the world of school administration, yet still learning about the teachers and perhaps, most importantly, learning about the parameters of my relationship with my principal. Even though I possessed “full internal membership” (Hayano, 1979, p. 100) during the study, I felt like that membership was incomplete because I was constantly negotiating the connection with my principal. Situations would arise, and she would grow displeased, and I was left to figure out how I could mend whatever was broken. As her only Assistant Principal, I was a close member of the administrative team, but I was also very alone in that membership. In other words, I was an “internal member” with some external conflicts that made me feel like I was an outsider. Despite that, my “insider” perspective and personal voice were essential to this study; they provided me with a lens through which to view my personal “self” in the public arena and revealed the links between the personal and public worlds. In other words, the autoethnographic method gave me the chance to stand at the crossroads of the personal and the public and analyze my self --and my verbal and nonverbal language--in that position and invite others to understand and participate in my daily literate life (Laslett, 1999). By first turning the analytical lens on myself (instead of another school administrator) and learning about my own language use, I understood how and why other administrators should learn about their literate lives.

The autoethnographic method did offer both rewards and challenges during the study. The rewards were very apparent: I was able to pick when I filmed, where I filmed, how I filmed, and what I did to begin analysis after filming. There was, therefore, great freedom. If I had chosen to study another administrator, I would have been at the mercy of his/her schedule and his/her school; there would have been no opportunity for spontaneity. All of the filming would have been pre-planned, and, therefore, the filmed interactions may have lacked authenticity if the administrator had done a lot of backstage preparation work to orchestrate the engagement. In addition, I would have been an outsider to the thinking that was going on at the time of the interaction –even if I were able to conduct a post-interaction interview with the other school administrator. With the autoethnographic method, I could intimately analyze an interaction verbally, nonverbally, and emotionally, for I knew what I was thinking and feeling before, during and after it. I was able, therefore, to make connections between my verbal and nonverbal language choices and the emotions behind them. I knew that I had chosen to sit with my hands across my knees and at a distance from the new teacher during the Promotion-Retention conversation because I wanted to emotionally distance myself from the decision. I understood that I had demonstrated my car pool gestures during the duty discussion with teachers because I wanted to create a closer connection with them and soften the blow of professional criticism. This helped tremendously when I was working through the multimodal interaction analysis; I was able to add what I had been thinking to the results.

Conversely, I did face challenges with the autoethnography. Most notably, I found it impossible to capture completely spontaneous interactions. I had planned on filming every significant interaction –even those that happened at random parts of the

day. While that was an exciting promise to make as a researcher, I could not fulfill that promise in practice as a school administrator. When I was called to a classroom to talk to a student about a behavioral issue, for example, I could not stop, call the parent to get consent to film, talk to the student to get his/her informed consent, and then grab my camera to film our conversation –and deal with the behavioral issue in an effective way for the teacher, the school, and my principal. I could not handle a disgruntled parent for my principal in a timely and tactful manner if I had to stop, check with my principal, and then ask the parents' permission to film our already tense situation. Additionally, by the time I had taken those steps, my conversation with the student or the parent would have lacked a degree of authenticity because I would have manipulated the situations themselves. Ironically, then, the very nature of the job interfered with the autoethnographic effort to capture the nature of the job –and my complete literate life. That is why I did not film a tense meeting with irate parents about their daughter's schedule, a difficult dialogue with a father whose son I had suspended from school, or a chat in the hallway with a 4th grade student about keeping his hands to himself. As a result, every interaction that I filmed was relatively benign and pleasant, and that limited the scope of the study. I wanted to see how I used verbal and nonverbal language differently in unpleasant situations with parents and students, but I could not do it. While I had interactions with countless people throughout the day for countless reasons, they were happening at times on which I could not count and for which I could not prepare as both a researcher and a school administrator. Hence, I chose to act as an administrator, so I could effectively serve my school. As a researcher, I had to capture my own

scheduled meeting and moments (most of them pleasant and with parents, teachers, and staff members)—and to examine them and their own spontaneous moments.

Multimodal Interaction Analysis

While I had planned to analyze significant performances with teachers and staff, other leaders, and parents using a visual discourse analysis method, I found that multimodal interaction analysis (Norris, 2004) was the most appropriate tool to accomplish this task instead. Visual discourse analysis typically focuses on reading still images or static visual text—while multimodal interaction analysis examines visual text in motion. In other words, multimodal interaction analysis focuses on reading distinct types of nonverbal language—defined as “communicative modes” (Norris, 2004, p. 11), determining how they link together as smaller pieces or “lower-level actions” (Norris, 2004, p. 11) to create a larger communication chain or “higher level action”, and analyzing that chain to see which links have more weight or “modal intensity” (Norris, 2004, p. 79) during the interaction. The communicative modes that were examined during the videotape analysis portion of this study were the following:

- *proxemics* (the ways we arrange our space in relation to other objects and/or people);
- *posture* (the ways we position our bodies in a performance or interaction);
- *head movement* (rotational: shaking the head; lateral: tilting the head to the right or left; sagittal: nodding; directional/deictic: pointing to something or someone; head beats: moving the head in quick up/down or back/forth movements);
- *gesture* (iconic: possessing a pictorial content and describing to make

more vivid; metaphoric: possessing a pictorial content by showing an abstract idea or category through a shape or form; deictic: pointing to objects or people or to abstracts as if they had location; and beat: looking like a beat to musical time);

- *gaze* (the organization, direction and intensity of looking);
- *layout* (the setting and the objects found within the setting and how we use the layout and communicate through this mode); and
- *print* (embodied: when we use tools to express; disembodied: when we react to the print created by others) (Norris, 2004, pp. 19-49)

By examining these communicative modes in my interactions with various audiences, I attempted to understand how I use them separately, to see how they overlap with each other to create an interaction tapestry, and to examine the intensity of each mode within that tapestry. Throughout this study, I attended to and examined each link (mode) in the communicative chain by viewing videos multiple times and creating still photos within them. Those analytical actions yielded fruitful illuminations about how I interact with various audiences through the aforementioned communicative modes.

While the autoethnographic method and performance journaling were educational, recording and analyzing the interactions shined the brightest illumination on my literate life. In this study, I was able to examine my own social interactions with teachers, other leaders, and parents through the camera: my primary data collection tool. However, I had concerns about it from the outset. I was concerned that I would be affected by the camera's presence in the interaction. I thought that my performances, while they would be my own, would be unnatural or would feel staged. I was also

worried that other staff members would be reluctant to be filmed and that their reticence would affect the naturalism of the interactions. Finally, I was concerned that the camera would not be able to capture what I wanted because of its placement, its ability to capture audio, and other factors. First, in terms of my own performance worries, I learned that once the interactions began, the natural cadence and pragmatics of language and engagement took control, and I was barely cognizant that the camera was on. I was not performing for it. This became apparent as I analyzed the communicative modes I used in the interactions, and I found similar gestures, postures, and proxemic behavior in many different interactions. I was acting as I normally do. As I had feared, though, other staff members at the school were affected by the camera; they frequently asked me if I was taping an interaction and, if I was, they would laugh and talk about moving themselves out of the camera's eye (and ear)—despite the fact that I had conducted an entire staff training about my study, its focus, and how the camera would be used. Even the principal, who had approved the study, expressed displeasure whenever I was filming and she was in the shot. I was not terribly surprised by their concerns about being filmed, but I was anxious that their actions would affect the data. If they moved to a seat in which they would not normally sit, that would add an unnatural element. If they did not speak up in a situation where they would be normally vocal, that would add an unnatural element. Fortunately, this did not happen. They did ask questions and chatter about the filming, but once the interactions began, the camera's red eye was forgotten, and their language—verbal and nonverbal—was very natural.

One aspect of the study, the actual filming of the interactions, was both limiting and problematic in some ways. The camera used for the filming was a Flip video camera,

which I chose because of its “point and shoot” ease and my familiarity with its software. I knew how to create edited clips and isolated snapshots, which were essential for this study. However, I also found that the camera limited me as I collected visual data. Despite my best efforts to find one, the Flip camera did not have a remote control device that would have allowed me to place the camera and then hit “record” from a distance when I wanted. Therefore, before any interaction, I had to place the camera in a location that provided me with the best shot of where I was going to be, and then once the interaction began, I hit “record” and hurried back to that location. This method worked for the majority of the filming, but it was somewhat limiting. Obviously, I could not zoom in, pan out or move the camera from side to side during filming, so I could only capture myself in one place in the interaction space. While I was fully engaged in the interaction and my language was not affected by the camera’s *presence*, my language was affected by the camera’s *position*. For example, when interacting with an audience, I knew that I could not step too far out of the camera’s eye to engage with them. This affected my proxemic behavior choices. The filming was also affected negatively when participants –who were not aware that a camera was present—would sit in front of it. This happened at least two times and rendered the film unusable; on one occasion, I didn’t know until after I watched the film, and on the other, I didn’t realize that the person’s body was taking up the entire shot. In retrospect, for the latter example, I could have asked the person to move over, but I was trying to be good school administrator, who would never interrupt the flow of a productive dialogue that way. However, as a researcher, I wanted to yell out, “What are you doing sitting in front of the camera?!!” Therefore, if I had to do the filming again, I would have more than one camera shooting

from another angle in the location so I could analyze myself from a different vantage point, or I would get help from someone who could turn the camera on and make adjustments during the interaction. Capturing audio was not a problem –as long as there was not superfluous noise or other people talking loudly in the environment. It would have been impossible, for instance, to film me talking with students in the school cafeteria or in a heavily-trafficked hallway. I had to choose spaces to film that I knew I could control, which added an element of slight manipulation to the data collection.

Dramaturgical Performance Journal

Throughout the study, I attempted to produce a journal that would dramaturgically describe the interactions before and after significant performances with various audiences. Using the questions I developed based on Goffman's (1959) and Gardner and Avolio's (1998) work, I was able to examine both of the key research questions for the study, but that work did not go without significant challenges. First, I was challenged by the Excel spreadsheet form that I had chosen to document my thoughts. While it was convenient for possible future sorting of data, it was terribly inconvenient for the simple act of writing down my thoughts. Therefore, I changed the form to a chart in a standard Word document, with which I was much more comfortable. Second, I found it very hard to write down all of my dramaturgical answers in the chart before the interaction. With variables such as time, other people, and schedules in play, I had difficulty fitting in the "back stage" reflection at that time. If a meeting was about to happen, I could not stop the clock in order to answer the "back stage" questions before the interaction. As aforementioned, in my role as researcher, I wanted to follow the study's plan to the letter, but as the school administrator, I had to do the job that I was called to do. Hence, I did

all of the performance journaling after the interactions happened, but on the same day -- typically in the evenings. I would reflect on both my “back stage” and “front stage” thoughts and actions and answer all of the questions.

Representation of Data as Poetry

As the reader has already discovered in the introduction to this study, I wove a poetic voice and form throughout. As previously mentioned, I used poetry to disrupt conventions of traditional research writing, to push myself as a writer and a reader, and to create art that would reshape and revise my literate life. Poetry provided me with a necessary reflective outlet and another lens through which to understand the interactions and my emotions related to them.

My writing process was quite simple. Whenever an interaction finished, I sat at my school computer after school and typed the fresh feelings, impressions, and images that came to my mind and through my fingertips. I did not want too much time to pass from the end of the interaction to the writing of the poem, so I did not belabor the process. In other words, I wanted to get the raw, unrefined material out so it could be shaped into poetry. I had planned on using sonnets to accomplish this—as I had done with the poems at the beginning of this dissertation. However, what I discovered was that the structure of three quatrains, a couplet and an ababcc rhyme scheme provided too rigid of a form for the reflective work I was trying to accomplish. When I did try to use the traditional sonnet form, I found myself concentrating on finding the right word syllabically (instead of the best sensory or visual word) and fitting the correct iambic pentameter rhythm (instead of the natural cadence of the interaction). Therefore, I decided to use free verse throughout the study. Free verse more accurately reflected the

usual form and order of my administrative day (unmetered and unrhymed) and allowed me to delve into each interaction –and all of my emotions wrapped around and through it.

Implications for further research

Because this autoethnographic case study was based on my lived experiences and was limited in many ways, its findings cannot be generalized. I was a white male administrator performing my duties and roles in an elementary school in the southeast region of the United States. Therefore, it demands and has implications for further research.

From a methodology perspective, several questions are worth examination. Specifically, how would this study change if it were conducted as an ethnography –with the researcher studying the literate life of a school administrator who he or she does not know? How would the lack of familiarity change the analysis of the interactions? How would the researcher’s increased objectivity affect the findings and the discussion? In addition, the multimodal interaction analysis method made me truly understand how the communicative modes interact, overlap, create higher level actions, and reveal underlying motivations; however, rewarding research could also be done on each of the modes to see how school administrators use the separate elements of nonverbal language. For instance, how do school administrators use proxemics differently with adults than with children? Or how do school administrators use gestures differently with parents than with teachers?

In terms of participants, it would be useful to study other school administrators to see how aspects of gender, ethnicity, socio-economics and power affect verbal and nonverbal language use. Gender was an undeniable aspect of this study; I was the only

assistant principal for the school, and I was working with a female principal. However, as a researcher, I did not focus my lens on that element. However, as we planned events, handled difficult situations, delivered professional development to the staff, celebrated successes, and worked through challenges, I often thought about how gender differences affected our interactions and how we used verbal and nonverbal language with each other. Hence, I believe that fruitful research could be conducted to examine how female and male school administrators use language differently in their roles. Specifically, how do females and males use body language, for instance, to emphasize collaboration among their staff? How do females and males emphasize their authority through their nonverbal language? How do they interplay when the administrative team has both males and females?

I also contend that one would uncover intriguing findings if one examined how school administrators use language as they interact with various audiences of different ethnicities. During the study, the school in which I worked and studied was predominantly Caucasian—even though there were a growing number of families from India at the school. The principal and I were both Caucasian and all of teachers were Caucasian, as well. I was very aware that the school lacked diversity, and I often thought about how teachers and staff used language when they encountered someone from a different ethnicity or cultural background. Thus, I also wondered how school administrators use language differently when they interact with various audiences with different ethnicities. For instance, how does language use change when the interaction is with someone with whom they share the same ethnic background than when they do not? How does an administrator use language differently in a group of combined ethnicities –

parents, children, teachers, fellow administrators? In addition, it would be powerful to analyze how school administrators use language differently when the administrative team itself is comprised of different ethnicities.

In addition, while there were some students living with poverty, the majority of the families at the school in my study were middle and upper-middle class. During the study, I did work with at least three families that had critical financial needs, but most of my work was with students who did not want for anything. I thought about this lack of diversity and how I—and the teachers and the staff at the school—used language differently with families and students in need. Again, my researcher lens was not focused on that aspect of the school, yet I do think that it would be worthwhile to study how socio-economic status affects language use in schools. How does a school administrator, in particular, use language differently with students and families that are wealthy than with families that are considered impoverished? How does a school administrator's own economic condition and background affect how they interact and use language with students and families?

Another implication for further research could be how power relations affect school administrators and their use of language. Throughout the study, I was very aware that I was the assistant principal working for the principal, and, therefore, my language was tied to her and her expectations. I knew that my language --the message, the tone, and the purpose-- had to reflect and align with her language. While I understood this completely and abided by this unspoken pact, there were times when I felt that the power relationship constrained my language. However, once again, my researcher lens was not fixed on that aspect. Obviously, I believe there are questions in this area worth

examining. For instance, how does a principal use language differently than an assistant principal? How does the principal's use of language change when he or she is confronted by the school system superintendent or by a litigious parent? How do school administrators use language differently with children than they do with adults in school? How does a new principal, who is less sure of his or her power, use language differently than a veteran principal, who has more certainty?

Finally, multimodal interaction analysis does not need to be confined to the administrators in the front office. Teachers and other staff members also interact and perform with various audiences throughout the day. In fact, they have more interactions with students than administrators do, and an examination of their verbal and nonverbal language use with students could be transformational to teachers' instructional practices. Teachers would be able to see that verbal exchanges with students are only one aspect of their work; it is the critical combination of their words and their body language that truly affects student engagement and achievement. In addition, if non-academic teacher-student interactions could be captured and analyzed, teachers could also understand how their casual, informal interactions with students impact their work.

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