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**Examining Meaning-Making Through Story-Based Process Drama
in Dual-Language Classrooms**

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**Examining Meaning-Making Through Story-Based Process Drama
in Dual-Language Classrooms**

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Dissertation

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Doctor of Philosophy

The University of Texas at Austin

August 2016

Acknowledgements

My esteemed committee members have made this dissertation possible through their expertise, time, and encouragement. Foremost, I thank my committee chair, Nancy Roser. Nancy, your tireless support and undying belief in me have single handedly made one of the most significant differences in my life, more than I think you realize. Thank you for challenging my thinking and presenting new horizons, pathways, and possibilities for learning. I have been able to strive onward and upward because of you. I deeply thank you and Ken Baxter for helping me become a stronger person. Jo Worthy provided me with constant mentorship and care over the past five years. Jo, thank you for handing me torches when I felt mine had gone out. May I always be as generous and insightful to my students as you have been to me. Ramón Martínez has been an indispensable member of my committee. Your advice, feedback, and scholarship have greatly inspired me to continue exploring and learning from children's language practices. Deb Palmer has also been a tremendous teacher to me. Deb, you have contributed significantly to my understandings of bilingual education and discourse analysis, helping me to explore language in critical and divergent ways. Diane Schallert has brought valuable perspective and energy to my work. Thank you for your thoughtful and constructive feedback on my dissertation. Above all, thank you, committee members for modeling what it means to be a compassionate professor with a true joy for teaching and scholarship. I have learned so much from your pedagogy, your humor, and your research. Each of you has made my experience at UT unforgettable.

I would also like to thank Ms. González, Mr. Ortega, and their students for welcoming me into their classrooms and lives. Their enthusiasm for languages, play, and literature made this study possible. Finally, my greatest gratitude goes to Gerry and Carol Greeter, my parents, who instilled within me the belief that I could do anything I set my mind to and nurtured within me a value for hard work. I would never have begun or completed this journey without their unconditional love and support. Thank you all for being part of my arrival at this special moment before a new journey begins.

**Examining Meaning-Making Through Story-Based Process Drama
in Dual-Language Classrooms**

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The University of Texas at Austin, 2016

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As classrooms across the U.S. become increasingly multilingual and multicultural, there is a need for research that provides insight into instruction that builds on students' emergent bilingualism as they reason and respond to texts, while developing their knowledge and practices in Spanish and English. To better understand the semiotic resources emergent bilingual children used during elementary language arts instruction, I employed a collective case study design toward describing and interpreting how the children and the teachers worked together to enact their understandings of socially-conscious and language-diverse texts during story-based process drama opportunities. My study drew from the converging theoretical constructs of language theory (Bakhtin, 1981; García & Kleifen, 2010), social semiotics (Halliday, 1978; Hodge & Kress, 1988), problem-posing pedagogy (Freire, 1970; 2005), as well as narrative theory (Bruner, 1986, 1990, 1991) to contribute to the knowledge base of how students learning two languages draw upon their meaning-making resources (e.g., language, text, gesture, movement, facial expression) to represent and express their understandings of this literature. I focused my data collection on the decisions students made and enactment demonstrated

when their teachers offered them opportunities to step into character's role at a story's turning point (i.e., when the course of action turned on the moral ethical decision of a central character). Data sources included: teacher interviews, fieldnotes, transcriptions, and photographic documentation. Using multimodal discourse methods, I analyzed the data from each classroom so as to document meaning construction through semiotic resource use. Findings indicated students used multiple semiotic resources as they stepped into the story including their uses of language (e.g., English and Spanish), gesture, facial expression, body position, movement, tone, volume, and even moments of silence. Teachers recognized and supported students' meaning-making through moves such as: participating as an agitator, ensuring connections with characters, and making a space for students' autonomy as decision-makers. These findings suggested that students' resource use and their teacher's support extended beyond the turning point with evidence of meaning-making and support across the entire read-aloud experience. The theoretical and pedagogical implications of this study argue that picturebooks with socially-conscious themes in conjunction with teacher mediation provides for rich meaning-making and investment in proposing solutions to story-based problems.

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Chapter 1: Need for the Study

As Spanish-English bilingual children increasingly populate classrooms across the nation, research that examines instruction in support of those learners becomes critically important. The National Clearinghouse for English Language Acquisition (2015) recently reported that over five million students in K-12 U.S. public schools during 2012-2013 were identified as “English language learners” (ELL), with approximately three and a half million students speaking Spanish as their heritage language. In response to the changing demographics, many states have adopted monoglossic types of bilingual programs, such as transitional models, that build on students’ knowledge of Spanish only as a temporary support for their development of English (García, 2009). Two-way dual-language programs have also become increasingly popular as families (largely English speaking) wish for their children to develop bilingualism, biliteracy, and cross-cultural understandings with hope they will be better prepared in our expanding global economy (Wilson, 2011). In fact, the popularity of dual-language model has grown dramatically over the past two decades in U.S. schools, growing from approximately 260 programs in 1997 (Potowski, 2004), to 448 programs in 2011 (Center for Applied Linguistics, 2011), to over an estimated 2,000 programs today (Wilson, 2011).

Teachers face the curricular and policy pressures of readying students for English, often at the expense of learning through the multiplicity of languages, perspectives, and modes in text interpretation (Lee, Hill–Bonnet & Gillespie, 2008). The pressures on teachers to ready children for solo performances on standardized tests in English do not

encourage them to draw on the strengths they bring to classrooms (Escamilla & Hopewell, 2011). Frequently, schools seem to privilege the verbal over other modes of meaning-making (Jewitt & Kress, 2003; Rogers, 2011) and underutilize students' repertoires of practice in language arts classrooms (Valdés, 2001; Valenzuela, 1999).

By contrast, Vygotsky (1987) and Wertsch (1985) argue that learning is a social and active process in which students appropriate multiple signs and tools to clarify their understandings, share knowledge, and assist one another. Leland and Harste (1994) and others (e.g., Dyson, 1997; Flewitt, 2006; Hull & Nelson, 2005; Leander & Bolt, 2012; Siegel et al., 2008; Wohlwend, 2013) propose that when teachers understand literacy learning as multimodal, and provide opportunities for children to draw upon their varied semiotic resources, there is potential for deeper exploration and extension of meaning-making. Gutiérrez and Rogoff (2003) and others (Durán, 2016; González, Moll, & Amanti, 2005; Gutiérrez, Baquedano-López, & Tejada, 1999; Orellana & Reynolds, 2008; Valdés & Callahan, 2011) also propose that when teachers recognize and encourage students' use of their languages, cultures, and interests as repertoires of practice, students have demonstrated dexterity and creativity in applying skills, strategies, and knowledge embedded in their everyday lives to academic tasks. This view of learning has given credence to a shift in pedagogy from standard forms of English instruction to practices that promote multiple ways of communicating and making meaning (New London Group, 1996). As Siegel (2006) noted, "Language arts can no longer ignore the ways that our social, cultural, and economic worlds now require the facility with texts and practices involving the full range of representational modes" (p. 65). Questions

remain as to how students of diverse heritage and language backgrounds appropriate Spanish and English and other resources in language arts contexts of meaning construction within bilingual classrooms. As researchers (Gutiérrez et al., 2011; Palmer, Henderson, & Zuñiga, 2015) have pointed out, further research is needed to offer teachers better guidance for nurturing and engaging the range of resources that children bring into the classroom.

Following these scholars and theorists, I proposed that children's uses of rich repertoires of semiotic resources in collaborative settings support their language and literacy learning. To determine how those resources become shared and orchestrated toward meaning-making, I investigated how two second-grade classes of emergent bilingual children were supported by their teachers to draw from those repertoires as they participated in story-based process drama during language arts instruction in Spanish and English. Specifically, the children were invited to step into critical moments within a story to take over the decision-making of the central characters, proposing defensible actions based upon the character's social dilemmas. Each proposed set of actions became the theater for thinking through problems and living within the consequences of selected actions. Following other bilingual and literacy researchers (Garcia, 2009; Gort 2006, 2008; Escamilla 2006; Moll, Saez, & Dworin 2001; Palmer & Martínez, 2016; Reyes 2006, 2008), I used the term *emergent bilinguals* in this research to describe the students participating in this study to reflect the value of speaking two or more languages more accurately (Garcia, Flores, & Cu, 2011). I examined how these children, who are developing English and Spanish, draw from their experiences, as well as upon the stories

worlds to make meanings together through their languages, gestures, movement, facial expression, body position, and other resources. I worked to understand how these two dual-language classrooms of children taught by different teachers demonstrated their understandings of the implications of socially-conscious and language-diverse children's literature—when they were freed to bring as many resources as they could muster to the action.

I framed this study through the theoretical lenses of social semiotics (Kress, 2003; Jewitt, 2009; Van Leeuwen, 2005), translanguaging (García & Kleifien, 2010), dialogism (Bakhtin, 1981), problem-posing pedagogy (Freire, 1970; 2005), as well as narrative theory (Bruner, 1990, 1991, 1986). In the sections that follow, I explain briefly the relevance of each theory.

THE THEORIES OF INFLUENCE OF DESIGN

Social Semiotic Theory of Multimodality

I inquired into the multimodal meaning-making of emergent bilingual children when their teachers invited them to participate in story-based process drama. This investigation drew from the research in multimodality as applied through social semiotic theory (Halliday, 1978; Hodge & Kress, 1988) to better understand how children make meaning from socially-conscious and language-diverse picturebooks through semiotic resources. Key to the act of meaning-making—known as “semiosis”—is that language is one resource among “a multimodal ensemble of modes”—auditory (e.g., speech), visual (e.g., print, image, and gaze), action (e.g., gesture, movement, and facial expressions)—

used for meaning-making (Jewitt, 2009, p. 15). Multimodal social semiotics also draws attention to the central role of meaning-makers, to their agency and innovation in using different semiotic resources simultaneously and bringing together resources with the meanings they want to express (Flewitt, 2006; Kress; 2011; Siegel et al., 2008). For example, children may choose any number of actions (perhaps to accompany speech, but not always) to indicate their sense-making. They may signal disbelief, approval, concern, for example, through movement, gesture, and facial expression. I draw upon Kress (2011) and Jewitt's (2009) metaphor of an ensemble to investigate how students made meanings by using and bringing together different semiotic resources to enact at the turning points of stories—their multimodal ensembles. To speak of meaning-making as an orchestration of an ensemble has implications for all children, particularly for emergent bilingual children who bring an array of cultural, linguistic, and social resources to their learning in the presence of texts. Jewitt (2009) contends, “As the resources of different modes are combined, meanings are corresponding, complementary and dissonant as they harmonize in an integrated whole” (p. 301). In that vein, I examined how the children made meanings through the selection, use, and integration of semiotic resources in their dual-language classrooms.

The interaction among modes is a critical part of meaning construction and the analysis of such interplay can reveal how combinations of image, action, and talk can transform meaning. The concept of transmediation (Suhor, 1984; 1992) or transduction (Kress, 2003, 2010) served as an important heuristic to document and explain students' meaning-making through story-based process drama. Transmediation reconceptualizes

meaning-making to consider the process through which learners “translate content from one sign system¹ into another”—from speech to gesture; from speech to image (Suhor, 1984, p. 250). Since each mode offers different affordances and representational possibilities of meaning (Kress, 2003, 2010), there is no one-to-one correspondence among modes of language, image, and gesture. Learners do not repeat the same meaning from one mode to another, but instead invent the connection between sign systems so that the content of one sign system is mapped onto another's expression plane (Siegel, 2006). Siegel explains that it is through the learners' use of one mode to mediate another that “transmediation achieves its generative power” (p. 463). Transmediation encourages reflection and expression of an expanded range of meanings as well as supports learners in making new connections. Transmediation helped me to better how students' made meaning and demonstrated their understandings of socially-conscious and language-diverse literature across modalities.

Faced with the complexity of meaning-making, literacy researchers have demonstrated that children transport their knowing purposefully and creatively from one mode into another mode to enhance and generate new meanings from the texts they read and write (Leland, Ociepka, Wackerly, 2015; Short, Harste, & Burke, 1996, Wilson, 2003; Wohllwend, 2013). With a few exceptions (Kenner & Kress, 2003; Ranker, 2009), most of these investigations involve children who only speak English (Cowan & Albers, 2006; Dyson, 1997; Leland & Harste, 1994; Short & Kauffman, 2000; Rowe, 2003;

¹ A sign system is also referred to as a mode—a way of representing and communicating meaning (Kress, 2003).

Whitin, 2009). Kress (2010) maintains that transduction is not only a shift across modes (from auditory to visual modes; from action to visual modes) but also a shift in meaning across “culture”—what he regards as “translation from one language to another” (p. 124). Kress further explains transduction to include movement from one mode in English to another mode in Spanish such as talking in one language and writing in another. I observed the students’ participation in story-based process drama as they transmediated meanings by enacting characters’ decisions in socially-conscious and language-diverse texts.

Translanguaging

Researchers of students’ language practices and bilingual education (García & Kleiften, 2010; Gort, 2006; Hornberger, 2005; Martínez, 2014; Martínez-Roldán & Sayer, 2006; Reyes 2001; Zentella, 1997) claim translanguaging (Baker, 2006; Creese & Blackledge, 2010; García & Sylvan 2011) is a normative practice and expression of bilingualism. For Otheguy, García, and Reid (2015), translanguaging “is the deployment of a speaker’s full linguistic repertoire without regard for watchful adherence to the socially and politically defined boundaries of named (and usually national and state) languages” (p. 281). That is, translanguaging may include but is not limited to codeswitching (i.e., the alternation of languages within discourse) and translation, but also comprises other forms of hybrid practices bilinguals use as tools for learning (García & Kleiften, 2010). García and Sylvan (2011) posit that a translanguaging lens views bilingual students as not using two, separate language systems, but rather drawing from

one fluid and complex linguistic repertoire for meaning-making. For example, students draw from resources in all their languages by means of translating, using Spanglish, listening to discourse in one language and speaking in another, and rendering their knowledge in writing in a language other than that in which they have read as they construct their understandings.

Research demonstrates that students translanguage as a way to make meanings in their multilingual worlds and teachers translanguage to support students' meaning-making (Canagarajah 1995, 2011; Cook, 2001; Ferguson 2009; Gort & Pontier, 2013; Jaffe 2007; Martin-Beltrán, 2010; Orellana, 2015; Zentella, 2005): to explain learning strategies, to explain linguistic features, to introduce new vocabulary, to reveal and recast errors, and to promote bilingualism in the classroom. And yet few studies have examined transmediation of multiple languages and modes among emergent bilingual learners (Gutiérrez et al., 2011). Given this gap in the literature, I situated my study in social semiotic theory of multimodality and translanguaging to investigate students' meaning-making through the use and incorporation of semiotic resources (e.g., Spanish, English, facial expression, movement, gesture, body position) and the potential of transmediation in dual-language classrooms. The lens of translanguaging also allowed me to better understand how dual-language teachers used translanguaging in support of emergent bilingual students' meaning-making through story-based process drama.

Problem-Posing Pedagogy

A problem-posing framework (Freire, 1970, 2005) provided for analysis of the ways in which teachers in this study created opportunities for students to offer their own responses and alternative solutions to injustice in picturebooks intentionally selected for their focus on social issues—an avenue for engagements with literature to be critical and collaborative. A problem-posing pedagogy (Freire, 1970) is fueled by the need for social change, to instill a sense of agency for all students to identify injustices in their world and to act upon them for the betterment of society and positive change. Freire's (1970) pedagogy challenges the metaphor for traditional education as a banking model where teachers “fill” students by making deposits of knowledge (p.76). To Freire, banking education positions teacher and students on unequal footing, recognizing the teacher as knower and students as empty vessels. The impact of this relationship on the learner is great; Freire (1970) explained, “The more students work at storing the deposits entrusted to them, the less they develop the critical consciousness which would result from their intervention in the world as transformers of that world” (p. 73).

By contrast, a critical teacher opposes banking education, adopting instead a dialogic form of pedagogy that conceptualizes learners as agentive rather than passive recipients of knowledge. Freire (1970) envisioned a critical teacher to be a problem-poser who invites students to discuss and debate issues of inequality and injustice in the world in which they live, and encourages students to voice. The teacher poses situations or experiences as problems for students to reflect and act on through dialogue. An important role of the teacher in dialogue, according to Freire, is to talk *with* their students instead of

talking *to* or *at* them. It is through “hearing the learner,” Freire (2005) argued, that the problem-posing teacher develops awareness of students’ understandings of injustice and collaboratively works with learners toward taking action against inequalities (p. 63). New understandings emerge for students as they are “increasingly posed with problems relating to themselves in the world and with the world,” and “feel increasingly challenged and obliged to respond to that challenge” (Freire, 1970, p. 81). For my research, understanding the teachers’ moves during the drama were important for interpreting the tools and kinds of support they offered children to help recognize, critique, and act toward social justice.

Meaning-Making Through Dialogue

Bakhtin’s central theories of dialogue and his related concepts on authoritative and internally persuasive discourse and ventriloquation are all relevant in considering students’ meaning-making through drama in dual-language classrooms. For Bakhtin (1981), imagination and dialogue are fodder for ethical action. Creating understanding involves a dialogic interaction of different interpretations and voices of the same event. Participating in story-based process drama is inherently dialogic because players are presented with a conflict from the stories and encouraged to take action, contemplating ideas with others. When learners take part in dialogic imagination, they enter into character’s consciousness imaginatively, think and feel within character’s position, and then use that perspective to voice understandings as they interact in the story world. Morson (2007) and others who have interpreted Bakhtin’s notion of dialogism (Edmiston,

1994) posit that imagination opens readers to possibilities of answering texts and being addressed by others in dialogue, to which adding voices and viewpoints affect understandings. The concept of dialogism as a form of semiotic mediation is inherently social in that it extends beyond the individual thinking and action to encompass interaction of two or more voices. What emerges from this theory of dialogism and scholarship, then, is a sense of the dynamic interplay between language and other semiotic resources and learners.

Authoritative and internally persuasive discourse. Bakhtin's (1981) distinction between authoritative and internally persuasive discourse also has important implications for analyzing students' meaning-making through language and other resource during story-based process drama. Bakhtin described authoritative discourse as the language in which people become assimilated, that is "indissolubly fused with its authority—with political power, an institution, a person" (p. 343). The words of texts and adults would be considered authoritative discourse. Bakhtin (1981) explained that when people interact with texts, they engage a "struggle constantly being waged to overcome the official line" of authority (p. 345). In this research, students engaged with socially-conscious and language-diverse literature that presented antagonists who spoke authoritative discourse and offered issues to which the children could struggle with and respond. Students were invited to step into the character's crisis at the turning point and enter into the struggle with authoritative discourse. According to Bakhtin, this process—interacting and struggling with authoritative discourses—becomes important for developing one's internally persuasive discourse, "one's own word" and voice. The more that learners

struggle with authoritative discourse, “consciousness awakens” within them as they “distinguish[h] between one’s own and another’s discourse, between one’s own and another’s thought” (p. 345).

Bakhtin also argued the constant struggle with authoritative discourse opens up possibilities for learners to extend their understandings and grow their own words across contexts and time. Another’s discourse creates new words from other learners in response. Interacting with authoritative discourse “awakens new and independent words...and does not remain in an isolated and static condition...We take it into new contexts, attach it to new material, put it in a new situation in order to wrest new answers from it, new insights into its meaning” (Bakhtin, 1981, p. 346). Each socially-conscious and language-diverse text in my study offered authoritative discourse for students to interact and respond through their emerging internally persuasive discourse. The texts offered a new setting, new discourse, new crisis, and new characters through which students could potentially rework and extend their understandings.

Ventriloquation. Bakhtin’s concept of ventriloquation was important for analyzing students’ language use for enacting turning points of the stories. This lens enabled me to examine how students spoke through the voices of others, such as another student or the characters. Bakhtin (1981) contends that developing internally persuasive discourse is tied to one another’s words. He contended, “the word in language is half someone else’s” (p. 293). Learners author or make meaning when they take another’s words, experiment with the borrowed language, and make them their own. Language become “one’s own only the speaker populates it with his own intention, his own accent,

when he appropriates the word, adapting it to his own semantic and expressive intention” (Bakhtin, 1981, p. 293-294). The lens of ventriloquation helped me to theorize how students made meanings through their use of languages. By looking at the ways students appropriated words of their peers, their teachers, the texts, and the characters, I was able to better understand the ways students worked to develop their own voices through story-based process drama.

Narratives Foster Empathic Engagements

Although many researchers (DeNicolò & Fránquiz, 2006; Galda & Beach, 2001; Lohfink & Juana Loya, 2010; López-Robertson, 2010; Martínez-Roldán, 2005; Martínez-Roldán & López-Robertson, 1999; Osorio, 2013; Roser, Martinez, & Wood, 2013) have relied on transactional theory (Rosenblatt, 1978) to guide their analyses of students’ literary responses and engagements with texts, I used narrative theory to explore the meaning-making of emergent bilingual children as they enacted from within the perspectives of characters, what Bruner (1986) calls the “narrative mode of thinking” (p.13). At the core of this theoretical perspective is the claim that narratives are cultural tools for mediating thinking (Bruner, 1986). Narrative theory is an appropriate lens for this study because students made meaning from socially-conscious and language-diverse narratives. Written narratives, according to Bruner (1990, p. 14), are particularly engaging to readers because a) they are “built upon concern for the human condition” and b) present conflicts in which children feel compelled to act in attempt to resolve them. Narratives encourage children to use their social imaginations (Johnston, 1993)—what

Bruner (1986, p. 21) describes as “the magnets for empathy”—to cross boundaries of race, class, language, geography, and gender to find common humanity with people who experience circumstances similar and different from their own. Other researchers, Lysaker and Tonge (2013), learned about the importance of text selection and facilitated talk as they relied on narrative theory (Bruner, 1986) and social imagination (Johnston, 1993) to explore second and third graders’ abilities to connect to others. The researchers found that narrative picturebooks helped students to empathize with characters and build understanding of themselves while working toward deep comprehension of the stories. For my research, I suggest the potential of children’s literature with social issues (e.g., race, language, culture, class) in drama as an “entry into meanings” for students to delve into human conflict and the lives of others deeply (Bruner, 1990, p. 61).

Bruner (1986, 1990, 2003) maintains that reading and listening to written narratives is more than telling stories but a sense-making process by entering into the life and mind of protagonists. Readers construct meaning from narratives by creating “possible worlds” and “possible roles” for relating to characters’ motivations, feelings, beliefs, and experiences (1986, p. 66). The fictional text becomes alive for children when they talk, move, and interact collaboratively in characters’ roles as if they are living within an event in the world of the narrative. Bruner characterizes narrative thinking as an exploration of the “landscape of action” (e.g., the plot) and “landscape of consciousness” (e.g., thoughts, feelings, and motivations). In my study, the socially-conscious and language-diverse picturebooks offered children “possible worlds” with problems worth negotiating, leaving gaps for asking new questions from within “possible

roles” and offering alternative interpretations on those worlds (1986, p. 66). The concept of narrative thinking provided a basis for studying how children explored the “landscape of action” (e.g., the plot) and “landscape of consciousness” (e.g., thoughts, feelings, and motivations) by dramatizing their responses to characters’ problems and tensions presented in picturebooks (Bruner, 1990, p. 14).

RESEARCH QUESTIONS

I sought to understand better students’ meaning-making from socially-conscious and language-diverse literature through language and other resources during story-based process drama in two dual-language (Spanish/English) classrooms. I asked the following research questions: When story-based process drama is offered as a meaning-making invitation to young children enrolled in dual-language classrooms,

1. How do teachers recognize and support those students’ meaning-making during the story-based process drama?
2. How do emergent bilingual students construct meaning from socially-conscious and language-diverse children’s literature?
3. What semiotic resources do emergent bilingual learners use to demonstrate their understandings?

The implications of my questions are both theoretical and pedagogical. My intent was to learn from bilingual teachers who worked to build on their students’ varying proficiencies in Spanish and English and draw from students’ diverse heritages for

cultivating awareness of social issues and developing empathy. This included the ways bilingual teachers orchestrated a sociolinguistic, sociocultural, and academic context in their language arts instruction that supported young children's meaning-making while building on what students know and can do across modes and languages (Valdés 1997). There is little direct guidance as to how emergent bilingual learners use semiotic resources inside of story-based process drama (Wagner, 1998), particularly as students' resources relate to their "ongoing, development of concepts and expertise for thinking, listening, speaking, reading, and writing in two languages" (Reyes, 2006, p. 269). In this study, I proposed to make the teaching and learning of language arts through story-based process drama in dual-language classrooms more visible so to investigate the ways young emergent bilingual learners could be encouraged and acknowledged for constructing meanings across languages, modalities, and texts.

TOWARD ADDRESSING THE RESEARCH QUESTIONS

This study focused on students' meaning-making from particular kinds of texts through a particular sign system, drama, in two dual-language classrooms. In the sections that follow, I briefly explain socially-conscious and language-diverse children's literature and story-based process drama as means to address the research questions in this study. At various points throughout this dissertation, I used the terms *emergent bilinguals*, *semiotic resources*, *socially-conscious and language-diverse literature*, *story-based process drama*, and *translanguaging*. Table 1 defines the terms I employ in this study.

Table 1 *Operational Terms and Definitions*

Term	Definition
Emergent bilinguals	Children who are developing bilingual skills, and can include learners of English as well as learners of other languages (Garcia, 2009)
Semiotic resources	Semiotic resources are the actions, materials and artifacts we use for communicative purposes such as language, gesture, movement, body position, facial expressions, image (Van Leeuwen, 2005).
Socially-conscious and language-diverse literature	Written and illustrative narratives with a range of sociopolitical issues (e.g., power, social class, culture, gender, language, human conflict, ethnicity, and race).
Story-based process drama	A view of drama that brings together two perspectives: one known as “story drama” that pays close attention to the text (Booth, 2005) and another called “process drama” (O’Neill, 1995) that emphasizes text as a starting point for exploring meaning beyond the page.
Translanguaging	According to García and Kleifien (2010), translanguaging includes practices such as (a) shifting between text in one language and discussion in another; (b) moving across texts that feature different languages; (c) discussing in one language but checking comprehension in another; (d) using both languages flexibly or codeswitching.

The Potential of Diverse Literature

I relied on the term *socially-conscious and language-diverse literature* as do others (Roser, Palmer, Greeter, & Martinez, 2015) to refer to texts with culturally sensitive themes that not only offer written and illustrative narratives, but a range of sociopolitical issues (e.g., bigotry, power, social class, culture, gender, language, human

conflict, ethnicity, and race) that could provide a window into the experiences of others (Bishop, 1990) and foster discussions of justice (Möller, 2012). A number of researchers have used nuanced terms in their investigations to suggest the potential of sharing these kinds of texts with young children for inspiring inquiry, building awareness of issues, and supporting critical and empathic responses: “multicultural literature” (Fain, 2008; Lohfink & Juana Loya, 2010; Souto-Manning, 2010; Martínez-Roldán, 2003); “social issues books” (Chafel, Flint, Hammel & Pomeroy, 2007; Leland, Harste, & Huber, 2005; Lewison, Flint & Van Sluys, 2002; Martínez-Roldán, 2003); picturebooks “focused on diverse issues” (Labadie, Pole, & Rogers, 2013); “multiple-perspectives texts” (Clarke & Whitney, 2009); “Latino literature” (Osorio, 2013); “literatura fronteriza—literature dealing with cultural, linguistic, and identity border crossings” (Medina, 2010); and books reflecting “migrant/immigrant experiences” (López-Robertson, 2012b).

According to these cited researchers, socially-conscious and language-diverse literature has many features that make them instrumental for eliciting children’s thinking and talk. As a unique form, these texts introduce sociopolitical issues children know and care about, storylines related to children’s lives, characters with whom they share age, language, and culture, and inclusion of written Spanish and other languages. According to the Cooperative Children’s Book Center, of the estimated 5,000 children’s books pushed in 2014, approximately 688 books or 14% were written by authors of color and about children of color. By choosing to integrate socially-conscious and language-diverse literature in their studies, researchers call attention to the critical need for books reflective of all students’ experiences and give a profound message to all children they

possess stories of value and the power of two languages. Framing students' responses in terms of issues allowed these cited researchers to investigate how grappling with conflicts and tensions in texts and derived from their own experiences support their literary understandings. However, an area research on literacy response less explored with socially-conscious and language-diverse literature in elementary classrooms is how understandings among children can lead to empathic responses to characters, and by extension other people who participate in and across culturally and linguistically diverse communities. The implications of socially-conscious and language-diverse literature as tools for critical and empathic readings could help to position children's languages, cultures, and lives as meaning-making resources in language arts classrooms.

The Potential of Story-Based Process Drama

Drama, according to Dorothy Heathcote (1984), is “human beings confronted by situations which change them because of what they must face in dealing with those challenges” (p. 48). Based on documentation of classroom experiences with children, Heathcote describes drama as a vehicle of learning that helps learners to step into imagine roles to explore issues, events, and relationships with texts. Heathcote claims, as do other classroom-based researchers of drama (Bolton, 1984, 1985; Crumpler, 2007; Henry, 2000; Heathcote & Bolton, 1995; Neelands, 1984; O'Neill, 1989, 1995; O'Neill & Lambert, 1983), learners bring together a repertoire of social, cultural, and linguistic knowledge to bear on constructing meanings from stories as they move back and forth between the fictional world and their own lives. Specifically, Heathcote (1984) suggests

the interpretive and reflective work children do through drama can help them to imagine the lives of others and empathize with the plights of characters. She explains, “You put yourself into other people’s shoes and by using personal experience to help you understand their point of view you may discover more than you knew when you started” (p. 44). In sum, children create understandings of the human condition actively as they revisit their own views in collaboration with other students in drama.

Winston (1996) proposes that drama could be a form of “moral engagement” (p. 189). Through drama, children are encouraged to see and think about the moral actions of others and speculate why they act as they do. According to Winston, children draw from their own moral understandings to enact possibilities and decide for themselves if the characters’ actions demonstrate values regarding humanity such as fairness, kindness, forgiveness, and generosity. Winston explains: “For drama to work, we have to be engaged morally, to care in either a positive or negative sense about the people being represented fictionally and what is happening to them” (p. 197). Edmiston (2000) extends Winston’s notion of drama as ethical education arguing, “narrative texts are sites for dialogue through which children come to understand the ethical views they hold and through which their ethical positions can change” (p. 64). In drama, children develop moral understandings by evaluating their actions in role and considering the affect of those actions on others. Children’s interpretations shift as they evaluate actions from different perspectives of the characters and debate with peers about what should happen in stories from those positions as characters. Winston and Edmiston emphasize drama’s potential as moral and ethical education for children to become more aware of the ethical

decisions in their lives, in the lives of others, in narratives, and in society as a whole.

In this research, I used the term *story-based process drama* to describe the kind of drama teachers and students engage in during their language arts instruction. While drama researchers and practitioners drama in many forms—creative drama (McCaslin, 1996), drama-in-education (Bolton, 1984), dramatic play (Rowe, 1998), theatre of the oppressed (Boal, 1974), theatre games (Spolin, 1986), dramatic inquiry (Edmiston, 2013), enactment strategies (Willhelm, 2002)—I view drama through two perspectives: one known as *story drama* that pays close attention to the text (Booth, 2005) and another called *process drama* (O’Neill, 1995) that emphasizes text as a starting point for exploring meaning beyond the page. According to Booth (2005), story drama invites critical contemplation of problematic situations inherent within stories that children elaborate on, altering the outcomes in ways that are meaningful to them. As Booth (2005) puts it, children “build another story together through improvisation” and make sense of the characters, motivations, and events by living them out through drama” (p. 13). Process drama also emphasizes taking over stories as students negotiate alternative possibilities to the problems arising from texts (Wolf, Edmiston, & Enciso, 1997). Process drama does not limit enactment to written stories read in their entirety; Edmiston (2013) suggests texts for process drama could be a few lines from a play or an oral narrative that presents a fictional rupture or crisis for players to propose what should happen. As the term suggests, *process drama* is not limited to enactment of a single scene but implies an “ongoing event” that allows for extended explorations over longer sessions than most improvised activities (O’Neill, 1995, p. xv). Story-based process drama has

the potential to cultivate understandings and reflection on socially-conscious and language-diverse literature in connection to students' prior knowledge and experiences while encouraging them to inhabit the insights and interpretations the story world may yield.

POTENTIAL CONTRIBUTIONS

The research questions that I posed have significance given current demographic trends nationwide and, particularly, in school districts where dual-language programs are becoming increasingly popular. It is my hope that the findings from this investigation add to existing bodies of research on emergent bilingual children in at least two ways. First, they broaden the range of meaning-making resources children employ with social conscious and language-diverse texts, and suggest practical guidelines for building on children's repertoires of practice that are responsive to their semiotic toolkits when interpreting and responding to literature in two languages. Given the growing number of studies that substantiate bilingual students' repertoires for literacy learning (Gutiérrez & Rogoff, 2003; Jiménez, David, Pacheco, Risko, Pray, Fagan, & Gonzales, 2015; Valdés, 2003) and calls for deeper understandings of approaches that may leverage them in two-way immersion classrooms (Escamilla & Hopewell, 2013; Gort, 2015), this study shows evidence that opportunities to draw on students' multilingual and multimodal repertoires of resources could be a generative act for emergent bilingual learners. Second, this study points to the benefits of story-based process drama as a platform for critically understanding the world and empathizing with others is not limited to dual-language

classrooms. The study's findings may be useful to all teachers who seek to better understand linguistically diverse populations of learners. Even though not all U.S. schools officially support dual-language programs, this study gives evidence of ways students with access to heritage and sociocultural resources could draw on their repertoires of practice for meaning construction from texts.

Chapter 2: Relevant Literature

In this research, I examined emergent bilingual students' meaning-making processes and the meditational potential of story-based process drama in support of critical and empathic understandings in two languages. This research attempted to bring new perspectives on children's meaning-making and to contribute to the body of research on drama, emergent bilingual students' semiotic practices, and language arts instruction in dual-language classrooms. In this chapter, I reviewed three informing bodies of previous inquiry investigating the connection among language arts, drama, and bilingualism. In one avenue of research, researchers discuss the affordances of socially-conscious and language-diverse literature on students' meaning making during read-alouds and small group discussions. A second avenue of research investigates multimodalities as resources for deepening understanding of stories and building empathic responses through drama. A third avenue of related research frames Spanish as an academic resource through which students leverage their bilingualism in meaning construction with texts. These three avenues of research on literature discussion, drama, and language as meditational means for stretching understandings of social issues invite pedagogical possibilities of story-based process drama for exploring and expanding emergent bilingual children's repertoires of meaning-making.

LITERATURE SERVES THOUGHT, TALK, AND LANGUAGE USE

Research indicates that in monolingual and bilingual classrooms, socially-conscious and language-diverse literature in conjunction with teacher facilitation can

support nuanced understandings of social issues in a number of ways (Labadie, Mosley Wetzel, & Rogers, 2012; Lewison, Leland, & Harste, 2008; McDaniel, 2004; Rogers & Mosley, 2010): connecting to character's dilemmas and motivations for justice (Fain, 2008; Labadie, Pole, & Rogers, 2013); by connecting to characters who reflect their cultural and linguistic heritage (DeNicolo & Fránquiz, 2006; Lohfink & Juana Loya, 2010; Osorio, 2013; López-Robertson, 2012a, 2012b); by drawing on oral narratives as part of their funds of knowledge (Medina, 2010; Martínez-Roldán, 2003; Martínez-Roldán & López-Robertson 1999; Moll, Amanti, Neff, & González, 1992); and by taking multiple perspectives (Clarke & Whitney, 2009; Leland, Harste, & Huber, 2005; Souto-Manning, 2009). Research also suggests that socially-conscious and language-diverse literature composed in both Spanish and English facilitates their meaning making (DeNicolo & Fránquiz, 2006; López-Robertson, 2010, 2011; Martínez-Roldán, 2003; Medina, 2010). The findings of these cited researchers suggest young readers benefit from opportunities to respond to significant dilemmas and ask their own questions of justice and power in discussions of socially-conscious and language-diverse literature in which multiple perspectives are encouraged. The researchers' claims also imply that engagement in reading and discussing socially-conscious and language-diverse literature depends on a teacher's work to encourage children to delve into issues, share their confusions and concerns, question the author's perspective, and figure out collaboratively what perspectives make sense to them (Osorio, 2013; Souto-Manning, 2009).

Researchers have identified human conflict and the protagonist's age as points of connections for learners to make sense of socially-conscious and language-diverse

children's literature. Engaging in teacher research from critical literacy (Freire, 1970; Shor, 1987) and culturally responsive perspectives (Gay, 2004), Souto-Manning (2009) underscored how multicultural children's literature evoked critical contemplation of just actions and human understanding among first graders. Employing a constant comparative method (Glaser & Strauss, 1967), Souto-Manning analyzed students' responses to picturebooks such as *Goin' Somewhere Special* (McKissack, 2001), *The Other Side* (Woodson, 2001), *Freedom Summer* (Wiles, 2001), and *White Socks Only* (Coleman, 1996) as part of an inquiry into the civil right's movement. She found multicultural literature as "starting points" (p. 68) for engaging children in "authentic dialogue" (p 59) about how issues of racism, segregation, and gender discrimination affected them and still persisted in the form of "pull-out programs" on their school campus (p.70). By considering the multiple voices of the characters and their peers, students were able to build on each other's language and knowledge, draw parallels across their experiences, and develop empathy for others.

Situated within a critical literacy framework (Lewison, Leland, & Harste, 2008), Labadie, Pole, and Rogers (2013) examined kindergarteners' responses to read alouds of picturebooks with "themes of social class" through the students' talk, writings, and drawings (p. 313). The researchers used tools of discourse analysis (Gee, 2011; Rogers, 2011) to reveal how kindergarten students identified with unjust moments characters faced in relation to issues of "poverty, homelessness, hunger, job loss, saving money, and material needs/wants" (p. 316). The findings pointed to the protagonist's age—a child vulnerable such as they—as a central feature of the texts. Books such as *Voices in the*

Park (Browne, 1998) and *Those Shoes* (Boelts, 2007), that enabled students to step into the stories, recognize injustices, and connect with young characters' lives. Labadie, Pole, and Rogers' conclusions suggest that opportunities for collaborative meaning-making from literature "focused on diverse issues" can support students in trying on other perspectives and cultivating understandings of social issues by imagining what it might be like to live through others' experiences (p. 316).

In her year-long case study in a multiage (1st/2nd) "Sheltered English Immersion" classroom, Fain (2008) investigated the issues of language discrimination and poverty children discussed in response to reading texts such as *La mariposa* (Jimenez, 1998) and *The Lady in the Box* (McGovern, 1999). Guided by critical literacy perspectives (Comber, 2003; Freire, 1970; Lewison, Flint, & Van Sluys, 2002; Shor, 1999), Fain found students demonstrated "awareness of oppression" when considering the embarrassment of being scolded by a teacher for speaking Spanish at school and the displacement of a homeless person. Students also demonstrated their abilities to infer "motivations of oppressors" as one child reasoned the perpetrators in the stories were "not thinking about their thinking" (p. 206). Fain concluded "authentic and safe spaces for children are critical as children learn to critically discuss and unravel tensions about their ideas, biases, and opinions connected to issues of social justice" (p. 207).

Another quality of multicultural literature that has shown to foster critical talk and understanding of social issues among bilingual students is storylines and characters that can be identified from within one's culture. Based on their study of literature discussion groups in a fourth-grade bilingual classroom, DeNicolo and Fránquiz (2006)

argued that multicultural literature in Spanish and English provides for deepening understanding of social issues through authentic storylines and characterization representative of Latino students' youth, language, and culture. Their findings suggest that realistic narratives, such as *Felita* (Mohr, 1979), provided students with opportunities for what the authors termed "critical encounters"—or pivotal moments to interrogate negative stereotypes, discriminatory language, and unfair acts directed toward the protagonist (p. 157). For example, students identified with the hurt and anxiety Felita felt when she moved from El Barrio with her family to a new neighborhood where girls from the block taunted her for being Puerto Rican. The critical encounters, according to the researchers, prompted "a different type of dialogue" in which students offered what they would say and do as Felita and contemplated solutions (p. 165). DeNicolo and Fránquiz concluded that when students saw their cultural backgrounds reflected in texts, they were able to make connections among their individual experiences, the storylines, and the bigger political and social contexts in which they were embedded.

Similarly, in her action research, Osorio (2013) showed that bilingual second graders' identification with characters' narrative influenced their understandings of issues presented in Latino literature discussed in Spanish and English. Informed by Freire's (1970) notion of conscientization through dialogue, Osorio reported the "highest level of engagement (the most in-depth talk)" occurred when she invited children to make connections among the texts, such as *From North to South/ Del norte al sur* (Láinez, 2010) and *Gabi está aquí: Un día loco de palabras mezcladas* (Montes, 2004), their Latino identities, and their language practices. For example, during a discussion of

Esperando a Papá/ Waiting for papá (Láinez, 2004) students drew upon their knowledge of immigration procedures and deportation risks gained through family experiences, to reason border crossing as the “right” thing and something “you have to do” (p. 66). Through constant-comparative analysis of students’ talk and her own, the researcher claimed the children built “critical consciousness” by means of personal connections as they took positions on the issues of border-crossing and family separation with which they had related or direct experiences (p. 151). Osorio concluded that in order to reach a “critical level of engagement, students first have to have personal connections to the book read; without that there was no way to get them to this critical level” (p. 137).

Through a case study lens (Stake, 2000) of Latino fifth-graders’ meaning making, Medina (2010) maintained that connections to character through students’ personal narratives is part of the knowledge and cultural resources they bring to literature discussions. Medina traced the movement within and across time and place as students discussed “literatura fronteriza”—or children’s “literature dealing with cultural, linguistic, and identity border crossing”—including *Tomás and the library lady* (Mora, 2000) and *My Diary From Here to There/Mi diario de aquí hasta allá* (Pérez, 2013) (p. 43). Through the use of discourse analysis (Gee, 2011), Medina examined “situated identities” that emerged during discussions, finding students’ personal histories were significant meaning-making resources for interpreting and connecting to characters (p. 47). Medina noted, as students elaborated their ideas through personal storytelling, they made “sense of the role of stories not only as imaginative, but also in relation to how oral traditions are connected to making sense of the human condition” (p. 56). Often missing

in children's literature, the prevalence of issues related to students' languages, cultures, and lives in "literatura fronteriza" afforded bilingual children to utilize storytellings for exploring their own sense of connection and identity within literature they read.

López-Robertson (2012a) also provides evidence of young bilingual readers' search for understandings in literature discussions by making personal connections to experiences they live through—sharing "personal life stories" of events they witnessed or that had directly affected them or their families (p. 217). Through a series of studies, López-Robertson (2010, 2011, 2012b) demonstrated the capabilities of primary grade bilingual children to inquire into and reflect on sociopolitical issues of relevance and concern to their own lives and communities. Using discourse analysis methods (Gee, 2011) to study how the children created meanings through their exchanges during their *pláticas literarias*/literature discussions, López-Robertson found the bilingual children frequently told personal stories in Spanish and English to extend, confirm, and contest the events in the bilingual picturebooks that reflected migrant/immigrant experiences such *El Camino de Amelia/Amelia's Road* (Altman, 1993), *La mariposa* (Jiménez, 1998), and *Friends from the Other Side/Amigos del otro lado* (Anzaldúa, 1993) (p. 221). Drawing from culturally responsive pedagogy where the "cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students [are used] to make learning encounters more relevant to and effective for them" (Gay, 2000, p. 29), López-Robertson claimed that the bilingual texts enabled students to connect with characters who faced challenging realities similar to theirs— the need to belong, feelings of loss, separation from family, and experiences with the border patrol—and drew

conclusions about the possibilities for social change. López-Robertson (2011) contended young Latinas' participation in a critical literacy curriculum based on discussing books about critical social issues "helps them contest social inequities that they may be living and challenges them to think beyond the book and make connections to their lived experiences" (p. 52).

Martínez-Roldán and López-Robertson (2000, 2003) also studied the role of "oral narratives" in supporting bilingual second graders' abilities to make meaning from characters' lives within multicultural literature offered in both Spanish and English. Drawing from theoretical perspectives of narratives as cultural tools for mediating thinking (Wertsch, 1985) and an important sense-making process by young children (Ochs & Capps, 2001), Martínez-Roldán and López-Robertson examined the types and content of children's responses to books that focused on social issues such as *In My Family/En mi familia* (Lomas-Garza, 2000) and *Pepita Talks Twice/Pepita habla dos veces* (Lachtman Dumas, 1995). Through tools of discourse analysis (Gee, 1990), the researchers found oral narratives mediated the children's understandings of what it felt to experience the hurt of language discrimination as well as courage to stand up for maintaining bilingualism. Martínez-Roldán and López-Robertson claimed access to oral narratives, Spanish, and quality multicultural literature enables bilingual students to inhabit characters and emphasize with their life challenges. The authors concluded "the books gave students the opportunity to see not only themselves as represented, but also positive attitudes toward the Spanish language" (p. 274), both of which facilitated their meaning making from the texts.

Lohfink and Juana Loya (2010) explored third graders' linguistically and culturally mediated engagements with bilingual picturebooks "written by Mexican or Mexican American authors" (p. 351). The researchers relied on reader-response theory (Rosenblatt, 1985) to better understand students' efferent and aesthetic stances while discussing texts collaboratively in English such as *Juan and the Chupacabras/Juany el chupacabras* (Garza, 2006), *My Very Own Room/Mi propio cuartito* (Pérez, 2000), and *The Upside Down Boy/El niño de cabeza* (Herrera, 2000). A transactional perspective allowed the researchers to document bilingual students' meaning-making from picturebooks that reflected the children's Mexican-American cultural and linguistic backgrounds, particularly children's attention to the print and illustrations i.e., making comments about words and pictures within the texts and asking about vocabulary in either English or Spanish. Lohfink and Juana Loya found 53% of students' responses reflected their identification with characters because of shared experiences (p. 355). Lohfink and Juana Loya concluded engaging with culturally relevant, bilingual books in dual-language format of both Spanish and English, not only validated and elicited students' bilingualism connections, but "guided them in making sense of each story" (p. 360).

Building on these studies, I investigated socially-conscious and language-diverse literature not only as a base for scaffolding literary responses, but as a promising tool for students to explore and expand their semiotic toolkits in demonstrating critical and empathic readings. Building on recent scholarship in discussions of socially-conscious and language-diverse literature among bilingual learners also helped to further theorize

texts, enactment, and language as valuable and interdependent semiotic tools used for meaning-making.

DRAMA AS A RESOURCE FOR MEANING-MAKING

Researchers have long documented that children come to school with expansive semiotic toolkits that position them as meaning-makers (Edmiston, 1991, 2003, 2007, 2011; Flynn & Carr, 1994; McMaster, 1998; Martinez, 1993; Miccinati & Phelps, 1980; Wolf, 1994). While traditional literature discussions provide children with a look back at events that happened to other people, drama preparation and enactment allow for children to enter the world of the story with others through drama and make sense of their experiences in the present (Edmiston & Enciso, 2003). The feeling of being in the moment of story events—what Edmiston (2013, p. 135) describes as “presentness”, and Heathcote (1980, p. 161) calls “now and imminent time”—intensifies children’s involvement and understandings according to other drama researchers (Booth, 2005; Henry, 2000; O’Neill, 1995). By becoming involved in the action, by experiencing conflicts in role and attempting to resolve them, players can experience different perspectives on problems faced by the characters, perhaps even when those problems are different from their own. In reviewing studies of drama during language arts instruction in elementary classrooms from 1980-2016, I identified the affordances of drama for which the researchers provided evidence. These included: deepened understanding of stories (Adomat, 2007, 2009, 2012; Crumpler, 2001, 2003, 2005, 2007; Crumpler & Schneider, 2002; Hoyt, 1992; Pellegrini & Galda, 1982, 1984; Rowe, 1998, 2000;

Wilhelm, 2007; Wilson, 2003; Whitmore, 2015), improved oral language skills (Kardash & Wright, 1986; Mages, 2008; Moore & Caldwell, 1990; Podlozny, 2000), deepened empathy for characters (Clyde, 2003); and spaces for open exploration of issues (Edmiston, 1993; Medina, 2004a, 2004b; Medina & Campano, 2006). Together, these cited studies demonstrate that a multimodal approach to literature response provides a wider perspective on the many means involved in meaning making.

Drama deepens understanding of stories. Researchers have shown that drama helps young children to build and clarify the meanings of familiar and predictable stories. In their pioneering studies of fantasy play with primary grade readers, Pellegrini and Galda (1982, 1984) found young children who played roles through drama showed higher comprehension than those children who drew or discussed their understandings after read-aloud events. Pellegrini and Galda claimed the drama players outscored their peers in sequential recall, understanding characters, and problem-solving because drama allowed them to experience the central decisions in *Little Red Cap* (Grimm & Grimm, 1964), *The Three Billy Goats Gruff* (Asbjornsen & Moe, 1957), and *The Three Bears* (Galdone, 1972). By switching roles between characters in the stories, the children were also able to evaluate and re-evaluate their actions from shifting viewpoints, i.e., between Red Riding Hood, the wolf, the hunter, and Grandmother. Pellegrini and Galda concluded children gain experiential knowledge through enacting with peers which enables them to express literary understandings more openly than through drawing or discussion

Following their lead, other researchers moved beyond investigating literal reenactment or recall of stories to examine how young readers and listeners build

understanding through unscripted, improvised drama (Paley, 1990, 2004; Whitmore, 2015; Wohlwend, 2009). Over a period of 7 months as a teacher-researcher, Adomat (2007, 2009, 2012) investigated multimodality (Jewitt & Kress, 2003) as a scaffold for building literary understanding among first grade children labeled by their school as “struggling readers” (2009, p. 629). Her analysis of the children’s responses to read-alouds of picturebooks such as *Alexander and the Wind-Up Mouse* (Lionini, 1969), *Corduroy* (Freeman, 1968), and *Owen* (Henkes, 1993), demonstrated that engagement in dramatic activities (role play, hotseating, and tableau) offered readers opportunities to represent their interpretations of texts based on their strengths—what Adomat termed “personal agency” (p. 633). Moreover, the children were able to express the characters’ feelings, explore the consequences of characters’ actions, and pose extensions of the stories through language, movement, gesture, and facial expressions. Adomat claimed the multimodal work in drama supported students’ literary understandings as well as repositioned learners to form identities as capable and competent meaning makers in a shared literacy context.

Rowe (1998, 2000) also noted that modal changes from verbal to performative meanings in the context of “book-related dramatic play” significantly supported preschooler’s understanding of picturebooks while extending their means of learning and response. By observing children’s play during teacher-led read-alouds and peer-only interactions at the book center in one classroom, Rowe found that children shifted frequently and fluidly between stances as readers talking over books and characters enacting scenes of standing up to wolf in *The Three Little Pigs*, reasoning the value of

giving to others in *Caps for Sale* (Slobodkina, 1989) and exploring their own questions such as why Mike Mulligan smokes a pipe in *Mike Mulligan and His Steam Shovel* (Burton, 1939). The multimodal nature of dramatic play, according to Rowe, provided entry points for the preschoolers to “walk around in the story settings” and “touch, feel, and look” from the vantage point of the characters (p. 20). Rowe claimed the experience of translating meaning from book talk to dramatic play encouraged children to reconsider meanings and transform their understandings from the perspectives offered by both sign systems.

In his study of first and second graders’ tableau creations, Wilson (2003) showed that constructing meaning in and across sign systems served a generative and reflective purpose for learners to understand the feelings of characters and motivations behind their actions. Working together in small groups, the children translated their talk of *Lily’s Purple Plastic Purse* (Henkes, 1996) and *My Many Colored Days* (Geisel, 1996) into embodiments (through the use of facial expressions, hand positioning, and body posture), and re-shaped their thoughts into language to explain what they did in the tableau and why. Informed by constructs of transmediation (Suhor, 1984, 1992) and narrative thinking (Bruner, 1986), Wilson claimed understanding about characters’ experiences with “alliances, separations, joy, anger, and sadness” grew and evolved for the children as they moved ideas back and forth between language and gestures (p. 379). Tableau, according to Wilson, evokes understandings of characters’ perceptions for children through the poses they hold and the roles they take— tapping their own emotions by

stepping into character, feeling what the character might have felt, and conjecturing the character's reactions to social conflicts.

Crumpler (2005, 2007) and Schneider (2002) also found transmediation a fundamental process in literacy learning that brings about new perspectives and connections of characters in the interplay among sign systems. Anchored in Bruner's work in narrative theory as a (Bruner, 1986), Crumpler and Schneider investigated the understandings of characters that kindergarten, first and second graders created through process drama. Over multiple days in three different classrooms, the researchers observed children step into roles and enact responses to dilemmas as characters from texts such as *Edward and the Pirates* (McPhail, 1997) and *Where the Wild Things Are* (Sendak, 1963). By looking at the ways the children represented their actions from the drama and reflected upon the meanings of those actions in writing and image, the researchers uncovered the depths of students' processing of characters' feelings and intents. They noted children's abilities to conjecture what they would need and how they might approach the Wild Things-as Max-if they stayed on the island. Crumpler and Schneider claimed transmediation—movement of ideas from talk to gesture and movement to writing and drawing—permitted an elaboration of students' understanding of characters and interpretive thinking about texts.

Drama provides for empathic responses. Researchers (Edmiston, 2000; Wagner, 1998; Winston, 1996) have acknowledged the potential of building moral reasoning through drama but few studies have inquired the ways in which children work to understand issue-laden texts so as to investigate and provide evidence of empathic

responses. According to Clyde (2003), creating subtexts of thought and emotion enables children to empathize with characters and understand perspectives different from their own. Clyde documented the responses of primary grade children as they employed “Subtext Strategy” to construct meanings from careful readings of *Julius, the Baby of the World* (Henkes, 1995), *Ruby the Copycat* (Rathman, 1991), and *Freedom Summer* (Wiles, 2011) (p. 150). She found the subtext strategy influenced the children’s stance—or insider perspectives as readers—helping them to use personal experience to understand what it feels like to be in other shoes. Where the children in Wilson’s (2003) study created tableaux without seeing the story’s illustrations, Clyde’s participants entered the characters’ thoughts and emotions through the illustrations and justified their interpretations based on the details they could draw from the illustrations. As a result of learning to interpret subtexts, the children were able to empathize with characters, like John Henry, even though they had not experienced the discrimination of being forbidden to swim in a town pool. For example, one child stepping into the role of John Henry offered these thoughts: “I don’t know why white people don’t think we have feelings, but we do. I’m sad because they’re filling up the pool” (p. 157). Clyde concluded subtext strategy is a tool through which children can enhance “their insights into characters’ personalities, intentions, and motives, helping them construction a deep understanding of the text and its characters’ varied perspectives” (p. 158).

Drama provides for critical explorations of issues. Just as reading is an active transaction between reader and text, Edmiston (1993, 2013) contends that drama is also a dynamic transaction between texts and individuals who co-create meaning in unscripted dialogue. Building on Rosenblatt's (1985) transactional theory and Bakhtin's notion of dialogism, Edmiston documented the links among reader response, dialogue, and drama in primary classrooms, paying close attention to first graders' talk, movement, and interactions as they negotiated issues, such as "taking other people's things" (1993, p. 250), and "friendship across difference" (2013, p. 132) in picturebooks such as *Jack and the Beanstalk* (Cauley, 1983) and *Amos and Boris* (Steig, 2009). The immersion within the character roles and playing of possible solutions, Edmiston noted, resulted in deeper understandings of why people steal and the meaning of friendship. For example, when one child argued in favor of taking the giant's money, "Let's only take one gold coin," another responded, "That's still stealing" (Edmiston, 1993, p. 259). He claimed understandings that emerged through dialogue opened the students' minds to perceive, be moved by, and respond to the story events in different ways because of their different frames of reference. Edmiston's comparison between the transaction of texts with readers and actors suggested drama helps children to reflect on the significance of events and implications of their actions for a larger world.

Although the majority of drama research (Adomat, 2007, 2009, 2012; Clyde, 2003; Crumpler, 2005, 2007; Crumpler & Schneider, 2002; Edmiston, 1993, 2013; Flynn & Carr, 1992; Martinez, 1993; Miccinati & Phelps, 1980; Montgomerie & Ferguson, 1999; Pellegrini & Galda, 1982; Rowe, 1998, 2000; Wilson, 2003; Winston, 1994;

Whitmore, 2015) included response to familiar tales and literature with some animal characters (e.g., *Bunny Cakes*; *Dr. DeSoto*), other studies focused on the use of realistic multicultural literature in drama to support consciousness raising and social action among upper elementary Latino students. Medina (2004a, 2004b) and Campano (2006), for example, studied the impact of drama techniques (writing in role, tableau, hot seating, role play) on fifth grade students' sociocultural identities and engagement with issues of citizenship and immigration relevant to their lives. Using Spanish and English in addition to other modalities in drama, the students forged critical understandings that linked the presence of oppression presented in Latino literature, such as *Friends from the Other Side/Amigos del otro lado* (Anzaldúa, 1993) and *My Diary From Here to There/Mi diario de aquí hasta allá* (Pérez, 2013), their lives, and the border crossing accounts of their peers. The researchers concluded that drama created a dynamic space for students to mine cultural experiences they shared with characters and arrive at more incisive understandings of how they are positioned by others in school and society. Bringing together a Latina feminist literary theory (Anzaldúa, 1987) and an instrumental case study (Stake, 2000) to guide their research allowed Medina and Campano to see the students' heightened awareness and agency as they worked through conflicts in character roles that resonated with their lives. Unlike other drama studies, Medina and Campano's work called attention to valuing the linguistic resources students bring to negotiate diverse perspectives and speak back to issues through drama; however, while they provided evidence of students speaking Spanish and English, the researchers did not discuss specifically how the students used their knowledge of two languages to construct

meaning. Rather, they showed that when Latino/a literature is read, discussed, and enacted in multiple languages, students are able to draw from their own experiences to inform their role-playing, to problematize unfairness, and to envision a more just society.

LANGUAGE AS A RESOURCE FOR MEANING-MAKING

In response to rapid changes in student demographics in K-12 U.S. public schools over the past ten years, researchers have drawn increasing attention to the range of communicative resources and means of understanding students demonstrate in learning spaces that are inclusive and respectful of their language practices (Compton-Lily, 2008; Martínez, 2013, 2014; Michael, Andrade, & Bartlett, 2007; Orellana, 2015; Sayer, 2008; Zentella, 2005). In efforts to improve their understandings of these learners, researchers have challenged the federal governments' classification of students as "limited English proficient" and "English language learners" that masks the supportive role of Spanish in learning English and promoting biliteracy (Escamilla 2006; García, Skutnabb-Kangas, & Torres-Guzmán, 2006; Gort, 2008; Moll, Saez, and Dworin 2001). Researchers counter the "ELL" label with evidence on students' everyday language practices (e.g., paraphrasing, interpreting, codeswitching) in communities and schools that frames Spanish as an academic resource for developing literacy skills and making meaning from texts (Martínez, 2010; Michael, Andrade, & Bartlett, 2007; Orellana, Reynolds, Dorner, & Meza, 2003; Sayer, 2008). The contributions of the research reviewed below influenced my inquiry by showing that bilingual students use Spanish and English in

complex and dynamic ways to make meaning while interacting with peers and their teacher to extend their language and literacy practices.

Students bring expansive repertoires to the classroom. Focusing on bilingualism and multilingualism in language arts contexts has opened the field of literacy research to recognize the many ways students draw upon their evolving linguistic knowledge and discursive practices to participate, negotiate, and make sense of literacy events. Drawing on findings from a two-year ethnography on students' language practices outside of school and within the classroom, Orellana and Reynolds (2008) identified points of leverage in the English language arts curriculum for teachers to build on what students already know and ways they already learn to develop their academic literacy skills. Their findings showed that fifth through seventh grade students' everyday use of translating and language brokering for their families overlapped with their paraphrasing skills used to understand vocabulary words, summarize texts, identify cognates, and combine sentences.

Martínez (2010) also presented the pedagogical possibilities of leveraging students' language practices as they relate to the English language arts curriculum standards. Building on Orellana and Reynolds's work, he documented the intellectual and creative work of sixth-grade bilingual students in the form of Spanglish, uncovering connections between the skills Latina/o students practice and specific academic skills they were expected to master according to state standards. His analysis revealed that the students showed adeptness at shifting voices for different audiences and communicating shades of meaning in their use of Spanglish. This view of code-switching as a resource is

important for all teachers to understand in heteroglossic classroom communities where multiple languages are in daily contact and meanings are mediated within and between languages and language varieties. Martínez argued that cultivating students' metalinguistic awareness of their everyday language practices and expanding their abilities to work with the various tools in their linguistic repertoires could affect their academic learning of English language arts positively. Similarly, Herrero (2006) studied the use of Dominican oral literature and discourse style as a resource for literacy learning among students from the Dominican Republic. She found that students produced more writing in both English and Spanish when they were allowed to draw on discourse patterns in their everyday language practices.

Researchers have begun to move toward the strategic use of two languages in support of young children's emergent literacy development and meaning-making. Martínez-Roldán and Sayer (2006), for example, studied the mediational means of Spanglish in third grade bilingual students' reading comprehension of narrative texts in Spanish and English as they examined oral retellings. The researchers found that the students demonstrated greater comprehension of the stories when they used Spanglish to mediate their retellings than when retelling stories using only English. In their retellings, the students' moved smoothly and purposefully between languages to substitute words, emphasize a point, and share personal anecdotes.

Like Martínez-Roldán and Sayer, Langer, Bartolome, Vazquez, and Lucas (1990) also pointed to Spanish as a powerful tool for interpreting texts. Langer and her colleagues examined ways in which fifth-grade Mexican American students constructed

meaning while reading fictional and expository passages in English and Spanish.

Analysis of the students' answers to questions during and after-reading revealed that the opportunity to use their knowledge of Spanish and English flexibly enriched their meaning-making and reading comprehension in both languages. The researchers reported the students' knowledge of Spanish supported their abilities to recall more content of the texts and hypothesize more effectively. Martínez-Roldán and Sayer and Langer et al.'s studies illustrate older bilingual students' abilities to use Spanish to mediate their readings of texts.

By focusing on the interplay between languages and on the dialogic processes of language learning at work in the school, researchers have identified Spanish as an academic resource rather than interference in student learning. Together, these studies provide a fuller sense of the range of linguistic tools students have available for meaning-making in the language arts classroom and have implications for children's language-mediated meaning making through story-based process drama. These scholars, along with others (Ball, Skerrett, & Martínez, 2011; Borrero 2007; Martínez, Orellana, Pacheco, & Carbone, 2008) build a case for instructional methods that invite students in diverse classrooms to learn from the ways in which they and others use language in support of their literacy learning. The insights and propositions from the literature are central to my interpretations of language use in story-based process drama as they demonstrate students drawing on their linguistic repertoires strategically in language arts classrooms. Although the scholarship holds great promise for practice and models of research within English

language arts contexts, there is a need for empirical studies that examine closely how students and teachers leverage bilingualism for literacy learning.

Teacher's roles in supporting meaning construction with texts. Language and literacy researchers have continued to ask questions about how students' linguistic resources might be leveraged practically and deliberately in the language arts classroom (Jiménez et al., 2015; Martínez, 2013). One way researchers have identified to leverage language in meaning construction is for teachers to create a supportive context within language arts experiences in which students are invited to draw on their linguistic repertoires, play with language, and recognize each other as resources. There is evidence that elementary bilingual students respond more positively and fully to the literature they read, while also experimenting with languages and academic genres, when teachers encourage language-crossing. Fránquiz and de la Luz Reyes (1998) investigated the responses of kindergarten through fifth grade bilingual learners, finding that allowing two languages in literature discussions served to clarify understandings, make connections, and elaborate on the content discussed. The researchers concluded that creating literature discussions inclusive of Spanish and English legitimizes both languages as resources for learning and constructs a heteroglossic—or many voiced—space for meanings to be made.

The teacher plays a key role in bilingual literature discussions—to call attention to opportunities for learning, to extend student thinking about language, and to intervene or step back in order to encourage collaborative interactions among the students.

Researchers have also looked at the ways in which bilingual teachers' strategies and

pedagogies leverage language in support of literary meaning making. For example, Palmer, Martínez, Mateus, and Henderson (2014) studied two bilingual teachers in two-way dual-language classrooms as they stretched and scaffolded students' thinking and talk in their instruction. By exploring the classroom talk that surrounded their interactions, the researchers proposed three discursive moves that the teachers made to support students' understandings and bilingual identities: The teachers (a) modeled dynamic bilingual language practices, (b) positioned students as bilingual (even before they are), and (c) celebrated and drew attention to language crossing. For instance, during a discussion of a Latino picturebook, a first grade teacher code-switched, translated, and used vernacular forms of Spanish purposefully to validate or mirror student language practices and their retelling of a deportation experience. The authors highlighted that teacher's translanguaging pedagogies opened up spaces for students to engage in sensitive and important topics presented in the literature they read and take risks to express themselves in developing languages. The researchers argue that teachers bring metalinguistic knowledge to interactions, and are attuned to bilingual learners' responses that may makes literature discussion more engaging for all participants.

Teachers also support the reading experience by valuing and modeling ways that students can draw on their different strengths to learn together. Worthy, Durán, Hikida, Pruitt, and Peterson (2013) examined the ways in which a fifth-grade teacher and her bilingual students leveraged an array of language practices to co-construct meaning during discussions of *Esperanza Rising* (Ryan, 2000) read aloud in English. The researchers found that the students drew on their linguistic knowledge and cultural

experiences to a) negotiate text and vocabulary meaning; and (b) display and strengthen their language skills. Looking at the strategies that stretched students' thoughts and talk, Worthy and her colleagues emphasized the explicit discursive work on the part of the teacher to model and call attention to language practices students used in the discussions to extend one another's interpretations and lift the critical issues (e.g., codeswitching, translating, and responses in Spanish to other responses in English). Arguing that deciding when and how to apply everyday languages to literacy learning entails risk-taking and practice, the authors pointed toward the necessity of the teacher's explicit invitation and support for students to use their own linguistic resources during literature discussions.

Co-construction of meanings among peers. While scaffolding inspires further dialogue and understanding, the classroom teacher is not alone in supporting students' interpretations of texts. Part of legitimizing Spanish and English as resources in literacy events is also recognizing peers as co-constructors of knowledge who learn from and build on one another's expertise as language users and meaning makers. Peer interactions open opportunities for students to demonstrate expertise in each other's languages, to create linguistic bridges, and enhance one another's metalinguistic awareness. Gutiérrez and her colleagues (1999, 2011) confirmed the value of joint activity in their long-term work in an innovative learning environment, Las Redes (Networks), where technology, play, and bilingualism mediated elementary students' literacy learning. Their analyses of the languages and literacies practiced in this dynamic, social space showed that bilingual students mixed or hybridized Spanish and English strategically and flexibly to collaborate

in letter writing, digital storytelling, and problem-solving activities to communicate with El Maga, the mythical cyber wizard. The students took directions from each other, negotiated their ideas, and extended on each other's utterances in both languages to contribute jointly to the composition of their messages. The researchers found that the opportunity to employ these hybrid language practices to create, speak, read, and write positively affected children's literacy development; using multiple languages empowered them to explore and expand their linguistic toolkits that supported their identities as learners and meaning-makers. In contrast to approaches to language and literacy development in school that do not often leverage students' linguistic repertoires, the investigations of Las Redes revealed that constructing meaning from text not only nurtured individual learners, but was enhanced through collaboration—the cultivating and sharing of linguistic knowledge with others—among bilingual students. This view of collaborative dialogue and play is central to my interpretations of social activity of learning. That is, children's acts of meaning-making are situated in larger language and literacy practices of their peers, and they become more adept at selecting and using their semiotic resources within a context that promotes social interaction, language-crossing, and play.

The potential of language as a tool for mediation and co-construction in classrooms with emergent bilingual students representing a range of proficiencies in Spanish and English has garnered the attention of researchers interested in investigating two-way immersion programs. Researchers continue to document how emergent bilingual students draw on their knowledge from two languages to develop their writing

and voice (Canagarajah, 2011; Gort, 2012; Velasco & García, 2014); learn science concepts (Esquinca, Araujo, & de la Piedra, 2014); promote metalinguistic awareness (Martin-Beltrán, 2010; Olmedo, 2003; Reyes, 2004) and index identities and community membership (Coyoca & Lee, 2009; Palmer, 2009). Researchers have also pointed to children's practices of codeswitching, translation, recasting, and language brokering that have supported comprehension, vocabulary development, and participation in discursive spaces where multiple languages are valued as resources for learning (Gort & Sembiante, 2015). These studies provide a strong base of evidence for the benefits of dual-language immersion programs on expression of thinking, problem-solving, and expansion of understanding for emergent bilingual students as do others (Fitts, 2006, 2009; López & Abbas Tashakkori, 2004). Young children, dual language learners in particular, too often are limited to separate literacy practices in Spanish and English that delimit possibilities for building on ways to make meaning (Gort & Pontier, 2013; Perez, 2004). Given these findings, systematic inquiry is required to learn more about the ways in which emergent bilingual students transport and adapt their semiotic resources to cross social, linguistic, and cultural borders as part of their literacy work with texts in the classroom.

Other scholars have given attention to the learning opportunities that arise when emergent bilingual students face challenges with language during literature discussions. By exploring the talk of fourth-graders as they read multicultural literature, such as *My Name is María Isabel/ Mi nombre es María Isabel* (Ada, 1995), in student-led groups, DeNicolo (2010) found students relied on forms of linguistic mediation—by way of translating, modeling, interpreting, and using paralinguistic cues—to assist peers in

comprehending, provide discussion prompts, and change the focus of their talk. The researcher pointed to conflict among group members about choosing one language over another in their discussions as the driving force of transformation in their literary understandings. For DeNicolo, moments of linguistic tension—what she described as “working through struggle”—became openings for students to recognize different ways of knowing and to expand their discussions through the inclusion of voices in Spanish and English (p. 232). DeNicolo argues that linguistic mediation is worth considering within literature discussions among bilingual learners. The students used language as a tool to mediate their discussions by collaborating with peers who helped them to have voice in selecting texts, articulate and explain their experiences in languages of their choice, as well as share responsibility for co-constructing understandings about the stories. From this perspective, linguistic mediation promotes hybrid language use as students blend Spanish and English and access each other’s resources to make meaning from texts.

TOWARD THIS INVESTIGATION OF MEANING-MAKING

The literature across the three avenues of research on literature, drama, and language as resources for meaning-making offer the positive benefits of these critical advances for students’ literacy learning when their linguistic and other semiotic resources are welcomed in the classroom. Given these findings, there are a number of under-researched areas in the literature that could be investigated to learn more about the ways emergent bilingual students draw on an array of modalities when constructing meaning

from texts to better understand the kind of instructional approaches that support students' multimodal meaning-making in two languages. Researchers (Lee, Patall, Cawthon, & Steingut, 2014; Mages, 2006, 2008; McMaster, 1998; Wagner, 1998) call for the need for well-articulated research design for investigations of drama in the classroom.

Investigations of drama in bilingual settings are also needed to inform instructional models that support meaning-making among students of diverse backgrounds.

Need for Well-Articulated Research Design

Across inquiries related to drama in elementary classrooms, there is a need for “detailed observations of teacher-led classroom drama, descriptions that capture the immediacy and power of the students’ processes to make meaning” (Wagner, 1998, p. 235). Few published drama studies (perhaps because of journal space limitations) present stated research questions clearly, a description of research design, and clear explanations of data analysis. Lee and colleagues (2014) confirmed this perspective in their meta-analysis of drama research in preK through college classrooms from 1985-2012. Their comprehensive synthesis of over 25 years of accumulated research indicated a “lack of thorough reporting in the research literature on drama-based pedagogy” (p. 38). Other researchers identified this concern, finding drama studies often do not report on the rationale of literature selected, the numbers of times the story was read, the facilitator of drama, whether or not the illustrations were shown, the drama strategies used, and the length of the drama (Conrad, 1998; Mages, 2006, 2008; McMaster, 1998; Wagner, 1998). If researchers and practitioners hope to learn from teachers’ perceptions of the ways

children use resources in drama, then future research must report specific information vital for learning about understandings beyond discussion. Because existing research offers limited guidance for studying the semiotic resources used by bilingual children, I looked to the methodology of collective case study and methods of multimodal discourse analysis to understand meaning-making through drama.

Need for Drama Research in Bilingual Settings

Few studies have examined story drama in elementary bilingual classrooms. Of the small number of studies that have explored students' dramatic responses to literature among linguistically diverse learners, most focus more on how drama *helps* students develop English rather than investigating the resource of bilingualism (Anderson & Loughlin, 2014; Bernal, 2007, Greenfader & Brouillette, 2013). Although early studies revealed that diverse learners benefit from engaging in drama, they did not take into account children's linguistic repertoires, the dynamic nature of language learning, or the hybrid practices that support meaning-making in students' discursive exchanges through drama. The lack of attention to drama in bilingual settings is also troubling given that use of two languages as resources advanced bilingual students' critical inquiry and understanding around texts in literature discussions (Martínez-Roldán, 2005).

SUMMARY: STORY-BASED PROCESS DRAMA IN DUAL-LANGUAGE CLASSROOMS

My research investigated emergent bilingual students' meaning making as they insert themselves into protagonists' roles, positions, and problems, generating possible

(and potentially) equitable and just solutions. A number of researchers who have closely examined children's critical thinking in relation to literacy (Gutiérrez, 2008; Labadie, Pole, & Rogers, 2013; Moller, 2012) have argued for engaging young students in contexts other than literature discussions. Moeller (2012) implied, "Rather than declarations of a single best practice, we need detailed examples that can offer support, encouragement, and possibility" for supporting children's understanding of social justice issues (p. 33). In the implications of their study Lysaker and Tonge (2013) also suggested drama as a medium for children to "further experience voicing their understandings of the inner worlds of characters" with the potential to "better interpret and talk about the thoughts, feelings, and intentions of others" (p. 640). The contributions of the research to date on literature discussions among monolingual and bilingual children support my intention to explore the prospective of story-based process drama as a social context that facilitates taking over stories (Sipe, 2000) toward an understanding of human experience and the nurturance of empathy by understanding its presence because of sensitivity to semiotic resources.

There is a also growing number of studies that inform the fields of literacy and bilingual education on instructional practices that respond to the variation in students' linguistic repertoires while building on what students know and can do across languages (Gort, 2012; Reyes & Azuara, 2008). One instructional practice that addresses this need is the research on drama in dual-language classrooms. With few exceptions (Medina, 2004a, 2004b; Medina & Campano, 2006), I could identify no studies that explore emergent bilingual students' meaning-making set within a study of story-based process

drama. In this study, I investigated how second graders in two dual-language classrooms drew on their repertoires of semiotic resources to demonstrate understandings of socially-conscious and language-diverse literature through story-based process drama. Given the need for attention to early childhood literacy practices of dual language learners in the existing empirical work, I investigated the meaning-making processes of children within a shared interactional context that values bilingualism and multimodal learning. I explored that dual-language classrooms designed for mediation through story-based process drama for their opportunities for emergent bilingual students to collaborate in using semiotic tools, toward critical and empathic interpretations of sociopolitical issues.

Chapter 3: Research Design

The purpose of this qualitative study was to better understand meaning-making in the presence of socially-conscious and language-diverse literature as manifested through emergent bilingual students' story-based enactments of their own proposed solutions to central problems—solutions that can open to displays of critical and empathic responses. This study involved systematic observation in two dual-language classrooms as I recorded and interpreted fieldnotes, video recordings, interviews, and photographic documentation of the children's meaning-making and their teachers' support over a period of 12 and 8 weeks during the fall of the 2015-2016 school year. In the sections that follow, I present the research sites and describe the participating teachers and students within the context of their classrooms, schools, and districts. Then, I describe the procedures for study, the research design, the methods of data collection, my own role in the classroom, as well as the ways data were analyzed. Finally, I address reliability, validity, and representation in this investigation, my positionality, and the limitations of this study.

RESEARCH SETTING AND PARTICIPANTS

Local Geographic and School Contexts

The schools in which I conducted my study, Torres Elementary and Meadowdale Elementary (pseudonyms), are located in different cities in the southwestern United States. According to the state department of statistics, the neighborhoods serving Torres Elementary and Meadowdale Elementary are representative examples of neighborhoods

that continue to become increasingly culturally and linguistically diverse and larger in number. In both communities, varieties of Spanish along with English are spoken. Of the 489 students enrolled at Torres Elementary, 83% are Latino, 14% are White, and 3% are African American. Of the 303 students enrolled in Meadowdale, 200 are Latino (66%), 88 are White (29%), 11 are African American (4%), and 4 are Asian/Pacific Islander (1%).

Teachers

Two experienced second grade bilingual teachers, both of whom provide regular opportunities for children to participate in literature-based discussions in Spanish and English, volunteered to participate in this systematic look at children's resources for meaning-making. Ms. González and Mr. Ortega (pseudonyms) work in different school settings with similar populations of learners. The profiles of the teachers' classrooms at Torres Elementary and Meadowdale Elementary, the sites for my investigation, are displayed in Table 2. They work in districts with different goals for bilingual education, i.e., in which each school adapts their programs to the sociolinguistic landscapes of their neighborhood communities, the wishes of parents, and the availability of instructional resources, such as available children's literature in Spanish and English.

Table 2 *Classroom Profiles*

Schools	Torres Elementary		Meadowdale Elementary	
Model of Bilingual Education	Two-Way Dual Immersion		Two-Way Dual Immersion	
Teachers	Ms. González		Mr. Ortega	
Teaching Experience	20 years		4 years	
Student Participants	15		16	
	Number	Number	Number	Percentage
Ethnic Affiliation				
Latino	13	87%	6	38%
White	2	13%	10	63%
Gender				
Female	8	53%	11	69%
Male	7	47%	5	31%
Heritage Language				
Spanish	10	67%	6	38%
English	5	33%	10	63%

The first teacher, Ms. González, was Latina, a graduate of the same university as Mr. Ortega, and in her 20th year of teaching on a second grade team with six other teachers. She began her teaching in the same school district as Mr. Ortega, but moved to another district for the last seven years. Ms. González described herself as an English dominant teacher of Mexican heritage with developing Spanish language skills. She had a history of pursuing professional development and graduate classes in literacy and bilingual teaching, having completed both the National Writing Project and an earned master reading teacher certification, as well as participating in an on-going social justice teacher inquiry group sponsored by the university she attended. Ms. González learned about drama techniques from attending workshops and literacy conferences outside of her district, such as International Literacy Association, and from participating in book clubs with her colleagues. I met Ms. González in a graduate course on the teaching of reading

in which she and I were both students. During the course, I talked with her about my interest in critical meaning-making in dual-language classrooms and she, too, expressed an interest in designing curriculum around socially-conscious and language-diverse literature and drama.

The second volunteering teacher, Mr. Ortega, was Latino, in his fourth year of teaching and a teacher education graduate of a large local university. This year he was in a departmentalized position where he taught three sections of language arts, each for 90 minutes, to rotating groups of second graders throughout day. Mr. Ortega described himself as of Mexican heritage, and as a balanced bilingual who developed biliteracy and bilingualism simultaneously, speaking both Spanish and English with his family as he grew up. I met Mr. Ortega while participating in a broader research inquiry into curricular shifts that may accommodate a school becoming a dual-language campus. A team of The University of Texas researchers led by Professors Deborah Palmer and Nancy Roser explored story-based process drama in his then first-grade classroom. David told me his interest in drama grew after he noticed “how much” his students “were thinking about, responding to, and understanding” the texts when invited to step into roles at critical junctures—before the plot was resolved by the author. By the end of the eight-week inquiry, Mr. Ortega expressed an interest in continuing to learn about drama so as to provide his students with opportunities to express, act, and reflect on literature and the social issues present in their lives. He continued to try out drama activities in his classroom (including readers’ theater, tableaux, role playing, scene enactment, and aspects of story-based process drama), further informed by his participation in several

professional development sessions through the school district.

I chose to study children's meaning-making, and in particular their language and thinking, in Ms. González's and Mr. Ortega's classrooms because their instruction and their students meet the following criteria for a study of meaning making as emergent bilinguals participate in story dramatizations that hinge on socially impactful decisions:

1) the students are learning to read and write in Spanish and English; 2) the students participate in literature-based instruction in Spanish and English; 3) the classrooms provide regular opportunities for peer-to-peer interactions through talk, reading, and writing in Spanish and English; and 4) the teachers are willing to engage with the students in meaning-making through dramatic role-taking and problem-solving. I determined that Ms. González's and Mr. Ortega's classrooms meet these criteria based on observations of their instruction and their interactions with their students in 2014-2015. To recap, Ms. González and Mr. Ortega had previous experience with drama before this study.

Student Participants

I invited every student in Ms. González's and Mr. Ortega's classrooms to participate in the experiences and activities of drama in response to selected socially-conscious and language-diverse children's literature. Both teachers' second graders are reflective of the general student populations at their respective elementary schools. The Latino students in both classrooms have families from the U.S. and Mexico. All of Ms. González's and Mr. Ortega's students are *emergent bilinguals* (Garcia, 2009), i.e.,

heritage Spanish speakers and heritage English-speakers who are developing bilingualism and biliteracy in Spanish and English. The students spread across the continuum of bilingualism and biliteracy, described by Hornberger and Link (2012). Some students have been enrolled in the school's bilingual programs since kindergarten.

The Districts

The district contexts give insight into the origin and distribution of policies, curriculum, and other decisions associated with the nature of teaching and the dynamics of interactions in the two bilingual classrooms under study. This layer of context, including the districts' models of bilingual education, is relevant to understanding the ways Ms. González and Mr. Ortega supported and recognized their students' use of resources during this time of policy change and school reform. Ms. González teaches in a neighboring school district that serves approximately 7,500 students in 12 schools. The district's adopted model of bilingual education follows a strict separation of languages policy throughout content areas in which teachers are encouraged to model monolingual use of Spanish and English. Ms. González described herself as conflicted about the political and practical factors of implementing the district's dual-language model. During our informal conversations, she expressed uncertainty over what the dual-language model looks like in practice and cited constraints such as limited materials for Spanish language arts instruction and insufficient professional development in biliteracy. Listening to what Ms. González and Mr. Ortega said about supporting their students' repertoires of understandings and practices through story-based drama in company with socially-

conscious and language-diverse literature may inform pedagogies for supporting the meaning-making of children in any type of classroom where bilingualism could play a role.

Mr. Ortega teaches in the fifth largest district in the state that serves approximately 85,000 students in 128 schools. In response to the growing bilingual student population and increase of interest in dual language learning (mostly among English speaking families), the district approved a two-way dual language initiative in 2009 to promote bilingualism, biculturalism, and biliteracy for all students. The district adopted a 50/50 dual-language model developed by researchers Richard Gómez and Leo Gómez (Gómez, Freeman & Freeman, 2005; Gómez & Gómez, 1999) in 2010 that positioned bilingual education as an “enrichment” or “additive” for children’s learning (Palmer, Zuñiga, & Henderson, 2015). The Gómez and Gómez model called for a “50–50 balance of native English speakers and native Spanish speakers” in classrooms, instruction of content areas in English or Spanish, and pairing students of varying linguistic proficiency to serve as resources and collaborators in cooperative learning tasks (Gómez, Freeman & Freeman, 2005, p. 145). Within this model, students learn to read and write in their heritage language in kindergarten and first grade and then “add” the other language in second grade.

Bilingual program labels, according to researchers (Menken & García, 2010; Palmer, Zuñiga, & Henderson, 2015), do not fully encapsulate and describe the beliefs and practices bilingual teachers possess. At the time of data collection, the district was in transition from a five-year implementation of the Gómez and Gómez model toward the

adoption of a holistic biliteracy framework beginning in kindergarten (Escamilla, Butvilofsky, & Hopewell, 2014). This transition was important to understanding Mr. Ortega's language use and instructional practices as he seemed to let go of expectations from the Gómez and Gómez model as he worked with the goals of the current holistic model his school now follows.

BRINGING STORY-BASED PROCESS DRAMA INTO LANGUAGE ARTS INSTRUCTION

Researchers have found that students have engaged and participated more fully in drama when integrated into language arts instruction and facilitated by classroom teachers than when led by teaching artists and taught in other content areas (Lee et al., 2014). Therefore, to initiate the children into drama, and to help beginning-of-the-year students become accustomed to stepping into stories at a point of conflict so as to both pose and enact solutions to story-based problems, the two teachers planned several story-based process lessons individually. Their lessons were drawn from pieces of socially-conscious and language-diverse children's literature they selected or I proposed to them (see Appendix A & B) to serve as invitations for students to connect to and affect the story world.

Story-based process drama is the term I chose to describe teachers' invitations to critical contemplation of problematic situations within the stories that children are invited to take over to alter the outcomes and make sense of the characters' motivations. I applied this term to the practices in which Ms. González and Mr. Ortega were already familiar and using (critical discussions of literature and drama activities such as tableau,

role playing, enactment) and insights from my participation in previous research with drama (Roser, Palmer, Greeter, & Martinez, 2015). Our analysis of the data we collected in first and second grade dual-language classrooms revealed that the critical juncture in socially-conscious and language-diverse literature seems to provide a particularly productive stage for immersion into plots that creates involvement, suggests action, tests ideas, and can serve to demonstrate consequences of proposals for action. For children in both classrooms to become comfortable with taking active, thoughtful roles when discussing the character dilemmas in carefully selected texts that are being read aloud to their turning points—or critical juncture—at which a character must often make a critical decision and act on it, the teachers began with invitations for the students to pose variant solutions and act the roles of decision makers in versions of familiar traditional tales such as *Little Roja Riding Hood* (Elya, 2014) [Pura Belpré honor book for illustration in 2015] and *Los tres cerdos / The Three Pigs: Nacho, Tito y Miguel* (Salinas, 1998) [Tomás Rivera Award Winner in 1996] before moving into stories with realistic plots. When the plot was still unresolved, the children began to step into the story, playing out their decisions at important turning points in the texts. Rather than relying on the author/illustrators' solution, the children posed actions that become instrumental in helping others to consider other perspectives. Other children played into the action, countering or acceding to the direction the plot is taking. Through creating moves and language, sharing feelings, disagreeing and reshaping appropriate choices through drama, the teachers and the students foregrounded their enacted experiences, arriving at deepened understandings of feelings, characters, settings, and complexities of real social

dilemmas collectively or individually.

SELECTION OF TEXTS FOR STORY-BASED PROCESS DRAMA

The best narratives to read and dramatize, drama researcher Brian Edmiston (2014) notes, are those with events that cause students to “feel moved by a rupture or crisis in the lives of the characters” (p. 138). Before planning the drama sessions, the teachers selected picturebooks that could evoke students’ thinking on fairness, justice, power, and other sociopolitical issues. To choose books for the inquiry, I met with both teachers on separate occasions to generate criteria and develop a supportive rationale (see Appendix A). The process of establishing a criteria began with drawing suggestions from prior research on literature discussions with English and bilingual learners, and augmenting that list with more contemporary winners of children’s literature awards (e.g., Tomás Rivera Book Award, Américas Book Award, The American Library Association’s Pure Belpré, Outstanding International Books Award, Jane Addams Children’s Book Award), attending to relevant titles receiving laudatory reviews from highly-regarded sources (e.g., *The Horn Book*, *The School Library Journal*), as well as the Notable Book lists with themes related to the human condition prepared by professional organizations (e.g., International Literary Association’s Books for a Global Society, The United States Board on Books for Young People, The National Council of Teachers of English’s Notable Books in the Language Arts). After the teachers and I identified possible titles independently, we worked together to identify features within the picturebooks that we hypothesized could invite children to step into stories and act within

character roles. For both teachers, picturebooks that related to the students' backgrounds, reflect their bilingual realities, and stretch them to look beyond their own lives to less familiar geographical, linguistic, and cultural contexts emerged as salient. We created the criteria list and rationale through these discussions of children's literature that we then used to grow our potential bibliography.

After reviewing children's literature together that met these criteria, Ms. González selected five texts and Mr. Ortega selected three texts to serve as launch points for drama. Titles and descriptions are inventoried in Appendix B and the order of the picturebooks read aloud in each classroom is listed in Appendix C. As described above, none of the texts selected for story-based process drama were read to the children prior to the study. Sharing literature with which the children are already familiar may have made it difficult for them to envision alternative acts for the central characters—that is, knowledge of how a plot resolves may affect their willingness to pose new avenues, addressing and enacting solutions beyond the ending they already know. The teachers chose the order of the stories they introduced in a way they felt would build on one another and offered the students ways to make connections among texts.

CONDUCTING A COLLECTIVE CASE STUDY

Drawing from Stake's (2013) argument that studying jointly a number of cases enhances understandings about the nature of processes and how processes are shaped by local contexts, I used collective case study design to investigate meaning-making in two dual-language classrooms for three main reasons. First, a case study makes possible thick

descriptions of the resources used by the students and the approaches to drama enacted by the teachers in the real life environments in which they actually occurred (Yin, 2009). Detailed findings from these two classrooms may contribute to a growing body of research on emergent bilingual children's language practices and extend current research in drama by focusing on how meanings are constructed through languages and other modes. Another rationale for selecting this design was that it addressed "how" questions (Yin, 2009), which could illuminate the semiotic decisions of children who are invited by their teachers to make and enact decisions prompted by social conflicts presented in picturebooks—what resources they draw upon, how they demonstrate their understanding, by what means, and with what results. Finally, this design guided this study's purpose to learn from the instructional approaches of teachers who work with culturally and linguistically diverse learners (Gort, 2006; Ladson-Billings, 2009; Nieto, 2000; Stake, 1994).

The creation of a case defines and bounds a phenomenon as "a single entity, a single unit" in which researchers are able to "fence in" what they are going to study (Merriam, 2009, p. 40). In this research, the cases were defined as the two second-grade dual-language classrooms, and the phenomenon was the meaning-making of young learners in these classrooms. Each case was bounded by several systems: by time (weeks of data collection), by place (elementary school), and by activity (story-based process drama). Although the contexts for each case varied (e.g., different durations of data collection at each schools in a different district) the act of meaning-making through story-based process drama was the "binding phenomenon" that strung the two cases together to

provide interpretations across the cases (Stake, 2013, p. 39). Using a collective case study methodology, I studied the individual cases in-depth to learn about the situational uniqueness of each dual-language classroom context to better understand meaning-making through the use of semiotic resources and the approaches to story-based process drama that support meaning-making.

Data Collection

Data collection was guided by my research questions designed to examine 1) how teachers recognize and support students' meaning-making during story-based process drama? 2) how emergent bilingual students construct meaning (using their semiotic resources) from socially-conscious and language-diverse children's literature? and 3) what semiotic resources emergent bilingual learners use to demonstrate their understandings? I conducted the study in three phases—entering the classroom, focused data collecting, and gathering summative data. These phases were the same for collecting data in Ms. González and Mr. Ortega's classrooms. Data collection commenced at the beginning of the 2015-2016 school year in both second grade classrooms. That is, data collection took place from August 31st through November 27th (12 weeks total) in Ms. González's classroom and from September 28th through November 27th (8 weeks total) in Mr. Ortega's classroom.

Phase 1: Entry into Community and Collecting Baseline Data

In Phase 1, I focused on closely observing the classroom community, language arts instruction, read-aloud, and children's language participation. I collected baseline data on language arts instruction and teacher-student interactions (e.g., fieldnotes, audio and video recording, teacher interview) that provided contextual information about each case. To familiarize myself with the community, routines, learning, and instruction in both second grade classrooms, I observed for one week before the drama-based lessons began. All observations were supported with audio and video recordings of the happenings in the classrooms.

Throughout the week, I wrote fieldnotes, paying close attention to the physical setting (the size, space, sounds, and movement), the participants, small group and independent work, activities and interactions, and use of Spanish and English. I centered my observations on these elements to grasp what each community experiences on a typical morning and the details of resource use during discussions about literature. I was specifically interested in how discussions about literature were structured, how the students participated in the discussions, how long the discussions lasted, the languages in which the teachers and the students spoke, and how the teachers engaged their students in discussions. I asked questions such as: Who speaks to whom and in what languages? How are the students and the activities connected? What role does Spanish play? What role does English play? What role does the teacher play? Writing thick descriptions was an active process of interpreting and making sense of when, how, and in what ways the teacher and the students used language in the classroom (Emerson, Fretz, & Shaw, 1995).

Because I was interested in story-based process drama as a potentially rich learning space for linguistically diverse learners, my observations during this immersion phase served as baseline data to help me hear how children orally made sense of texts and in what ways the teacher supported their interpretations. At the close of each day, I reread what I wrote and expanded my fieldnotes when leaving the classroom to “describe the experience as fully as possible” (Emerson, Fretz, and Shaw, 1995, p. 48). Like Emerson, Fretz, and Shaw (1995), I regarded this process of writing up fieldnotes as a time to “reflect on the field researcher’s sense of the meaning or import of that experience” (p. 48).

In addition to observing and taking close fieldnotes during Phase I, I interviewed each teacher. These initial interviews with each teacher took place before they began story-based drama in their classrooms. The purpose was to gather details on their perceptions of the classroom context, their teaching styles, interactions with their students, and their beliefs, practices, and feelings about their language practices during language arts instruction. I also asked each teacher specific questions based on my observations during the first week in their classrooms (See Appendix D for protocol).

Phase 2: Introducing (and Learning about Children’s Semiotic Resources) Through Story-Based Process Drama

In Phase 2, I focused on collecting data around the teachers’ invitations for children to enter into story talk about socially-conscious and language-diverse literature that made room for their problem-solving, their trials of solutions through drama, and their use of languages and other resources as they worked together to make sense of significant issues. For approximately 12 weeks in Ms. González’s classroom and 8 weeks

in Mr. Ortega’s classroom, averaging 4-5 days a week in each classroom, I documented my observations as a participant observer of meaning-making in two dual-language classrooms. Drama sessions in Ms. González’s classroom lasted approximately between forty and forty-five minutes and approximately between thirty and thirty-five minutes in Mr. Ortega’s classroom. In both classrooms, the teachers integrated the drama into the regular practices of reading a story aloud and making room for critical discussions and enactment. Using notes, video and audio recordings, and photographic documentation, I collected both the students’ and the teachers’ talk and participation in story-based process drama—including their choices of language, their movements and gestures, their sharing of connections to their own lives and other stories, their enactment of solutions, and their interpretations of social issues as they engaged with picturebooks and others. I also asked teachers to comment on selected video clips of the drama as I interviewed them about their understandings of students’ meaning-making.

Toward understating as thoroughly as possible the extent of children’s participation in meaning-making and of teachers’ support, I positioned myself at the perimeter of the classrooms to observe the story drama. Two-column fieldnotes allowed me to separate my observations of whole class drama sessions from my reflections toward documenting the activity in each drama session. During observations, I jotted down words, gestures, body movements and sounds while attempting to create “scenes on the page” in my notes (Emerson, Fretz, & Shaw, 1995, p. 67)—contextualizing the story drama with sensory details, reports of dialogue, photographs of action, and sequence of interactions. The reflective component of my fieldnotes enabled me to document my

“hunches, initial interpretations, speculations, and working hypotheses” after each session (Merriam, 2009, p. 131). I wrote memos about each drama session to reflect on issues raised in the case, to account for my reactions, to prompt questions and working hypotheses, and to consider how my word choices helped to construct the context and language and other semiotic practices observed.

A central part of broadening my lens and verifying my observations was recording each of the drama sessions using two video cameras that filmed continuously. The cameras were positioned to capture activity from different angles so as to gather as much as possible of what can be seen and heard by the teacher and the students. I positioned one camera halfway along the side of the classroom, framing the teacher and some of the students together, and the other camera behind the teacher as if looking over the teacher's shoulder to capture the students' frontal shots, attempting to collect the facial, gestural, and movement responses of the students as well as their language. If, for example, the teacher acted within the role of a character, the second camera provided for preserving the children's reactions toward analysis of how meanings were being constructed. I also used the cameras to take still photographs while filming to freeze moments of the students' and teachers' multimodal movements to be inserted into my fieldnotes and used for analysis. Two camera perspectives allowed me to capture a continuous and relatively comprehensive record of the social interactions and the multimodal discourse of story-based process drama to be triangulated with my written descriptions (e.g., fieldnotes) of teachers' support and students' meaning-making through semiotic resources.

During Phase 2, I interviewed the teachers once to gather their interpretations and impressions of the students' meaning-making and their own supportive moves during story-based process drama. This interview included a retrospective component (Martínez, 2010) so as to elicit their perceptions of the students' semiotic resource use and their own practices. In addition to asking the teachers to share what they had learned about the children's use of language, gesture, and movement to make meanings and to understand other's meanings, I also presented them with excerpts from the transcripts. I asked them to read, comment, and explain what they noticed about their interactions. When necessary, I further asked specific questions about what they understood and how they made sense of what they noticed in the data. Each retrospective interview lasted no longer than one hour (See Appendix D for protocol).

Phase 3: Gathering Summative Data

At the end of the study, I phased out to conduct final interviews with the teachers to provide another focused source of data. The interviews were reflective of my research questions, particularly the questions regarding how the teachers recognized and supported students' meaning-making from socially-conscious and language-diverse children's literature. I conducted a final teacher interview in Phase 3 aimed at collecting what the teachers learned about their students' meaning-making through story-based process drama, what they learned about their students' understandings of the picturebooks, how literature representing social challenges and calling for ethical stances prompted critical and empathic responses, what they learned about their teaching practices during the

drama, and in what ways they might carry this work forward in their classroom instruction (See Appendix D for protocol).

Summary of Data Sources

To enable thick descriptions of the cases during 12 weeks and 8 weeks spent in both classrooms, I documented my observations as a participant observer through multiple data sources, including fieldnotes, video and audio recordings, photographic documentation, and interviews (See Table 3). I entered both sites as an interested observer of students' learning, the least obtrusive role in the classrooms, which was key to being an effective participant observer (Glaser & Strauss, 1967). I purposefully minimized my presence in the classroom at first, observing the students and their teachers as a note taker and video recorder of the learning and teaching during language arts instruction, and tried to limit my involvement in the students' interactions during their participation in story-based process drama. It is important to emphasize, however, that my participant observation extended beyond simply writing fieldnotes as the study unfolded. I actively participated along with the teachers and the students as they engaged in their daily routines. I became involved in various classroom activities (e.g., assisting the students with their work, listening to them read to me, conducting reading assessments) I ate lunch with the teachers, and I attended school events with them upon their invitations (e.g. parent night and Tomás Rivera Community Day). I also spent recess with the students each day, talking with them about myself and about their own lives.

Furthermore, both the teachers and students invited me to participate in the drama

to some degree. For example, Ms. González asked me to play the role of the library lady in Pat Mora’s *Tomás Rivera and the Library Lady* (1997) as she played young Tomás Rivera [Video, 9/9/15]. After the students enacted at a turning point, Ms. González and I stepped into characters’ roles and displayed another interpretation. In addition, Mr. Ortega turned to me in the midst of his teaching to corroborate a translation, ask a question, or confer over his thinking. For example, during a read-aloud, he turned to ask, “Is it *narrativo o narrativa?*” [Video, 10/13/15] and “¿*Cómo se pronuncia hierba? Con /y/ or /h/?*” [Video, 11/4/15]. He also invited me to listen in on his teaching plans by posing, “You know what I am thinking to do next?” [Fieldnotes, 10/20/15]. Participating in the same contexts in which I observed enabled me to get to know the students and teachers better, to closely observe their interactions and thinking, and to understand their learning environments. I paid attention to language and other resources the teachers and the students used in my presence and which they did not. My involvement as a participant observer filtered how I perceived, documented, and analyzed the data.

Table 3 *Summary of Data Sources*

Whole Class Data	Fieldnotes of classroom routines, instructional practices, social interactions, language use, and literature discussion Fieldnotes of drama sessions Audio and video recordings of students’ and teachers’ engagement in drama Photographs of students’ and teachers’ engagement in drama
Individual Teacher Data	Three semi-structured interviews (one with retrospective component)

DATA ANALYSIS

The aim of this research was to investigate emergent bilingual learners' meaning-making from socially-conscious and language-diverse children's literature when invited to bring their repertoires of practice to the fore in story-based process drama. To explore students' meaning-making as well as their teachers' support of that meaning-making, I looked to the following research questions to frame my analysis: 1) How do the teachers recognize and support students' meaning-making through story-based process drama? 2) How do students construct meaning (using their semiotic resources) from socially-conscious and language-diverse texts through story-based process drama? 3) What semiotic resources do emergent bilingual learners use to demonstrate their understandings of socially-conscious and language-diverse children's literature through story-based process drama?

Data analysis was recursive and involved two related strands, each requiring a separate pass through the data from each classroom. My first strand of analysis was guided by my first research question and I used constant-comparative method (Strauss & Corbin, 1990). To explore my second two research questions, I utilized multimodal discourse methods (Jewitt & Kress, 2003; Van Leeuwen & Jewitt, 2001; Rogers and Wetzel, 2014) to conduct a fine-grained analysis of students' meaning-making and resource use for enacting the turning points of stories. This multimodal lens allowed me to understand better how students made meanings through semiotic resources. As I analyzed the data in both classrooms, I moved continuously across the data sources to check for confirming and disconfirming evidence of developing hypotheses.

Because analytic attention focused on the dialogue and multimodal practices that occurred as part of meaning-making from picturebooks, I preserved the dynamics of the students and teachers' language and movement to understand better the social interactions and semiotic resources shaping their understandings created through drama. Therefore, I transcribed all of the teacher and the students' talk in the original languages spoken and in the forms in which they were spoken as accurately as possible (i.e. not correcting grammar). Bilingual transcripts gave me a more authentic illustration of the different voices that mixed in the story-based process drama.

It was also critical to manage the video recordings of the instruction and enactments in each classroom since analysis heavily relied on describing and interpreting the students' meaning-making through semiotic resources. To do so, I created individual activity logs (Erickson, 2006) of each day's recording to begin analyzing and cataloging the video data. Each log included an overview of the video recording, timeline of events, and flagged moments that Bezemer and Mavers (2011) describe as "telling, critical or key clips" related to the teachers' support, the students' use of semiotic resources, and my theoretical frames (e.g., translanguaging, narrative theory, social semiotic theory, and problem-posing pedagogy) (p. 194). These activity logs served as a reference to select video segments for subsequent transcription.

Constant Comparative Analysis

Analytic attention focused on each classroom as a case, which included the students, the teachers, and the story-based process drama that were part of the meaning-

making with socially-conscious and language-diverse literature. I used a constant comparative approach (Glaser & Strauss, 1967; Strauss & Corbin, 1990) to identify the ways in which the teachers recognized and supported their students' meaning-making through story-based process drama. A constant comparative analysis of fieldnotes, teacher interviews, photographic documentation, and video activity logs facilitated the inventory and coding of the data with an eye towards teachers' moves to support and recognize their students' meaning-making.

Open coding began as I reviewed fieldnotes, activity logs, interviews, and photographic documentation as a comprehensive data set for each classroom, and searched for themes that transcended data sources (Strauss & Corbin 1990). First, I read all data from each classroom separately and wrote words, phrases, and descriptions in the margins to identify a list of open codes (Strauss & Corbin 1990). I shaped Emerson, Fretz, and Shaw's (1995) general questions to my own inquiry when coding: What kinds of supports do the teachers offer? What can be learned from the teachers' use of languages, gestures, body position, and facial expressions? What are they trying to accomplish? How do they encourage and probe the students' meaning-making? What do the teachers notice about their students' meaning-making as well as their own practices through drama? I looked at instances of the teacher giving instructions, guidance, or feedback during story-based process drama. I kept a record of these codes for each case in a codebook that included its label/name, content description or definitions, and brief data examples from each classroom for reference. Second, I compared the open codes across the data sources to help further define and group them as preliminary categories or

axial codes (Strauss & Corbin 1990). Third, I conducted a line-by-line analysis of the data in axial coding and drew on the patterns that emerged to generate themes. After I wrote the tentative themes describing my data on index cards with definitions, I laid all of the cards out on my floor and began the process of finding similarities among definitions. As I found commonalities between definitions, I went back to the data and refined the initial codes so that they represented new, collapsed codes. To do this, I physically cut computer print outs of my data and sorted them into piles. The themes generated from each classroom are outlined with their associated categories in Table 4 and 5. A constant-comparative approach to data analysis helped to display the unique vitality of each case, noting the teachers' roles of recognition and support of their students' meaning-making during the drama within their dual-language classrooms.

Table 4 *Themes and Categories from Ms. González's Classroom Data*

Themes (Roles of recognition and support)	Categories
<i>Co-problem solver:</i> Taking an inquiry stance alongside students toward promoting collaborative meaning-making.	shared language and ideals joint involvement reflection
<i>Agitator:</i> Challenging students, by posing problems and probing contributions so to foster critical thinking and argumentation.	multiple perspectives argumentation teacher in role
<i>Intertextuality:</i> Emphasizing intertextuality so to gather and weigh texts' themes and messages and envision social justice.	connections to self connections to world connections to prior discussions
<i>Student Autonomy:</i> Presenting an open platform for students to take over the storylines at critical moments of their own recognition.	decision-making shared ownership of space positioning students in role

Table 5 *Themes and Categories from Mr. Ortega's Classroom Data*

Themes (Roles of recognition and support)	Categories
<i>Ensuring word meanings in English and Spanish:</i> Providing opportunities for students to articulate, practice, and demonstrate story's central concepts.	semantic demonstrations metalinguistic talk problem-solving
<i>Ensuring connections with characters in English and Spanish:</i> Providing opportunities for students to step into character's frame of mind and voice their thinking.	positioning students in role linguistic and paralinguistic strategies valuing of resources
<i>Building understandings of story problems in English and Spanish:</i> Providing opportunities for students to collaboratively identify and discuss story problems to deepen their understandings of characters' choices.	questioning of story elements language mediation contextualizing story problems

Multimodal Discourse Analysis

To address the second and third research questions of how emergent bilingual students made meanings from socially-conscious and language-diverse children's literature and what semiotic resources they used to demonstrate their understandings, I exclusively analyzed their enactments when invited by their teachers to make decisions at unresolved points of conflict in the stories. To do this, I drew on traditions of multimodal discourse analysis (Jewitt & Kress, 2003; Van Leeuwen & Jewitt, 2001; Rogers and Wetzel, 2014). Multimodal discourse analysis draws on critical, social, and semiotic theories to offer interpretations of language use in conjunction with other semiotic resources, which are simultaneously used for construction of meaning (Jewitt & Kress, 2003; Van Leeuwen & Jewitt, 2001). By exploring these questions, I was able to code and categorize the kinds of resources the students employed to create meanings and enact critical and empathic interpretations.

A multimodal lens offered a different account of meaning-making than other analytical methods by locating the analysis of classroom talk as it is embedded within a wider semiotic frame. For example, in addition to the students' linguistic choices, multimodal analysis takes into account the integrative use of semiotic resources—how they overlap one resource with one another to make meaning. A purely linguistic or monomodal analysis may have missed much of how the students constructed meaning from texts across multiple modalities of communication (Aukerman, 2013). In their literature review of discourse analysis in education, Rogers and her colleagues (2005)

found much analysis tends to rely primarily on theorists concerned with language and “none of the studies that we reviewed drew on multimodal analyses” (p. 386). Therefore, a multimodal social semiotic approach to discourse analysis provided me the lens for examining how the students made meanings through verbal and non-verbal resources, resources that complemented each another to convey meaning.

Creating multimodal transcripts. I created multimodal transcripts of the flagged segments exclusively from the activity logs to make sense of the meanings the students constructed through semiotic resources (including languages, body position, gesture, facial expression, movement, tone, volume) for playing out their solutions. I used Rogers and Wetzel’s (2014) methods of constructing multimodal transcripts as their approaches account for how visual, action, and auditory modes work together in a single event. In Appendix E, I provide an example of how I created and analyzed the enactments through a multimodal lens. Rogers and Wetzel’s (2014) frame for creating multimodal transcripts enabled me to “hold still a moment in time,” unpacking the resources the students used moment-to-moment (Rogers & Wetzel, 2014, p. 98). The transcription conventions (Dressler, & Kreuz, 2000) are listed in Appendix F. Looking at data through this lens allowed me the opportunity to see the integration and repetition of the resources the students drew upon to enact the characters’ critical decisions.

Analyzing critical multimodal transcripts. The multimodal transcripts served as texts to be examined as a sequence of frames, with each frame depicting a slice of time and space of participation in story-based process drama in each classroom. Employing

Rogers and Wetzel's (2013) methods of multimodal discourse analysis, I engaged in open coding of all the transcribed enactment in each classroom. I read the transcripts turn by turn, identifying the resources used, highlighting key words and repetitive phrases (e.g., "need" "should," "I hope," "I would," "we," "not fair,"), and describing the function of language and other resource use. I asked myself the following questions: What resources are drawn upon in this turn? Which resources seem to be more dominant in terms of meaning and which are not used? How do the students respond to the resources used by one another? What resources work together in one moment of interaction? Noting the children's use of verbs, repeated phrases, and pronouns particularly helped me to understand the ideas they seemed to construct, represent, and express (Rogers & Wetzel, 2013). For example, the children's use of "need," "should," and "I would," indicated their responsiveness and insistence to take action; the children's use of "hope" signaled their efforts to imagine and consider alternatives for the characters; the children's use of collective pronouns such as "we" and "us" indexed their affiliation with the characters as well as their stances toward taking collective action with their peers. Further, highlighting repeated words and phrases led me to see that the children borrowed language from one another in support of their meaning-making. This initial coding of the data revealed the students used the following resources for meaning-making: English, Spanish, movement, gesture, facial expression, body position, tone, volume, and moments of silence.

To explore the students' uses of language in conjunction with other resources, I then looked closely at each turn of the multimodal transcripts and wrote descriptive interpretations of the children's meaning-making through language and other resources in

each turn, if other resources were present. I then compared the codes across the enactments within and between the classrooms to collapse, refine, and group them into categories, which allowed me to derive an understanding of how the resources seemed to support the students in processing and offering evidence of their involvement in characters' dilemmas—perhaps essential to critical and empathic problem-solving. I identified five discursive moves the children made (in English and Spanish) as they played out a range of characters' decisions: a) proposing and defending a choice of action; b) re-voicing to articulate a position (Bakhtin, 1981; O'Connor & Michaels, 1996); c) contesting and countering an idea or action; d) building on another's point; and e) conjecturing about another's point of view.

Finally, I returned to each of the multimodal transcripts, looking for patterns across the enactments in both classrooms to generate broader themes that described and characterized the students' meaning-making. After I created a set of potential themes describing the students' meaning making at the turning points, I laid all of the themes with definitions and references to enactments on index cards on my floor and searched for similarities among definitions. Moving between the multimodal transcripts within and across the classroom allowed me to compare and revise the themes. To do this, I physically sorted computer print outs of the enactments into piles, many of which overlapped into more than one pile. This process helped me in attempting to achieve what Erickson (2006) calls “internal generalization— determining how representative a transcribed strip from within an event is of the overall patterns of interaction within that

event as a whole” (p. 185).

METHODOLOGICAL CONCERNS AND LIMITATIONS

Reliability, Validity, and Representation

I used several data collection and analysis techniques to address the issues of reliability, validity, and representation in this study. First, triangulation established from collecting different types of evidence from multiple data sources (e.g., teachers, students, and myself as the researcher) and methods (e.g., interviews, video and audio recordings, fieldnotes, and photographic documentation) ensured that many sides were explored and represented in my data. Second, prolonged engagement and persistent observation of the cases across multiple weeks enabled me to develop trust, to reduce the likelihood of misinterpretation, and to gather a holistic view of the multiple semiotic resources and approaches to story-based process drama employed in the two classrooms (Merriam, 2009). Third, I kept an audit trail to look over the conscious choices I made for data collection. Developing a chain of evidence enhanced the reliability of my collective case study, enabling quick retrieval and comparison of the data as well as providing readers with substantial detail to assess my research process (Yin, 2013). As data was collected, I also engaged in member checking to be sure that I interpreted the teachers’ thoughts and actions accurately. Reviewing the drama episodes through retrospective interviews gave the teachers opportunities to elaborate on and clarify their points of view, which contributed new and additional interpretations of the cases. The teachers also confirmed

that my depictions of their classroom contexts were accurate by reading descriptive drafts of their cases. I wrote reflections throughout the study to make visible how my biases, assumptions, and participatory roles as a researcher shape my analysis of the data and writing of the cases. Finally, I held regular debriefings with my dissertation chair to receive input on my work. These conversations helped me to identify disconfirming evidence for refining my working hypotheses and fairly representing my participants (Merriam, 2009).

Limitations

Renato Rosaldo (1993) argues that limitations in research are expected as "each viewpoint is arguably incomplete—a mix of insight and blindness, reach and limitations, partiality and bias" (p. 128). The length of time spent daily and the activity chosen for observation only provided a slice of what happened in both dual-language classrooms. The total length of time spent in each classroom and the study of a small number of participants were also limitations. The choices of picturebooks to be read by the teachers also evoked a certain perspective of meaning-making in this study. Although I observed a range of semiotic resources used by the students in each classroom, it was impossible to document all the ways the children made meaning through multiple resources while I was there. Even with two cameras positioned in different parts of the classrooms, I could not capture everything that transpired on any day. By facilitating engagements with picturebooks in this particular way, through story-based process drama, I surely may have missed words, facial expressions, and bilingual exchanges, and other ways that the

children's meaning making as well as the teachers' support unfolded in these classrooms.

Positionality

Since the researcher acts as the primary instrument in qualitative research (Glesne, 2011), my positionality as a White woman of European descent, a former elementary bilingual teacher, a speaker of English and Spanish, and a student of language and literacy research mattered to this investigation; it informed my impressions and decisions through which I conducted the study. I came to this work in part through my own experience as a teacher of bilingual and primary grade children over the course of five years, crossing social, cultural, and linguistic borders to learn with and from my students. I began teaching in a predominantly Latino neighborhood of Chicago, Illinois and later moved to Las Vegas, Nevada, where I worked with bilingual children who spoke languages such as Spanish, Tagalog, and Mandarin. I studied Spanish in college in addition to elementary education because I viewed language as means for expanding my own vision of teaching, learning, and connecting with others. It was not until I pursued graduate work that I began to understand how sociocultural theories of language, literacy, and learning informed my teaching of multilingual students. Informed by these perspectives, I view language as an integral part of the sociocultural context of learning and the lived experiences and languages of students as important resources for learning.

My frame of reference as a person and learner was different from the teachers and the students in this study. I grew up in a seemingly monolingual, white, middle-class community. It was impossible for me to see the world as my participants saw it, but I

hoped to learn from the ways they drew from their lives and languages as tools for interpreting and responding to literature. Ever since my first year of teaching, I have been interested in the learning about instructional spaces in classrooms where elementary children could grow their knowledge and practice of bilingualism. Through this study, I hoped to learn from bilingual teachers and their students about story-based process drama as such a space for meaning-making through languages and other resources.

Chapter 4: Teachers' Roles in Recognizing and Supporting Students' Meaning-Making

This chapter presents an analysis of support for students' meaning-making through story-based process drama from two dual-language classrooms. The descriptive cases of Ms. González's and Mr. Ortega's classrooms provide insights into the ways both teachers recognized and supported their students' meaning-making in different contexts. Both Ms. González and Mr. Ortega were committed to creating read-aloud spaces that included dramatic responses in the presence of stories that reflected social messages of equity and power. However, they each had different goals when they engaged their students in the drama—one valuing the purposeful and engaged uses of language, and the other centering on the actions required to face injustice. Thus, Ms. González and Mr. Ortega had unique approaches and roles toward recognizing and supporting meaning-making that resulted in different kinds of participation from the students. I present Ms. González's and Mr. Ortega's unique approaches of support and recognition below as case portraits (Lightfoot, 1983). The cases demonstrate how both teachers enabled their students to bring their individual knowledge, languages, experiences, and understandings as shared resources for meaning-making.

MS. GONZÁLEZ'S CLASSROOM

“We read books to change ourselves, to become more human,
and to understand the world”

Consistent with theories of problem-posing pedagogy (Freire, 1970), Ms. González's instruction aimed at enhancing students' abilities to respond to injustice and become more aware of what they might do and who they could become. Analysis of her instruction through story-based process drama revealed her valuing of collaborative meaning-making to promote critical thinking, reflection, empathy, and social action. She created space within story discussion and the drama for students to follow their concerns and curiosities. Provided with this space, students often initiated responses and enactments with limited prompting from Ms. González. In what follows, I provide a detailed description of the teaching and learning environment in Ms. González's classroom, her stance toward social justice and language arts teaching, her selection of picturebooks, and ways of introducing stories. Each of these features provides context related to her recognition and support of her students' meaning-making through story discussion and drama. Further, in the portrait of Ms. González's classroom, I present four themes that illustrate her roles in recognizing and supporting her students' meaning-making: a) acting as co-problem solver to foster collaborative meaning-making; b) acting as agitator toward fostering critical thinking and argumentation; c) emphasizing intertextuality so as to gather and weigh texts' themes and messages; and d) fostering students' autonomy as decision makers.

Creating a Teaching and Learning Environment in Two Languages

Ms. González created an environment in her classroom that surrounded her students with languages and images that centered on collaboration, social justice, bilingualism, and self-improvement. For instance, Ms. González posted a banner on the entrance door of her classroom with the acronym, “P.E.A.C.E.” which stood for “Peace, Empathy, Action, Community, and Empowered.” She also arranged a large collage of photographs of Mahatma Gandhi, Cesar Chavez, and Martin Luther King at her students’ eye levels on the front white board with a caption that she wrote on a sentence strip: “Be the change you want to see.” In addition, Ms. González also posted messages around the classroom that stayed for the duration of the study, such as “Go now in peace. May our hopes and love surround you wherever you may go!” and posted the lyrics of the class song (“Let’s Turn the World Around”) she composed [Fieldnotes, 9/3/15].

Ms. González filled the room with Spanish and English to create an environment in support of her young learners’ bilingualism. She hand wrote titles and descriptions on learning charts first in Spanish followed by English (e.g., “*¡Yo puedo ser un buen ciudadano!* I can be a good citizen!”); she displayed a collection of words in English and Spanish on a bulletin board (i.e., word wall); and she labeled furniture and learning tools in Spanish and English (e.g., *mesa*/table, *rompecabezas*/puzzles). When asked about language as a feature of the environmental print in her classroom, Ms. González explained she privileges Spanish to communicate its value to her students’ learning:

In a lot of classrooms kids see English first so it is kind of a secret message of

English is better. Kids think if the teacher never speaks Spanish to me, she must not want or value Spanish...Keeping Spanish is to be the model for these kids, *puedes ser bilingue. ¿Por qué no hablas dos idiomas. Es mejor. Aprendes más y tu vida es más rica si tienes dos culturas. ¿Por qué no dos culturas? ¿Tres culturas? ¿Cuatro culturas? ¿Cinco culturas?* [Interview, 9/2/2015]

Ms. González described the teaching and learning in her classroom as “noisy,” “playful,” and “kind of messy.” She explained she worked to foster an environment in which students “feel safe” and “want to share” rather than a “sit down, be quiet” kind of classroom [Interview, 9/2/15]. To do so, the students’ desks, arranged into groups of four or five, took up most of the classroom space to facilitate peer interaction.

Ms. González implemented a workshop model (Calkins, 1994) in her language arts instruction, which included a short lesson on a particular skill or concept, reading aloud of a picturebook, small group reading instruction, reading to self or with a peer, writing a response to readings, and keeping a writer’s notebook. Ms. González ensured choice, collaboration, and free response during the workshop, believing the model offered her students time to interact with others around books and the “power to choose” [Interview, 9/2/15]. She set aside predictable time each day for her students to self-select books of interest and appropriateness from the classroom library, which included approximately 100 texts (e.g., picturebooks, magazines, novels) organized by genre, author, and language. As the students read and wrote responses in their journals in the languages of their choice, Ms. González provided reading instruction to small groups of

children using leveled texts from the school's adopted Scott Foresman reading program ("Reading Street"). To culminate the workshop each day, the class gathered on the rug for students to share their thinking about the texts they had read and segments from their writing. [Fieldnotes, 9/4/15].

Stance Toward Social Justice and Teaching of Language Arts

Across the twelve weeks I observed in her classroom, Ms. González positioned herself consistently as a participant alongside her students and supported her students to put their ideas into action. In interviews, Ms. González expressed her continual commitment toward helping her students develop empathy for others and initiative to speak back to injustices. She described her work *with* students repeatedly as "trying to eliminate racism, promote peace, promote nonviolence, and change the world" [Interview, 9/2/2015]. In Ms. González's classroom, both the teacher and the students enacted stories toward being contributors to a better world. Ms. González seemed to hold empathy and social justice as the core values of teaching language arts. She expressed this valuing in her interview: "I want my students to think about reading with the purpose to understand the world and others. It's about making sense together of how complicated life is" [Interview, 9/2/15].

To Ms. González, building on the talents and potential of each child in her classroom meant being a careful listener and active responder to their contributions, questions, and concerns. In interviews, she expressed her desire to be a teacher who is "child-centered." Influenced by Paulo Freire (2005) and his beliefs about the teacher-

student relationship, Ms. González described her responsibility as “not to fill up their heads” but to “just listen to them” [Interview, 9/2/2015]. By listening to her students, she believed in first building from her students’ understandings of “the world they are growing up in” so as to help them expand their repertoires of “tools to question injustice” [Interview, 10/27/2015].

Ms. González also perceived teaching and learning to be a two-way process in which she learned from her students. She expressed the view that education “is not about teaching and learning academics, but about how we can become better people in our communities and in the world” [Interview, 10/27/15]. Ms. González expressed repeatedly her belief in positioning herself as a learner and problem-solver with her students when reading the picturebooks. For Ms. González, opportunities to read, discuss, and enact solutions to social issues with her students were important to her growth as a social justice educator and as an individual: “They [the students] teach to be a better teacher and a better person” [Interview, 10/27/15].

Ms. González guarded space in her language arts instruction for her students to play and demonstrate how to take action on important social issues. While other teachers at her school often “questioned” (e.g., “What if parents complain?”) and expressed concern (e.g., “We’re going to get in trouble.”) about her integration of drama and her choices of picturebooks with themes of social justice, Ms. González continued to enact her beliefs by offering her students opportunities to interact with peers and solve problems on their own [Interview, 9/2/15]. She believed drama would assist her students in seeing school as a place that helps them become better people:

Teachers often say they don't have time for drama because they have to do RTI intervention. For me, drama is an intervention. It's an intervention for school to become a creative and playful place. [Interview, 11/17/15]

Ms. González also expressed that students deserve learning experiences in school that nurture their “life long capacities to analyze social conditions,” as well as their desire to “explore the forces that have caused [those conditions]” [Interview, 9/2/15]. She further defended her valuing of social justice in her final interview, adding:

“Why do I read these books to children? Why would I read about important role models who fought with working-class Latinos to organize and demand justice? Because racism exists. If we don't talk about it, if we don't do anything about it, it is always going to exist” [Interview, 11/17/15].

Approach to Story-Based Process Drama

Choosing and reading picturebooks for drama. Ms. González's social justice stance undergirded her picturebook selections for story-based process drama. She selected and grouped together stories purposefully that centered on “racism, segregation, and borders,” with the intent of generating linked discussions about the issues that crossed picturebooks. Ms. González hoped her students would understand that “regardless of race, language, culture, and location, people face the same problem of being labeled as ‘the other’” [Interview 10/27/15]. She also hoped these linked discussions would enable her students “to understand others and the world, and to build a

more just society” [Interview, 9/2/2015]. Ms. González thought culturally relevant picturebooks would also be important to the drama because they might relate to her students’ experiences. Ms. González explained she wanted to give her students opportunities to learn about multiple cultures through children’s literature because she did not have those experiences in her elementary schooling: “When I was growing up, my teachers did not read to me about Cesar Chavez and Tomas Rivera. I had to read about Dick, Jane, and a little doggy. It had nothing to do with my culture. I was only taught one culture” [Interview, 9/2/2015]. Ms. González further expressed that learning monolingual and monoculture curriculum as a student “set me off on a long, ongoing journey to evolve as a social justice educator” [Interview, 9/2/2015].

Ms. González read all of the picturebooks she selected for story-based process drama mostly in English. She attributed her decision to reading the picturebooks in English to her beliefs about her own language skills in Spanish. She emphasized in interviews that she speaks “more Spanglish than academic Spanish” and tries to “speak academic Spanish,” but is “stronger in English” [Interview, 9/2/2015; Interview, 10/27/15]. This comment reflected Ms. González’s desire to be more consistent in speaking Spanish, but it also revealed her outlook on Spanglish as insufficient in comparison to “academic” Spanish. Ms. González did not insist on language separation with respect to her students’ talk, but it is noteworthy that she highlighted the reading of picturebooks as a context in which she preferred to use English. Reading in English seemed to contrast with the idea of “keeping Spanish” to serve as “a model” to which Ms. González referred to in her first interview. As Martínez, Hikida, and Durán (2015)

suggest, tensions and contradictions can emerge for dual-language teachers when they make sense of their own bilingualism in relation to their teaching.

Picturebook introductions. Ms. González introduced each picturebook by holding the front cover toward students and inviting them to notice and name their observations (Johnston, 2004) through phrases and questions such as “Look at the front cover” “What do you notice?” “What are you thinking?” “What do you see?” This approach to introducing the picturebooks communicated to the students that meaning-making was not a matter of getting the right answer, but sharing how different people notice different things and make different meanings. Ms. González’s approach also communicated to the students that she was not the single source of knowledge (Freire, 1970).

Because noticing and naming was a central part of the picturebook introductions, the students often initiated the discussion at the sight of the dust jacket without Ms. González’s prompting. The students brought their peers’ and teacher’s attention to words, colors, characters, and other details on the dust jackets, often asserting with enthusiasm, “I notice something!” “Hey! Look!” “I see...” Sometimes the students pointed at the illustration from their seats on the floor, or rose to their feet and stood next to the picturebook while describing their noticing. In response, Ms. González acknowledged her students’ noticing (e.g., “Look what (insert student’s name) is doing!” “(insert students’ name) noticed something.” “You noticed...”) thus, opening the discussions to understanding from multiple points of view. She also deepened their inquiries with follow-up probes to “question the author” (Beck et al., 1996, p. 389) such as, “Why do

you think Duncan Tonatiuh did that?” “What might that [detail] mean?” “What do you mean?” Ms. González’s stance toward introducing the picturebooks coupled with her open-ended questions provided the grounds for critical meaning-making. She confirmed this pattern in her language as intentional moves to help mediate her students’ understandings from the picturebooks and to build up their positions as investigators:

I wanted them to think about and notice what illustrators do as artists in picturebooks. I wanted them to become critical readers who look carefully at the illustrations, ask questions, and dig deeper into what the illustrators might be trying to express. ‘Let’s look at the clues. What are the illustrators telling us? What do they want us to think about?’ [Interview, 10/27/15]

The following example highlights the noticing and naming technique that Ms. González drew upon when she introduced the picturebooks. In the excerpt below, she held the cover of *Harvesting Hope* (Krull, 2003), the second picturebook she read, for her students to inspect. As soon as Ms. González finished reading the title and author, Javier pointed to the illustrator’s use of colors and vertical, wavy lines.

Javier: Teacher, the colors!
 ((points toward cover))
 On the bottom, it’s dark.
 The light goes up!



Ms. G: Javier noticed something on the cover ((*moves hand from bottom to top*)). Why might it be light?



Alba: Because he's happy?

Veronica: Yeah. Pink is a happy color.

Elena: Maybe he's the light? Look at his face.

Greg: Like he's glowing!

Ms. G: Tell us more.

Elena: He's going to make it better.

Ms. G: Part of being a reader is reading the illustrations

Ms. González encouraged the students to see their interpretive work (“reading the illustrations”) as essential to their meaning-making (“part of being a reader”). In route to this work, Ms. González recognized Javier’s noticing (“Javier noticed something on the cover”), demonstrated his interpretation by moving her hands upward to note the rising sun, and encouraged the students to consider the illustrator’s intentions (“Why might it be light?”). Her observation and re-voicing of Javier’s interpretation, followed by a question, turned students’ attention to interpret together the significance of light in the illustration. In inviting others to interpret the dust jacket, Ms. González pointed to the valuing of

different perspectives as resources for meaning-making. She nudged her students to inquire and inspect the images in the narratives (“Tell us more”) that helped to extend their thinking (Johnston, 2004). Ms. González’s approach to the book introductions opened the floor for her students to explore the feelings and perspectives conveyed in the dust jackets, to share different interpretations, and to begin to theorize what role the protagonists might play in the plot (“He’s [Cesar Chavez] going to make it better).

Ways of Recognition and Support

Ms. González believed in developing students’ voices and dispositions to question, debate, envision, and enact just solutions in the presence of socially-conscious and language-diverse literature. She invited her students to enact the characters’ decisions at the turning points, but also provided for enactments when her students expressed concerns for characters rather than postponing them until the end of the stories. To help them assume an inquiring stance, she stepped into the drama with her students, engaging in critical thinking, playing the role of the antagonist, and focusing on issues and inquires for which they sought exploration. In an interview, Ms. González explained her desire for encouraging students to inquire and openly respond to the texts and illustrations during each read-aloud, stating: “I don’t specifically tag every page with notes about what I’m going to ask and say. I want them to point out what is meaningful, what surprises, confuses, or upsets them” [Interview, 10/27/15].

Reading each picturebook with expression and gestures, Ms. González worked to foster students’ agency to attempt to solve problems. She stopped to share the

illustrations at page turns and paused for students to contribute their thinking. Ms. González only probed her students to share their interpretations (“What are you thinking?” “What do you think about this situation?” “What does this tell us about [character’s name]?”) an average of five times per picturebook because the silence she provided by turning the spreads toward the children resulted in generative talk. Ms. González’s approach to recognizing and supporting her students’ meaning-making through discussion and drama could be characterized as participatory: she acted as a co-inquirer and agitator in the drama; she emphasized intertextuality so as to gather and weigh texts’ themes and messages; and she recognized and supported learners as autonomous decision-makers. Each of the roles she assumed in the dramatic interpretation of story issues is described and documented in the sections below.

Role #1: Acting as co-problem solver.

Ms. González was an actor, rather than a spectator, throughout story-based process drama, taking an inquiry stance toward meaning-making consistently alongside her students. She acted as a participant who posed provocative questions that called students to reflect on the moral and ethical issues in each picturebook. As Freire describes (1970, 2005), an important role of the critical teacher is to participate in dialogue with students instead of always talking to or at them. Ms. González assumed the stance as a co-problem solver—or what Freire (2005) describes as “critical co-investigator”—by becoming involved jointly in the meaning-making process (p. 80). For instance, Ms. González made this stance clear during the first read-aloud of *Tómas and the Library Lady* (Mora, 2000), drawing attention to what she hoped they would gain from dramatizing socially-

conscious and language-diverse picturebooks:

We're going to do some deep thinking with the books we read this year. We are going to play a lot. When we do this, we are getting inside the characters. We are trying to understand what it is to be like them and see how they think. How they see the world. [Video, 9/8/15]

Ms. González's comment seemed to communicate collaboration and connectivity with her students toward building understandings and empathy for characters. As Edmiston (2014) suggests, using "we" conveys meaning-making as an "ongoing shared collaborative endeavor and frames experience as shared: we are working together to creating meaning" (p. 81). Ms. González's "we" language also spoke to her mutual involvement in stepping into roles with her students ("getting inside the characters"), indicating they all would make decisions. Each day of the study, I observed Ms. González communicate her stance as a critical co-investigator and meaning-making as a collaborative process by using "we" language. In addition, she stated similar versions of the following stance—"We read books to change ourselves, to become more human, and to understand the world"—twelve times during the drama. This recurring stance seemed to speak to Ms. González's belief in the power of joint (and critical) meaning-making through discussion as well as indicate her hope it would become a shared ideal. Further, this evidence reflects Ms. González's efforts to position herself and her students as learners in the process of "becoming"—"as unfinished, uncompleted beings"—critical and empathic people who move forward and look to make change within themselves and

the world (Freire, 1970, p. 84).

Through daily discussions, Ms. González seemed to support her students into critical and inquiring ways of thinking about and responding to the picturebooks. Ms. González engaged in discussions each day with her students before they continued to read the stories and enact, posing statements and asking questions such as “Let’s talk about what we have been thinking so far;” “What have we been thinking about since we starting reading?” and “Let’s write down some of our questions.” In a similar way, Ms. González also supported helping her students assume an inquiring stance during reflective discussions at the end of each picturebook, asking questions such as: “What does the story teach us about being human?” “What can we learn from (character’s name)?” “How can this book help us in our lives?” “What are we learning from these people and their problems with others?” These questions seemed to communicate to her students that they were not in pursuit of one answer, but engaging in praxis on the issues, the characters’ actions, and their own ideas for action/decision-making (Freire, 1970). Further, these questions seemed to reflect Ms. González’s effort for emphasizing the bringing of everyone’s voices together and helping her students to discover paths for self and social development (Shor, 1992).

The following example highlights Ms. González’s critical co-investigator stance when exploring and reflecting on critical interpretations of the stories collaboratively with her students. In this excerpt, Ms. González and her students looked back across the first three picturebooks they had read and stepped into (e.g., *Tomás and the Library Lady*, *Harvesting Hope*, and *Separate is Never Equal*), collecting their interpretations on a large

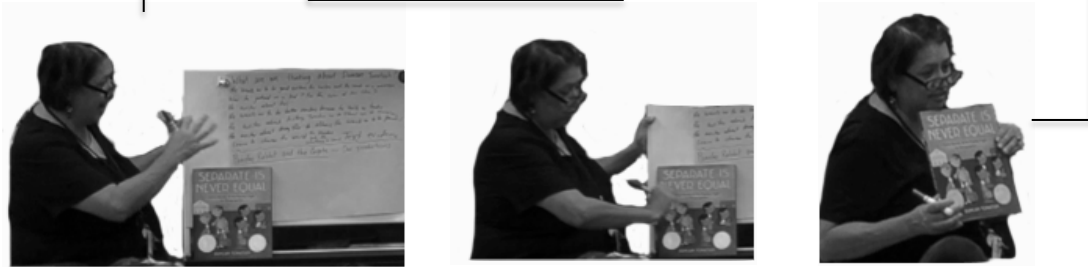
chart tablet. Together, she and her students worked to find both linkages across the stories as well as relevance to their own lives:

- Ms. G: What do these stories mean to us?
- Josh: We're learning about tough stuff.
- Ms. G: What do you mean by tough stuff?
- Josh: Like segregation.
- Javier: Yeah. Don't fight about the color.
- Lara: How to be fair and not to judge people.
- Ms. G: Okay, we're thinking deeper. What do these issues have to do with us::?
- Sabine: So we can know about our history. It's telling us what happened, so we don't let it happen again.
- Josh: Just don't give up. Like keep going. They are talking up with their words.
- Lara: So we stand up for others!
- Elena: And lies. I'm thinking they want us to know that some people lie. Not telling lies!
- Josh: So we can change the world and the laws like Cesar Chavez

Ms. G: I'm asking hard questions to get us to really think about why::: ((waves hand)) these problems are happening.

Why::: are the writers telling these stories? The authors CHO::SE ((imitates writing)) to write these stories.

These books ((holds up and grips text)) REAL::LY:: make us think.



In this excerpt, Ms. González centered the dialogue not only on making sense of the social issues across the picturebooks, but reflecting together on the meanings of those issues as people. By addressing the question (“What do these stories mean to us?”), Ms. González and her students examined their positioning within their world and evaluated the realities of the world (Freire, 1970). Ms. González acknowledged the complexity of the reflective work that the students did with their talk (“we’re thinking deeper”) and pushed their thinking forward to contemplate the importance of learning about issues of segregation and language discrimination (“What do these issues have to do with us?”). She ended the discussion with a strong emphasis on her commitment to dialoging with her students about the deeper messages emerging across the stories (These books REAL::LY:: make us think”), encouraging her students to view the topics of the picturebook as intentional (“The authors CHO::SE to write these stories”), and asking

them to ponder why the authors decided to expose the issues (“Why::: are the writers telling these stories?”).

Ms. González’s provocative questions supported students’ challenging of inequality, developing a stance of activism, and voicing their critical perspectives (Damico & Riddle, 2004; Fain, 2008; Lewison, Flint, & Van Sluys, 2002). She encouraged her students to pose and support their interpretations, as well as build on the ideas others offered. In an interview, she expressed her intention of being “more of a listener, and not always talk too much,” during read-alouds. Neither did she want her students to believe they had to agree with her [Interview, 10/27/15]. Ms. González was committed to allowing them to wrestle with their own ideas and interpretations, albeit prompted by her own judiciously placed questions and nudges. She said she intended to remain vigilant so that her own voice did not dominate the shared thinking and reflections.

Even so, Ms. González participated as a co-problem solver (Short, 1999; Sipe, 2008) during each read-aloud and dramatic interpretation toward developing the children’s critical and empathic understandings. The following excerpt occurred during discussion of a turning point scene in *Separate is Never Equal* (Tonatiuh, 2013), in which a school official tells Latino adults seeking to enroll children in the designated “Mexican” school, that the white teachers “don’t care about [Latino] children’s education,” and “expect them to drop out by the eighth grade” (8th opening). After reading the spread, Ms. González first listened to her students’ wonderings and then stepped into the dialogue to conjecture what they could pose or play out as an attempt to solve the problem.

- Sabine: The white teachers only like the white kids?
- Veronica: I think the white teachers care about them [students], but maybe they're scared. Like they don't know what to do.
- Ms. G: What can we:: do to help them become more open-minded?
- Elena: I would tell those teachers to be like you when you say to us, "I know you can do it. I believe in you."
- Alba: Give them a chance! They're just kids.
- Lara: Yeah. Like 'Why are you being like that? Why are you even at this school anyways?'
- Javier: Like you [white teachers] have your culture. They [Mexican-American students] don't have to be [your] culture.

Ms. González presented herself as a critical co-investigator, inviting her students to problem-solve ways to encourage the white teachers in California's 1944 segregated Hoover Elementary to shift their views of their Mexican-American students. She built from her students' noticings about the problem ("White teachers only like the white kids;" "They don't know what to do"), and invited hypotheses for collective action ("What can we:: do to help them become more open-minded?"). Even in this brief contribution, Ms. González's inclusion of "we" in her question signaled to the students that she was taking on the challenge of facing these teachers with them. This stance seemed to help her students pose actions (i.e., to both speak up and argue back), thereby creating brave and equitable responses. Further, discussions like the one above served as precursors to even more examples of collaborative reasoning and action, offering implications for students' development of argumentation and critical thinking (Clark,

Anderson, Kou, Kim, Archodidou, & Nguyen-Jahiel, 2003).

In a similar example of the teacher positioning herself with her students as active agents of change, the class discussed an event in which the adult Cesar Chavez held the first meeting of the National Farm Workers Association (*Harvesting Hope*, Krull, 2003, 11th opening). After Ms. González read the first two sentences on the opening, Greg imitated the facial expression and posture of Cesar Chavez in the book's illustration, while asking: "Why is his face like this?" Alba posed an explanation immediately in response. It was then Ms. González announced and underscored what these careful attempts registered about the listeners' attempts to understand the feelings and motivations of Cesar Chavez at this historic moment:

Elena: They're excited 'cause they like how their life is gonna be.

Alba: I bet Cesar was thinking it was worth all the pain.

Ms. G: Alba is getting inside the head of Cesar Chavez, thinking about what he might have been thinking.

Greg: He's saying, 'Peace is better than violence. Peace for all the world!'

Students: YEAH! YEAH! (*thrust their fists in the air*)

Ms. G: (*clenches left fist and raises arm*) LET'S DO IT!



Ms. González first recognized her students' imagining and theorizing from within the character's role by emphasizing the subtexts they were creating ("Alba is getting inside the head of Cesar Chavez, thinking about what he might have been thinking"). She then affirmed and joined her students' interpretations and excitement, readying to rally for the rights of migrant farm workers. Thus, as a participant, she stepped into the story with her students to engage in critical thinking and the quest for social change (Freire, 1970). Ms. González partnered with the students in their ideas to demand peace instead of violence, raising her clenched fist with the children to demand, "LET'S DO IT!" Her comments and movements communicated her involvement with the children, working toward uncovering the story's potential depths and its social justice messages. She affirmed the shared goal of her students' questions, responses, and movements by repeating the communal invitation ("Let's..."), positioning herself with students in an active role, so as to strengthen students' readiness for taking action. Further, Ms. González's co-participation in the dramatic play seemed to offer potential for the children to raise further questions and propose additional plans for action.

Role #2: Acting as agitator.

In addition to participating as a "critical co-investigator," (Freire, 1970, p. 80), Ms. González also enacted the role of agitator—or problem poser and prober—in support of her students' critical meaning-making through story-based process drama (Wilhelm & Edmiston, 1998). To Freire (1970), a critical teacher not only listens to students but also challenges them, posing problems and probing contributions so as to refine readers' understandings. Ms. González challenged her students to reexamine their ideas from

multiple perspectives through questions such as: “Why do you say that?” “Anything to add?” “What else are you thinking?” “What’s another idea?” “Why does that matter?” and “But why?” She also attempted to push gently against nearly-instantly derived opinions, and even to unsettle her students’ thinking in discussions. She accomplished these nudges by playing the role of the antagonist, offering not just alternative ways of thinking, but demonstrating ways to develop and construct an argument. During these episodes, the students joined the dialogue demonstrating critical responses, as well as engaging in chains of speculative reasoning such as Sipe (2008) reported in his studies of young children’s responses to picturebooks. Almasi (1995) and others (e.g., Clark & Anderson, 2001) argue that such conflicts or disruptions act as a ways to facilitate students’ critical thinking and develop their abilities to support an argument. Ms. González’s role as an agitator of talk seemed to provide an opening for the students to formulate and present arguments. When I asked Ms. González’s about this role of stirring up the group—of agitating the point—she confirmed that she placed her “push-backs” specifically and carefully, stating:

I want to be the devil’s advocate because in the real world there are going to be people trying to persuade you otherwise. There [are] always going to be people who do not want to let the ‘other’ in. [I try] to help them to be more critical and speak back. [Interview, 10/27/15]

Edmiston (1994, 2014) and others (Miccinati & Phelps, 1980; Wolf, Edmiston, & Enciso, 1997) argue that the teacher’s role in dialogue is to enable students to re-consider and re-

think their positions as they react to the teacher’s point of view and the positions the teacher is taking. Thus, Ms. González’s careful choices of when and how to agitate thought seemed to help her students to contest power and put forth and support arguments.

The lengthiest, most cohesive, and most collaborative discussions followed Ms. González’s instances of challenge or push-back, positioning the students to examine the causes of the problem as well as to enact possible solutions. That is, her comments and questions from within the antagonist’s position sparked dialogue in which her students argued for particular views and proposals. During these episodes, Ms. González protected the students’ agency to make decisions, while also signaling there are multiple ways to view and attempt to solve a problem (Clarke & Whitney, 2009; Souto-Manning, 2009). For example, the 6th opening of *Harvesting Hope* (Krull, 2003), a biography of Cesar Chavez, champion of the rights of migrant workers, depicts a teenage Chavez doing back-breaking harvesting, while breathing in pesticides that sting his eyes and fill his lungs with poisons. Examining this spread, Lara questioned the physical torment in the images—indicating Chavez hunched to hoe lettuce. Ms. González assumed the role of the landowner instantly so as to challenge her students to step into the workers’ positions:

Lara: Why can’t the owner hire other workers to help him?

Ms. G: Say I’m a rich landowner.
I pay you:: ((waves hand at students)) 30 cents a day to pick the crops.

Lara: You’re greedy!



Josh: That's not fair!

Alba: If you get like \$100, you could give 50 to workers and 50 for yourself.

Elena: What if all the workers pick their own crops and they can sell them and they all have \$100?

Ms. G: ((stern face)) But it's not your property. It's MY:: ((swept hand)) land.



They are MY:: crops.
I:: ((jabs hand toward self)) get the money.



Greg: Why don't you work, too?

Ms. G: There are so::: many crops!
I don't ((shrugs shoulders, raises palm upward)) want to do all:: the work!



Elena: Why can't you pay them by how many crops that they pick? They picked a lot and it's not fair they get a little bit of money.

Greg: Call 911! Call 911! Strike!

Lara: But the crops are going to waste if they strike.

Ms. G: It doesn't have to be this way. This is how people have constructed the world. We have greed in the world.

Ms. González's participation in role of "rich landowner" supported her students to make judgments, express outrage, develop arguments, and offer more equitable solutions. Several students joined the discussion, their voices interacting, eager to suggest what might be fair. Ms. González worked to rattle her students' arguments for new methods of sharing the farm's labor and profits. Thus, she complicated their understandings of what it means to hold power and dominance through her language, facial expressions, body positioning, and gestures. Rather than letting the students' rebuttals go unchallenged, she stepped in to further complicate their conceptions of fairness and agitate their most immediate solutions (that the landowner should take part in picking the crops): "There are so:: many crops! I don't want to do all:: the work!" The students seemed to recognize Ms. González's responses as challenges being posed in order to generate discussion and push their thinking further. Within role, she created tensions that propelled her students' thinking opening the space to re-work their arguments together, search for workable resolution, and evaluate the implications of their actions (Short, 1992). She also foreshadowed the possibility of change ("It doesn't have to be this way"), while foregrounding the reality of worker oppression ("This is how people have constructed the world. We have greed in the world"). Freire (1970) suggests, "The more [teachers] unveil this challenging reality which is to be the object of their transforming action, the more critically they enter that reality" (p. 53). Ms. González's consistent efforts to help the students become critical thinkers and to perceive characters' experiences within societal contexts encouraged them to weigh more principled stands.

Ms. González's challenges resulted in the students' expanding their working

understandings of power dynamics (Mosley & Rogers, 2006), and turning their empathy for the characters into proposals for action that could be played out on the classroom rug. Ms. González's participation as a dependable force of opposition offered ways for the students to become critical agitators as well, working to counter arguments and contest ideas posed by the group. In an interview, Ms. González referred to the episode above stating, "They [students] were persistent in trying to understand why I was not willing to share the pie. They were being critical of capitalism and why we choose to be capitalists" [Interview, 10/27/15]. Ms. González recognized the importance of challenging her students, suggesting that taking up their questions and testing their interpretations was essential to help them developing a critical stance, as well as to deepen their understandings of social issues within the world around them (DeNicolo & Fránquiz, 2006; Labadie, Pole, & Rogers, 2013; Medina, 2004; Medina & Campano, 2006).

In a similar example, Ms. González challenged her students to reason for justice and to formulate positions against an injustice depicted in *Cheyenne Again* (Bunting, 1995), a story in which a Cheyenne boy is taken to a boarding school to learn the "white man's ways" [inside dust jacket]. On the 6th opening, a white teacher forces the child to learn subjects in English. As she read, Ms. González increased her volume and adjusted her tone to mimic the teacher's authoritative commands: "ATTEND TO YOUR LESSONS! DO NOT SIT AND DREAM!" the teacher says. "YOU WANT TO BE A DUMB INDIAN ALL YOUR LIFE?" Javier responded instantly to either the harsh tone or racial slur, or both, questioning how a teacher could treat a student in such a way. Mindful of her purpose to support critical thinking and scaffold experiences for speaking

back to injustice, Ms. González stepped into role as the antagonist and provoked her students to contest and reason:

Javier: Did she really say that?



Ms. G: Yes. They were like, 'We want you to be like US:.'
((gestures toward self))

We want you
((extends hand)) to speak
ENGLISH ((clenches fist)).



We want you
((extends hand))
to learn history the way
WE ((clenches fist))
say it happened.



We want you
((extends hand)) to DRESS
((clenches fist))
like US and BE like US.



Students: NO!

Ms. G: WHY not?

Elena: That is not like being you:.. We don't have to be like you:..

Josh: Why aren't there more peaceful teachers here? I wish this was an empathy school.

Ms. G: We don't ((shakes head)) want YOU to remember your Cheyenne ways.

Teresita: We have different ways!

- Lara: You're cutting off their traditions!
- Elena: Yeah. Like how would you:: feel if someone takes away your culture?
- Alba: Yeah. The whole world:: is a community.
- Ms. G: Wow:: I wish, Alba! I talk to you like this because you'll notice across history, throughout the world:, we have one group treating the other group unfairly. Things can cha::nge:: if someone speaks up.

In this example, Ms. González served as the voice of opposition through the role of the teacher at the boarding school, first sending messages of oppression through her words and gestures, and then gathering the children as a group again, communicating her belief in them as agents of change. Each time she repeated the phrase “We want you to,” she extended her hand and then clenched it toward her body to communicate the power dynamics between the teacher and the young protagonist. In later turns, Ms. González countered the students’ rebuttals, challenged speakers to provide reasons why a Cherokee boy should *not* be forced to learn English and to leave his heritage behind (“Why not?”), and stirred their convictions of equality of all people. Ms. González returned to her role as the children’s teacher following Alba’s declaration of the world as community, acknowledging the force of that argument (“Wow:: I wish, Alba”). As their teacher and in her our discourse style, she made her role as agitator transparent to her students (“I talk to you like this because...”), reminding of the reality of people exerting power over others (“you’ll notice across history, throughout the world, we have one group treating the other group unfairly”). Further, she encouraged her students indirectly to intervene

and make changes in their reality (“Things can change if someone speaks up”). Ms. González’s participation seemed to help her students expand their sense of themselves as valid judges of inhumanity, and begin to deconstruct the “us versus them,” binary, raising assimilation as a larger issue that is both historical and contemporary.

Argument building episodes such as the two examples described above resulted in a large number of student participants, collaborating in ways that contested Ms. González’s power and position as the antagonist (e.g., the landowner and the boarding school teacher). Ms. González’s actions as agitator were important because they appeared to instigate critical meaning-making through which the students supported their ideas with additional reasoning. Reznitskaya, Kuo, Clark, Miller, Jadallah, Anderson, & Nguyen-Jahiel (2009) suggest that the opportunity to engage in collaborative discussions helped her students to develop common elements of argumentation (e.g. formulating a position, supporting it with reasons, anticipating counterarguments, and offering rebuttals), which may then become generalized when exploring complex issues in other discussions. The authors further contend that the students adept in argumentation are more likely to generate relevant propositions, consider alternatives, and reconcile opposing perspectives. Ford (2012) also argued that argumentation is key to sense-making, both socially and individually for her students. Although Ford’s (2012) work specifically relates to students’ understandings of science concepts, his study provided evidence for the importance of instructional scaffolding in support of students’ critical constructions of arguments. He claimed that “instruction that engages students socially in the interplay of construction and critique as they support scientific progress in sense-

making may result in appropriation of these aspects of practice and an enhanced ability to make scientific sense individually as well” (p. 209). Importantly, Ms. González’s role as an agitator of critical discussions in the presence of socially-conscious literature, coupled with the opportunities she offered to pose and enact solutions to story problems, seemed to support her students’ meaning-making beyond simplified interpretations of the picturebooks. Her role seemed to help her students try on multiple and varied approaches to response, as well as orient them toward developing reasoned discourse in their enactments.

Role #3: Emphasizing intertextuality.

Although each of the books Ms. González selected for the drama investigation were related in their consideration of a social problem that the children could discuss, weigh, and enact, Ms. González made the relationships among the books central to her book sharing. That is, she emphasized intertextuality throughout the read-alouds so that her students could come to expect meaningful and purposeful connections. She supported these connections primarily by arraying the socially-conscious and language-diverse picturebooks carefully across the 12 weeks of story-based process drama in ways that encouraged her students to parlay their personal experiences, the meanings they were uncovering through close inspection of the picturebooks with classmates, along with their knowledge of world events. She expressed a particular commitment toward helping her students develop empathy for others and envision social justice through intertextual connections: “I explicitly teach about connections, and loop it over and over and over,

because a big objective of mine is to help children become better people in the world and to create change” [Interview, 10/27/15].

Toward building this awareness that big ideas relate, Ms. González recognized, accepted, and advanced the connections her students put forth in their discussions building upon their empathic responses to character dilemmas. Bloome and Egan-Roberston (1993) suggest that in order for intertextuality to be established in reading events, “a proposed intertextuality must be recognized, be acknowledged, and have social significance” (p. 330). When her students made intertextual links within a specific picturebook, among picturebooks, and with their personal experiences, Ms. González named and valued the connections made, no matter how brief or surface level. For example, when her students drew from their understandings of segregation and language discrimination in *Separate is Never Equal* (Tonatiuh, 2013) and *Harvesting Hope* (Krull, 2003) to predict and reason what might happen to the protagonist during the read-aloud of *Cheyenne Again* (Bunting, 2002), she validated students’ sharing with a quick naming and re-voicing of their meaning-making: “We are seeing a lot of connections. They were both denied their culture. They’re having a similar experience.” When she saw an opportunity to expose students’ connections to a wider audience, Ms. González named their expressions of empathy toward the character, raising awareness of the meanings they were making (e.g., “That’s called empathy.” “When you understand how someone can feel you empathize with them.” “So you can empathize with the characters about not being able to be with the people they love?”). She re-voiced and named her students’ intertextual links to identify and validate events, feelings, and ideas from previous stories

and experiences as sources of knowledge (Bloome & Egan-Robertson, 1993), as well as articulated and demonstrated the importance of using their own lives and stories as a way of understanding more fully what the characters were experiencing (Sipe, 2008). This emphasis on intertextuality encouraged students to find significant issues by searching for patterns across texts and ideas (Lewison, Leland, & Harste, 2008; Short, 1992).

Ms. González supported intertextuality as a central process of her students' meaning-making. She lifted certain students' intertextual connections, so to allow them to build on and from what each had to say, consider another's interpretations, and to challenge ideas—toward creating new connections and understandings. For instance, in the following example, the students searched for connections among the injustices experienced by young Sylvia Mendez and her brothers when they attended a previously segregated school (*Separate is Never Equal*, Tonatiuh, 2013), the hardships of characters in other picturebooks, and the children's own experiences with discrimination. Before their talk, Ms. González read the 7th opening that describes the designated 'Mexican' school, as a "clapboard shack," surrounded by an electric fence, situated next to a cow pasture and absent a playground. The students took the floor immediately to make connections. Ms. González stepped in to demonstrate how another's connection might advance one's thinking as well as lead to changes in thinking—even if one is the teacher.

Josh: They're [the Mexican-American children] like Cesar Chavez. The brown people are being separated and the white people boss them around. The brown people had to do all the hard work.

- Javier: This story is a little different. Cesar Chavez went to school and they called him a clown for speaking Spanish. They made fun of him like Sylvia.
- Ms. G: You just made me think of something really important. The school Cesar Chavez went to did not segregate; however, they did not allow him to speak his own language. They were kind of saying, ‘You can be in this school, but you have to be just like us.’
- Greg: Isn’t it okay for speaking languages?
- Sabine: ¡Sí!
- Elena: I know how to speak Spanish.
- Teresita: We speak Spanish. What would happen if she went to a white school?
- Javier: They better let her in!
- Briana: It’s like the Native Americans. They couldn’t speak their language at schools.
- Ms. G: We’re seeing connections across history. It is not just one group ((*cups hand*)) discriminating another cultural group, but many different groups that are being discriminated.
- One group says, ‘You’re different’ ((*points toward students*)). I want us to think about that.



Discussions such as this supported students, in linking ideas, seeing new relationships among characters, and bringing unity to their understandings (Short, 1992).

Freire (1970) suggested the problem-posing educator creates knowledge together with students, "... presenting the material to the students for their consideration, and re-consider[ing]...earlier considerations as the students express their own [interpretations]" (p. 80). In this case, Ms. González and her students discovered unexpected connections through sharing and rethinking those connections with others. Ms. González's initial response ("You just made me think of something really important") communicated to her students that their connections were deserving of further exploration and had provided her a new perspective on the link between Sylvia Mendez's and Cesar Chavez's experiences with language discrimination at school. She then provided an opportunity for her students to rethink their original connections by sharing a clearer explanation about her thinking ("The school Cesar Chavez went to did not segregate; however, they did not allow him to speak his own language"). Her think-aloud that followed ("They were kind of saying, 'You can be in this school, but you have to be just like us'") encouraged her students to extend and reconsider their thinking around the issues, thus deepening the intertextual connections they made (Sipe, 2008; Wiseman, 2011). To conclude the segment, Ms. González highlighted their connections built through shared meaning-making ("We're seeing connections across history") and encouraged her students to consider the pattern of discrimination across the picturebooks ("It is not just one group discriminating another cultural group, but many groups that are being discriminated"). Further, she communicated to the students all of their understandings were under construction, explaining they would continue to think about why some groups are positioned as 'others' ("I want us to think about that"). This excerpt provides evidence

that Ms. González supported her students to rethink another's connections, to make more complex connections across the books and their lives, and come to see new perspectives on the issues being discussed. Making her thinking public and explicit modeled the importance of considering another's interpretations to create new meanings. In her second interview, Ms. González recognized the frequency of her students' connections throughout the read-alouds ("They're connecting a lot"), and expressed her intention of naming their connections so as to further strengthen her students' awareness of dominant themes: "I purposefully say, 'Let's think about the connections across history and cultures' because I want them to see the global problem of always labeling 'you' are not 'us'" [Interview, 10/27/15].

In addition to supporting her students' connections that emerged during the read-alouds, Ms. González also challenged the children explicitly to search for and consider other ideas that linked the texts—and their own experiences. This intention seemed to support the students in organizing their experiences, questions, and understandings so those thoughts and insights did not become fragmented, unconnected, and meaningless across the texts and the concurrent drama (Short, 1992). For example, she encouraged her students to make links among the current and previously read picturebooks by posing questions such as, "What does this remind us of?" "Who does this remind us of?" and "What does this have to do with real life?" By asking these questions, Ms. González offered the students invitations to propose connections and both embed and revise their prior discoveries. That is, Ms. González made explicit attempts to surface shared

meanings from prior texts to links with new discussions (Bloome & Egan-Robertson, 1993).

The following example demonstrates how Ms. González focused on empathy and the human condition in relation to topics such as racism, oppression, and immigration, to generate and make available to her students the potential for connections across the picturebooks. In this excerpt, Ms. González invited the students to compare the problems three title characters (e.g., Cesar Chavez, Sylvia Mendez, and Pancho Rabbit) faced due to others' lack of empathy. It is important to note that Ms. González led this discussion on the Monday following terrorist bombings in Paris (November 13, 2015). Ms. González helped her students to link the social issues from the stories with the bombings to explore in greater depth students' understandings of empathy and the human condition.

Ms. G: This morning we had a moment of silence for what happened in Paris. What was he talking about?

Greg: Cause they died because of bombs.

Ms. G: A group of people, 7 I think, exploded several bombs, killing about 150 people. We can look it up in the news. It happened on Friday and I feel: the main problem is that people lack empathy. I use that word a lot, but what does that mean to us?

Lara: Feeling what others are feeling.

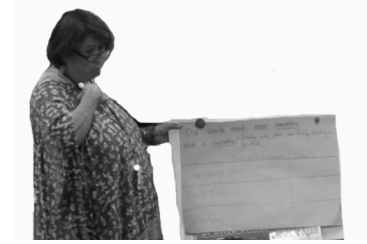
Ms. G: Let me write that down
((records children's words on chart))



Veronica: I want to add that empathy is kindness.

Josh: Treat people like how you want them to be nice to you.

Ms. G: Treat people how YOU
((points toward self))
want to be treated.
((records ideas on chart))



Ms. G: All of these characters had problems with people who were not treating them fairly and who did NOT have empathy. Let's talk about Cesar Chavez, Sylvia Mendez, and Pancho Rabbit.

((students and teacher discuss characters' problems and potential solutions for 15 minutes))

Ms. González pushed her students' thinking connected to empathy in the stories and in broader, global contexts. Ms. González's initial question ("What was he talking about?") invited the students to move into interrogating issues of inhumanity in contemporary society, such as the Paris bombings. She intervened to clarify and offer background knowledge ("A group of people, 7 I think, exploded several bombs, killing about 150 people"), and linked the event by ruing the lack of human empathy ("I feel: the main problem is that people lack empathy"). She used her knowledge of the Paris bombing to promote rather than to silence the students' critical thought and talk (Freire, 1970). She then validated her students' initial reactions to the bombing by taking up and acknowledging their interpretations, re-voicing and recording their ideas on a permanent classroom chart ("Let me write that down"). Considering this serious topic, Ms. González and her students conversed for fifteen minutes, including such wonderings as how characters' lives (e.g., Cesar Chavez, Sylvia Mendez, and Pancho Rabbit) are made more difficult because of others who do not empathize with their positions. The realization that people harm and kill one another because of differences in race, language,

and culture seemed to stimulate and agitate her students' thinking.

Although Ms. González attempted to bring the conversation to a close after 15 minutes, the students seemed reluctant to relinquish the topic. They continued to assert their beliefs and ask questions about the bombings. In the following example, Ms. González raised their awareness of uses of power.

Ms. G: We had a very wonderful, de::ep talk. These books have ideas and we use these ideas in our ((*motions cups hand toward self*)) lives:: to understand other people, especially when we have a problem. We talk about this because, right now in the world, this group of people from Syria exploded bombs in Paris. Now France is bombing Syria. They're bombing them.



Briana: Then they're gonna bomb them back!

Greg: But that's not a solution! They should just be peaceful and talk about it.

Ms. G: A lot of children ne::ver:: learn about this. We can be like Cesar Chavez, or Martin Luther King, or Gandhi and say, We want to change ((rotates hand over hand)) things!

Can we come together ((cups hands together)) and talk::?

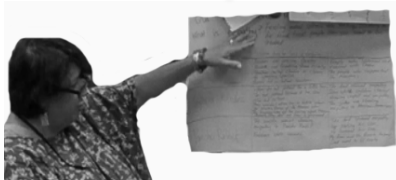
Can we make a plan:: ((extends left arm and palm)) to figure it out?"



Lara: So why aren't they doing that?

Ms. G: It's about power:: Like what we have learned from these:: ((points to chart)) stories.

One group ((cups hand)) wants to have power over ((crosses hands)) another group.



Ms. González seemed to do something important when her students persisted with their concern and wonderings about the bombings: she followed her students' leads by attending to the topic that interested them most. Ms. González widened the children's understandings of the tragedy to explore its empathic implications in connection to the issues presented in the picturebooks (Harste et al., 2000; Lewison et al., 2002; Rogers &

Mosley, 2004). The students' persistence in getting more information and finding solutions led Ms. González to unpack the perpetrators' motivations and to envision alternative outcomes. She first emphasized the importance of drawing from the protagonist's experiences in the picturebooks to help shape their own thinking ("These books have ideas and we use these ideas in our lives:: to understand other people, especially when we have a problem"), and expressed her commitment to discussing political topics with her students in connections to their lives. When Briana and Greg debated how the Parisian government might respond to the bombings, Ms. González validated their interest and concern in attempting to work through the issue ("A lot of children ne::ver:: learn about this"). She then reasoned aloud about how they might lean on the actions of "Cesar Chavez, or Martin Luther King, or Gandhi" to consider different means of action: to "say we want to change," "to come together and talk," and to "make a plan." When Lara inquired as to why the two countries were not pursuing non-violent action ("Why aren't they doing that?"), Ms. González linked her question to their previous discussion ("Like what we have learned from these") as well as broader social and political tensions within the world ("One group wants to have power over another group"). Through the discussion, Ms. González supported the students' understandings of their shared humanity, and raised misuse of power as the enemy of a more just world. That is, she seemed to implicate the desire for power and domination as the negative force across contexts (Creighton, 1997) as well as to envision how they could use their words to powerfully and positively affect the lives of those for whom they gain empathy.

Role #4: Fostering learners as autonomous decision-makers.

Ms. González recognized and supported students' inquiring stances and autonomy as decision makers consistently throughout discussions and the story-based process drama that followed. When the students raised a concern emanating from story events, Ms. González invited her students to play their decisions and take ownership of their meaning-making. She explained it was her intention to "give [students] a chance to play" their ideas, while also communicating "trust" in the ideas they posed [Interview, 10/27/15]. Ms. González seemed to recognize the role of a critical teacher as someone who registers "a profound trust in people and their creative power" (Freire, 1970, p. 73). Her consistent responsiveness encouraged students to "take over" the stories (Sipe, 2002, p. 478), and propose solutions at turning points—the plot juncture at which conflict compels the central character(s) to speak and/or act decisively. Ms. González's students were presented an open platform to enter into the story fully, and the freedom to re-author the critical event in ways that resulted in defensible outcomes. Her students' enactments represented both divergent as well as achieved proposals for action collaboratively (Sipe, 2008). She appeared to value not just their queries, but also the routes to solution they worked out for themselves or with others.

Students in Ms. González's classroom became increasingly intent on engaging in inquiry and critique to make sense of the picturebooks and to extend their understandings of issues. After enacting unresolved moments of conflict in the first two picturebooks (e.g., *Tomás and the Library Lady* and *Harvesting Hope*), the students stepped in and took over stories spontaneously. In the subsequent literature that Ms. González shared,

the children did not wait until the story's structure offered its climactic point. Instead, they posed and put their ideas into action spontaneously a total of 20 times across the readings of the three remaining picturebooks (e.g., *Separate is Never Equal*, *Pancho Rabbit and the Coyote*, and *Cheyenne Again*). Often, a single comment set off a flood of response and initiations of action. For example, the students demonstrated four different ideas in response to an event in *Pancho Rabbit and the Coyote* (Tonatiuh, 2014) when Papá Rabbit did not return from a lengthy trip across the border to gain employment to support his family. The students initiated their inquiries by: a) requesting to play the characters' decisions (e.g., "Can we act this out?" "Can we play today?" "I wanna play!" "Our turn!"); b) speaking back to the story problem in the role of characters as the teacher read (e.g., "Leave those kids alone!" "Are you serious?"); and c) standing to take on a role, as well as to orchestrate and assign others to roles (e.g., "I'm Coyote and you're Pancho;" "Josh, you be Bull"). These initiations seemed to support the students in inquiring more deeply into the stories' conflicts, and appeared noteworthy because the children drew one another and their teacher into problem-solving and the enactment of solutions. Freire (1970) suggests, "Students, as they are increasingly posed with problems relating to themselves in the world and with the world, will feel increasingly challenged and obliged to respond to that challenge" (p. 81). Ms. González's students did seem to be increasingly motivated to respond to the injustices that characters faced within each picturebook. Their responses to the problems, as Freire (1970) theorized, provided evidence of both their new understandings and renewed commitment to finding resolutions for social problems.

Rather than letting spontaneous comments, requests, and movements escape unnoticed, Ms. González built discussion (and provided for enactments) from her students' expressed concerns for characters and the social inequities they faced. She recognized and supported all 20 of her students' moves toward action by affirming their requests verbally (e.g., "Yes!" "We have a group that wants to play" "Awesome!") and by following their leads as enactments unfolded. In partners or small groups of players, students orchestrated and demonstrated ten separate enactments of solutions to story problems. During these enactments Ms. González listened and observed students' talk and movements as they forged solutions without her direct involvement; that is, for a portion of the children's work, Ms. González neither facilitated nor countered the agreed-upon actions. However, she participated actively in ten other enactments initiated by students. In these dramatizations, she took responsibility to ready the children for roles and stances toward the problem, positioning them to choose actions that could influence the focus problem. In this player role, she herself moved and spoke from within character roles.

For example, after Ms. González read aloud the 8th opening of *Separate is Never Equal* (Tonatiuh, 2013), depicting an event in which a concerned parent, Mr. Mendez, attempts to gather farm workers' signatures on a school integration petition, Veronica requested to play the scene. Ms. González accepted Veronica's request enthusiastically, encouraging her students to express how they might author a solution to this historic event, had they been a farm worker, dependent upon white owners for their jobs and their families' livelihood:

- Veronica: Can we play this story out?
- Ms. G: Yes! Let's get inside the characters' heads. 'Hi, I'm Mr. Mendez. I'm trying to get my kids to go to Westminster School. And I brought this paper. Will you sign it?'
- Javier: I'm sorry. *No puedo*.
What if my boss finds out?
- Ms. G: You ((*points finger toward students*)) won't! I promise!
- Lara: We should try.
- Sabine: We can go somewhere else, so they don't see us!
- Josh: Come on! We need to get the truth out of them!
Let's sign it!



Drawing from Goffman's (1974) notion of frame analysis, Heathcote (1984) describes the teacher's role in process drama as one of "fram[ing] students into positions to influence" the action by taking on a character's perspective, and then to bear responsibility for the decisions made from within that role (p. 186). Ms. González's strategies to frame enactments appeared to facilitate her students' stepping into role (Edmiston, 2003, 2013). She accepted Veronica's request to play into the action readily ("Yes!"), and facilitated that enactment by readying players to enter the minds of the characters ("Let's get inside the characters' heads"). By stepping into role as Mr. Mendez herself, she voiced persuasive discourse to gain signatures ("Hi, I'm Mr. Mendez. I'm trying to get my kids to go to Westminster School. And I brought this paper. Will you sign it?"). From within her role, Ms. González not only acted as a model for how the

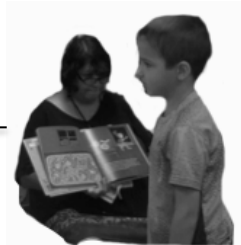
students might use language resources (e.g., to register civility, honesty, purpose, and reason), she also demonstrated enactment of problem-solving, making room for them to consider and act on trepidations or solidarity they were feeling (O'Neill, 1995). That is, Ms. González's participation challenged her students to make judgments and defend their actions in ways that helped build critical thinking within the enactment. After Javier refused to sign the petition, Ms. González attempted to persuade him they would not get in trouble ("You won't I promise!"), which encouraged them to consider actions that could be taken to promote social justice. Lara envisioned herself and others supporting the petition ("We should try"), Sabine added they should sign in secret ("We can go somewhere else, so they don't see us!"), and Josh rallied for his peers' agreement ("Come on! We need to get the truth out of them. Let's sign it!"). Sipe (2008) argued that being allowed to make a story one's own through interpretation, as the students were encouraged to do in this classroom, is both empowering and transformative. He further suggested that engagements such as the one above may act as a catalyst—"moments of rupture or eruption"—for students to view life, both in story and reality, in new and creative ways (Sipe, 2008, p. 179.) Thus, Ms. González's recognition and support for spontaneous enactments supported transformative engagements with characters at moments of injustice. Further, her recognition and support for spontaneous enactments communicated to the students that she valued their initiatives to inquire and their autonomy as decision makers.

Her read-aloud style seemed paced deliberately; she chose pause points into which her students inserted their ideas for action. Creating room for meaning-making

seemed to strengthen children’s recognition of critical moments in the stories. In the following example, Ms. González stopped to recognize and follow Greg’s spontaneous move into character. On the 5th opening of *Pancho Rabbit and the Coyote* (Tonatiuh, 2014) Pancho Rabbit decides to leave home in search of his father who had left to find work in the U.S. Ms. González paused when she noticed Greg stood up and announced his invitation for others to “watch” him take up the role of Pancho Rabbit in the scene. As with the prior example, Ms. González supported her students as they framed their positions them the Mamá Rabbit in relation to Greg request to play Pancho. Immediately casting the children as Pancho’s Mamá, she asked them to consider how they will feel and what they might do when they awaken to their child’s absence:

Greg:

Watch! ((*stands up*)) I’m Pancho walking away and you’re the mom ((*walks away from students*)) I’m just a kid that wants to find my father so he can come home!



Ms. G:

°Imagine this. *Eres la mamá.* It’s the middle of the night. You’re sleeping° ((*points to illustration*)).



And in the morning:: (1.0), you wake up and you notice Pancho is GONE!

((points to illustration))
¿Qué dices?



Javier: Where's Pancho? Is he lost? I'm scared! Where is he?

Josh: Did the coyote come and eat him?

((Sabine, Elena, and Teresita stand up at one end of carpet))



Sabine: Maybe the coyote took Pancho and the food. He's a predator of rabbits.

Teresita: And the food is gone! What are we supposed to eat now?

Elena: We can't do anything without Pancho! How are we supposed to take care of everyone if Pancho isn't here?

((Alba and Lara stand at opposite end of carpet))



Alba: Pancho, my ba::by::!! We will go look for him!

Lara: I don't want to go out looking in the night 'cause what if one of us gets lost.

Alba: We will take flashlights in case it gets dark.

Lara: Let's go!

Ms. G: WOW! A lot of you added what could be possible for Pancho Rabbit and his family.

Ms. González built from Greg's move into character, and constructed the students' roles as agents of action in the enactment, using present tense to name the children as Pancho's mom ("*Eres la mamá*"). She lowered her volume to immerse her students in the quiet mood of nighttime scene ("It's the middle of the night. You're sleeping"), and then raised her volume to place the students in the anxious state of waking to find Pancho gone ("in the morning:: (1.0), you wake up and you notice Pancho is GONE!"). Ms. González's move to immerse characters quickly and personally into the event prompted the students to step in to experience the story in ways that might hold implications for the ways in which they interpret and respond to the unfolding story as well as its larger themes. Multiple voices from students seated at both ends of the carpet converged during the enactment as Ms. González invited them to voice from mom's perspective ("¿*Qué dices?*"). The students voiced anxiety and uncertainty, both for the possibility that Pancho might be harmed, as well as what his absence means for the family's well-being (perhaps hinting of economic hardships when a hardworking boy is lost). Ms. González praised her students' collaborative meaning-making ("WOW! A lot of you added what could be possible for Pancho Rabbit and his family"). By stepping out of the frame after she framed the enactment, Ms. González allowed the students to find and register their feelings of concerns, offer solutions, and emergently compose the plot line.

Ms. González recognized the generative potential of performative responses (Sipe, 2008) that arise unexpectedly during read-alouds. She allowed the children to make decisions of how to receive and respond to the picturebooks, manipulating and “hijacking” the events toward their own ends (Sipe, 2008, p. 174). In her final interview, she described her students as intensely involved when they spontaneously stepped into role, feeling their decisions could make a real difference in the events being portrayed: “They’re very impassioned about standing up for the characters who had been treated unfairly” [Interview, 11/17/15]. This recognition of her students’ decision-making and action demonstrated Ms. González’s valuing and support of children’s voices and dispositions to question, debate, envision, and enact just solutions in the presence of socially-conscious and language-diverse literature (Freire, 2005).

Conclusions from Ms. González’s Classroom Case

Ms. González engaged in inquiry of carefully-selected picturebooks (chosen for their social consciousness and language diversity) with her students. In her classroom, drama meant that the students discussed topics and proposed action thoughtfully and critically. Ms. González approached story-based process drama by sharing decision-making and responsibility with her students, making the read-alouds a place where performative responses were expected and anticipated. Ms. González supported her students’ critical and empathic meaning-making in four central ways: a) acting as co-problem solver, using explicit language that connoted collectivity (e.g., “we” “us” “let’s) and collaborative interpretation and reflection; b) enacting the role of agitator—or

problem poser and prober—to help her students build and defend their arguments for taking on important social issues; c) emphasizing intertextuality toward creating new connections and understandings across stories; and d) presenting an open platform with the freedom to re-author the story events.

In Ms. González’s classroom, drama might be considered as a space for problem-posing education, in which “people develop their power to perceive critically *the way they exist* in the world *with which* and *in which* they find themselves” (Freire, 1970, p. 83). Across her means of support, Ms. González posed open-ended and provocative questions (within and out of character’s role) to help her students develop a stance of activism, to reexamine ideas from multiple perspectives, to propose connections, and interrogate issues of injustice in society. She also made her thinking public about stepping into character roles and dialoging about the deeper messages of stories to nudge the students toward assuming critical stances. Further, Ms. González’s participation as a co-problem solver and agitator often seemed to initiate, buoy, and sustain her students’ meaning-making in ways that may not have been available without her support and challenges.

Ms. González recognized that her role in the discussion and drama was both to contribute to her students’ meaning-making as well as to learn from her students. Foremost, she believed in her students’ abilities to think critically and conceive new possibilities story characters’ situations. She acknowledged the challenging world in which children are growing up, thus finding urgency in supporting them to question, develop visions for justice, and take action to work for change. In her final interview, she

added:

I am trying to help prepare them to speak back to injustices because they do notice racism and discrimination. We can't have a peaceful world if we are always in our little safe zone. I wasn't prepared to combat racism and stand up for myself in school. There are a lot of issues in the lives of children, so why wait until they're older to do something about them? [Interview, 11/17/15]

Ms. González believed in her responsibility to step outside of her comfort zone and engage her students in experiences where they gain new perspectives and tools for problem-solving. In addition to offering support, Ms. González positioned her students as people who educated her while also learning with her. She expressed continually that meaning-making was not a one-way path not "something done for students or to them," but a reciprocal process that included both teaching and learning (Freire, 1989, p. 34). In her final interview, she reflected: "I'm trying to teach them about the social justice and empathy, and they also teach me about social justice and empathy. They inspire me to be a better person. It's a special relationship" [Interview, 11/17/15]. By inviting students to develop critical thought and action from socially-conscious and language-diverse literature, Ms. González reported developing as a teacher who works continually to become more informed of the perceptions and understandings of her students—understandings that inform her language arts instruction.

MR. ORTEGA'S CLASSROOM

“We are bilingual. *Es lo que hacemos.*”

Leaning on the notion of translanguaging (García & Kleifien, 2010), Mr. Ortega's instruction aimed at enhancing his students' abilities as language users and comprehenders of texts through two languages. Analysis of his instruction revealed fluid and dynamic language use, positive dispositions toward bilingualism, and collaborative problem-solving were integral in supporting his emergent bilingual students' meaning-making. He provided multiple opportunities for learning languages through story discussion and drama. The students typically responded as they answered their teacher's question; however, Mr. Ortega took up and interpreted their queries related to language use and the stories as well as the sharing of their own expressions and anecdotes. In what follows, I provide a detailed description of the teaching and learning environment in Mr. Ortega's classroom, his stance toward language and teaching of language arts, and his selection of picturebooks and ways of introducing stories. These features provide context related to his recognition and support of his students' meaning-making through story discussion and drama. Further, in the portrait of Mr. Ortega's classroom, I present three themes that illustrate his roles in recognizing and supporting his students' meaning-making in English and Spanish: a) ensuring word meanings; b) ensuring connections with characters; and c) building understandings of the story problems and finding links with those problems.

Creating a Teaching and Learning Environment in Two Languages

The students who entered Mr. Ortega's classroom were surrounded with print and oral language both in Spanish and English. Class-generated charts covered every wall, making visible such dual language records as important vocabulary words, the ways story are structured, guides for remembering sounds and usages (phonics and grammar), as well as morphological/lexical associations between Spanish and English. Bilingual picturebooks faced forward on the white board ledge, as well as on the classroom library shelves. On some bulletin boards, Mr. Ortega posted printed labels without English translations (e.g., "*la lectura*," "*el calendario*" and "*trabajo de palabras*"), as if to begin some speakers' immersion into their second language. The classroom library supplied the children with approximately 100 picturebooks sorted by genre and language. The students' written work and labeled drawings also added to the language environment. As days passed, the students added words to their class cognate wall on sentence strips, using color-coding to differentiate English and Spanish words [Fieldnotes, 9/29/15]. They maintained two spelling journals (one in English and the other in Spanish), but were encouraged to write in both languages in their reader's response and writer's journals. Mr. Ortega and his students illustrated each day of the study that learning about languages is accomplished through bilingual speaking and biliterate reading and writing.

Mr. Ortega's 90-minute language arts block was departmentalized across second grade, making him responsible for the instruction of three different sections of language arts. In the block from which I gathered data, 16 students worked either at small tables or gathered on the polished wooden floor for group activities. Like other teachers in his

school and district, Mr. Ortega's language arts curriculum included: read aloud, guided reading, word work, writing, and explorations in English and Spanish literacy stations. In addition, each week Mr. Ortega read a short text aloud in English or Spanish so that his students could practice writing both languages with accurate uses of grammar, spelling, and punctuation. Mr. believed the weekly routine for "*dictado*" helped his students to self-correct, reread the message, transfer linguistic knowledge between English and Spanish, and develop their metalinguistic awareness [Interview, 10/1/15].

During the time set aside for the students to work in literacy stations, the students rotated among activities, such as reading with a partner, reading independently, and listening to recorded stories in Spanish. They typically used their reading notebooks to record their thinking and put sticky notes on pages to track their responses to leveled texts. In addition, the children listened to short recorded language segments that accompanied a textbook provided by the school district, "*Descubre Español/Discover Spanish.*" The text emphasized learning vocabulary and grammar through conversational topics (e.g., common greetings, family members, things in the house, places in the community). Mr. Ortega reported this was the first year the district had provided "complete sets" of "*Descubre Español*" with DVDs, CDs, and additional reading materials, so the media supports were new to his instruction [Interview, 10/1/15]. He felt the published materials and technology were particularly supportive of his intentions to make speaking Spanish a part of the children's expectations as well as promote a positive disposition toward Spanish: "They get to hear other people speaking Spanish besides

me...hearing other kids speaking Spanish... Diego and Toni and Lisa [the children who voice the recordings] are just little kids speaking Spanish” [Interview, 10/1/15].

Stance Toward Language and Teaching of Language Arts

Through interviews I conducted across the eight weeks in his classroom, I noted Mr. Ortega expressed in each interview his instructional goal that *all* of his students become competent bilinguals. He told me he believed his students’ languages, cultures, and histories were their valuable resources—necessary to their learning and to the learning of others. As a result, he brought language to the fore consistently, encouraging his students to draw on those resources as they made meanings together within stories and through drama. In addition, Mr. Ortega expressed repeatedly his deep commitment to his students becoming “lifelong learners who are excited about learning languages and making positive changes in the world” [Interview, 10/1/15].

Mr. Ortega expressed this pride and value in language learning in the first interview: “I want them to be proud of being bilingual...” [Interview, 10/1/15]. For Mr. Ortega, an important part of acquiring languages seemed to be developing a bilingual identity. He wanted his students “to feel connected to the world and not so isolated in this little monolingual American world” [Interview, 10/1/15]. Thus, his language arts instruction was not about mastering language skills so much as it was about using languages as tools for learning. He chose bilingual picturebooks for dramatizations because he believed they communicated the value of Spanish to his students and “emphasize[d] that there are many people in the world who speak Spanish” [Interview,

10/1/15].

Even as he expressed his value for children's language learning, Mr. Ortega felt the constant need to protect spaces in the classroom for children's Spanish to thrive. He described the dominance of English usage and instruction in his school, commenting: "They...hear other kids speaking English on the playground and at lunch, so they want to speak English in the classroom, too" [Interview, 10/1/15]. He felt the need to counter the dominance of English by "working" toward enhancing the status of Spanish in his teaching [Interview, 10/1/15].

Mr. Ortega also explained his concerns about the curricular mandates currently influencing bilingual teaching in his district. As with the tensions Palmer (2009, 2011) uncovered in her studies of dual-language classrooms, Mr. Ortega also felt the tension of a newly-adopted district curriculum (i.e., Escamilla, Butvilofsky, & Hopewell, 2014). Introduced into Mr. Ortega's school for the first time in the fall of 2015, the precepts of the new framework, described as "holistic biliteracy" by its developers, challenged Mr. Ortega's prior teaching experiences directly. During his teaching career, he explained, the district's prior program (i.e., Gómez, Freeman & Freeman, 2005; Gómez & Gómez, 1999) specified that English and Spanish be instructed sequentially and separately. Within his teaching experience, then, he had been responsible for helping students learn to read and write first in their heritage language (in kindergarten and first grade), while second grade teachers "added" the second language. Subsequently, teachers and children across his school used English and Spanish separately in different curricular areas. Mr. Ortega expressed concern about this rapid and diametric shift, describing himself as

confused by the changes [Interview, 10/1/15]:

The idea that you're not supposed to codeswitch? The Gomez Model. I mean, we aren't doing that any more. So I guess I shouldn't feel that way any more.... I was constantly feeling that I was doing something wrong by codeswitching into English because the model said not to do that. I'm realizing now that switching is helping my kids. [Interview, 10/29/15]

This comment revealed that Mr. Ortega had begun to step away from the district's past policy on language separation and move toward a realization that translanguaging might work to support his students' developing bilingualism. To address his concerns with the curricular shifts, he emailed and talked in person with district language specialists frequently to understand better how to mesh the framework's expectations with the state standards: "Because [the curriculum] is so new, a lot of people don't know what to do. I'm trying to find the answers.... In the back of my head I'm thinking about all the other [standards] that I am not doing. I don't know what to do" [Interview, 10/1/15].

Adding to his perception of pressures from the privileging of English, the new curriculum, and the state standards, Mr. Ortega reported feeling pressure from the children's "highly educated, white middle-class parents" to "catch [the children] up" in reading, writing, and oral language development in Spanish [Interview, 10/1/15]. The majority of those students were heritage speakers of English; therefore, under the prior curriculum, they had been taught only social studies and science in Spanish. Mr. Ortega felt that the parents expected their children to become fluent in Spanish under his

guidance:

The pressure I feel for them to learn Spanish is huge. It's huge. How do I manage all that? It's hard not to blame myself if they don't become fluent. I'm not a miracle worker. They can't all become fluent Spanish speakers in a year.

[Interview, 10/1/15]

Mr. Ortega reported he codeswitched when he read books aloud to the children (including the books that he selected that would problematize social issues and pose solutions through drama) because he found it “unfair to think [children] should be able to comprehend an entire read-aloud in Spanish and respond only in Spanish” [Interview, 10/1/15]. Neither did he enforce linguistic boundaries when his students talked about the picturebooks. That is, from my observations of his language arts teaching, Mr. Ortega did not police the students' language use (Zentella, 1997), but rather tried to facilitate an “owning” of the many ways of talking and knowing (p. 284). When inviting responses, he never requested his students to speak only in Spanish or English. As a result, the students decided what languages they would use for discussing and dramatizing stories. In his first interview, Mr. Ortega articulated a clear stance with respect to students' language use. He did not believe in establishing rules for when, how, and by whom Spanish would be spoken: “I do not force my students to speak Spanish” [Interview, 10/1/15].

Approach to Story-Based Process Drama

Choosing and reading picturebooks for drama. Mr. Ortega's central goal that all of his students become competent bilinguals informed his choice of books for drama. From among the set of picturebooks the two of us gathered, he selected those he believed would tie closely to nurturing his students' bilingual identities, develop their competencies in two languages, as well as encourage them to "be open to new and diverse people" [Interview, 10/1/15]. As noted above, he expressed his valuing of picturebooks with issues of equity and power, explaining he hoped characters' moves for social action might help his students to "think critically" about the issues, and inspire them to "make a big difference in their own futures" [Interview, 10/1/15].

Mr. Ortega continued to express his belief that his second graders should begin to experience picturebooks read aloud in two languages [Interview, 10/1/15]. Each of the titles Mr. Ortega chose for read-aloud and drama (e.g., *Tomás and the Library Lady*, *Separate is Never Equal*, and *Friends From the Other Side*) arrayed English and Spanish differently. For example, *Tomás and the Library Lady* (Mora, 2000) has separate English and Spanish editions rather than representing both languages in the same book. In Anzaldúa's (1993) *Friends From the Other Side*, English and Spanish translations are juxtaposed. As a third example, *Separate is Never Equal* (Tonatiuh, 2013), moves between English and Spanish in the telling of the story. More like the arraying of two languages in Duncan Tonatiuh's books (2013), Mr. Ortega subscribed to flexible language use and codeswitched intrasententially (e.g., within sentences) on each page as he read aloud (see example in Table 6). Mr. Ortega did not provide concurrent

translations on purpose, positioning his students as capable sense-makers in Spanish and English.

Table 6 *Mr. Ortega's Codeswitching Style*

<i>Tomás and the Library Lady</i> (English edition)	<i>Tomás and the Library Lady</i> (Mr. Ortega's oral reading of English edition)
"It was midnight. The light of the full moon followed the tired old car. Tomás was tired, too. Hot and tired. He missed his own bed in his own house in Texas" (1st opening).	"It was midnight. The light of <i>la luna llena</i> followed the tired old <i>carro</i> . Tomás was <i>cansado</i> , too. <i>Caliente y cansado</i> . He missed his own <i>cama</i> in his own <i>casa en Tejas</i> " (1st opening).

Picturebook introductions. Mr. Ortega's book introductions were distinguished in two ways: he advocated both that bilingual speakers be free to use two languages as they talked about books, and he demonstrated that same freedom in his own language choices as he moved between Spanish and English. Like Otheguy, García, and Reid (2015), he valued both languages as resources for sense-making and expression. For example, with the children gathered around him on the floor, Mr. Ortega held up both the English and Spanish editions of the picturebook, *Tomás and the Library Lady* (Mora, 2000), communicating that the book was available to readers in two languages, but that he would use two languages to read.

Mariana: Why are there two books?

Mr. O: *Uno es en español and otro en inglés* ((holds up both texts side by side)).



- Ruby: Can you read the book in English?
- Mr. O: I am reading it in English.
- Ruby: But you also are going to read in Spanish?
- Mr. O: Yes. I'm going to be mixing a lot of English and Spanish.
- Sofia: Like *Little Roja Riding Hood*.
- Mr. O: ***Exactamente***. Because we are bilingual.
Es lo que hacemos.

This approach to the book introduction communicated to the students the equal value of both Spanish and English as tools for learners (Palmer, et al., 2014). Mariana's wondering ("Why are there two books?") and Ruby's request ("Can you read the book in English?") created moments for Mr. Ortega to validate the uses of both languages. As a teachable moment, he seized what might be interpreted as a slight resistance to Spanish, legitimizing both languages as resources for meaning-making: "I'm going to be mixing a lot of English and Spanish." Immediately, Sofia linked his point with a picturebook they had already read, recalling that *Little Roja Riding Hood* (Elya, 2014) also used English and Spanish within the same story. Mr. Ortega validated Ella's connection between codeswitching and a bilingual picturebook ("***exactamente***") and called attention to their broader linguistic repertoires ("We are bilingual"), indicating a shared trait of the group, including both the teacher and the students. His guidance in navigating what might be perceived as preference for English encouraged his students to persevere and to expand their linguistic knowledge (DeNicolò, 2010). Mr. Ortega also expressed that drawing on more than one language when making meaning is something we do—"Es lo que

hacemos” (Auer, 1984; Pennycook, 2010).

As demonstrated above, to support collaborative meaning-making in Spanish and English, Mr. Ortega threaded the use of both languages through each book introduction. In the excerpt below, he introduced *Friends From the Other Side* (Anzaldúa, 1993), explaining he would read in Spanish and translate some parts in English—reminding the respondents that developing understandings and use of two languages happens over time and with experiences.

Mr. O: ***Voy a leer en español y traducir algunas partes en inglés.***
 If you do not understand in Spanish, ask questions.
 Be patient. Ask for us to explain. ***Somos bilingües.***

This reminder to learners revealed that Mr. Ortega positioned his students as dynamic bilinguals—as learners who can draw from each other as they develop competencies in two languages (García & Sylvan, 2011). Mr. Ortega encouraged his students to “ask questions,” “be patient,” and “ask for [others] to explain,” when they did not understand. Importantly, and in addition, he promoted their shared bilingual identities (“*Somos bilingües*”). It seems plausible that Mr. Ortega introduced this picturebook with explicit language about translating and problem-solving as a way to promote his students’ awareness and use of two languages for meaning-making, as well as to underscore their identities as bilingual learners (Garcia & Kleifgen, 2010).

Mr. Ortega incorporated two languages during each picturebook introduction modeling that translinguaging is an acceptable practice for expressing understandings. He justified this type of teacher support in his interview as his attempt to “model” for his

students that it is both acceptable and expected that emergent bilingual students draw upon their available linguistic resources to make meaning. He explained to me that he hoped to communicate that “we can understand each other even if we are responding to one another in different languages” [Interview, 10/29/15]. It is also noteworthy that Mr. Ortega positioned himself, along with his students, as bilingual meaning-makers. In each book, introduction, he promoted sharing ideas and teaching one another.

These instances of translanguaging and metalinguistic talk seemed to be powerful teaching moves for emphasizing the use of Spanish and English, as well as for supporting students’ growing understandings of everyday practices of being bilingual. As García (2009) suggests, Mr. Ortega’s support encompassed the “multiple discursive practices” students rely on to “make sense of their bilingual worlds” (p. 45). By emphasizing developing language skills, he hoped to raise his students’ awareness of how they learn language through using their languages with others (DeNicolò, 2010; Dufva & Alanen, 2005). In addition, both explicit talk about translanguaging as well as modeling its use in each book introduction seemed to encourage students to draw on a more flexible repertoire when they participated in story-based process drama (Jiménez et al., 2015; Martín-Beltrán 2010). His recurring statements about being bilingual, mixing languages, and translation also seemed to encourage the students to invest in their bilingual identities (Auer, 1998).

Ways of Recognition and Support

Mr. Ortega believed in supporting his students to build a sense of the story across

events, working toward “understandings of what is happening from one part of the story to the next” [Interview, 10/29/15]. To help his students comprehend the developing storyline in each picturebook, he emphasized traditional comprehension components. For example, he asked for enactments of story vocabulary, asked children to identify and weigh the story problem, and invited them to register their responses in the role of characters through gesture and facial expression. Reading each picturebook performatively (e.g., expressively and with gestures), Mr. Ortega worked to ensure the children’s deep understanding in two languages, encouraging each to grasp the essential story problem before asking them to conjecture and enact a character’s decision at the turning point. He often initiated the discussions after reading each page, by either asking questions or inviting student to enact to build comprehension. Mr. Ortega’s approach to recognizing and supporting his students’ meaning-making through discussion and drama could be characterized as emphasizing manageable components of story comprehension and response [i.e., word meanings, story structures (e.g., setting, problem, events, resolution), and affective connections with characters], each of these roles is described and documented in the sections that follow.

Role #1: Ensuring word meanings in Spanish and English.

Several times throughout the reading of each picturebook, Mr. Ortega invited his students to represent in concrete form (through movement, body position, and facial expression) the story’s central constructs, as conveyed in the author’s choice of words. He explained that he chose four to five “key words” predominantly in Spanish. Across the stories, Mr. Ortega’s work with words included asking his students to “show what this word means,”

“show what you think this word represents,” and share and demonstrate those meanings in connection to the story [Interview, 10/29/15]. In addition, he took up and dealt with his students’ spontaneous queries about word meanings carefully and purposefully.

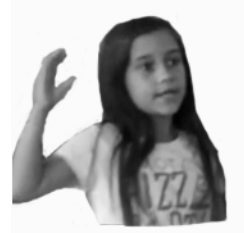
Exploring word meanings through drama. Demonstrating his valuing of time spent exploring word meanings, Mr. Ortega invited his students to apply their understandings repeatedly through rehearsing their interpretations of words (e.g., “*Enseñame ‘inmigrante’*” “Let’s act out ‘*ansioso*’” “Let’s do it again”). He believed these multiple exposures to the selected words, as well as multiple opportunities for the children to articulate and practice in Spanish and English, served to support background knowledge, oral fluency, and comprehension (Blachowicz & Obrochta, 2007; Wasik & Bond, 2001). Further underscoring the value of word meaning, Mr. Ortega invited a volunteer to record each word in Spanish and English on a class pocket chart, shaping a permanent and public reminder.

For example, as Mr. Ortega read *Separate is Never Equal* (Tonatiuh, 2014), he invited the children to stand so as to make sense of the word “*segregación*/segregation” with their bodies. In the compelling story event in which a young Mexican-American stands with her family against school segregation (7th opening), Mr. Ortega asked his students in Spanish, “What is segregation?” and allowed them at least a minute to shape and reshape their own physical demonstrations for the word. Calling the group together, he invited volunteers to share the meaning and how they had represented it. Lulu explained her embodiment and thinking readily. Mr. Ortega seemed to affirm, re-voice, and probe for extended responses:

Mr. O: *¿Qué es segregación?* Lulu?

Students: *((turns to watch and listen))*

Lulu: It's like you have a white
((raises and cups right hand))
school.



And then you have a Mexican
((raises left hand and extends fingers))
school.



And they want to be together
((cups hands together)).



But they **SPLIT**
((raises left arm, and then swings it downward)) them up!



Mr. O: Yeah. Keeping different groups separate. *¿Qué más?*

Alejandro: ***Segregaron los parques y las piscinas.***

Peter: Buses and movie theaters.

Thus, the excerpt serves as an example of how Mr. Ortega provided opportunities for embodying central meanings during read-alouds in support of children's story

comprehension (Gillanders, Castro, & Franco, 2014; McKeown & Beck, 2004).

In a classroom in which a teacher provides such a space for word explorations, Lulu and her classmates had opportunities to take on social roles, clarifying and conveying their understandings of even complex constructs using multiple resources (e.g., language, gestures, and movements) (Leland & Harste, 1994; Siegel, 1984). In this example, Lulu overlapped gesture, movement, and English to express her understandings of *segregación*: She raised and opened her right hand on one side of her body to represent the “white school;” she raised and opened her left hand on the other side of her body to represent the “Mexican school;” she moved her hands together and then apart to emphasize separation; and finally, she chopped her arm downward rapidly to explain “they split them up.” Mr. Ortega made space for this meaning-making, as well as asking other children to build into the work of making meaning (*¿Qué más?*).

Mr. Ortega’s language-focused moves seemed to help his students make their thinking more explicit, and to signal that demonstrations of meaning can be more complex than words alone; further, explanations are not complete after one enactment. By switching to Spanish to ask “*¿Qué más?*”, Mr. Ortega reminded his students that they, too, are free to choose and use both of their languages to participate in conversations (Fránquiz & de la Luz Reyes, 1998). Alejandro and Peter responded to the invitation: Alejandro explained in Spanish that parks and pools were also segregated places at that time (“*Segregaron los parques y las piscinas*”), while Peter chose English (“Buses and movie theaters”). Interactions such as the one above demonstrate that Mr. Ortega recognized and valued explorations through different sign systems—or ways of knowing

(Leland & Harste, 1994)—as mediators to support emergent bilingual learners to make and express ever more complicated understandings.

The next example is similar in that Mr. Ortega made room for his students to demonstrate another key term from *Separate is Never Equal* (Tonatiuh, 2013). After reading aloud the story event in which a central character struggles to collect signatures on an integration petition (8th opening), Mr. Ortega asked his students to demonstrate and explain “*petición*.” Charlie shared his representation of the word’s meaning immediately:

Mr. O: ¿What is *una petición*?
 ((points to illustration))



Charlie: Petition. It means they
 were trying to
 ((extends arm))



make a CHANGE::
 ((rotates hands in
 grinding motion))



by signing ((imitates writing))
up to help that person.



- Mariana: Does it have to be a person?
- Rachel: It could be a group.
- Mr. O: Right. Mr. Mendez is passing around a petition to DEsegregate the schools. Petition *es igual en español*. *Pe::ti::ción*. Let's all say that together *en español*.

This example, like the one above, illustrates how Mr. Ortega engaged the children during each read aloud to collaborate on and demonstrate what words mean to them—whether in Spanish or English—by using language, gestures, and movement. Different from the first example, Mr. Ortega cues the word with the book's illustration by pointing to the key feature as he asks in English and Spanish: “What is *una petición*?” Again, he encouraged the use of gestures, movements, and languages, and Charlie responded by demonstrating his own understanding using three definitive gestures: a) by extending his right arm (mimicking the illustration) so as to share the petition with imaginary potential signers; b) by rotating his hands—approximating a grinding motion to signal change; and c) by imitating writing—the accession of the petition signer. Mr. Ortega set an instructional stage for Charlie to register his deep and potentially critical understandings of a petition as a document that is signed by volunteers, sometimes with encouragement by the petitioner, and that the signatures can make for change. Mariana and Rachel then built from Charlie's enactment to clarify their own understandings about the number of people who could be involved in collecting signatures for a petition.

Mr. Ortega then directed his students' attention to the phonological similarities between the words in English and Spanish (“Petition *es igual en español*”), and invited

the entire class to repeat the word in Spanish, emphasizing the pronunciation by elongating each syllable (“*pe::ti::ción*”) to accommodate the varying Spanish proficiencies of his students (Diaz-Rico, 2013; Gort & Pontier, 2013). In this example and across his work with the picturebooks in this study, Mr. Ortega worked to elevate his students’ awareness of the similarities between English and Spanish in support of their abilities to learn to rely on word meanings within their developing bilingualism.

The two examples above are representative of the ways in which Mr. Ortega supported his students to understand word meanings in Spanish and English, using languages, gesture, and movement. Rather than providing the definitions of what he labeled as “key words” in a text directly, Mr. Ortega shifted the task of exploring and articulating semantic demonstrations to his students. Allowing the children to hypothesize and enact word meanings enabled them to transmediate their knowledge from one sign system to another—e.g., from gesture and movement to language (Kress, 2003; Suhor, 1984, 1992). Siegel (2006) argued that transmediation achieves its generative power when learners use one mode to mediate their understandings through another mode. Toward providing these opportunities for transmediation, Mr. Ortega supported his students to invent the connections among their resources in their individual ways. Yet, Mr. Ortega did not only invite his students to represent the words; he also asked the children to connect their thinking and movements with their words coherently, deepening their understandings and stretching their interpretations (McKeown & Beck, 2004; Wilson, 2004). Again, Mr. Ortega’s hybrid language practices during these engagements affirmed his students’ responses, helped them to clarify their ideas, and

seemed to instill the value of knowing words in Spanish and English (Gort & Pontier, 2013).

Taking up students' queries about word meanings. In addition to supporting students' meaning-making with word meanings central to the socially-conscious and language-diverse picturebooks, Mr. Ortega was responsive to opportunities for vocabulary and language learning that arose spontaneously. When the students looked puzzled or asked for clarification of words either from the story or used by a peer (e.g., "What is [*lider*]?"), he stopped to explore word meanings and facilitate metalinguistic talk. In the immediate wake of these spontaneous questions, Mr. Ortega affirmed the speaker (e.g., "Good question"); deflected the question to the group (e.g., "What is *lider*?" "What could that possibly mean?" "*¿Qué podría ser?*"); engaged the children in analyzing the word together (e.g., "Let's think about that;" "What patterns are you seeing here?"); and asked his students to explain their thinking ("*¿Cómo sabes?*"). Toward helping students grow and bridge their knowledge of English and Spanish, Mr. Ortega took advantage of opportunities to deliberately examine and problem-solve language with his students. These opportunities seemed to make both the connections between languages and the strategies for discerning word meaning more visible for his students, supporting their potential development of cross-language skills (Reyes, 2004; Valdés & Figuero, 1994). Mr. Ortega stated he hoped the more he named and valued the linguistic strategies students used, the more other children might use them:

I always try to ask them, 'How do you know? Explain? What are you thinking? If

they can explain it, then they are better able to use that strategy and use Spanish in different situations. When they can explain their thinking, others then listen and learn how to do the same thing and be more successful in Spanish. [Interview, 10/29/15]

The following example highlights how Mr. Ortega facilitated word meaning discussions responsively during read-alouds. In the excerpt below, the students responded to an event in *Separate is Never Equal* (2013) in which Sylvia Mendez and her brothers are refused admission to a segregated school. Lucia interrupted the reading, shouting a single word loudly, “**¡Protesta!**” Patrick asked for clarification immediately, and Mr. Ortega promoted collaborative negotiation of the word’s meaning in Spanish and English.

Peter: What does *protesta* mean?

Mr. O: ***Muchas veces las protestas***
((raises clenched fist and stomps feet)) ***están en la capital.***



Alejandro: In the capital.

Mr. O: Let’s use our *claves*. *((writes protesta on board))*.
Look at the word. Who can help us figure out the meaning of that word?

Sarah: Protest.

Mr. O: Yeah. How do you know? ***¿Qué claves usas?***

Sarah: Cover up the ‘a’ and it looks like protest.

Mr. O: **Exactamente. Si la cubro**
((covers up “a” with his hand))
es protest. Cognado.
You can always **usan tus claves.**



Using Spanish, English, gestures, and movement, Mr. Ortega maximized the potential of Peter’s question for involving the group to negotiate an important understanding using Spanish. Mr. Ortega first contextualized the word in Spanish toward helping his students make a connection to the protests in their own state’s capital (“***Muchas veces las protestas están en la capital***”). He raised his clenched fist in the air and marched in place as he voiced his remonstrance in Spanish. Following his invitation into the meaning-making, Alejandro translated a portion of Mr. Ortega’s sentence from Spanish (“***están en la capital***”) to English (“in the capital”), providing language mediation for his peers (Olmedo, 2003). Alejandro’s paraphrased translation offered his peers another way to understand. As he continued, Mr. Ortega pointed to ***protesta*** on the easel nearest the group, prompting the children to use clues in the words to come to their own conclusions about meanings (“Let’s use our ***claves***. Look at the word”). He invited other students to add their ideas to the word’s meaning (“Who can help us figure out the meaning of that word?”). This approach to vocabulary and language learning encouraged his students to articulate their strategic use of word and linguistic knowledge (Briceño, 2016) and communicated that Mr. Ortega valued sharing strategies rather than authoritative sources of information. Mr. Ortega affirmed Sarah’s discovery that protest and ***protesta*** shared etymological roots (“Yeah”), and asked her to share the strategies she used to understand the word: “How do you know? ***¿Qué claves usas?***” He validated

Sarah's recognition of cognates ("*Exactamente*"), demonstrated the strategy she used by covering up the letter 'a' in the word ("*Si la cubro es* protest"), and named her strategy ("*Cognado*"). He made visible the notion that bilinguals draw from their understandings of the relationships between words in English and Spanish (i.e., identifying cognates) to negotiate the meaning of words. By examining Sarah's contribution positively and publicly, Mr. Ortega encouraged others to try this strategy for themselves during read-alouds ("You can always *usan tus claves*").

Goodman (2003) suggested that such recognition and support of students' wonderings about language that Mr. Ortega displayed act as critical teaching moments. Goodman argued that such moments are central to teaching because "the sensitive teacher takes the time to encourage the students' inquiring stance, to encourage the learner's interest in the topic, and to support risk-taking opportunities when a student expresses bewilderment or wonderment" (p. 50). Across his sharing of socially-conscious and language-diverse picturebooks, Mr. Ortega explored a forum for his students' spontaneous inquiries so as to heighten their awareness of how languages work and how they can use languages. Importantly, these spontaneous interactions seemed to become learning opportunities for both Mr. Ortega and his students. Approximately halfway through the study, Mr. Ortega expressed his firming recognition of the importance of engaging his students in analysis of their own language use toward enhancing their abilities to transfer knowledge and skills across English and Spanish.

The fact that they can use cognates to build understanding is huge!

Picking up on cognates is significant to me because many of them would say to me in the first weeks of school, ‘I don’t know what you’re saying in Spanish.’ I see them taking more risks and talking about the connections between English and Spanish. [Interview, 10/29/15]

Mr. Ortega appeared to develop an even more appreciative stance on children’s language-learning prowess by teaching from his students’ talk. He encouraged the children to answer questions together that he did not impose, providing them freedom to explore their interpretations (Dutro, 2008) in their own language decisions. By following his students’ interests in language and meanings, Mr. Ortega seemed to create a learning environment in which raising questions and taking risks were characteristics of developing bilingualism.

Across his instruction, Mr. Ortega also engaged with his students in translanguaging to “co-construct meaning, to include others, and to mediate understandings” (Garcia, 2009, p. 304). Of importance is that he affirmed his students’ contributions in whatever languages they chose so as to facilitate their learning, while simultaneously scaffolding their participation and modeling through the uses of both Spanish and English (Fránquiz & de la Luz Reyes, 1998; Gort & Pontier, 2013). Through translanguaging, Mr. Ortega not only created opportunities for the children to use their developing bilingual repertoires as resources for meaning-making (Creese & Blackledge, 2010), but also encouraged his students to mediate one another’s inquiries and understandings of linguistic interconnectedness by asking them to share their strategies

(Martínez-Roldán, 2005; Olmedo, 2003). Specifically, his practices of codeswitching appeared to support his students in three ways: a) he opened the dialogue for his students to build theories and offer their own explanations of word meanings; b) he promoted understandings of cross-language connections that comprehension in two languages demands (García, 1998; Goodwin & Jiménez, 2016; Jiménez et al., 1996); and c) he positioned his students as competent bilinguals who could support one another's meaning-making through two languages (Palmer et al., 2014). In his final interview, Mr. Ortega expressed his recognition of the value of codeswitching:

I tried to code-switch the key words for them to make connections to vocabulary and cognates...I also chose vocabulary words that were essential to the story like *segregación* and *petición* in *Separate is Never Equal* (Tonatiuh, 2014). I build on words they have learned from their foreign language text and common high frequency nouns and adjectives. [Interview, 11/18/15]

Mr. Ortega recognized his translanguaging as intentional, explaining that he “chose” to codeswitch to help his students negotiate the meanings of critically important constructs and make connections across languages.

Role #2: Ensuring connections with characters in English and Spanish.

Besides ensuring word meanings in Spanish and English, Mr. Ortega also provided repeated opportunities for his students' literary responses by inviting them to imagine (and then register) characters' feelings through facial expression, gesture, movement, and

body position. Following his children's movements, poses, and gestures, Mr. Ortega asked that they explain their understandings (both in English and Spanish). He explained his intention as creating language learning contexts that are open-ended, imaginative, and inclusive of different modes of communication: "I wanted them to think about what their bodies might look like; what their faces look like; what kinds of emotions they are feeling; why they would feel like that to connect to the characters" [Interview, 10/29/15]. In addition, Mr. Ortega recognized the children's spontaneous facial expressions and movements during read-alouds, and fostered the children's empathy for the characters.

Supporting connections with story characters. The following examples highlight how Mr. Ortega supported his students' connections with story characters (an average of four instances per picturebook). Similar to Goffman's (1974) notion of framing, Mr. Ortega organized the read-aloud experience so as to guide children's active meaning-making in particular ways. That is, he asked the students to step into role—to assume the characters' frames of mind, placing themselves directly into the center of the moral and ethical dilemmas that characters faced. Mr. Ortega chose words that directed children to assume a character's stance (e.g., "Imagine you are Prietita;" "Pretend you're Tomás;" "You're Sylvia"). By positioning the students in role he worked to help them better understand the impact of choices (at critical points), and set the stage for supporting more empathic responses (Vogt, Chow, Fernandez, Grubman, & Stacey, 2016). Whether from seated positions or standing, the students displayed their feelings and thinking in response to Mr. Ortega's invitations.

In the first example below, Mr. Ortega stopped after reading the first opening of *Separate is Never Equal* (Tonatiuh, 2014) to situate the students in the middle of central character, Sylvia Mendez's, experiences with discriminatory language in her school. During this event, a white student both yells and pointed at Sylvia, demanding that she "Go back to the Mexican school! You don't belong here." Mr. Ortega invited his students to imagine what they would do as the characters while he read the spread: "*Voy a leer esta parte. Vas a pensar en lo que tú harías si fueras los personajes.*" As he read, Mr. Ortega delays sharing the illustration with the children, leaving them to decide how they might have felt (and acted) had they been Sylvia in a moment of crisis and threat. During the subsequent dramatizations, he modified his delivery and used gestures to narrate the children's interpretations of Sylvia's feelings, while continuing to make Spanish comprehensible for his students.

Mr. O: Think about how you would react if someone yelled this at you. A young white boy pointed at you and said, 'GO BACK TO THE MEXICAN SCHOOL! ((*points right index finger toward students*)). You don't belong here!' (2.0) *Enseñame* your faces. If you were Sylvia, how would YOU react?

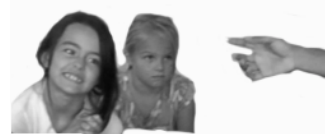


((Students register responses as the teacher narrates their actions))

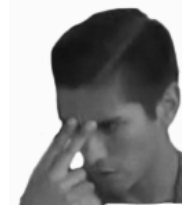


Mr. O:

<**Miro niños muy enojados.**>
((points to students)) (1.0)



<Eyebrows scrunched.>
((furrows brow and points to it)) (1.0)



<**Miro niños sorprendidos.**>
((puts hand on mouth and raises eyebrows)) (1.0)

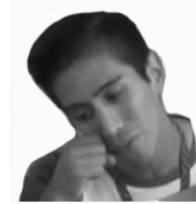


Some of you are sad.
<**Con bocas** (1.0)
((puts fingers on lips))
por abajo> ((moves fingers downward)) (1.0)



<**Oigo** ((places right hand behind ear)) **alguien llorando.**
(1.0). Are you crying,
((rubs wrist near eyes))
Charlie? >





Charlie: ***Sí.*** ((raises eyebrows, crosses hands and pouts lips))



Mr. O: ((makes a stern face))
Y mira a po::bre, Sylvia.
((finally displays the illustration))



Sipe (2008) argued that the willingness and ability to consider events through the eyes of characters positions readers to view picturebooks as transformative tools that can alter understandings of the world. Mr. Ortega presented opportunities for all students to step into each story and connect with characters in participatory ways. In Spanish and English, he invited the children to experience Sylvia Mendez’s dilemma (“*Enseñame your faces. If you were Sylvia, how would YOU react?*”). He modeled the use of two languages, as well as situated students to express their variant interpretations of Sylvia’s point of view. He supported their connections with the character by noticing and naming the resources they chose (e.g., facial expressions, body positioning) for displaying their understandings (e.g., “*Miro niños muy enojados*”). Mr. Ortega’s recognition of his students’ representations was important because it communicated his valuing of resources for meaning-making in addition to language.

According to Lindholm-Leary (2001) and others (Gillanders, Castro, & Franco, 2014; Howard et al. 2007), teachers make language more comprehensible to learners through their use of various linguistic and paralinguistic strategies; for example, they may adjust their word choices to the learners, or they may strive to make language learning interesting, relevant, and slightly challenging. To support his students' developing and varied language skills, to model the use of English and Spanish, and to scaffold his students' participation, Mr. Ortega drew from a repertoire of sheltered instructional strategies. For instance, Mr. Ortega slowed, enunciated, and simplified his speech (e.g., altering syntax) in Spanish and English so as to help his students grasp meanings (Diaz-Rico, 2013). He also paused repeatedly to give his students greater opportunity to process language. To further support his students' comprehension, he synchronized the words he spoke with the gestures he made to reinforce meanings visually (Ehri & Rosenthal, 2007; Gillanders, Castro, & Franco, 2014). For example, Mr. Ortega put his hand over his mouth and raised his eyebrows as he spoke "*sorprendidos*" to communicate surprise. Similarly, while saying "*oigo*," he held his hand behind his ear to represent the act of hearing.

In the example above, Mr. Ortega chose particular strategies to promote connections with a character to provide comprehensible language experiences in Spanish and English, and to support language interactions among his students with varying linguistic proficiencies. His students responded to his mediating moves by lowering their heads, covering their faces, furrowing their brows, etc., indicating they were able to make relevant and defensible interpretations of a character's feelings. Mr. Ortega's strategic

mediation of these connections—through Spanish, English, gestures, rate of speech, and deliberate pauses—enabled the children to step into characters’ circumstances, and connect more fully with the societal injustices they faced, [i.e., feeling and thinking into dilemmas from characters’ perspectives (Bruner, 1986)].

In addition to enacting facial expressions and gestures from a character’s perspective, Mr. Ortega also invited his students to voice their thinking as the characters. For example, Mr. Ortega stopped on 1st opening of *Tomás and the Library Lady* (Mora, 2000) to position the children within Tomás Rivera’s experience of traveling from Iowa to Texas as a migrant farm worker. When he finished reading this spread, Mr. Ortega addressed his students as Tomás directly, moving them to an insider’s perspective on the experience. The students accepted the invitation immediately and both stepped into and narrated from within the story world (Bruner, 1986).

Mr. O: Okay, *Tomás. Estamos en nuestra casita pequeña.*
We’re sharing it with other families. Not just our *familia*.
Go ahead and sleep on your cot.



Mr. O: *¿Qué piensan?*

Brian: Do we really:: have to do this every summer?

Mariana: Yeah, it’s really tiring. I’m not excited to go all:: the way
from here to there.

Rachel: I'm *cansado*.

Madison: Why can't I have my own room?

As Bruner (1986) described, these engagements allowed for students to explore the “landscape of action” (e.g., the plot) as well as the “landscape of consciousness” (e.g., thoughts, feelings, and motivations) by becoming characters within the narrative world. In this excerpt, Mr. Ortega began by describing the scene of Tomás’s family living in cramped quarters (“*Estamos en nuestra casita pequeña*. We’re sharing it with other families. Not just our *familia*”), and propelled them to step into Tomás’s challenging situation (“Go ahead and sleep on your cot”). Further, his probe (“¿*Qué piensan?*”) asked the students to voice their thoughts as Tomás. These moments in which the children stepped into and became participants in real events allowed not just for the dramatization of meanings, i.e., for varied interpretations and expressions of feeling and thinking through affect, movement, and speech (Adomat, 2012; Clyde, 2003; Rowe, 2000; Wilson, 2003). In this classroom that supported translanguaging, the students demonstrated their understandings of Mr. Ortega’s questions in Spanish by responding through English, Spanish, facial expression, or body positioning. In each case, their spontaneous movements and utterances registered affinity with Tomás and the unnamed participants in his dilemma, as well as consciousness of the hardships experienced by migrant farm workers and what they endured.

Taking up students’ spontaneous displays of empathy. In addition to supporting his students’ connections to story characters through guided enactments, Mr. Ortega

responded to the children's spontaneous facial expressions and movements during the read-alouds consistently, seemingly judging they had something important to contribute. When the students raised their eyebrows, frowned, or crossed their arms as if to feel for characters in distress, he typically stopped the reading and paused, allowing the children to contribute their thinking. Toward encouraging his students to establish connections with others, Mr. Ortega seized these moments intentionally to help them explore the characters' feelings and motives. These discussions resulted in the group asking new questions and voicing their interpretations through the eyes of the characters, potentially supporting their abilities to empathize with and appreciate the perspectives of others whose lives might be different from their own (Adomat, 2012; Clyde, 2003; Lysaker, et al., 2013).

The following example shows how Mr. Ortega took up his students' spontaneous displays of concern for story characters and worked to foster their empathy during read-alouds. In the excerpt below, the students leaned in and showed through their gazes, raised eyebrows, and gaping mouths (see Figure 1) that they both were concerned and shocked by the necessity for book-loving Tomás Rivera to find his only books in the town dump (*Tomás and the Library Lady*, Mora, 2000). When Mr. Ortega noticed their expressions, he stopped reading, paused, and registered his own nonverbal response (e.g., raised eyebrows, pressed lips, fixed gaze on spread), possibly encouraging reflection and sense-making in the silence (see Figure 2). Brian broke the silence, stepping in to question why Tomás and his family must search for books in a dump. Mr. Ortega's nonverbal and verbal moves promoted the children to think together into Brian's question,

providing for both the possibility of their raising issues of injustice and their empathic problem-solving.

Figure 1 Students' spontaneous expressions.



Figure 2 Mr. Ortega encouraging reflection.



Brian: Why is he looking for books in the trash?

Emily: Aww::: ((*furrows brows*))



Kate: He just wants to learn!
((*jabs index finger toward text*))



Mr. O: That's empathy. What do we know about empathy?

Rachel: Like when someone is going through something that you have gone through before or you have felt like that before, you feel for that person. You get what it's like.

Mr. O: *Exactamente*. Being able to put yourself in someone else's shoes. Being able to see things the way that they might see it.

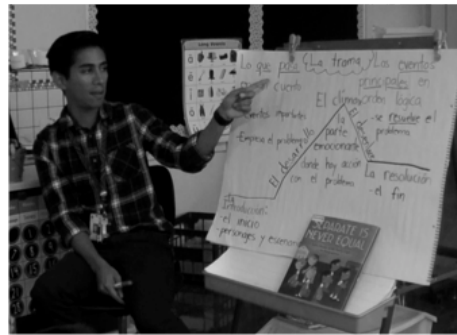
Mr. Ortega first received his students' displays of emotions and then allowed them to steep in the import of Brian's question without interjecting his own thinking. After Emily and Kate expressed both concern for the character's poverty and understanding of his motivation, Mr. Ortega named their responses as empathic ("That's empathy") as a way to recognize their willingness to open themselves to understand and care about others. He then invited the children to share what they knew about the topic ("What do we know about empathy?"), possibly to encourage reflection on the role empathy plays in encouraging them to reach out. Rachel lifted and elaborated the term with a full definition of empathy ("... You feel for that person. You get what it's like"). Mr. Ortega accepted Rachel's explanation ("*Exactamente*") and seemed to underscore his students' affiliation with the story's portrayal of inequity and access, and to understand another's perspective ("Being able to put yourself in someone else's shoes"). Together, Mr. Ortega's moves in this example (e.g., noticing students' facial expressions, giving students' the floor, acknowledging students' reflection, and naming students' responses) seemed to be a purposeful focusing of the discussions that attempted to help the students come to more complete understandings of the character's emotions and motives (Bruner, 1986). Further, Mr. Ortega's responses to the children's spontaneous

reactions provided space for the students to hear one another's justifications for the perspectives they presented and build their empathic dispositions.

Role #3: Building understandings of story problems in English and Spanish.

So as to further help his student assume empathic stances toward characters, Mr. Ortega believed it necessary that the students understood the character on the brink of decision—determining an action in an attempt to solve the story's central problem. Again, he subscribed to collaborative work using two languages as he guided the children to identify the central problem (most evident at the story's turning point). Mr. Ortega monitored his students' understandings of the story problem frequently with questions such as: "What's the *problema*?" "¿*Hay una resolucio*n?" "Who can tell us about *los eventos importantes*?" "¿*Qué cambio quieren*?" "What's happening?" These probes were intended to identify the students who may have become confused by complex structures or by the languages in which he read. Discussions of questions, such as the ones above, involved multiple voices and allowed Mr. Ortega to chart story elements (see Figure 3), including the rising action to the story problem. He intended to extend his students' understandings of the story structures in ways that could help deepen their understanding of characters' choices. That is, Mr. Ortega's questions were used to foster and mediate more deliberation of what a character chooses to do toward resolution of the story problem.

Figure 3 Mr. Ortega's chart of story elements.



For instance, in the following example, the students reviewed the central problem in *Separate is Never Equal* (Tonatiuh, 2014) as the point at which Sylvia Mendez and her brothers were refused enrollment at a white public school. Mr. Ortega opened the discussion toward helping the children clarify the problem.

Mr. O: ***Vamos a leer un poco más de Separate is Never Equal. Pero primero, what is el problema so far in the story?***

Sarah: Sylvia's aunt walked in and she was going to enroll all:: the children. And the lady said, 'I'm only enrolling two of them because of their skin color.'

Sofía: She did not give a good reason. She said they had to go the Mexican school.

Madison: ***<Porque le dice dos papeles para los (sic) (3.0) los (sic) niñas están (2.0)>***

Sofía: ***¿Blancas?***

Madison: ***<Niñas que están de Aunt> (1.0)***

Sofía: You can say it in English.

Madison: ***<Niñas que hablan inglés. Porque tienen lighter skin>***

Mr. O: Yeah ((*nods head*)). *Solamente le dio dos formas. ¡Muy bien!*

Madison: And the other children *nada*.

Mr. Ortega invited students to identify their interpretations in Spanish and English asking them to identify the story's central problem ("What is *el problema* so far in the story?"). His intrasentential codeswitching ("*We are going to read a little more of Separate is Never Equal. But first, what is the problem* so far in the story?") seemed an attempt to encourage students to display their understandings of the dilemma in the way they chose, including using both of their languages. As students collaborated to clarify the story problem, they also seemed to respond to their teacher's demonstration that language borders can be crossed, specifically, responding in English to a Spanish comment (and vice versa) and mixing both languages in a single sentence. Their participation and acceptance of another's contributions had the potential to strengthen expand comprehension of the central problem (Sipe, 2008).

Collaborative dialogues such as this afforded Mr. Ortega's students with opportunities to listen to one another and think aloud about the stories' problems in Spanish and English. Canagarajah (2011) argued "multilingual competence emerges out of local practices where multiple languages are negotiated for communication [and that] competence doesn't consist of separate competencies for each language, but a multicompetence that functions symbiotically for the different languages in one's repertoire" (p. 1). Mr. Ortega honored his students' powerful attempts at negotiating the characters' dilemma through two languages, and tried to strengthen those efforts by

encouraging the children think and build their understandings together. For instance, Sofia seemed to recognize Madison's pauses as an indication of needing language support. Sofia provided support by offering Madison, a heritage speaker of English, the word in Spanish, "*blancas*," to complete her sentence. Rather than interjecting, Mr. Ortega allowed Sofia to take the role of language modeler—one who helps others develop skills. Further, he took the opportunity to model the ways in which discussants helped one another—or provide language mediation—toward building bilingual skills and comprehension (Olmedo, 2003). Mr. Ortega affirmed Madison's comments ("Yeah"; nods head), recasting her words about the story problem with correct grammar ("*Solamente le dio dos formas*"). As this example illustrates, Mr. Ortega praised ("*¡Muy bien!*") and supported his students' work with the story problem while also encouraging them to use their linguistic resources, including codeswitching, for clarifying interpretations for themselves and for others (Gort & Sembiante, 2008; Zentella, 1997). His use of codeswitching echoes earlier studies of codeswitching in story retelling activities (Becker, 2001; DeMejía, 1998; Martínez-Roldán & Sayer, 2006), particularly the implication that providing the students with opportunities to mix English and Spanish enhances their comprehension of stories and oral language skills. In an interview, Mr. Ortega recognized his students working toward building understandings of the story problems through two languages: "She [Madison] is choosing to speak in Spanish and does initiate it, which makes me believe even more in using and encouraging them to use Spanish and English during drama" [Interview, 10/29/15]. In support of students' comprehension of the story problems, Mr. Ortega provided space for discussions,

modeling and encouraging the use of Spanish and English for communicating their understandings.

Although Mr. Ortega supported his students in identifying each story's central problem, he also helped them to explore and respond to the relevance of the problems. For example, he helped the children contextualize the problems by providing additional background information, drawing from the children's funds of knowledge, and raising potential points of connection between the issues in the picturebooks and his students' lives (Sipe, 2008). He expressed his belief during his second interview that helping his students find relevance in the story problems could act as a springboard for developing their awareness of another's lived experiences. As with the work of Edmiston (2013), Mr. Ortega worked to link his students' realities with the dilemmas of the story world: "They are finding out that these issues happen to little kids like them. It really blows their minds and shakes them up" [Interview, 10/29/15]. Hence, Mr. Ortega's efforts to help the children make sense of the story problem, as well as to identify and link the problem with contemporary social issues (Lewison, Leland, & Harste, 2014; López-Robertson, 2011; Medina, 2010) seemed to support both the students' collaborative meaning making and their eagerness to enter the story (Sipe, 2000). Toward both understanding and connecting with the story problem, Mr. Ortega, in the following example, shared specific background knowledge about aspects of historical segregation in their own school, using that added knowledge to help his students recognize the significance and immediacy of segregation. His explanation set off a barrage of questions and contestations:

- Mr. O: Did you know that our school, Meadowdale Elementary, was a segregated school?
- Peter: What?
- Students: NO:::!
- Emily: Only white kids could go to Meadowdale?
- Brian: They wouldn't let you in! ((*addresses teacher*))
- Rachel: Half the school wouldn't be here!
And you:: ((*points to researcher*))
would have to be our teacher.
- Brian: I wouldn't be here!
And my dad couldn't come either!
- Mr. O: What do you think about that?
- Mariana: That is NOT okay!
- Lucia: They're still people.
- Sofia: We are all different! That's a good thing!



In this example, Mr. Ortega provided historical information (“our school, Meadowdale Elementary, was a segregated school”) to help his students understand Sylvia Mendez’s experience with school segregation (*Separate is Never Equal*, Tonatiuh, 2013). His contribution provided information that opened to the students’ interrogation of segregation within the context of their own schooling experience. The specificity of the background link seemed to personalize the story, bringing relevance to the problem that, in turn, fostered the children’s empathic connections with the problem (Sipe, 2008). Brian recognized that neither he nor Mr. Ortega would have been able to attend

Meadowdale as both are of Mexican heritage. He contended: “They wouldn’t let you in!” followed by “I wouldn’t be here! And my dad couldn’t come either.” Rachel extended Brian’s comment, pointing out that a white teacher such as the researcher would have been able to be their teacher (“Half the school wouldn’t be here! And you:: would have to be our teacher”). Mr. Ortega then encouraged the students to reflect on Sylvia’s situation as if it were their own (“What do you think about that?”). He provided the impetus for the children to make sense together about what segregation would mean for their classroom and in their contemporary lives. Following Rachel and Brian’s connections, other students inserted themselves into the storyline to speak back to the injustice of segregation. Mariana shouted, “That is not okay!” and Lucia reasoned that children of different skin color, “They’re still people.” Sofia pointed out that “We are all different” and “that’s a good thing.” Shocked and disturbed, perhaps, by historical facts, the students responded with increased volume and tension in their voices as they stood together against segregation. Because Mr. Ortega drew the social issue closer to their own lives, the students were able to assess instantly the changes that would be effected in their own classroom, intensifying and identifying with the fall-out of school segregation. Further, Because Mr. Ortega asked his students to share their thinking about this social problem in their own “backyard,” his students to considered the ramifications of the story’s problem from the closeness of their own schoolroom and lives (Langer, 1995; Sipe, 2008).

Mr. Ortega confirmed the intentionality of his decision to provide background knowledge to help the children understand the importance of story problems, and to help

them develop a critical perspective as to how people, including themselves, are positioned racially, linguistically, and culturally in society:

We have talked about who we are as Mexican Americans and Americans. They know that about me and I know that about them. On some level there is that common understanding of race, language, and culture between us. Some of them have a very:: clear understanding about how race affects them. And some of these kids don't. [Interview, 10/29/15]

In this comment, Mr. Ortega seemed to be committed to supporting his students to see how their heritages positioned and offered them privilege and access that young Mexican-American protagonists in the stories did not have. He recognized the importance of discussions like the one above, suggesting they were essential in helping his students build new understandings of the world (DeNicolo & Fránquiz, 2006; Fain, 2008; Labadie, Pole & Rogers, 2013; Souto-Manning, 2009). Connecting the children with the issues of the story world was important to Mr. Ortega because this focus enabled his students to consider issues from different perspectives, and consider the necessity for social changes.

Mr. Ortega also supported his students to build understandings of the story problems and find links with those problems by drawing from their funds of knowledge (Moll, Amanti, Neff, & González, 1992). He drew from the children's personal experiences and knowledge in relation the story problems so as to expand the group's resources for meaning-making. Further, his valuing of his students' funds of knowledge

opened up new potentials for other connections as they support one another's understandings of the story problems with their individual expertise. The following example demonstrates how Mr. Ortega encouraged the children to draw on their knowledge of border-crossing experiences and immigration procedures to explore the problem of deportation in Anzaldúa's (1993) *Amigos del otro lado/Friends From the Other Side*. This excerpt was generated during a discussion of a scene when the young protagonist, Preitita, must decide whether to help her friend, Joaquín, and his mother to escape deportation to Mexico. As soon as Mr. Ortega read the word, "¡*La Migra!*", Maria interjected to bring the character's experience to life and make visible the dangers of immigration for her peers. Mr. Ortega stopped reading to allow for Maria to share her personal experience of border-crossing.

Maria: **¡Maestra, la migra! ¡ La migra! ¡Yo sé!**

Mr. O: **¿Qué conoces de la migra, Brisa?**
What do they do?

Maria: **Cuando alguien está cruzando**
((waves right hand to and fro))
la frontera, (1.0)



no les dejan pasar:: (1.0)
por::que:: les llevan a la
CÁRCEL! ((offers palms
facing up))

Mr. O: **¡A jail!**



- Sofia: WOW! Just because they crossed and they can't give any money? That's really horrible! They're poor!
- Brian: Do they still do that today?
- Lucia: YES! When my mom was working in a hotel and then the police came and all the ladies that were working hid in the rooms. And then they were like, 'Do you have papers?' And my mom was like, 'No.' And they let her go.
- Mr. O: Can you IMAGINE that? They just want an equal opportunity.

This example demonstrates the ways Mr. Ortega recognized his students' lived experiences and funds of knowledge as resources for (González, Moll, & Amanti, 2005) making sense of the story problems. By stopping the reading, Mr. Ortega responded to Maria's eagerness to share knowledge that she gained from the experience of immigrating recently to the United States from Mexico ("*¡Maestra, la migra! ¡La migra! ¡Yo sé!*") and encouraged her to explain what she knew about the border patrol ("*Qué conoces de la migra, Brisa?*"). He used and highlighted Maria's story to heighten his students' understandings of incarceration as a potential outcomes of border-crossing ("*¡A jail!*"). As a result of Mr. Ortega's invitation to draw on personal experiences, the students used one another's insights to contest ("That's really horrible! They're poor!") and question ("Do they still do that today?") the story problem as well as to find one's one connection to the dilemmas. For instance, Lucia verified the characters' experience by offering personal knowledge, explaining to her peers that immigrants still worry about their immigration status even after entering the United States. Mr. Ortega's recognition and support of his students' funds of knowledge sparked a critical discussion of the story

problem, resulting in the group making use of another's perspectives and stories to move forward their understandings about the realities of immigration (López Robertson, 2012; Martínez-Roldán & López Robertson, 2000; Osorio, 2013). His invitation supported students to display collaboratively the complex relationship they saw between the story dilemmas and problems in the real world, especially for others who may not have fully understood the life threatening challenges of immigration (Sipe, 2008). Further, his public valuing of his students' funds of knowledge seemed an effort to promote equity so that all learners, regardless of their race, social status, experience, and gender were not silenced, but recognized as knowledgeable contributors (Fránquiz & De la Luz Reyes, 1998; Short, 1992).

Conclusions about Mr. Ortega's Classroom Case

Throughout the study, Mr. Ortega seemed to wrestle continually with the challenges of the privileging of English, his school's newly adopted curriculum, the state standards, and his students' parents. In response to these tensions, Mr. Ortega prioritized language learning as the students made meanings together within stories and through drama. It quickly became apparent in the transcriptions and interviews that he drew flexibly on his linguistic repertoire to both value and model English and Spanish as resources for sense-making and expression. As he moved between Spanish and English (i.e., codeswitching) while reading the stories, Mr. Ortega created opportunities for the students to practice their emerging bilingual repertoires and collaborate in using their repertoires for meaning-making (Creese & Blackledge, 2010). When presented with

transcript excerpts and asked to comment on his teaching moves during the readings of *Separate is Never Equal* (Tonatiuh, 2014), he first pointed to the frequency of his codeswitching: “Wow! I codeswitch (1.0) a lot:!” [Interview, 10/29/15]. He elaborated on his perspective of mixing languages, recognizing translanguaging as a legitimate and acceptable support to foster his students’ bilingualism and story understandings:

Seeing codeswitching published in picturebooks, like *Separate is Never Equal*, makes me feel it is okay to code-switch. When I read that book to my students, I thought, ‘They’re doing it. Why can’t I?’ So, now I’m following what seems to work best for my students. [Interview, 10/29/15]

Mr. Ortega seemed to garner reassurance, validation, and authority for his translanguaging practices from the dual-language picturebooks he read, which displayed the mixing of English and Spanish.

Mr. Ortega provided multiple and varied supports to ensure the children’s deep understanding of the stories in two languages, often prompting them to participate in particular ways. Centrally, he supported his students in a) hypothesizing and enacting word meanings to stretch their interpretations from one sign system to another; b) registering facial expressions and gestures from a character’s perspective and voicing their thinking in role as the characters; and c) identifying stories central problems and weighing their relevance to help them understand characters’ choices. During these interactions, Mr. Ortega drew from a repertoire of sheltered instructional strategies to scaffold students’ participation and took up their comments, questions, and facial expressions as opportunities for critical moment teaching (Goodman, 2003). For instance,

when the children inquired about word meanings and spontaneously displayed affinity toward the characters, he named the strategy or meaning-making to support their development of cross-language skills and empathy. By employing hybrid language practices himself, Mr. Ortega also affirmed his students' interpretations and capabilities as competent bilinguals, as well as encouraged them draw from one another's repertoires to further develop their understandings of stories in Spanish and English. Mr. Ortega's careful guidance and consistent validation and acceptance of his students' contributions helped to ensure their understandings of word meanings, story structure, and connections to with characters.

For Mr. Ortega, supporting his emergent bilingual students' meaning-making through story-based process drama in his departmentalized position was not without challenges. In each interview, he expressed the difficulty of supporting the students' varying bilingual competencies when working with three rotating language arts classes on a strict time schedule. Without flexibility to use time outside his language arts block, Mr. Ortega expressed he was "frustrated" with the limited amount of time to do drama: "I'm realizing more and more that time becomes a big, big, problem. I wish we could do more drama" [Interview, 10/29/15]. However, despite his concern for the lack of time, Mr. Ortega took this tension as an opportunity to experiment, grow, and adapt his language arts teaching through two languages. During his final interview Mr. Ortega reflected that the time restraints imposed by his departmentalization position nudged him to think more deeply about how to support his students' language learning through drama in new ways: "It's been really fun figuring out how to differentiate for students on

varying levels of development in Spanish and English. These challenges force me to really, really think a lot more critically than I would in a different setting” [Interview, 11/18/15]. Thus, Mr. Ortega seemed to recognize the benefits of story-based process drama for both his students’ learning and his own teaching.

Chapter 5: Enacting Just Decisions— Students’ Multimodal Making-Meaning at Unresolved Points of Conflict

To understand how emerging bilingual students work to make meanings with their teachers in the presence of socially-conscious and language-diverse picturebooks, I explored both the students’ and their teachers’ uses of language, movement, and gesture as they dramatically participated in characters’ decisions at points of conflict in literature read aloud to them. The prior chapter (Chapter 4) focuses on the moves and emphases of the two teachers in support of their students’ critical and empathic meaning-making through discussion and drama. Toward describing the critical and empathic meanings that the students and their teachers constructed at these turning points, I focus in this chapter on the work the children did together to construct meanings. I first identify and interpret the semiotic resources the children drew upon to register and enact solutions and the ways in which those resources seemed to support the children’s work as meaning makers through drama. I then present and interpret examples of empathic and critical stances the children’s responses registered in the presence of literature with socially-conscious themes.

MEANING-MAKING THROUGH SEMIOTIC RESOURCES

The students in both classrooms drew from a range of semiotic resources to make meaning at unresolved points in the stories. During the work of enactment, I both filmed and documented with fieldnotes the students’ uses of English and Spanish as well as their

movements (body positions, facial expressions, gestures) and the prosodic features of their speech (tone, stress, volume, pauses, and pace). Such semiotic resources involve the use of signs to make and represent meanings in social interaction (Jewitt, 2009), i.e., both mediating and communicating meanings. Social semiotic and multimodal theorists (for examples, see Halliday, 1978; Jewitt, 2009; Kress, 2010; Van Leeuwen, 2005) refer to such resources as language, image, gesture, gaze, etc. as mediational means—or tools. Following these scholars, I use the terms resource and tool interchangeably in my analysis and display of students' meaning-making. Jewitt (2009) observed that language is but one resource among a multimodal “ensemble” of resources used to make meaning (p. 15). I draw on Jewitt's metaphor of an ensemble to demonstrate how students made meanings collaboratively at the turning points of picturebook plots by orchestrating and combining resources—their multimodal ensembles.

Multimodal discourse analysis of the video data from Ms. González's and Mr. Ortega's classrooms revealed that students' envisioning of characters at a point of critical decision, and then either articulated or demonstrated (or both) what those characters might decide to do was central to their meaning-making. Employing Rogers and Wetzel's (2013) methods of multimodal discourse analysis, I created multimodal transcripts of all enactments at the turning points in both classrooms and engaged in open coding. I read the transcripts turn-by-turn, identifying the resources used, highlighting key words and repetitive phrases (e.g., “need” “should,” “I hope,” “I would,” “we,” “not fair,”), and describing the function of language and other resource use. Noting the children's use of verbs, repeated phrases, and pronouns particularly helped me to understand the ideas they

seemed to construct, represent, and express (Rogers & Wetzel, 2013). For example, the children's use of "need," "should," and "I would" indicated their responsiveness and insistence to take action; the children's use of "hope" signaled their efforts to imagine and consider alternatives for the characters; the children's use of collective pronouns such as "we" and "us" indexed their affiliation with the characters as well as their stances toward taking action together with their peers. Further, highlighting words and phrases repeated by the children led me to see that they borrowed language from one another in support of their meaning-making. This initial coding of the data revealed the students used the following resources for meaning-making: English, Spanish, movement, gesture, facial expression, body position, tone, volume, and moments of silence. This finding is significant as it recognizes the broad repertoires of resources students bring to meaning-making, which are often not accounted for and investigated closely in discussions of and dramatizations of literature. This finding also adds to our understanding of meaning construction by demonstrating how regular opportunities to use and try out a range of resources in the presence of literature enabled students to be decision-makers, choosing the tools necessary for making sense of social issues and taking action.

To explore students' use of language in conjunction with other resources, I looked at each turn of the multimodal transcripts closely and wrote descriptive interpretations of the children's meaning-making in each turn through language and other resources, if other resources were present. I then compared the codes across the enactments within and between the classrooms to collapse, refine, and group them into categories, which allowed me to derive an understanding of how the resources seemed to support students

in processing and offering evidence of their involvement in characters' dilemmas—perhaps essential to critical and empathic problem-solving. I identified five discursive moves the children made (in English and Spanish) as they played out a range of characters' decisions: a) proposing and defending a choice of action; b) re-voicing to articulate a position (Bakhtin, 1981; O'Connor & Michaels, 1996); c) contesting and countering an idea or action; d) building on another's point; and e) conjecturing about another's point of view. These discursive moves reflected the children's attempts to envision just and equitable actions.

To avoid a simple listing of each move or incident, I present in this chapter the discursive moves embedded within the enactments as the children worked with their teachers and their peers, spurred by the potential of selected picturebooks that were read aloud, discussed, and then inhabited. That is, I chose not to separate the discursive moves from the enactments so as to maintain the cohesive whole of the multimodal ensembles. The following displays of critical and empathic thought, action, and talk represent the central findings of my inspection of the children's work toward seemingly just and equitable decisions. To better understand how the children made meanings together in each classroom, I returned to each of the multimodal transcripts and looked for patterns across the enactments in both classrooms to generate broader themes. Moving among the multimodal transcripts allowed me to describe and characterize students' meaning-making as well as compare and revise the themes. For example, the presence of multiple resources in almost every turn of some enactments in Ms. González's and Mr. Ortega's classrooms proved salient as it highlighted students' abilities to use and combine a range

of tools for critical meaning-making. In addition, I noted how students elaborated on as well as questioned and challenged each others' ideas, which signaled their co-construction for posing and enacting just solutions. Through the multimodal discourse analysis, I identified three themes about students' meaning-making from socially-conscious and language-diverse picturebooks: (a) children registered, defended, and enacted empathic stances; (b) children co-constructed proposals and reasoned through just solutions; and (c) children used a broad repertoire of semiotic resources to make critical meanings. In what follows, I offer multimodal displays of children at work with their teacher pointing toward the discursive moves within the complexities of the enactments. I display the utterances of the children (and their teachers) as well as the multimodal actions that seemed to reflect or support their interpretations. The six examples below are representative of how the children's proposals for just and equitable action (when they were unaware of how the plot is resolved) signaled empathic stances, co-construction, and use of multiple semiotic resources, making for investment in the story discussion.

CHILDREN REGISTERED, DEFENDED, AND ENACTED EMPATHIC STANCES

Bruner's (1986, 1990) concept of narrative thinking focuses on how readers construct understandings of characters' experiences as well as respond to characters' experiences. He emphasizes that building empathy toward others is dependent on entering into a character's inner world of knowing, thinking, and feeling simultaneously—her or his “landscape of consciousness”—and taking action in response to the story's

problems, exploring the “landscape of action” (1986, p. 14). Thus, empathy is both an understanding of another’s situation and a response toward imagining help for improving another’s situation. By entering into the world of the characters, students in Ms. González’s and Mr. Ortega’s classrooms enacted empathic stances by demonstrating their understandings and by responding to characters’ dilemmas: They registered concern for the characters, perceived and imitated the characters’ emotional distress, related with the characters, and proposed action as if experiencing the conflict themselves. The following examples are representative of the empathic work that went on across all 14 examples, ranging in length from six to 13 turns, and involving an average of four different student players.

Example from Ms. González’s classroom. In response to characters’ distress, students in Ms. González’s classroom registered and enacted empathic stances through facial, vocal, and postural displays. In the second picturebook read in Ms. González’s classroom, *Harvesting Hope* (Krull, 2003), young Cesar Chavez is faced with discrimination in his school, and is forced to speak English, and to wear a sign that says –“I am a clown. I speak Spanish.” Ms. González held the illustration for students to see, and paused, orienting everyone’s thinking and emotions toward the demeaning treatment of Spanish speakers in Cesar’s elementary classroom. To incite students’ empathic stances, Ms. González thrust her finger pointedly at each word in turn on the classroom’s blackboard as she enunciated emphatically, “SPEAK ENGLISH!” raising her volume and assuming a commanding tone:

Ms. G: SPEAK ((jabs finger at word)). (2.0)



((Children hold gaze on illustration))



Ms G: ENGLISH
((thrusts finger at word)). (2.0)
That was written on the board (2.0).



Ms. G: I'm going to play the teacher.
You imagine you are Cesar Chavez
((head tilts downward)).
You have to speak
((points to words in illustration)) English, Cesar!



((Points to illustration; jabs index finger downward))



Javier: Why don't we talk Spanish?
All:: of us. And the teacher
talks English. Then we all::
would be clowns.

Ms. G: ((*nods her head twice,*
smiles, returns to
a stern face))



Josh: Let him speak Spanish!
((*extends right arm forward*))
We can break the law::! (2.0)



Ms. G: What do you mean?

Josh: Um:: (2.0) I mean, um::: (2.0)
((*tilts head upward*))
We can change:: the law.



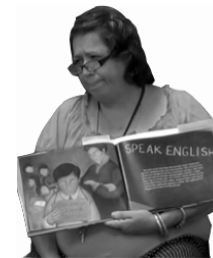
Greg: He just thought it was a Spanish
school, too, so why can't he speak
Spanish? Wait! (1.0)
Why can't they ((*extends palm*))
learn Spanish?



Alba: Yeah. ¡*Somos bilingües!*
((*smiles*))



Ms. G: NO! ((*furrows eyebrows*))
Spanish is bad! English only!



GO STAND IN THE CORNER
*((raises right arm
perpendicular to body and
points with right index
finger toward the corner
of the classroom))*
AND STAND THERE,
CESAR!



Greg: You mean like this?
*((stands, walks into
the corner of the room,
faces corner))*



*((Students turn and
fix gaze on Greg))*



Lara: What if he just moves to different land?

Javier: No. 'CAUSE. It'll cost MONEY.
They're gonna ask for bills and stuff like that.

Seeing the explicit gestures of Ms. González and hearing her belittling words from within the role of Cesar's teacher, the students acted on their feelings toward the protagonist's conflict. Students responsively registered their feelings for Cesar and his dilemma: Diego jerked his head upright; Briana dropped her mouth with a disbelieving expression; Sabine widened her eyes and raised her eyebrows as if to convey surprise;

and Elena leaned in with a concerned look. The students held their gaze on the illustration as Ms. González also used language, volume, tone, gesture, and image to immerse students into the scene of Cesar’s classroom. She then decreased her volume and shifted from her authoritative tone to her reading voice to explain, “That was written on the board.” She paused for two seconds, seemingly to deepen the students’ abilities to understand and share the feelings of the protagonist. With the students’ gazes fixed on the image, Ms. González read midway through the spread before stopping to emphasize the last sentence with increased volume: “I AM A CLOWN. I SPEAK SPANISH.” After Ms. González stepped fully into the role, using facial expression, image, and movement, and reminding the players (as Cesar) they must speak English (“You have to speak English, Cesar!”), students responded instantly to Cesar’s dilemma, displaying the character’s feelings as their own and proposing action. Javier acknowledged the weight of the emotional turmoil expressed by Cesar, choosing to deliver his proposal with a coaxing tone and emphasis on his peers’ involvement. He suggested that all the students speak Spanish (“Why don’t we all speak Spanish?”) so as to contest the monolingual English-speaking teacher and stand in solidarity with Cesar Chavez (“all::: would be clowns”). Javier drew attention to his proposal that Cesar might feel less alienated if they all were to speak Spanish, elongating and repeating “all” and “we” as if to communicate their collective efforts to help. Ms. González seemed to recognize Javier’s empathic thinking and proposal to alleviate Cesar Chavez’s humiliation of being othered for speaking Spanish with a smile and nod.

Students built upon Javier’s empathic stances, adding ideas of their own in a

mutually supportive, cumulative way to construct shared understandings of the characters' feelings and work toward possible solutions. Josh built upon Javier's reasoning, extending his arm toward the text to plead on behalf of Cesar, "Let him speak Spanish!" The function of this gesture seemed to communicate an offer of support, seeking to defend and stand with Cesar Chavez. Josh refashioned and re-voiced words from the text ("Cesar *broke the rule* about speaking English at all times") to formulate his position and propose action: to "break the law." Ms. González seemed to interpret Josh's moments of silence as a signal of his sense-making and invited him to elaborate when she asked, "What do you mean?" This question seemed to provide added time and space for Josh to clarify his stance, revising "We can break the law" to "We can change the law." His substitution of the word "break" for "change" seemed to change the meaning of his comment, moving from a deliberate offense to a less aggressive action for substantial change: to amend the law. Drawing from his own experience of speaking two languages at school, Greg defended Cesar's actions, conjectured the protagonist's thinking, and contested the rule prohibiting children from speaking Spanish: "He thought it was a Spanish school, too, so why can't he speak Spanish?" Greg's response showed that he identified with Cesar, perhaps moved to act by his desire to speak Spanish freely in the classroom. He coupled his words with his right palm up extended to express his responsiveness toward the characters, daring to question why Cesar's classmates and teacher did not learn Spanish: "Why can't they learn Spanish?" Alba also acted on her feelings of empathy, appearing to draw from her understandings as a bilingual learner to defend Cesar with a smile and through Spanish: "*¡Somos bilingües!*" Alba's empathic

gesture and words of affiliation, which translate to "We are bilinguals," could be viewed as her attempt to empathize with the character's intimidation and confusion. She shared information that tied her bilingual identity to that of the protagonist closely, encouraging her peers to take interest in and respond to the severity of Cesar's situation.

Ms. González disrupted the momentum of her students' building arguments, evoking her role as Cesar Chavez's teacher to nurture an empathic view toward the characters. She furrowed her brows, increased her volume, and jabbed her right index finger toward the corner of the classroom so as to refute their proposal and challenge them to counter with additional proposals: "NO! Spanish is bad! English only! GO STAND IN THE CORNER AND STAND THERE, CESAR!" The sustained increase in the volume of her voice seemed to incite the children to register and defend their empathic stances. Greg stepped into Cesar's position instantly, rising to his feet, walking to the corner of their classroom per the teacher's command, and calling attention to his movements when he asked, "You mean like this?" Greg attempted to imagine the distress of being punished like Cesar Chavez, standing in the corner while a classroom of children (perhaps much like Cesar's) observed. Lara seemed to infer and recognize the protagonist's pain and embarrassment, interpreting Greg's imitation as a sign that Cesar's school was an unsafe place. Rather than accepting the problem as the ways things are, Lara responded with hope for imagining an alternative way for Cesar to live when she asked, "What if he just moves to a different land?" Javier then increased his volume to remind Lara of Cesar's grim financial situation, reasoning, "'CAUSE. It'll cost MONEY.'" Empathizing with Cesar and his experience of language discrimination, the

students created understandings of human struggles and displayed awareness of the dominant hold of power over marginalized people.

Ms. González's students registered, defended, and enacted empathic stances in response to Cesar Chavez's discrimination at school through English, Spanish, gesture, volume, tone, movement, body position, and facial expression. These semiotic resources seemed relevant to the students' displays of empathy in that they enabled the children to express a shared sense of struggle with Cesar Chavez as students who care about bilingualism and achieving justice. Heathcote (1984) argues that development of empathy through drama is dependent upon the learner's abilities to imagine the lives of others and respond to the plights of characters. She explains, "You put yourself into other people's shoes to help you understand their point of view" (p. 44). Ms. González's students entered the story with calls for reform as if they were students in Cesar's classroom, drawing from their understandings as bilingual learners to register and defend their empathic stances when confronted with injustice. Other researchers (Clyde, 2003; Lysaker & Tonge, 2013; Stein & Breed, 2004) have claimed that children empathize with characters during discussion of particular selections of literature, however, the finding in this study may add to understanding of meaning-making as children had opportunities to empathize with characters through the use of other resources—semiotic resources (e.g., gesture, volume, tone, movement, facial expression, and body positioning) that are not often valued in classrooms.

Example from Mr. Ortega's classroom. Children in Mr. Ortega's classroom also registered, defended, and enacted empathic stances in the presence of socially-

conscious picturebooks. The first piece of literature Mr. Ortega introduced was *Separate is Never Equal* (Tonatiuh, 2013). Duncan Tonatiuh's stylized illustrations accompany his recounting of the true story of Sylvia Mendez's family's insistence upon Mexican-American children's entry to a segregated California school. During a dramatic encounter in the story, Sylvia and her brothers are refused enrollment by the school secretary, while her fair-skinned cousins are permitted to enroll (4th opening). As soon as Mr. Ortega read the last word on the spread, Emily let out a deep sigh followed by elongated scoffing in response to the event: "AY::" Mr. Ortega seemed to interpret Emily's expression of empathy in the following ways: He broke gaze with the picturebook; acknowledged Emily's facial expression publicly ("Did you see Emily's face? AY::"); and he mirrored her concern for the characters through his own combination of raising his eyebrows, making a mystified expression, and stressing the words, "That's rough." Mr. Ortega then invited his students to enter the story dramatically—to participate in the character's decision by asking them to "imagine" themselves as Aunt Soledad. His increase in volume and emphasis on the word "YOU" seemed to position the children to relate and react to the characters' dilemma and attempt to offer help through action. The children imitated the characters' emotional distress of being refused enrollment and enacted empathic stances in their wide-ranging proposals to solve the characters' dilemma.



Mr. O: Imagine that you're Aunt Soledad.
What would YOU do?

Charlie: NO! *((clenches fist, furrows eyebrows))*



NOT RIGHT! *((strikes fist))*
I would fight for them!



Sofia: I would grab my children and
take them to another school!

Mariana: I would SUE THEM!

Sarah: I would take them all:: (1.0) and
not respond. NOT RESPOND!

Charlie: I would do the same thing. I would
do THIS! *((stands and stomps
toward door))*



*((raises eyebrows and
jabs finger upwards))*

UNACCETPABLE!
NOT RIGHT! NOT RIGHT!

((walks back to his seat on floor))
I'm going to find a lawyer:::!



((sits down on floor))
Why doesn't the president say,
'HEY! That doesn't make any:: sense!
Change the law already!'

Mariana: But::: the president was probably a white person
and the white people didn't want that.

Perhaps with the impetus of Mr. Ortega's attention to pausing the story at this critical juncture and their own willingness to step into the story with movement, expression, and invitation, the students registered this level of emotional response through their own facial expressions, gestures, movements, and volume as they displayed their anger over the secretary's enactment of discriminatory laws, seemingly compelled to resolve the characters' conflict (Bruner, 1990). Using his body as well as his words, Charlie first registered, defended, and enacted an empathic stance toward the injustice of being denied enrollment at a white public school. He refuted the discriminatory decision instantly ("NO!"), raising his volume and accompanying his words with raised eyebrows, and a clenched fist at his side to represent his understandings of the characters' emotional states. He further expressed concern for the characters, first raising and then slashing his right fist downward rapidly as he shouted simultaneously, "NOT RIGHT," followed by his enthusiastic proposal to "fight for them!" Other students added on to Charlie's display of empathy, emphasizing additional proposals by increasing the volume and displaying insistence in the tones of their voices. Entering into Aunt Soledad's frame of mind, Sofia insisted that she would rather enroll her children at another school ("I would grab my children and take them to ANOTHER SCHOOL!"); Mariana advocated for filing a lawsuit ("I would SUE THEM!"); and Sarah proposed to walk away from the situation ("I would just take them all:: (1.0) and NOT RESPOND!). By speaking in first person, the children conveyed their feelings as if experiencing the characters' experiences themselves. Charlie built from the girls' empathic stances, agreeing to another's proposal indirectly ("I would do the same thing"), and embodied and projected that he shared and

understood Aunt Soledad's frustration ("I would do THIS!"). He stomped toward the door with a stern face, synchronizing his words and movements as he shouted with his eyebrows and his right index finger raised, "UNACCEPTABLE! NOT RIGHT! NOT RIGHT!" His loud and forceful voice, exaggerated intonation, and finger pointed in the air seemed to convey that he felt Aunt Soledad's pain and anger. Charlie further registered empathy as he returned to his seat, while demonstrating his commitment to finding a solution by demanding other means of action ("I'm going to find a lawyer:::") and critiquing the principal's inaction ("Why doesn't the principal say, 'Hey, that doesn't make sense! Change the rule!'"). Mariana countered Charlie's wondering immediately. By offering a historically rooted explanation as to why Charlie's proposed action might not work, Mariana demonstrated her awareness of the challenges Mexican-American students faced during that time: "But::: the principal was probably a white person and the white people didn't want that." Mariana's stretched "but:::" and her emphasis on the principal's likely race could be recognized as signs of her responsiveness to the complexities of this real-life dilemma.

Mr. Ortega's students put themselves in Aunt Soledad's shoes, registering concern for Sylvia and her brothers, imitating her emotional distress and proposing action through their uses and modulation of English, tone, volume, movement, gesture, and facial expression. Adding to one another's displays of empathy, students repeated and reformulated one another's statements through the use of conditional language such as "I would" to enact their intentions and develop continuous lines of talk and action. While other researchers (Martínez-Roldán & López-Robertson, 2000; Moller, 2002) have

claimed that children can challenge inequality and envision just action in response to literature, their evidence does not account for students' demonstrations of empathic stances toward action as demonstrated through gesture, volume, tone, movement, and facial expression. In addition, these studies did not always account for students' use of first-person ("I") and collective language ("we"), which signaled that students saw themselves as part of the narrative world, jointly and equally with the characters, to fight for justice and to be agents of change.

CHILDREN CO-CONSTRUCTED PROPOSALS AND REASONED THROUGH JUST SOLUTIONS

Bakhtin (1981) stresses that meaning-making is an inherently dialogic and social activity, and that the construction of meanings through dialogue is more than a conversational exchange of ideas. He argues that meanings come into existence when two or more voices enter into "an intense interaction, a struggle with other discourses" (p. 346). Moreover, drama researchers O'Neill and Lambert (1982) also emphasize the importance of social interaction in meaning-making through drama, calling attention to the roles students play in responding to and further developing what others have said: "In drama, the representation of experience which each individual offers to the group is subject to the scrutiny of the rest" (p. 13). Drawing from Bakhtin's (1981) theory of dialogism, I also define students' work to co-construct proposals and reason through just solutions as "grappling with ideas together" (Sohmer, Michaels, O'Connor, & Resnick, 2009, p. 106). Ms. González's and Mr. Ortega's students co-constructed proposals for just solutions to ethical dilemmas by building on or aligning with the ideas of others,

ventriloquating (Bakhtin, 1981) aspects of what another said, using “we” language to signal their collective action with their peers, asking others to explicate reasoning, and playing the devil’s advocate to consider alternative outcomes. Through co-constructing proposals for just action, students in Ms. González’s and Mr. Ortega’s classrooms seemed to mediate one another’s understandings as they extended and challenged one another’s responses, created dialogic perspectives on issues as their voices interacted to generate new interpretations (Bakhtin, 1981), and worked toward the common goal of taking action without needing to come to a final solution or consensus. Thus, the children relied on one another (as well as their teachers) to co-construct proposals at the turning points of stories. The following examples are representative of the students’ co-construction across all 13 examples, ranging in length from nine to 16 turns, and involving an average of seven different student players.

Example from Ms. González’s classroom. The following example from Ms. González’s classroom also demonstrates the students’ work to co-construct proposals for action and to reason through just solutions. In this excerpt, the students built upon and aligned with the ideas of others, ventriloquated (Bakhtin, 1981) aspects of what one another said, and used “we” language to signal their collective action with their peers in response to Sylvia Mendez and her brothers being refused enrollment at the white public school as portrayed in *Separate is Never Equal* (Tonatiuh, 2013). This example highlights the ways in which the children drew upon one another’s words, reworked the language, and added their own ideas to represent and express proposals for solving the characters’

dilemma. That is, the children appropriated the actions and words of one another (and sometimes their teacher) as devices from which to generate meanings for themselves. Bakhtin (1981) explains, the word “becomes ‘one’s own’ only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expression intention” (p. 293). Ventriloquation enabled students to scaffold one another’s responses, offering the possibilities for viewpoints to be taken up, extended, and revised.

As soon Ms. González read the secretary’s words of refusal (“They cannot attend this school!” (4th opening), Greg rose to his knees immediately and reached forward with his right hand extended, interjecting with support and pleading for the characters’ admittance. Ms. González recognized Greg’s talk and movement as an attempt to enter the story, and closed the picturebook so as to signal the stopping at the turning point. Using present tense and the temporal marker “now” to frame the enactment in current time, she instigated co-constructive meaning-making, directing all students to step into the role of Aunt Soledad (“Right now, get inside the head of Aunt Soledad”). Ms. González then stepped into the role of the secretary at Westminster through a careful selection of signs: she lowered and furrowed her brows to complement the expression of authority also conveyed in her tone and increased her volume when she shouted, “I’M THE SECRETARY!” Further, Ms. González re-voiced the secretary’s language from the story, adding a lateral extension of her arm and pointed index finger to demand: “You can’t come here! You gotta go to the other school.” Her multimodal work within the antagonist’s role seemed to provoke the children’s urgent need to propose possible

solutions. The students built upon, aligned with, and ventriloquated the words of others, allowing for co-construction and deeper explorations of action in response to the Westminster school secretary.

Greg: They shouldn't judge them because *((rises to knees, extends arm))* they REALLY want to go to their school!



Ms. G: Right now, get inside the head of Aunt Soledad. *((furrows brows))* I'M THE SECRETARY! You can't *((extends and waves right index finger))* come here!



You gotta go to the other *((extends and waves right index finger))* school.



Greg: We GOTTA *((rises to knees and jabs right index finger))* be at this school!



Diego: But why can't I come here?

Ms. G: *((furrows brows, hand on hip))* Because:: You're Mexican.



Diego: NO! We are ALL part of this state!

Josh: This country!

Greg: We are all:: part of the United States.

Ms. G: You CAN'T! ((waves right hand))
(1.0) What would you do then?



((three students gasp
and face Diego))



Javier: Get your papers:: and
((extends fist)) show it to them!



Elena: Yeah! We live here and we
been born here. We have papers
to wanna prove it!

Lara: YEAH! If they told me to go away,
I'd just stay:: there and look at them
and say, 'Why? I am part of this country.'

Ms. G: You'd question them?

Alba: I would just stand there (1.0) until they let me into school!

The enactment highlighted contributions from multiple students and moves from contestation to plans of action as students co-opted the discourse and tools to co-construct proposals in response to their teacher's challenges. In confronting the secretary, the

children rejected the decision to be refused entry into the white public school vehemently, not hesitating to push back and speak to power defiantly. Greg seemed to match the loudness of Ms. González's voice and adopted her words (i.e., "gotta") and gestures (i.e., finger pointing) to demand for enrollment with authority: "We GOTTA be at this school!" Greg's demand for justice seemed to prompt others to join: Diego begged for entrance ("But why can't I come here?"), to which Ms. González responded by placing her hand on her hip to complement the authority in her voice when she asserted her counter argument: "Because:: You're Mexican." Diego, Josh, and Greg built from one another's ideas, drawing from language in the text and one another (i.e., "But we all live in this part of town!") to support their reasoning: Diego rejected Ms. González's rationale instantly ("NO!"), speaking louder than his previous turn to argue, "We are ALL part of this state!"; Josh ventriloquated Diego's remark, substituting "country" for "state" to further support the moral sentiments it expresses—"This country!"; Greg then ventriloquated the prior comments to align his stance with Josh and Diego, extending their reasoning about citizenship: "We are all:: part of the United States." If Diego had not re-voiced from the text, Josh and Greg may not have had the opportunity to co-construct and expand on the ideas into new understandings as a result of their combined efforts.

Students further co-constructed their plans for action, drawing upon the words of others, when Ms. González refuted their responses from within role as the secretary ("You CAN'T!"). Ventriloquation enabled students to appropriate the words of other in order to assert their proposals (Bakhtin, 1981). As soon as Ms. González challenged them

to offer alternative plans of action and to reason through just solutions (“What would you do then?”), Javier proposed instantly to provide proof of the Mendez’s citizenship, extending his clenched fist while insisting simultaneously, “Get your papers:: and show it to them!” Javier’s use of “papers” seemed to carry authority and legitimacy, as many students built from his reasoning, re-voiced to articulate their positions, and added on to one another’s plans with alternative actions to defend Sylvia and her brothers: Elena aligned with Javier’s proposal (“Yeah”) and ventriloquated his idea to show documentation of citizenship in her own words (“We live here and we been born here. We have papers to prove it!”); Lara aligned with Elena’s stance (“YEAH!”) and borrowed language from Josh’s earlier comment (“This country!”) to assert her proposal: “I’d just stay:: there and look at them and say, ‘Why? I am part of this country!’”; and Alba borrowed and extended Lara’s notion about remaining at the school with her own idea for a stand-in protest: “I would stand (1.0) there until they let me into school!” Students in this enactment co-constructed proposals for action and reasoned through just solutions (e.g., confronting and arguing with the principal, showing proof of citizenship, and standing in protest) using English, tone, volume, movement, facial expression, and gesture. The children demonstrated how proposals for action were co-constructed through ventriloquation, appropriating and adapting language from others (Bakhtin, 1981) to build strands of reasoning together.

Example from Mr. Ortega’s classroom. The following example from Mr. Ortega’s classroom demonstrates students’ co-construction at a turning point of Anzaldúa’s (1993) *Friends From the Other Side*. During a critical moment in the story, a

neighbor comes running to warn others of the border patrol coming in search of illegal immigrants, and Prietita must decide whether to protect her friend Joaquín and his mother from deportation to Mexico. After Mr. Ortega re-voiced the neighbor’s warning empathically (“The Border Patrol’s coming! *La Migra!*”) and invited participation (“What are YOU:: guys going to do?”), the children built on the ideas of others, used “we” language to signal their collective action with their peers, asked others to explicate reasoning, and played the devil’s advocate to consider alternative outcomes.

Mr. O: *Ya viene LA MIGRA!*
El border patrol!
 Coming to take your friend
 and his mom away!
 What are YOU:: guys going to do?



Kate: °I’m going to ask
 my mom if they can hide
 somewhere in our house until
 the Border Patrol lea::ves°

Mariana: Why?

Kate: °Because:: then
 they can hide somewhere in the
 house (1.0) so the patrol don’t
 ((*chops both hands downward*))
 find them. So they can stay:: °

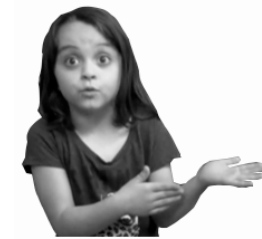


Sofia:

Yeah, like WHY ((raises eyebrows, moves both hands to side with one palm up)) do you have to break these people up? IT'S NOT FAIR!



Whites, like, ((holds both hands to left side)) (1.0) they:: don't ((shrugs shoulders, eyes widens, palms upwards)) have to DO THIS!



Just because we ((both hands on self)) came from Mexico doesn't mean that we (1.0) have to be trea::ted not fairly! ((extends both arms with palms upwards))



Mariana:

You'd get thrown in jail! ((raises eyebrows))



Lucia: We should run away::: and find a place to hide then!

Rachel: *((stands up))* I'm thinking we change out Joaquín's mother and then send my mother off walking *((clenches fists and moves up and down))* in the park. Say like 'Hi Mom!' Have her pose as my mom.



Mr. O: *¿No hay nada?*
((palms facing up))
¿Todo es normal?



Rachel: *((shrugs shoulders and nods))*



Mariana: Why don't we just talk to *la migra*?

Lucia: NO WAY! They'd be like, *((tilts head right))*
'Oh, really::?'



Where's your pa::pers::?
((pouts mouth))
You cannot lie::: to them!



The cascade of questions, explanations, and challenges indicated the group's work to co-construct proposals and reason through just solutions in response to the characters' dilemma. Sustaining a quiet volume so as to convey her attempt to keep the plan a secret, Kate proposed to "hide" the characters in her house until the border patrol left the neighborhood after their inspection. Mariana questioned Kate's plan instantly ("Why?"), possibly indicating her interest in wanting to understand more. Mariana's question provided an opportunity for Kate to rethink and explain her reasoning. Kate did not waver in her thinking and reasserted her proposal: "Because:: then they can hide somewhere in the house (1.0) so the patrol don't find them. So they can stay:: ° She synchronized her gestures with her speech as she chopped her hands downward to defend her desire for the characters' safety and she said, "so they can stay::" Sofia aligned with Kate's viewpoint ("Yeah") and then built from her idea to defend the characters. She raised her eyebrows, swept both hands to one side, and increased her volume to question and contest the border as if in the role of Prietita: "WHY do you have to break these people up? IT'S NOT FAIR!" To continue to build her line of reasoning, Sofia moved her hands to the left side of her body, perhaps to signal a focus on race, when she reasoned that, "whites" [the border patrol] "don't have to DO THIS!" Further, shrugging her shoulders, widening her eyes, and jerking her palms upward seemed to simultaneously emphasize her aggravation toward the border patrol's decision to deport immigrants. Sofia defended her position strongly, identifying herself as one of the characters when she placed her hands on her chest and she reasoned, "Just because we came from Mexico doesn't mean that we (1.0) have to be trea::ted not fairly!" Mariana,

Kate, and Sofia reacted and responded to one another's contributions, adding to the ongoing discourse to co-construct proposals for protecting the story characters from the border patrol.

When some ideas did not seem agreeable to others, students asserted alternative proposals as matters for mutual exploration, reasoned evaluation, and resolution. Taking on the role of devil's advocate, Mariana then pointed to the possible pitfalls of Kate's proposal and Sofia's defense of the characters when she emphasized the severe consequences of hiding immigrants: "You'd get thrown in jail!" Mariana's raised eyebrows seemed to convey surprise about her peers' decisions to risk getting caught by the border patrol. Mariana's display of conjecture delivered with passion and deep sincerity, seemed to evoke in other students the consideration of collective action in reasonable ways: Lucia proposed, "We should run away::: and find a place to hide then!" rather than be caught by *la migra* or be taken to jail; Rachel rose to her feet to demonstrate her scheme for Joaquin's mother to trade places with Prietita's mother, explaining, "I'm thinking we change out Joaquin's mother and then send my mother off walking in the park... Have her pose as my mom." Walking and pumping both of her arms, Rachel reported speech from within the character, "Hi Mom!," so as to imitate how the situation might play out. Rachel borrowed Lucia's "we" language to propose her idea as a possibility for the group to pursue together, perhaps signaling their joint efforts for resolving the dilemma in question.

Mariana's continual countering seemed to support the group's co-construction, challenging her peers to consider alternative outcomes and to justify their reasons. Taking

the role of devil's advocate, again, Mariana questioned her peers' assumptions about why they would not discuss disputes of deportation with the border patrol. Mariana's question ("Why don't we just talk to *la migra*?") with an undertone of sarcasm and menace in her voice seemed to test whether others would change their points of view and to root out rationales for not trusting the border patrol. Lucia rejected Mariana's idea with intensity ("NO WAY!"), reasoning her proposal to be problematic because the border patrol would request proof of citizenship. Tilting her head to the right, as if to signal her query, Lucia imitated how the border patrol would respond, speaking in a satirical tone: "Oh really::? Where's your pa::pers::?" Lucia's elongation of "really" and "papers" as well as the pouting of her mouth seemed to make her reasoning more explicit. Disagreeing with Mariana's proposal, Lucia concluded that talking with the border patrol would put them in an unethical position, where they would need to lie: "You cannot lie::: to them!" The students in this enactment grappled with one another's ideas for taking action, pointing to potential consequences and defending their beliefs as they contemplated different solutions together.

Students in Mr. Ortega's classroom co-constructed proposals for just action, challenging and insisting on different solutions to escape the border patrol (e.g., running away, hiding, dressing in disguise) through combinations of English, gesture, volume, tone, movement, and facial expression. The enactment displays what Bakhtin (1981) meant when he described meaning-making as a "struggle between one's own and another's word, a process in which they oppose each other" (p. 354). When contrasting beliefs and proposals came into contact, differences became centralized, encouraging

students to explain, reassert, and debate ideas. While other researchers (DeNicolo 2010; López-Robertson, 2011; Medina, 2004; Medina, 2010; Osorio 2013) have found bilingual children co-construct meanings to contest social inequities and problematize unfairness, their claims do not account for how students constructed meanings of the human condition jointly through language in conjunction with other semiotic tools. The finding from this study suggests that challenging or countering another's idea may be an influential move in support of co-construction.

Summary. Through co-construction, students in Ms. González's and Mr. Ortega's classrooms experienced the intermingling and tension between competing viewpoints of the same events (i.e., the turning points). They made meanings in dialogic interactions as multiple voices from their peers and teachers interacted to build and challenge proposals for action. Students engaged in dynamic back-and-forth exchanges—what Bakhtin (1981) describes as “one point of view opposed to another, one evaluation opposed to another, one accent opposed to another”—to enact their understandings of issues of racism, language discrimination, power, and immigration (p. 314). Both teachers set up and enticed these dialogic interactions by stopping at unresolved moments of conflict in the stories, re-voicing authoritative discourse from within roles as the antagonists, and inviting students to grapple with ideas for just action. In response to the contributions from their teacher and peers, students co-constructed proposals through building on or aligning with the ideas of others, using “we” language to signal their collective action with their peers, asking others to explicate reasoning, playing the devil's advocate to consider alternatives outcomes, and ventriloquating (Bakhtin, 1981) aspects

of what another said. Further, students seemed to generate new interpretations by engaging in dialogic tension, resulting in what Bakhtin (1981) describes as a process of “awakening of consciousness” (p. 345).

CHILDREN USED A BROAD REPERTOIRE OF SEMIOTIC RESOURCES TO MAKE CRITICAL MEANINGS

Children in Ms. González and Mr. Ortega’s classrooms employed a range of semiotic resources to make and display critical meanings from socially-conscious and language-diverse literature. Through using and combining different semiotic resources (e.g., languages, gesture, movement, facial expressions, tone, volume, body positioning, and even moments of silence), students and their teachers created multimodal ensembles of their own making (Jewitt, 2009; Kress, 2010). The term multimodal ensemble “is suggestive of discrete parts brought together as a synthesized whole, where modes, like melodies played on different instruments, are interrelated in complex ways” (MODE, 2012). Bringing that ensemble metaphor to classroom discourse might mean that when children integrate multiple resources, each resource bringing a necessary but duplicative part to the whole, they can create new texts or forms of meaning (Siegel, 2006). Jewitt (2009) stresses that, as resources are combined during the act of meaning-making, also known as semiosis, “meanings are corresponding, complementary and dissonant as they harmonize in an integrated whole” (p. 301). The following examples from Ms. González’s and Mr. Ortega’s classrooms are representative of the multimodal work across all 12 examples, ranging in length from six to 12 turns, and involving an average of four different student players. In these examples, the students employed multiple

semiotic resources for meaning-making, often drawing on more than one resource in a single turn. The students' words, with accompanying gestures, movements, and facial expressions indicated the bringing together of multiple resources for creating and displaying the students' responses to injustice.

Example from Ms. González's classroom. This first example of that "ensemble" of students working toward making meanings through multiple and overlapping use of semiotic resources occurred between two students in Ms. González's classroom.

Following the group's initial exploration of the characters' decisions in *Separate is Never Equal* (Tonatiuh, 2013), the students requested permission to enact their own interpretation of a possible confrontation between Aunt Soledad and the school secretary (as illustrated in the previous section). The excerpt below begins after Ms. González recognized and consented to Elena's request ("Yes! Play what you will say and do as Aunt Soledad"), and invited both Elena and Veronica to demonstrate their actions ("Let's see what Aunt Soledad says"). Standing, Elena identified herself in the role of Aunt Soledad, and Veronica referred to herself in role of the Westminster school secretary.

Across the transcript, the students communicated and represented understandings through language, movement, gesture, posture, and more:

Veronica: ((folds hands)).
What do you want?



Elena:

Well:: ↑ (1.0) the brown people ((rounds hands on right side of her body)) can't go with (1.0) the white people ((rounds hands on left side of body)).



Veronica:

But your kids ((steeples fingers toward Elena)) gotta go to the Mexican School ((motions hands downwards on left side of her body)).



Our kids ((holds palms together on right side of her body)) stay at Westminster 'cause that's the rule ↑ (1.0).



'Cause we don't let brown kids ((motions toward Elena)) come to our school ((motions toward self)) because they aren't part of our color.





Elena: Well, we're: Americans ↓
((crosses arms)). And you don't know where we live. We're the first ones that have been here.



Veronica: But that's the rule ↑.
Your kids ((holds palms facing on left side of her body)) can't come to Westminster ((holds hands on right side of her body)) with their cousins because they are not the same color.



Elena: But (1.0) why can't the brown people with the white people?
((sweeps hands upwards))



Ms. G: ((smiles and nods))



Veronica: Because of their color.
They are not *((shakes head))*
from the United States of
America↑.



Elena: Well you don't *((shakes head))*
know that ↑ (1.0) because
you haven't been in our life!
((places hand on heart))



The brown people
*((holds rounded hands on
right side))* can't go with
the white people *((motions
hands toward left side))*.



That's not fair!
[((throws hands upward))



Ms. G: *[((smiles and nods))*



Veronica: Well, sor::ry::
That's the rule ↓ ((*flips hair*)).



Ms. G: How did it feel to be the secretary?

Veronica: Being the secretary was hard. I was anxious.

Both students used multiple semiotic resources to make meaning in each turn of this enactment, recognizing and contesting each other's contributions, which they made into opportunities to explore and extend their evolving understandings of racism and power. Positioning herself as the first speaker, Veronica represented herself as firmly in control as the secretary with folded hands and a confrontational attitude: "What do you want?" While the folding of her hands might seem to index politeness, Veronica's authoritative tone and posture appeared to conflict with her gesture of courtesy or submission. Kress (2010) explains that meanings can be made from combinations of resources that are complementary or contradictory. In her opening turn, Veronica used language, tone, posture, and gesture to express meanings that were in contradiction with each other: one of politeness and the other of aggravation. In response, Elena articulated the problem of segregation immediately, explaining that "brown people can't go with the white people." She rounded her hands to the right side of her body as she spoke the phrase "brown people" and moved her rounded hands to her left side when she said "white people." By combining her words with movement, Elena's resources seemed to reinforce each other mutually, distinguishing producing a visual demonstration of the

separation of students by race. Veronica met Elena's question head-on, creating a contrast at the point of the critical difference between their two positions: Veronica also juxtaposed their arguments, positioning them in opposition to each other. She re-voiced the secretary's comments ("Your kids gotta go to the Mexican school") as she steeped and then moved her hands downward so as to display confidence and power. Veronica then appropriated Elena's side-to-side hand movements as she reemphasized the separation of the children, appearing to reinforce the authority of the school behind her ("Our kids have to stay at Westminster 'cause that's the rule"). Veronica conjectured with her insight about the issue, explaining: "'Cause we don't let brown kids come to our school because they aren't part of our color." She used gestures and collective pronouns (e.g., we, us, your) to distance herself and the Westminster school which she represented in race and authority from Elena's role as Aunt Soledad: she motioned with her hands toward Elena as she stressed the words "brown kids" and motioned toward herself when she said "our school" to convey that "we" (e.g. white people) are different than "they" (e.g., Mexican-Americans). Veronica created a coherent opposition for her and Elena's meaning-making through her uses of multiple resources.

Elena did not recoil from challenging Veronica's commanding position and strong stand and she employed multiple resources to defend, reject, question, and counter ideas to develop her own vision of equity in schools. Crossing her arms so as to embody her words position of defense, Elena elongated the word "we're::" and emphasized the word "Americans" to display her strength and power. Crossed arms signal herself as a competent and rightful citizen when she stated, "Well, we're:: Americans." Veronica met

Elena's contentions with further authoritative language and gestures repeated from her previous turns ("But that's the rule"). The rhythm and coordination of Veronica's words unfolded jointly: She emphasized "your kids" as she cupped her hands on the left side of her body and emphasized "Westminster" as she held her rounded hands on the right side of her body to reassert the separation of children. Elena swept her hands upward so as to amplify her frustration when she questioned, "Why can't the brown people with the white people?" Veronica shook her head disapprovingly in response to Elena's question, voicing what she perceived the secretary to have assumed about the Mendez family's U.S. citizenship: "They're not from the United States of America↑." Veronica's rising intonation at the end of her turn seemed to signal doubt that the members of the Mendez family were citizens. Elena fired back, shaking her head simultaneously and placing her hand on her heart, insisting, "Well you don't know that ↑ (1.0) because you haven't been in our life!" Through these gestures and her refuting intonation, Elena seemed to convey Aunt Soledad's desire to be believed and accepted. Further, her pause mid-sentence seemed to indicate thoughtfulness in choosing appropriate wording to project a strong position. Elena defended her point forcefully, registering a critical response to the secretary's closed-mindedness, and she threw her hands in the air to signal her luation of the situation as "not fair!" To conclude the enactment, Veronica conveyed she did not care enough to discuss Elena's accusation further. Her elongated apology ("Well, sorry:::") appeared to signal sarcasm and the drop in tone at the end of line as she flipped her hair further suggested dismissal and closure. New directions in thinking emerged during this enactment when students employed multiple resources to oppose viewpoints.

Elena and Veronica made meanings in this enactment through the use of multiple resources (e.g., English, facial expression, movement, gesture, body position, tone, volume, and moments of silence). The girls' uses of multiple semiotic resources exemplified Jewitt's (2009) and Kress's (1997) contentions that creating multimodal ensembles is social. Jewitt notes, "People bring together a semiotic resource with the meaning they want to express. They express meanings through their selection from the semiotic resources that are available to them in a particular moment" (p. 23). Moreover, Kress (1997) argues that learners use the resources in specific contexts and transform them to construct meaning; in other words, they "remake language" (Kress, 1997, p. 14). Veronica's and Elena's selection and adaptation of language and other resources (e.g., gesture, movement, volume, tone) were dependent upon the tools available to them within the drama and their interests. The girls made choices across different semiotic resources simultaneously and combined those resources to create a multimodal ensemble. Their repeated borrowing and displaying of verbal and non-verbal actions (e.g., gesture, movement, facial expression) in each turn seemed to play a central role in their meaning-making, setting competing ideas and interests against each other, and giving them both opportunities to respond, reject, and reassert. For instance, Veronica and Elena started almost every turn with the use of "but" or "well"—words that acted as cohesive ties to set up their critiques. Each utterance of "but" or "well" nods to their re-voicing and defending, pinning their turns against each other and creating a multi-turn debate. Drawing upon multiple resources and refashioning the meanings with their own intentions created cohesion for students to explore issues critically and in greater depth in

the enactment (Jewitt, 2009).

Example from Mr. Ortega’s classroom. Children’s uses of multiple semiotic resources to enhance dramatic interpretations in Mr. Ortega’s classroom were similar to the instances that occurred in Ms. González’s room. Mr. Ortega had invited students to enact a character’s response to a conflict that had occurred during the historic 1944 school segregation court case portrayed in *Separate is Never Equal* (Tonatiuh, 2014). When the white school superintendent provides degrading testimony about Mexican-American students’ limited English abilities and poor hygiene, Mr. Ortega withheld the illustration. With no visual clue to young Sylvia Mendez’s feelings at that moment—a child in a combative courtroom, party to a lawsuit—the students were invited to participate in Sylvia’s response to hearing this testimony. With a stoic face and his hand placed on his hip, Mr. Ortega invited the children into the role of Sylvia: “How would YOU:: react?” His facial expression and gesture seemed to model the use of multiple resources for stepping in, taking over the scene, and displaying their own responses. Immediately, students enacted from within role, choosing, displaying, and integrating multiple resources to contribute their own meanings to this multimodal ensemble. That is, they brought together repertoires of resources to register their perspectives and responses (as Sylvia) to the Superintendent’s racist testimony:

Mr. O: ((*stern face*)) YOU are Sylvia hearing these things. You just heard a man tell a bunch of lies, like you don’t speak English and you’re unclean ((*hand on hip*)).



How would YOU:: react?

Lauren:

((jabs thumbs downward))
They don't know
what they're talking about!
That's so mean!



Mariana:

THAT'S NOT TRUE!
*((furrows brows;
shakes raised fist))*
They dress nicely!



((offers palms upward))
They don't look dirty!



Sofia:

You don't even know me!

Brian:

You're WRONG!
((jabs finger forward))
That's not a GOOD REASON!
((stern face; hands on his hip))



Charlie:

I'm super angry!
*((rises to knees, clenches fist,
extends cupped hand))*
I'd almost want to PUNCH
him!



Mariana: NO! That would be worse!
It would just prove that you:: are worse!

From within the role of young Sylvia Mendez, on whose symbolic behalf a historical court battle was waged, Mr. Ortega's students shared tools of meaning-making, proposing and displaying different routes of action, strengthened by the confluence of one another's ideas. Using facial expression, gesture, and body position in addition to language, students demonstrated a responsibility to take action, disputing angrily and highly vocalizing their decisions to establish the truth about Mexican-American students. Jabbing both thumbs downward, Lauren rejected the superintendent's claims, while stating accusingly, "They don't know what they're talking about! That's so mean!" Mariana built from Lauren's exposure of the superintendent's lies, shaking her raised fist above her head so as to complement the aggravation in her voice when she defended the characters, shouting, "THAT'S NOT TRUE! They dress nicely!" She then raised her open palms in step with her enthused words ("They don't look dirty!") as if to suggest her desire for the superintendent to be truthful. Sofia also saw the need to contest the testimony, reasoning from within character: "You don't even know me!" Brian and Charlie followed Sofia into character, expressing their desire for action: Brian raised his voice, using a forceful tone, and jabbed his finger forward fiercely to express his anger and to impose his judgment: "You're WRONG!" Brian then placed his hands firmly on his hips as he rose to his knees to show authority and to accuse the superintendent of his deceitful testimony: "That's NOT a GOOD REASON!" Charlie matched Brian's

intensity as he, too, rose to his knees. With his clenched right fist pulled back and ready to throw, his left hand cupped and extended to signal aggression, Charlie directed a hard stare as he shouted, “I’m SUPER angry! I’d almost want to PUNCH him!” Offering an opposing interpretation, Mariana increased her volume to refute the proposal to punch the superintendent (“NO!”), reasoning it would not yield positive outcomes (“That would be worse! It would just prove that you:: are worse!”). Mariana’s reasoning seemed to demonstrate divergence to create dissonance and challenge her peers to anticipate the consequences of their actions (Jewitt, 2009).

Mr. Ortega’s students demonstrated their conviction and courage about equality through a range of resources—including English, volume, tone, facial expression, gesture, and movement—as they demanded the chance to establish the truth about Mexican-American students. Other researchers (DeNicolo & Fránquiz, 2006; Fain, 2008; Laman, 2006; Lewison, Leland, & Harste, 2008; López-Robertson, 2011; Medina, 2004; Osorio 2013) have claimed that children construct nuanced understandings of critical issues (e.g., race, power) through dialogue around children’s literature; however, they have not looked closely at the full array of children’s resources for critical meaning-making—gesture, movement, and facial expression—through a multimodal analysis to uncover students’ skillful orchestration of semiotic tools for meaning-making.

Summary. Ms. González’s and Mr. Ortega’s students drew on a multiplicity of modes, all of which seemed to contribute to their meaning-making. Gesture, facial expression, movement, and body position supported students’ speech (and vice versa), often reinforcing the students’ ideas. Importantly, Ms. González and Mr. Ortega provided

students with agency to choose resources for making their own decisions toward equitable action (Kress, 2010). The choice in constructing and displaying meanings allowed students to take up resources according to their interests (Kress, 2010). Further, students offered their words and movements as shared resources for others, appearing (at times) to reshape and to mediate one another's thinking, resulting in the reassertion of interpretations and rationale meanings. Thus, their making of meanings—the multimodal ensembles—from socially-conscious and language-diverse literature through story-based process drama took place in the context of joint participation, shaped by the decisions and actions of the players.

CONCLUSION

My research questions were intended to help me understand emergent bilingual students' meaning-making; toward that understanding, I have presented three major themes I constructed from video data by multimodal discourse analysis. Through the selection of representative excerpts from the analyzed transcripts of dramatic interpretations in both classrooms, I have attempted to demonstrate that children (a) registered, defended, and enacted empathic stances in the presence of socially-conscious picturebooks; (b) co-constructed proposals and reasoned through just solutions; and (c) used a broad repertoire of semiotic resources to make critical meanings. I showed that the multimodal discourse analysis of their enactments at the turning points afforded an up-close examination of how students constructed their proposals for just and equitable actions through the use of English, Spanish, facial expression, body position, tone,

gesture, volume, movement, and even moments of silence. To do this work, students also drew on these resources for a) proposing and defending a choice of action; b) re-voicing to articulate a position (Bakhtin, 1981; O'Connor & Michaels, 1996); c) contesting and countering an idea or action; d) building on another's point; and e) conjecturing about another's point of view. In the final chapter, I discuss how these findings relate to and extend existing research about meaning-making through dramatic responses to literature in elementary classrooms. Further, I consider the significance of this study, suggest implications for future research and practice, and discuss how researchers, classroom teachers, and teacher educators might view story-based process drama as a context for collaborative meaning-making toward social action through two languages.

Chapter 6: Discussion and Implications

I entered into this study appreciating the complexity involved in dramatic responses to literature. I understood narratives (Bruner, 1986, 1990), translanguaging (García & Kleifien, 2010), and semiotic resources (Hodge & Kress, 1988; Jewitt, 2009; Kress, 2010) as meditational tools for shaping children's interpretations and expressions about social issues from texts. Further, I recognized children's dramatic responses as meanings created through multiple sign systems (Suhor, 1984; Kress, 2010), cultivated through imagination (Bruner, 1986, 1990) and negotiated through dialogue (Bakhtin, 1981; Freire, 1970; Heathcote, 1984). Finally, I viewed meaning-making as a collaborative process in which students and teachers choose and shared a wide range of tools to build and demonstrate understandings. These assumptions guided me to inquire about the meaning construction of emergent bilingual learners within two dual-language classrooms. Within this final chapter, I revisit and discuss the findings of the study in relation to existing research, identify the study's limitations, and derive implications for future research and practice.

REVISITING FINDINGS

Researchers have long pointed to the urgency for the teaching and learning of language arts to be inclusive of all sign systems, not only in the forms of reading and writing, but also in the forms of non-print based literacies (Cramer, Ortlieb, & Cheek, 2007; Dyson, 1997; Harste, 2014; Jewitt, 2008; Short, Harste, & Burke, 1996; Siegel,

2006; Wohlwend, 2013). Although children do bring different discourses into the classroom, their ways of thinking and speaking are often not taken up as part of classroom work (Gutiérrez, Bién, Selland, & Pierce, 2011; O'Connor & Michaels, 1996). Further, as classrooms across the nation become more multilingual (National Center of Education Statistics, 2015), there is a growing need for research that provides insight into instruction that responds to the variation in students' linguistic repertoires while building on what students know and can do across languages.

Thus, understanding the affordances of multimodal experiences for meaning-making from literature among bilingual learners and teachers becomes critically important. One instructional practice that addresses this need is the research on drama. Up to this point, drama research has largely been conducted in classrooms of English speaking children and has investigated reenactments and responses to traditional folktales and fables (Adomat, 2012; Clyde, 2003; Crumpler, 2007; Crumpler & Schneider, 2002; Edmiston, 2013; Flynn & Carr, 1992; Martinez, 1993; Miccinati & Phelps, 1980; Montgomerie & Ferguson, 1999; Pellegrini & Galda, 1982; Rowe, 2000; Wilson, 2003; Whitmore, 2015). Few studies have investigated students' dramatic responses to realistic and contemporary multicultural literature among linguistically diverse learners (Medina, 2004a, 2004b; Medina & Campano, 2006). Even fewer studies have focused on emergent bilingual students' dramatic responses to picturebooks with themes of equity and power in an attempt to learn how meanings are made through semiotic resources when enacting a character's decisions before the plot is resolved. Leaning on the findings from related research, I entered Ms. González's and Mr. Ortega's second grade dual-language

classrooms to explore young learners' meaning-making when invited to participate in the central characters' decisions at turning points of socially-conscious and language-diverse stories. I grounded this study in converging theoretical constructs of language theory (Bakhtin, 1981; García & Kleiften, 2010), social semiotics (Halliday, 1978; Hodge & Kress, 1988), problem-posing pedagogy (Freire, 1970, 2005), as well as narrative theory (Bruner, 1986, 1990, 1991), understanding that meaning-making is a social and active process in which students use multiple tools to clarify their understandings, problem-solve, and share knowledge. I used collective case study methodology and methods of constant comparative and multimodal discourse analysis to understand better students' meaning-making and their teachers' support through story-based process drama in two dual-language classrooms.

I asked the following research questions: When story-based process drama is offered as a meaning-making invitation to young children enrolled in dual-language (Spanish/English) classrooms in the southwest,

1. How do teachers recognize and support those students' meaning-making during the story-based process drama?
2. How do emergent bilingual students construct meaning from socially-conscious and language-diverse children's literature?
3. What semiotic resources do emergent bilingual learners use to demonstrate their understandings?

To address those questions using qualitative research methodology, I observed and documented Ms. González's and Mr. Ortega's approaches for engaging their students in story discussion and drama through writing fieldnotes, recording videos, taking photographic documentation, and conducting semi-structured interviews in each classroom. Analyses of the moves and emphases of the two teachers through discussion and drama (as presented in chapter 4) suggests that students' resource use extended beyond the turning points of stories (or points at which they were specifically invited into to the plot's climactic turn), with evidence of meaning-making and support across the entire read-aloud experience. I recognized that Ms. González and Mr. Ortega each approached the affordances of story-based process drama according to the goals specific to their classroom contexts—one valuing children's purposeful and engaged uses of language, and the other centering on the children's thoughtful decisions and actions necessary for addressing injustice. Specifically, Ms. González participated as a co-problem solver and agitator in the drama, emphasized intertextuality, and presented a platform for students' enactments that offered freedom for them to re-author the story events. Instead of initially supporting movement toward countering a story's injustice, I found that Mr. Ortega worked initially to ensure students' comprehension of the stories in two languages. Toward that goal, he supported enactments of vocabulary, children's identifying and weighing of the story problems, as well as their registry and display of responses in the roles of characters. These findings are significant as they demonstrate that the teachers' approaches created varied dynamics in which the children could collaborate, question, and demonstrate concerns, as well pursue, build upon, and

challenge their inquires in social settings both through their languages and other semiotic resources. That is, in both classrooms, teachers, relying on carefully chosen pieces of children's literature, encouraged students to bring their individual knowledge, languages, experiences, and understandings as shared resources for enacting their understandings of that literature.

I focused specifically on analyzing students' meaning-making through semiotic resources at the turning points of stories, describing the work the children did together to construct meanings and identifying the resources they drew upon to register and enact solutions. Findings from the multimodal discourse analyses of the enactments (as presented in chapter 5) highlighted that the teacher's support of meaning-making, at a character's moment of crisis or decision within a socially-conscious text, enabled the children to a) register, defend, and enact empathic stances in the personage of the characters; b) co-construct proposals for action and reason through just solutions; and c) use a broad repertoire of linguistic and other semiotic resources to make critical meanings. These findings are significant as they demonstrate that regular opportunities to use and try out a range of resources in the presence of literature allows for students to be evidence-driven decision-makers, choosing the tools necessary for making sense of social issues and taking action.

SEMIOTIC RESOURCES AS TOOLS FOR MEANING-MAKING

Many literacy and drama researchers have found that the process of moving across sign systems—transmediation—can be generative in that the movement can yield

new ideas (Adomat, 2009; Cowan & Albers, 2006; Kress, 2003; Siegel, 1995; Wilson, 2004). Short, Kaufman, and Kahn (2000) argue that constructing meanings in different sign systems “provide[s] multiple perspectives and points of connection that add to the complexity of issues and ideas” that students consider (p. 160). From this perspective, transmediation is an important act toward children’s construction of meanings from texts across visual, auditory, and action modes. Findings from this study reinforce these assertions by demonstrating how students tried out, used, and adapted a range of resources (e.g., English, Spanish, facial expression, movement, body position, volume, tone, gesture, and pauses) for meaning-making from socially-conscious and language-diverse literature. Students’ appropriation of resources across modes and languages illustrated their growing command of these tools for displaying their understandings. Theoretically, then, I see meaning-making through drama as a complex practice of multiple resources that have not just been carried over from one enactment to the next, but selected and adapted to meet the contextual demands of responding to a new conflict. I argue that drama can open pathways for students of diverse backgrounds to access multiple resources from their teacher, their peers, and their own repertoires of practice. Moreover, access to dramatic spaces has the potential to support emergent bilingual students’ growing repertoires of meaning-making resources and engagement in in proposing solutions to story-based problems.

Significant in my analysis was the role of English and Spanish in the context of drama. Studies of bilingual learners in the presence of texts have shown that the flexible uses of English and Spanish—or translanguaging (Otheguy, García, & Reid, 2015)—

supports students' comprehension (Langer, Bartolome, Vazquez, & Lucas, 1990; Martínez-Roldán & López-Robertson, 2000, 2003; Martínez-Roldán & Sayer, 2006), co-construction of meanings with peers (Gutiérrez et al., 2011; DeNicolò, 2010) and development of language skills (Worthy et al., 2013). Like the bilingual children in Medina (2004) and Campano's (2006) studies of drama in elementary classrooms, Ms. González and Mr. Ortega's students used English and Spanish for talking back to social issues when in characters' roles. For example, five children of the 15 students in Ms. González's classroom, all of whom were heritage speakers of Spanish, drew upon Spanish for enacting character's decisions at the turning points of stories. In Mr. Ortega's classroom of 17 students, eight children spoke Spanish, five of whom were heritage speakers of English and three of whom were heritage speakers of Spanish. Although students in both classrooms used English more frequently than Spanish for enacting characters' decisions (as illustrated in chapter 5), what seems critical is that the children brought their linguistic resources to bear on their roles to make meanings with their peers and teachers. I interpreted students' uses of Spanish and codeswitching, no matter how brief, as indicative of their purposeful use of resources (Martínez, 2010; Reyes & Moll, 2008; Zentella, 1997) and their evolving development as bilingual learners.

Both through interviews and in informal conversations, Ms. González and Mr. Ortega confirmed my observations and documentations of their students' uses of English and Spanish for enacting the turning points of stories. Interestingly, both teachers recognized that their students mostly drew upon English, but expressed they had hoped the children would use Spanish more frequently for meaning-making within these texts

[Interview, 10/18/15; Interview 11/17/15]. In fact, Ms. González's and Mr. Ortega's recognition of their students' language practices seemed to encourage reflection on their own language practices. In his final interview, Mr. Ortega wondered if he modeled speaking in Spanish for his students as much as he did in English throughout the drama: "Am I reading and talking enough in Spanish? Anytime that I'm doing anything in English I feel that I'm doing the opposite of what I should be doing" [Interview, 11/18/15]. Although Mr. Ortega did not explicitly define "enough," he implied the need for time and demonstration devoted to teaching and learning in Spanish, and he appeared concerned that his students did not experience it. In her final interview, Ms. González also linked her students' use of Spanish for meaning-making to the language of her instruction: "I want them to speak more Spanish to be honest. I need to speak more Spanish. It seems that they have been programmed by society to think Spanish is bad and that stupid people speak Spanish. It's hard to untangle them from the world that tells them they need to assimilate as quickly as possible because then you will be successful" [Interview, 11/17/15]. Like Mr. Ortega, Ms. González expressed her responsibility to be a language model for the children so as to support and grow her students' bilingualism. In addition, she displayed an awareness of the monolingual, English-dominant society in which she believed her students came to internalize the use of Spanish as a deficit—reliance on an inferior language. According to Ms. González, speaking Spanish was counter to what she felt her students understood to be valued in their lives. The recognition and concern that Ms. González and Mr. Ortega expressed with respect to students' use of Spanish as a tool for meaning-making seemed to mediate how they made

sense of their own language practices.

Being the hegemonic language of larger society, it was not surprising to see that English asserted its power in pervasive ways, even in the contexts of dual-language classrooms that aim to guard against the marginalization of Spanish (Gort, 2012; Otheguy, García, & Reid, 2015). Ms. González and Mr. Ortega were both exceptional teachers who encouraged students to choose the languages they were most comfortable in at any given moment, providing agency in their learning. Encouraging choice of language rather than demanding its use could be seen as their efforts to navigate and counter the dominance of English in their classrooms. That students used mostly English for meaning-making revealed an important challenge that has been identified and discussed by other researchers of elementary bilingual classrooms (Bartolomé & Balderrama, 2001; Freeman, 1996; Gutiérrez, Baquedano-López & Tejada, 1999; Manyak, 2001; Shannon, 1995). While teachers can communicate to students the value of Spanish by engaging in translanguaging with them, positioning children as competent bilinguals, immersing them in a rich, linguistic classroom environment, and sharing bilingual literature, the finding from this study generated additional questions about what factors influence students to use Spanish and English for their learning. It was beyond the scope of this study to explore emergent bilingual students' beliefs and feelings about their language practices. However, future research may investigate the ways in which language ideologies and participants' identity work affects meaning-making within dual-language classrooms (Palmer, 2007).

TEACHER PARTICIPATION IN DRAMA

Data from this study have demonstrated that there are compelling reasons for teachers to participate in drama. Classroom-based drama researchers (Adomat, 2012; Bolton, 1985; Edmiston, 2014; Flynn & Carr, 1994; Heathcote, 1984; O'Neill, 1995) argue that teachers' participation, by ways of structuring the drama in role, helps students to engage within a character's frame of mind, to understand the character's conflicts, and to move the action forward. These researchers lean on O'Neill and Lambert's (1982) definition of the teacher's role as a facilitator, one who can "share in the experience, give it significance, and influence the work from within" the drama (p. 22). Like the teachers in other drama studies (Crumpler & Schneider, 2002; Medina, 2004; Wilson, 2004) Ms. González and Mr. Ortega structured the drama, framing the experience to encourage students to step into characters' roles by placing children directly into the center of the moral and ethical dilemmas that characters faced. For instance, the teachers commonly chose words that directed the children to assume a character's stance (e.g., "Imagine you are Prietita," "You're Aunt Soledad," "You are Cesar Chavez"), and encouraged students to respond actively, to join in, and to share more of their thinking (O'Neill, 1995), using questions such as "How would you react?" "*¿Qué dices?*" "*¿Qué piensan?*" "What do you mean?" "What would you do?" As Sohmer, Michael, O'Connor, and Resnick (2009) suggest, these teacher moves position students as thinkers, theorizers, and providers of explanations, rather than as "parrots," trying to echo the answer the teacher has in mind (p. 108). In this way, the teachers' role as facilitators supported the children in seeing injustices through the eyes of characters and proposing multiple actions in attempts to

solve the characters' problems. Adomat (2009, 2012) similarly noted in her study of children's literary responses in her first-grade classroom that her participation "nudged the children to deeper understandings" of the stories they dramatized (2009, p. 629). She concluded that her skillful questioning in particular helped to immerse students into the story world, to stretch students' thinking, and to engage children more fully in characters' roles. This study confirms previous findings of teacher's support through drama as it demonstrates that Ms. González and Mr. Ortega offered frames, invitations, and questions for facilitating students' explorations without imposing on students' thoughts and actions or leading them toward a single solution (Palmer et al., 2012; Roser, Martinez, & Carrell Moore, 2013; Roser et al., 2015).

While the view of a teacher's role as a facilitator in drama is important and seems central to students' immersion, this study has added to the research on how the teacher's role as agitator can support students' critical thinking and argumentation. Edmiston (2014) argues that teaching in role is "inherently a dialogic tool: you make meaning *with* [emphasis added] the young people as you answer and address them in dialogue" (p. 163). The lengthiest, most cohesive, and most collaborative discussions and enactments in this study followed Ms. González's instances of challenge or push-back from within the role of antagonist, positioning students to examine causes of problems, to make decisions, and to test possible solutions. For instance, in a spontaneous enactment described in chapter 4 that occurred as her class read *Harvesting Hope* (Krull, 2003), Ms. González used multiple resources to take on the role of a "rich landowner" who expressed her own interests so clearly that she made it possible for students to feel the

inequities of her position even as they understood it. Thus, her own “inside the story” agitation helped to support her students in making judgments, developing arguments, and offering equitable solutions. Using volume as well as facial expressions, body position, and gestures to assert her authority, Ms. González unsettled students’ thinking, challenging them to defend particular views and proposals for new methods of sharing the farm’s labor and profits. This particular example demonstrated the ways in which the role of agitator created space for the children to re-work their initial arguments together and evaluate the implications of their actions. While researchers of literature discussions have demonstrated that the teacher’s role is to scaffold students’ participation and mediate their understandings of texts (Maloch, 2005; Panteleo, 2007; Short, 1999; Sipe, 2008), missing from response studies through drama are examinations of how the teacher’s challenges support students’ thought, talk, and enactments. The data from this study provide evidence that the teacher’s dependable force of opposition helped students in developing critical stances and enacting their understandings of social issues. That is not to say, however, that I argue for choosing between the teacher’s role of facilitator and agitator, as both offer different, but valuable, support for students’ meaning-making through drama. Instead, the evidence from this study extends the knowledge base by recognizing the significance of the teachers’ participation particularly to complicate students’ conceptions of fairness and agitate their solutions rather than just to encourage elaboration of their decisions.

DRAMA AS PLATFORM FOR FOSTERING CRITICAL AND EMPATHIC PROBLEM-SOLVERS

Story-based process drama served as a platform for students in Ms. González's and Mr. Ortega's classrooms to re-author critical and realistic events validating their position as problem-solvers who can take action toward social change. My analysis suggests that meaning-making grounded in compelling story dilemmas, teachers' support toward helping players rise to the injustices, and space for using multiple resources allowed for the children to step into the characters' positions and orchestrate their resources to call for and enact just solutions. Given the research others have conducted on critical discussions in the presence of literature opening to discussion of social issues (DeNicolo & Fránquiz, 2006; Fain, 2008; Labadie, Pole, & Rogers, 2013; Lewison, Leland, & Harste, 2008; Martínez-Roldán & López-Robertson, 2000; McDaniel, 2004; Medina, 2010; Moller, 2002; Osorio, 2013; Souto-Manning, 2009), the role of text and teacher facilitation in supporting students to contest discrimination and empathize with the unjust moments characters faced should not have been a surprise. My analysis of students' meaning-making throughout the read-aloud experience demonstrated that, like the students in studies cited above, second-grade emergent bilingual learners were quick to recognize injustices, to express concern for the young characters' dilemmas, and to speak back with ideas for reform.

What distinguishes and extends this study from other research of critical literature discussions is that story-based process drama seemed to be a space for emergent bilingual learners to make and enact their decisions before the conflict is resolved. That is, the children contemplated and demonstrated outcomes as if the events were in situ, the

decisions yet to be made, and the players responsible for the outcome (Heathcote, 1984). Heathcote (1984) and others (Edmiston, 2014; Wolf et al., 1997) suggest that it is the experience of “dramatic tension” in “now and imminent time” that enables children to “see new and deeper meanings” of the issues they face within characters’ roles (p. 161). It was evident in this study that deliberately stopping at the turning point left open the potential for divergent explorations (Palmer et al., 2012; Roser, Martinez, & Carrell Moore, 2013; Roser et al., 2015). While stepping into a character’s role at a story’s turning point, students drew from a range of resources to register their empathic stances and to reason collaboratively through just solutions. Students featured in chapter 5, for example, used English, Spanish, facial expression, movement, body position, volume, tone, gesture, and pause as part of their meaning-making processes. Thinking about meaning-making through drama as a process of choice (i.e., making decisions) and representation (i.e., registered through language, facial expression, etc.) seems to give a renewed focus on the role of the learner not only as a comprehender, but also as a critical and empathic problem solver of literature.

When given repeated opportunities to enter stories and enact decisions, students in this study seemed to take ownership of the storylines. In other words, regular opportunities to step in and take over stories enabled students to become involved actively in recognizing conflict and authoring alternative actions. For example, after enacting unresolved moments of conflict in the first two picturebooks, students in Ms. González’s classroom spontaneously posed and put their ideas into action a total of 20 times across the readings of the three remaining picturebooks. Without hesitation, her

students requested to play the characters' decisions (e.g., "Can we act this out?") and stood to take on a role, as well as to orchestrate and assign others to roles (e.g., "I'm Coyote and you're Pancho"). This unanticipated finding suggests that, over time, students seemed to develop a commitment toward finding possible resolutions for both character and social problems. In other words, as the children dialogued, became concerned, and enacted characters' decisions across the study, they adopted an inquiry stance toward their engagements with the picturebooks (Edmiston, 2014). Thus, setting up dramatic action in the classroom provides opportunities for children to identify problems and see themselves as powerful social actors who can use multiple tools to attempt to solve those problems (Mosley & Rogers, 2009; Norris, 2005).

Further, this finding confirms that when teachers understand learning as multimodal, there is the potential for deeper explorations and extensions of meaning-making (Dyson, 1997; Edmiston & Taylor, 2010; Flewitt, 2006; Hull & Nelson, 2005; Leander & Bolt, 2012; Thiel, 2015; Wohlwend, 2013). Students' spontaneous enactments would not have taken place if Ms. González had not recognized and provided space for students' autonomy. O'Neill (1995) argues that the work of supporting students as agentive decision-makers through drama can be challenging as the teacher tries to balance knowing when to listen, when to scaffold, and when to get out of the learners' way. She cautions that teachers' "overemphasis" on steering the drama toward their own ends limits children's potential for exploration and discovery (p. 7). Ms. González built from students' questions and curiosities, following their leads to allow them to create dialogic spaces, take up roles of their own choosing, and make decisions that were of

importance to them. She also allowed students to linger in their considerations of solutions, letting students act again in response to the same scene and potentially expand their understandings of possibilities. The presence of the children's spontaneous contributions were also important for students in that, without their initiations, students may not have had opportunities to experience critical arguments or understand how one might step in and alter the events. From this perspective, story-based process drama in the classroom has the potential to support students in expressing their conceptions of a just world and recognizing their role as individuals who can advocate for and engage with others toward social change.

IMPLICATIONS FOR FUTURE RESEARCH

Children's dramatic responses to literature have received much attention from researchers in the recent past (Adomat, 2012; Bucholz, 2015; Edmiston, 2013; Whitmore, 2015). However, there are still questions to be asked about the ways in which students may transport their use of resources for meaning-making from whole group settings to other engagements with new literature. This study demonstrates the ability and even increased motivation of students to respond to the injustices that characters faced within the teacher-selected and socially-conscious picturebooks. Researchers may take up and further investigate students' meaning-making through drama with and without the presence of the teacher. Future studies may also develop understandings about students' participation in drama and their appropriation and sharing of semiotic resources if researchers were to investigate their meaning-making across contexts, from whole group

to small group settings. How might the students decide who will play which roles? Would they discuss the body movements and facial expressions that would accompany their words? In addition, this study also suggests that individual students might consistently participate in distinct ways across the drama (e.g., challenging, initiating spontaneous enactment, reflecting, expressing emotion), cuing others into how both language and nonverbal action are used in meaning-making. Although the analysis of data from this study did not focus on the individual contributions of students over time, researchers may look into how children's unique approaches to response might affect the meanings they construct together. That is, individual students as instigators, divergent thinkers, and flexible players may influence the meaning-making of their group. Similarly, students who contributed less frequently in dramatic play may also influence the dynamics of the group. Finally, the methodology of the present study purposefully did not permit me to plan alongside the teachers. Because I wanted to learn from teachers' interpretations of story-based process drama, I possibly learned less from their day-to-day process of building drama into their language arts curriculum and reflecting on their practice. Future studies may benefit from design-based methodologies to investigate what teachers say they learn from planning and participating in drama with their students.

IMPLICATIONS FOR PRACTICE

How do the understandings of students' meaning-making from socially-conscious and language-diverse children's literature through drama inform the development of

language arts instruction in dual-language classrooms? What insights for language arts teaching and learning do these findings offer? What are the implications for students and teachers beyond bilingual settings? I argue that an understanding of the semiotic resources students used for meaning-making has important implications for the development of a language arts curriculum that allows for the integration of thought, feeling, and action, and is responsive to the multiple ways students construct meaning from literature. Drama creates imagined spaces in possible worlds (Bruner, 1986) for children and their teachers to enter toward deepening their understandings of experiences and perspectives that may not be possible from looking in from the outside. It is my hope that this collective case study helps to illuminate for teachers the possibilities of expanding their read-alouds to include both literature that addresses social issues as well as opportunities to shape that literature through drama. In the presence of both of these mediators, children may find increased opportunities to surface and draw from their wide repertoires of linguistic and multimodal resources in the classroom (Orellana, 2016). As Norris and Jones (2005) remind us, “It is not always possible to ‘read’ social action from discourse or to expect certain forms of discourse to accompany social action” (p. 9). Teachers interested in seeing possibilities for language arts instruction in new ways might consider how students embody action as well as the ways in which they use language(s), recognizing that actions are embedded within language.

Picturebook selection for drama. Evidence from this study indicates the central role of picturebook choices in supporting emergent bilingual students’ critical and

empathic meaning-making through drama. A deliberate focus on narratives with socially-conscious themes has the potential to invite students to take on characters' roles for critically understanding the issues and the world in which they live. Regardless of the difference in time, context, and culture, Ms. González and Mr. Ortega recognized that picturebooks with protagonists of a young age and the presence of human conflict were foundational to their students' meaning-making. In their final interviews, both teachers recognized that their students felt moved by and connected with the crises in the lives of young children (Edmiston, 2013). Mr. Ortega reflected that picturebooks with "children in trouble who are basically the same age as them [his students]" motivated his students to take action [Interview, 11/18/15]. When asked about the impact of her picturebook selection on her students, Ms. González pointed to the characters' climatic decision points: "They're stories with emotional tensions that kids can connect to" [Interview, 11/17/15]. Ms. González further described that wrestling with the "emotional tensions" in each picturebook seemed to "make the wheels turn in kids." She added, "These books remind children that we are working toward something—be the change you want to see" [Interview, 11/17/15]. Teachers may consider the sharing of picturebooks with social justice themes and issues of equality through drama. While the narratives in this study did not represent all Mexican-American communities, they did present experiences to be explored critically and empathically. Moreover, teachers may explore the benefits of engaging children in enacting characters' decisions within global literature (Short, 2009), exploring issues of human conflict in different cultural contexts so as to further expand their critical and empathic stances toward taking social action. Providing texts with

connections to language, culture, and contemporary social issues may be a first step for students to translate empathic and critical responses to less familiar settings and problems in other literature.

“Starved” for play: Meaning-making in an era of accountability. This study has added to the research on the potential of drama to include all children in meaning-making from literature by recognizing and drawing from their repertoires of resources (Medina, 2004; Medina & Campano, 2006). Now more than ever, understanding the affordances of multimodal meaning-making for bilingual children is important. Teachers of students in today’s era of high-stakes testing and Common Core Standards face pressures to ready students quickly toward English fluency, often at the expense of maintaining and growing their bilingualism (Calahan, 2010; Valenzuela, 1999). During his final interview, Mr. Ortega reported concern that his students would not likely have opportunities to grow their bilingualism through drama in their intermediate years: “My students are going to be in a testing grade next year where there is a greater emphasis on English and I doubt they’ll make time for drama” [Interview, 11/18/15]. Ms. González also recognized the shrinking of time and place for drama in elementary classrooms, describing a grim picture of how learning would look and sound without multimodal experiences: “It makes me sad to think about the dominance of testing in schools today because our kids are starved of art and expression” [Interview, 11/17/15]. In light of testing, Ms. González’s and Mr. Ortega’s concerns for students’ opportunities to access and use languages and movement for meaning-making from texts speak to the challenges

many teachers face today.

How is it possible for elementary children to question, challenge, and envision their way toward social justice in environments of high-stakes testing and accountability?

Wohlwend (2007) contends:

allowing play in schools is a political move. It invites in popular culture, familial cultures, individual creativity, and social improvisation that threaten the authority of a standardized curriculum just as recognition of multiliteracies diminishes the hegemony of a single mainstream literacy. (p. 213)

Indeed, Ms. González and Mr. Ortega engaged in “political moves,” providing opportunities for students to make sense of social issues and displaying understandings through languages and other semiotic tools that are not often valued, explored, and cultivated in classrooms (Stein, 2008). Many teachers find the work of supporting children as decision-makers of texts challenging, as they work within the many demands already placed on them, including balancing state standards and school district mandates with their own stances toward teaching language arts. Despite these demands, Ms. González and Mr. Ortega integrated both drama and socially-conscious picturebooks into their language arts instruction. Their instruction was guided toward positioning students to try out different resources and engage in struggles between others’ perspectives for meaning-making. Ms. González’s and Mr. Ortega’s “political” moves, as Wohlwend suggests, demonstrate that teachers oriented to students’ repertoires of resources and interested in constructing spaces for dramatizing children’s inquiries have the potential to

implement language arts instruction that allows for play. This stance seems to require a vision of children not as standardized test scores, but rather as evolving beings with growing interests, strengths, and experiences. It is my hope for teachers to consider how to open up dialogue with parents, teachers, and administrators to advocate for drama as a valuable experience for growing language and literacy practices.

LIMITATIONS

This study had limitations related to design and data collection. First, the amount of time spent in each classroom restricted the amount of data collected. With a longer amount of time in the classrooms, I could have collected more enactments in response to socially-conscious and language-diverse picturebooks, which could have provided more instances of insight related to students' meaning-making and resource use, as well as the teachers' support. Second, extending my time in the classroom also could have afforded me more opportunities to discuss students' meaning-making with Ms. González and Mr. Ortega through additional retrospective interviews, which might have made their nuanced patterns of recognition and support even more clear. Similarly, a more prolonged engagement might have allowed me opportunities to view and engage students in dramatizations outside the whole group context. Collecting talk and drama with small groups of children and other socially-consciousness and language diverse titles may have added complexity and more in-depth understanding of how meaning is constructed with and without teachers. That source of data may have increased my understanding of their abilities to transport their semiotic resource use in the presence of children's literature

with themes of injustice.

This study (and its multimodal data analyses) were also limited by the use of technology and materials. Throughout data collection, I had access to two video and audio cameras set up on tripods, which collected all read-alouds and dramatizations. I attempted to capture as many students in the video frame as possible; however, at times not all students were included at one time. While students tended to remain seated for most of the duration of the read-alouds, they moved around a great deal during the dramatizations. During these times, I needed to make quick, strategic decisions about when to zoom in on and zoom out to capture students' and teachers' facial expressions, movements, body positioning, and gestures. Clearly, there was more talk and movement than I was able to capture through my video and audio recording methods. Having another video camera to record different angles of the drama might have afforded me the ability to capture the meaning-making from another perspective. The picturebooks chosen for this study were not the only bilingual picturebooks available with social justice themes, and therefore this research presented data that were likely bounded by the selected narratives. Researchers may take into account how using global literature (Short, 1999) and bilingual texts (e.g., novels, poetry, newspaper articles) also serve as a platform for students to enact decisions for action in the face of realistic dilemmas and could produce different results.

A final limitation is related to my role as researcher and how my presence might have impacted the participants during data collection. As a participant observer, I assisted the teachers in selecting their picturebook choices, participated in enactments when

requested by teachers or students, and problem-solved with teachers over their questions about their language arts instruction. While students seemed to grow accustomed to both my presence and my use of technology for data collection, the video recordings may have added an additional layer of performativity to the children's meaning-making.

CONCLUSION

This collective case study of meaning-making in two dual-language classrooms contributes to a research base that advocates strongly for the sharing of socially-conscious and language-diverse picturebooks and the value of children's multiple semiotic resources as tools to support emergent bilingual learners' critical and empathic understandings of complex issues. In a test-driven society, researchers have reported that meaning-making from texts in classrooms has been reduced to readying students for standardized tests in English, at the expense of learning through the multiplicity of languages, perspectives, and modes (Jewitt & Kress, 2003; Lee, Hill-Bonnet, & Gillespie, 2008; Rogers, 2011; Valdés, 2001). Reducing engagements with literature solely to the preparation to pass standardized tests ignores the different ways of making meaning (Harste, 2014) as well as underutilizes the array of resources students bring to their learning. The findings from this investigation may help teachers, teacher educators, and researchers to better recognize and support children's meaning-making through languages and multiple sign systems. Drama allows students to choose, voice, and embody their decisions through multiple modalities, and also to collaborate in making meanings together. It is my hope these insights may guide teachers and scholars to

imagine how drama in the language arts curriculum [playing out characters' decisions at the turning point of stories] might not only position students as comprehenders of texts, but autonomous decision makers who can speak to important issues and work toward just and equitable action. As Marjorie Orellana (2016) eloquently posed, "What kind of world might they [students] build if we gave them [students] more freedom to play, invent, imagine, and dream, then helped them to cultivate the tools they already have, supported their visions, and sometimes, perhaps, just got out of their way?" (p. 8). Providing opportunities for inquiring into problems of relevance to learners, and following students' ideas to pose and test solutions through languages and other resources may potentially enhance children's development in becoming critical and empathic problem solvers.

Appendices

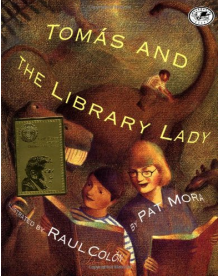
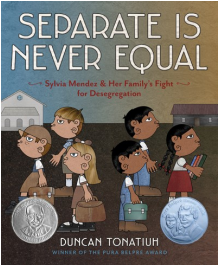
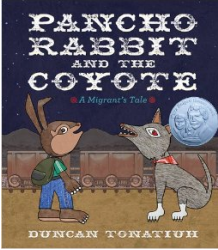
APPENDIX A: CRITERIA FOR BOOK SELECTION

Criteria	Rationale
Texts explore sociopolitical issues and differences (Bomer & Bomer, 2001) rather than make them invisible.	Like, Leland, Harste, and Huber (2005), the teachers and I believe that critically and socially-conscious picturebooks are important to be read and discussed with children because “While we might wish that children did not have to deal with issues like racism, poverty, and war, ... children are deeply concerned about these difficult issues... Ignoring what they need help to understand and deal with is not productive or humane” (p. 267).
Texts have a plot structure that introduces a central problem and involves characters to make decisions.	Rising tensions can invite children to step into a central problem and places emphasis on action—on challenging and evaluating the way they see the world while opening possibilities to the ways they interact with others (Clarke & Whitney, 2009; Möller, 2012; Souto-Manning, 2009).
Texts represent diverse characters around the world and their experiences (gender, race, language, and culture).	Literature written and published in other countries, published in the United States with settings in other countries, or written by authors from other countries but published in the United States offer the potential for children to heighten their awareness of the personal struggles they share with others around the world/awareness of self in the world (Short, 2009).
Texts do not necessarily provide predictable solutions for complex social problems.	Ambiguous or unresolved issues position children to take action on important social issues and figure out how they can approach the problem Issue-driven events make room for divergent enactment, alternative possibilities for the characters, and recognition that problems are not resolved easily (Lewison, Leland, & Harste, 2008).
Texts are written in Spanish and/or English (bilingual books with the complete text in two languages, bilingual hybrid texts written mostly in	Reading and discussing literature in Spanish and English enables bilingual students to negotiate the meaning of issues across languages by accessing all linguistic resources

English with phrases in Spanish integrated throughout, or book published in separate versions for each language depending upon availability)	(DeNicolo & Fránquiz, 2006; Martínez-Roldán, 2005; Martínez-Roldán & Sayer, 2006).
Texts have quality visual images and design features that draw readers' attention and encourage meaning-making from the illustrations.	Bilingual students productively use illustrations for meaning-making in discussions of multicultural literature (Lohfink & Juana Loya, 2010; Martínez-Roldán & Lopez-Robertson, 2004; Martínez-Roldán, 2003)

APPENDIX B: BOOKS SELECTED FOR STORY-BASED PROCESS DRAMA

Title/Author/Illustrator	Brief Description (from School Library Journal reviews)
<p><i>Friends From the Other Side/Amigos del otro lado</i></p> <p>Gloria Anzaldúa (Author) Consuelo Mendez (Illustrator)</p> 	<p>Prietita befriends Joaquín, the young boy who, with his mother, crossed the Rio Grande River to Texas in search of a new life. Prietita, a young Mexican American girl, defends Joaquín from the neighborhood kids who taunt him with shouts of "mojado" or "wetback." She further helps to protect Joaquín and his mother as illegal immigrants when the Border Patrol cruises their neighborhood.</p>
<p><i>Harvesting Hope: The Story of Cesar Chavez</i></p> <p>Kathleen Krull (Author) Yuyi Morales (Illustrator)</p> 	<p>Cesar Chavez’s life story of fighting ceaselessly for the rights of migrant farm workers to have a decent living conditions and a living wage. Krull does not offer a birth-to-death biography, instead focusing on the influences of his early years, the organization of the National Farm Workers Association, and the first contract with the grape growers. She portrayed Chavez as a quiet, patient, strong-willed man who believed implicitly in his “causa” and worked tirelessly for his people.</p>
<p><i>Cheyenne Again</i></p> <p>Eve Bunting (Author) Irving Toddy (Illustrator)</p> 	<p>Near the turn of the century, a Cheyenne boy, Young Bull, is forced to attend the off-reservation Indian school so that he can learn to become a part of the white world. He is housed in soulless barracks and shown repeatedly and quite blatantly that the Indian ways are no good. When he rebels and tries to run home in a snowstorm, he is caught, returned, and shackled for a day.</p>

<p><i>Tomás and the Library Lady</i></p> <p>Pat Mora (Author) Raúl Colón (Illustrator)</p> 	<p>A true story about Tomás Rivera, a child of migrant laborers, who picked crops in Iowa in the summer and Texas in the winter, traveling from place to place in a worn old car. Papa Grande sends him to the library downtown for new stories, but Tomás finds the building intimidating. The librarian welcomes him, inviting him in for a cool drink of water and a book. Tomás reads until the library closes, and leaves with books checked out on the librarian's own card. For the rest of the summer, he shares books and stories with his family, and teaches the librarian some Spanish.</p>
<p><i>Separate is Never Equal: Sylvia Mendez & Her Family's Fight for Desegregation</i></p> <p>Duncan Tonatiuh (Author/illustrator)</p> 	<p>When Sylvia Mendez's aunt attempted to register the family children, they were directed to the "Mexican school," despite proficiency in English and citizenship. No one could explain to Mr. Mendez why his children were not allowed to attend the better-appointed school nearby. Despite the reluctance of many fellow Mexican-Americans to cause "problems," he filed a suit, receiving the support of numerous civil rights organizations.</p>
<p><i>Pancho Rabbit and the Coyote: A Migrant's Tale</i></p> <p>Duncan Tonatiuh (Author/illustrator)</p> 	<p>Tonatiuh bravely presents the controversial issue of illegal immigration through the lens of a children's fable. Musicians, family and friends gather to welcome home Papá Rabbit who had traveled north to work in the carrot and lettuce fields, years before. When Papá Rabbit doesn't arrive, his son Pancho decides to sneak away in the dark of the night to find him. The reader follows the young rabbit as he travels north with the aid of a sneaky coyote by train, by river, by tunnel, and by desert.</p>

APPENDIX C: BOOKS READ ALOUD

Mr. Ortega's Classroom	Dates Read	Ms. González's Classroom	Dates read
<i>Separate is Never Equal: Sylvia Mendez & Her Family's Fight for Desegregation</i>	October 5-16, 2015	<i>Tomás and the Library Lady</i>	September 8-18, 2015
<i>Tomás and the Library Lady</i>	October 19-30, 2015	<i>Harvesting Hope: The Story of Cesar Chavez</i>	September 21-October 2, 2015
<i>Friends from the Other Side/Amigos del otro lado</i>	November 2-13, 2015	<i>Separate is Never Equal: Sylvia Mendez & Her Family's Fight for Desegregation</i>	October 5-16, 2015
		<i>Pancho Rabbit and the Coyote: A Migrant's Tale</i>	October 19-30, 2015
		<i>Cheyenne Again</i>	November 2-13, 2015

APPENDIX D: TEACHER INTERVIEW PROTOCOLS

Interview 1 (Before drama)

About the district, school, and classroom contexts:

- Describe the school context where you work.
- Tell me about the students in your classroom.
- Describe the community that surrounds your school.
- Describe the general ‘climate’ in your school as it relates to the goals of promoting dual language learning.
- Are there any major changes in your district, school, and classroom contexts that are going to be coming this year?
- What do you think still needs to change in relation to dual language instruction?

About your teaching of language arts:

- Tell me about your teaching of language arts. How’s it going?
- What have you been seeing in your students?
- How has your instruction been different from last year?
- What else have you been thinking about? Anything surprising?
- How do you select texts for your instruction?
- Can you tell me about your teaching schedule and the typical parts of language arts instruction?
- How would you describe your philosophy of teaching/teaching style?
- What would you describe as your major strengths as a bilingual teacher?
- What would you describe as your major challenges as a bilingual teacher?
- Is there anything new that you’re trying out in your teaching this year?
- Are there any major changes in your own teaching that are going to be coming this year?

About bilingual teaching

- What do you think are going to be the biggest challenges of dual language teaching in your school?
- Do your students ever interpret or translate in class? If so: How do you feel about them doing this? Why do you think they do this?
- Do you ever interpret or translate in class? If so: When? Why? For whom?
- Do your students ever mix Spanish and English in class? If so: How do you feel about them doing this? Why do you think they do this?
- Do you ever mix Spanish and English in class? If so: When? Why? With whom?

About drama

- Tell us about your own experiences doing story drama in your teaching?
- How would you characterize your work with students and any preparation you had for doing drama?

Other questions based on first week observations

- I noticed that students chose to respond in Spanish and English and sometimes they respond in both languages. How did you create this environment of choice in regards to language? Was this something you modeled, invited, or explicitly explained to them last year or at the beginning of the year?

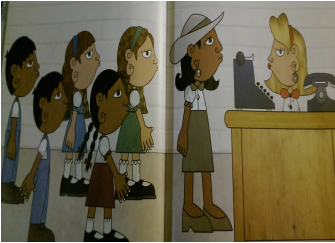

Interview 2 (During drama-Retrospective)



- How is the drama going?
- What resources do you see your students using during drama? What resources do you not see your students using?
- What do you notice about your teaching moves in this transcript?
- What do you notice about how your students make sense of the issues in this transcript? What does this excerpt say to you? What have you learned from your students meaning-making?
- What else have you been thinking about? Anything surprising?
- What are the socially-conscious and language-diverse picturebooks teaching you?

Interview 3 (After drama)

- What was it like designing drama lessons aimed at developing your students' practices in English and Spanish?
- What did you learn about your students from doing story drama?
- Which of the texts that you read that you found most successful in doing story drama? Why?
- What did you find successful about doing story drama in your dual language classroom?
- What do you think students have taken away from their experiences with story drama? In what ways do you think the drama sessions contributed to their learning?
- What have you learned about your students' language use in story drama?
- What new understandings of teaching dual language did you develop? What did you learn that might inform how you approach language arts instruction with other dual language students in the future?
- What new ideas do you have for continuing your work in story-based process drama with your students? In the future?

APPENDIX E: SAMPLE MULTIMODAL TRANSCRIPT AND INTERPRETATION

<p>Turning Point Image</p>  <p><i>Summary. Sylvia Mendez, a young Latina, is refused enrollment at a white public school, Westminster, in 1994 California, prior to the Brown vs. Board of Education decision.</i></p>	<p style="text-align: center;">Turning Point of Text</p> <p>“I’m here to enroll the children in school,” said Aunt Soledad when they arrived at the principal’s office. The secretary gave Aunt Soledad two enrollment forms for Sylvia and her brothers. “They cannot attend this school,” said the secretary. “They must go to the Mexican school.”</p> <p>“Why do I have to go to the Mexican school? Sylvia wondered? She was not Mexican—she was American. She spoke perfect English. Her father was from Mexico, but he had become a U.S. citizen. Her mother was from Puerto Rico, which was a U.S. territory. Aunt Soledad was upset, “But we all live in this part of town!”</p> <p style="text-align: center;"><i>(Separate is Never Equal: Sylvia Mendez & Her Family’s for Desegregation, opening #4)</i></p>		
<p style="text-align: center;">Turning Point Transcript</p>	<p style="text-align: center;">Freeze Frame</p>	<p style="text-align: center;">Resource Code</p>	<p style="text-align: center;">Interpretation</p>
<p>Veronica: ((<i>folds hands</i>)). What do you want?</p>		<p>question body position tone gesture</p>	<ul style="list-style-type: none"> • Veronica, in role as the aggressor, folded her hands as she spoke as if to express politeness. The authoritative tone in her voice when she asked, “What do you want?” seemed to contradict or be in tension with her gesture of folding hands. • Her words were not present in the text, but rather language of her own creation. Her question seemed to indicate how she represented the secretary’s authoritative

			<p>attitude.</p> <ul style="list-style-type: none"> Elena ’s crossed arms and head tilted downward seemed to be signal defense and express frustration.
<p>Elena : Well:: ↑ (1.0) the <u>brown people</u> ((<i>rounds hands on right side of her body</i>)) can’t go with (1.0) the <u>white people</u> ((<i>rounds hands on left side of body</i>)).</p>		<p>counter/contest movement pause emphasis tone elongation</p>	<ul style="list-style-type: none"> Elena immediately brought the problem of segregation into the discussion, troubling the fact that “brown people can’t go with the white people.” Elena rounded both of hands gestured to the right side of her body when stating “brown people” and motioned to her left side when stating “white people.” By overlaying her words with movement, these resources seemed to mutually reinforce one another, emphasizing the separation of students and their distinction by race. Her chopping motions side-to-side also seemed to communicate authority.
<p>Elena: But your kids ((<i>extends fingers toward Elena</i>)) gotta go to the <u>Mexican School</u> ((<i>flicks hands downward on left side of her body</i>)).</p>		<p>movement collective pronoun re-voice defend emphasis pause tone gesture repetition</p>	<ul style="list-style-type: none"> Veronica met Elena ’s question head on and drew on language from the text (go to the Mexican school; that’s the rule) to support her answer. The steeping of her palms facing each other with just the fingertips touching seemed to display confidence and power. Veronica picked up and used Eva’s chopping gestures as if to reassert her

Our kids ((*motions hands on right side of her body*)) stay at Westminster 'cause that's the rule ↑ (1.0).









'Cause we don't let brown kids ((*motions toward Elena*)) come to our school ((*motions toward self*)) because they aren't part of our color.






authority.

- Veronica used “our” and “we” language in addition to motioning her hands toward herself to communicate that she was part of a community and to distance herself from Elena .

<p>Elena : Well, we're:: <u>Americans</u> ↓ ((<i>crosses arms</i>)). And you don't know where we live. We're the first ones that have been here!</p>		<p>body position re-voice emphasis tone elongation defend collective repetition</p>	<ul style="list-style-type: none"> • Elena did not recoil from Veronica's assertion of authority. She elongated the word "we're::" and emphasized the word "Americans" as if to re-establish herself as a competent and rightful citizen. • She drew on words from the text ("American"; "live here") to reason her point. • Elena crossed her arms, again, to embody her words of defense.
<p>Veronica : But that's the rule ↑. <u>Your kids</u> ((<i>holds palms facing on left side of her body</i>)) can't come to <u>Westminster</u> ((<i>holds palms hands on right side of her body</i>)) with their cousins because they are <u>not</u> the same <u>color</u>.</p>		<p>Re-voice defend movement emphasis tone body position repetition</p>	<ul style="list-style-type: none"> • Veronica met Elena's contention with language of authority and gestures repeated from previous turns. • The rhythm and coordination of Veronica's words unfolded jointly in time. She emphasized "your kids" at the time as she held rounded hands on the left side of her body as she did when emphasizing "Westminster." • Elena maintained her embodied defense as if to demonstrate that she was not going to give up.

<p>Elena : But (1.0) why can't the <u>brown people</u> with the <u>white people</u> ((<i>rounds hands and sweeps upwards</i>))?</p>		<p>Re-voice movement emphasis pause counter/critique question</p>	<ul style="list-style-type: none"> • Elena 's sweeping hands upwards seemed o complement the protest in her question. Her gesture and her question seemed to communicate frustration. • She emphasized “brown people” and “white people” like in previous turns. • Her pause seemed to indicate she was thinking carefully about her words.
<p>Teacher: ((<i>smiles and nods</i>))</p>		<p>gesture facial expression</p>	<ul style="list-style-type: none"> • Ms. González smiled and nodded head in background as a sign of recognition and support of their meaning-making. Her smile seemed to express admiration for Elena's point.
<p>Veronica : <u>Because</u> (1.0) of their color. They are not ((<i>shakes head</i>)) from the United States of <u>America</u> ↑.</p>		<p>movement re-voice emphasis pause defend tone</p>	<ul style="list-style-type: none"> • Veronica shook her head disapprovingly, conjecturing the secretary made the assumption about the Mendez family's U.S. citizenship. Her rising tone at the end of her turn seemed to reinforce doubt in they were citizens.
<p>Elena : Well you don't ((<i>shakes head</i>)) know that ↑ (1.0) because <u>you</u> haven't been in <u>our</u> life! ((<i>places hand on heart</i>))</p> <p>The brown people ((<i>holds rounded hands</i></p>		<p>movement defend revoice emphasis pause gesture counter/contest repetition</p>	<ul style="list-style-type: none"> • Elena fired back with the following imperative that coincided with the placing of her hand on her heart as if to convey her desire to be believed: “Well, you don't know that because you haven't been in our life!” She revoiced her argument with accompanying movement and gestures to reinforce the importance of its

<p><i>on right side)) can't go with the white people ((motions hands toward left side)).</i></p> <p><i>That's not fair! ((waves hands upward right))</i></p>		<p>tone</p>	<p>message. She then forcefully defended her point critiquing and evaluating the situation as “not fair.” She wanted to make a point of her own: that the secretary did not understand her perspective.</p>
<p>Teacher: ((smiles and nods))</p>		<p>gesture facial expression</p>	<ul style="list-style-type: none"> • Ms. González smiled and nodded head, again, as Elena said, “That’s not fair.” Her gesture and facial expression seemed to be a supportive sign that indicated she recognized and admired their meaning-making.
<p>Veronica : Well, sorry:: That's the rule ↓ ((flips hair)).</p>		<p>defend movement revoice tone emphasis elongation</p>	<ul style="list-style-type: none"> • Veronica expressed that she had the authority of the school behind her by repeating “that’s the rule.” • Each time she spoke, Veronica invoked authoritative status as the secretary and

			<p>positioned Elena as the ‘other’.</p> <ul style="list-style-type: none"> • Veronica accompanied her response with a drop in tone and flip of the hair, which seemed to indicate closure or finality. • Both Elena and Veronica started every turn with “but,” “well,” or “because,” which seemed to function to set up their critiques.
Teacher: How did it feel to be the characters?		question reflection on action	<ul style="list-style-type: none"> • Overall, the teacher remained at the perimeter of the enactment as an observer until the enactment finished. To follow up the enactment, Ms. González invited students’ to reflect on their actions within role. The point of the teacher’s question seemed to probe their understandings of the power struggle in which they engaged.
Veronica: Being the secretary was <u>hard</u> . I was anxious.		reflection on action emphasis	<ul style="list-style-type: none"> • Veronica expressed the challenge of voicing from a view to which she did not agree. Her expressed anxiety of playing the aggressor seemed to convey her distancing and resistance to the discourse she enacted.

APPENDIX F: TRANSCRIPTION CONVENTIONS

Dressler, R.A. & Kreuz, R. J. (2000). Transcribing oral discourse: A survey and a model system. *Discourse Processes*, 29(1), 25-36.

Emphasis	<u>text</u>
Spoken loudly	TEXT
Spoken softly	°text°
Paralinguistic behavior	((behavior))
Pause	(1.0 seconds)
Elongated syllable	:
Rise in intonation	↑
Drop in intonation	↓
Slow speech	<Slow speech>
Fast speech	>Fast speech<
Overlapping speech	[

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