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**Playbuilding Identity with Preservice Theatre Teachers: An
Exploration through Drama**

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**Playbuilding Identity with Preservice Theatre Teachers: An
Exploration through Drama**

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Dedication

This thesis is dedicated to students, teachers, artists, and people, and however they identify today.

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On the surface, it would seem that a thesis is a solitary endeavor. That is certainly not the case. This thesis was written with the support and mentorship of many. I believe it is important to acknowledge and thank those people.

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Abstract

Playbuilding Identity with Preservice Teachers: An Exploration through Drama

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During the fall 2013 semester, a group of seven preservice theatre teachers engaged in a devised playbuilding project with the aim of exploring and interrogating their own identities. This thesis uses identity theory and the methodology of playbuilding as qualitative phenomenological research to interrogate the multiple identities of the preservice theatre teacher. Through qualitative analysis of that playbuilding process, this thesis reports on the perceptions, experiences, and stories of seven participants currently enrolled in the BFA Theatre Studies program at The University of Texas at Austin as they explored identity. Their experiences and perceptions reflect the multiple, and sometimes simultaneous, identities of the participants such as Student, Student-teacher, Teacher, Artist, and Person.

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Chapter 1: Introduction

From 2004 to 2008, I attended Albion College in Albion, Michigan, where I majored in theatre and philosophy. The foundation of this thesis project started there in that dual major in theatre and philosophy. During my first year at Albion, my experiences working with Professor Jennifer (Jenn) Chapman in two classes and one performance project led to my interest in the concept of identity and the ability of drama to critically examine and explore individual identity. Chapman encouraged me to pursue my interest in philosophy as well, which enhanced my already strong desire to engage in critical thinking. My time at Albion developed my initial interest in the intersections of identity, performance, and critical thinking.

Two classes from my first semester at Albion sparked my interest in exploring identity through drama-based critical inquiry, a combination of critical inquiry methods and devising practices. My first exploration of identity began in a course surveying the canon of dramatic literature through the *Wadsworth Anthology of Drama*. In that class, discussions often centered on the identity of the characters. For example, Caliban's identity in *The Tempest* was linked to his language, Oedipus' to his actions. Somewhat cynically, the strategy among my fellow eighteen-year-olds in that class was to bring all discussions back to identity. We knew Chapman loved discussing identity in class, and in relating discussions to identity we felt we were providing our teacher with the "correct" answers, a strategy which had been crucial to success in my secondary education. As the semester moved along, the relevance of identity shifted from a teacher-pleasing strategy to a complex, vital, and interesting concept. Later, when I was introduced to performance

theory, an academic approach to identity became increasingly relevant to me. The skills I was learning in philosophy started to align with the content I was studying in theatre. Since then, identity and performance have been central to my research interests.

My other class with Chapman at Albion introduced me to the practices and concepts of devised theatre and theatre as an agent of change. The name of the class was Theatre, Youth, and Change in Global Societies. I read Michael Rohd's book, *Hope is Vital: Theatre for Community, Conflict, and Dialogue*, for the first time. I played many of the games listed in his book, not realizing I would be using some of the same activities to shape this thesis project ten years later. Rohd himself joined us for a week during that semester. He shared his thoughts on devising theatre in community settings and his belief in theatre as a space for dialogue and a space to think critically. Used in specific contexts, he asserted theatre could be a powerful agent for thought *and* action. I believe that axiom still, and acknowledge its roots in my first semester at Albion.

The ideas presented in those classes - identity, inquiry, and performance - first came together for me immediately following the completion of my first year in college. Working with Chapman and six other college actors, I was involved in the creation of a devised theatre piece sponsored by Albion College's Orientation program. In this piece, our ensemble explored what it meant to be a college student in order to share that experience with incoming students. I engaged in intense reflective exploration about my own identity and about my experiences in college. I realized that my identity was in process and something I had the agency to determine. Discovering my own emerging identity by combining philosophical inquiry with embodied performance resonates with

me today, and would eventually inspire my thesis work. One line from that piece resonates with me still today: “I feel more like myself than I ever have before.” All actors repeated that line in the performance. For me, that line was the first conscious moment when identity, inquiry, and performance were all linked together. I saw theatre and life intersecting to bring clarity and meaning to my present sense of identity.

While the time spent at Albion nurtured a connection I perceived between drama and philosophy through methods of inquiry, reflection, and identity formation, the three years between Albion College and The University of Texas at Austin (UT) cemented the importance of that connection and further opened this area of inquiry for me. Those years were a time of feeling lost in an attempt to find an identity that felt successful to me beyond my self-identification as a college student. I sought an occupational identity to replace my student identity. For a while, I failed. Eventually, I started working with high school students running an after-school theatre program. Years working with those high school students helped me discover my new identity as a teacher. Once I felt comfortable identifying as a teacher, I was able to reflect on my process of discovering my teacher identity. I thought about my transition out of college and the difficulty I encountered in that identity shift. This personal experience enhanced my interest in exploring identity and how identity might influence personal transition from school to work. I then enrolled in graduate school at The University of Texas at Austin, which would further my exploration of the relationship between identity and theatre.

Due in part to my work with high school students, teen identity formation was initially of interest to me. In graduate school, I conducted research on the nature of

identity and the nature of identity for teens. This led me to readings about the role of the teacher's identity in pedagogy, about educational theory, and about best practice in teaching. A link between a strong sense of identity and successful teaching practice began to emerge in my research. I honed my research to focus on the teacher's identity. In that area of investigation, I found my own experience reflected, and began to research teacher identity with a focus on preservice teachers. That research is discussed in Chapter Two of this thesis.

I then became involved with a project that cemented the direction of my thesis research. During the fall semester of my second year of the UT three-year Master of Fine Arts (MFA) in Drama and Theatre for Youth and Communities (DTYC) program, I was invited by fellow graduate student and colleague, Noah Martin, to work on his thesis research. Martin was using a devising process to explore the experiences of teachers at an elementary school in Austin, Texas. After participating in his project as his research assistant, I knew that the form of Martin's devising process would function well for the population with whom I wanted to work, preservice teachers. I recognized that the structure of Martin's project, based on the work of Joe Norris, offered a means for data collection and reflection on teaching practice and emerging teacher identity. I saw my experience discovering my own identity through reflection, inquiry, and drama in Martin's research, and resolved to incorporate some of his design into my own project exploring the identity of preservice teachers currently enrolled at The University of Texas at Austin.

Research Question

Exploring my own identity through critical inquiry and the discoveries made through research that emphasized the importance of professional identity development prompted me to design a research project to explore the identity development of preservice teachers. Through personal experience and research, I had found drama, specifically devising, essential to intentionally addressing teacher identity. I wondered if a playbuilding process might be able to specifically address teacher identity development for preservice teachers who were currently learning teacher responsibilities. I sought to develop a research study combining research theories and practice from drama to address the development of identity. The research question for this study thus emerged: *What happens to preservice theatre teachers' perceptions of identity through focused phenomenological research within a playbuilding process?* Ultimately, this question was pursued through a project-based model of playbuilding as qualitative research with undergraduate preservice teachers acting as co-researchers to explore and interrogate their own identities.

Key Terminology

The research question guiding this thesis uses four key terms that inform my research design and data analysis:

- Preservice Teacher
- Identity
- Phenomenological Research
- Playbuilding

This section defines and explains each term, as well as other terminology used in this document, and how each term contributes to understanding the experience of the participants in this research project.

Preservice Teacher

The term (or identity marker) “preservice teacher” applies to the student or students enrolled in teacher education programs with the goal of becoming teachers in K-12 public or private schools following the completion of the degree and/or certification requirements of the academic institution facilitating the specific degree program (Villeagas-Reimers 2472). In college, preservice teachers learn pedagogical knowledge, content and subject matter knowledge, context awareness, teaching and evaluation strategies, and technological knowledge for the classroom (Villeagas-Reimers 2472). At The University of Texas at Austin, preservice theatre teachers complete a degree program that meets state teacher certification requirements and includes subject specific classes alongside pedagogy classes focusing on teaching methods, educational psychology, classroom management, special education, and curriculum design (The University of Texas at Austin, “Bachelor of Fine Arts Theatre Studies Major: Sample Four-Year Plan.”). Debate in the teacher education community revolves around how to best provide maximum benefit to the preservice teacher through this coursework (Zeichner and Conklin 274). Preservice teachers are sometimes also referred to as student-teachers,

teacher education students, apprentice teachers, or other program specific identity markers during their time enrolled in the program (Villeagas-Reimers 2470)¹.

Identity

Identity is a complex term. Broadly construed, identity describes the markers, beliefs, and contexts with which an individual or group chooses to align (“Identity”; Elmore, Oysterman, and Smith). A universal, specific definition of identity has not, to this point, been developed, though research often points to various identity markers, beliefs, and contexts pertaining to the individual or group.

Social science theorists and researchers distinguish a large number of different kinds of identity. Examples of identity types include racial, ethnic, group, social, religious, occupational, gender and sex role, cultural, physical and bodily, musical, athletic, academic, and so forth. (“Identity” 552)

At a basic level, individuals and groups experience identity from a conceptual perspective as simultaneously stable and dynamic. This means the individual or group will cling to certain markers, beliefs, or contexts as being stable or essential to their identity, while maintaining the ability to alter other forms of identification, and thereby enabling dynamic identity. For example, an individual may experience stability in an identity marker that is difficult to change, like a racial identity, while other identity markers, like an occupational identity, are contextually dependent.

In addition to a broad conceptual framework, identity also involves the acting of naming, which assigns the “sense” of the larger concept to specific words, and applies

¹ The identity marker “student-teacher” is also used throughout this document. The definition of that term as used in this thesis was determined by the participants in this research study, and will be discussed in Chapter Four.

those words to the individual or group (Kripke). Due to the far-reaching nature of both the term and concept, the naming of identities can be a difficult task. The naming and performance of identity is the concept on which this research project focuses. For the purposes of this thesis, I use the term identity to refer to the conceptual understanding of individualized markers performed and named by the participants in this study.

Phenomenological Research

Phenomenological research, a type of qualitative research², generates meaning from experience, drawn from reflection on a set of “phenomenon” as seen through the eyes of the participants (Creswell 13). The study of phenomenon, known as phenomenology, is “...defined as the study of the essence of consciousness as experienced from the first person point of view” (Woodruff Smith 1). In other words, the individual seeks to draw upon sense encounters with and in the world and generate an epistemic outlook for the perceiving agent. For this project, the phenomenological approach to human subject research is especially appropriate because the research question this thesis seeks to answer requires a description of participants’ lived experience and their own identity. The naming and performance of identity for the purposes of this project is based in the individual, so phenomenological research, or researching personal experience, is necessary for inclusion within this research design, specifically within the playbuilding project.

Playbuilding

² Qualitative Research defines a broad field of research that emphasizes the experience of “insiders,” embeds the researcher in the process of the participants studied, and generally makes meaning that is context-specific (Lapan, Quartaroli, and Reimer 3).

Playbuilding refers to a qualitative, arts-based research process in which a group of people, Actors/researchers/teachers (A/R/Tors), use dramatic processes to generate, analyze, and present data (Norris 9). Data, which includes records of rehearsals, the play text, and the performance of that script, is generated through rehearsal processes that utilize devised and applied theatre³ techniques such as storytelling, embodiment, improvisation, and community building, centering on a particular community-based topic. “The [playbuilding] rehearsal process is an emergent integrated spiral of storytelling, scene construction, scene analysis, discussion, and recording” (“Playbuilding” 631). True to my practice as a teaching artist, the rehearsal process lives at the heart of playbuilding. The rehearsal process provides an opportunity to investigate an issue or topic through these arts-based research techniques that generate a dialogic performance designed to engage with, question, and sometimes challenge an audience to critically examine the subject matter presented. “The participants co-create the product with the researchers or actors, making playbuilding a form of participatory research” (632). At its core, playbuilding is a process, for both the A/R/Tors and participants, to construct meaning and interrogate epistemologies⁴.

For this thesis, playbuilding serves as a vehicle for practice and research. A playbuilding process usually follows a particular set of steps for both the creation of an original performance piece and qualitative research within that performance creation

³ Applied theatre/drama is a term used “to describe forms of drama activity that primarily exist outside mainstream [theatre] institutions, which are specifically intended to benefit individuals, communities, and societies” (Nicholson 2).

⁴ “Any systematic exposition of the grounds of and means to knowledge constitutes an epistemology” (“Epistemology” 609).

process. In Chapter Two, I discuss in detail the work of Joe Norris and his book, *Playbuilding as Qualitative Research: A Participatory Arts-Based Approach*, and the influence of that text on the conducted research described in this thesis. In Chapter Three, I will return to Norris as I outline the practical design of my research project.

Summary of Chapters

In the remaining chapters, I describe research influences, research and project designs, implementation, analysis, and implications for further research. The relevant research that influences this document is presented in Chapter Two. The research design, implementation of the research project, and the discoveries made through coding of the qualitative data resulting from the project and my interpretations of those discoveries is discussed in Chapters Three through Five. The implications for further research in identity development of preservice teachers through playbuilding and conclusions are presented in Chapter Six.

It is important to note that I do not claim that the procedures and research documented in this thesis offer a perfect model for the development of identity for preservice teachers. Identity construction is complex and ongoing, and cannot be completed in the short amount of time allotted for this process. My goal in this thesis is the development of an initial understanding of the relationship between the theoretical construction of identity and the development of that identity through practice in theatre. In this document I attempt to describe my method of working in this way, using theory to intentionally develop practice to explore a specific concept. My hope is that this process will lead me to the next important questions in the process of identity development so

that I might refine theory and reform practice. This document reports the initial steps I have taken toward that goal.

In this chapter, I have presented my journey to this project through my personal experience exploring identity in many settings. Identity inquiry through reflection has been an integral part of my life for the last ten years. Beginning in college, I experienced the power of drama as a vehicle for critical inquiry and identity exploration. Continued reflection on that experience has shaped my own identity. As I dug deeper into identity as a theoretical construct, I discovered through research that identity was important for the development of best practice in teaching. Discovering a perceived lack of research in identity development for preservice teachers, I resolved to draw on my experience as the motivation for designing my thesis project. My research on identity construction, phenomenological research design, and drama indicate alignment between the theoretical needs for identity development in preservice teachers and the practical development of professional identity for preservice teachers. Through this research project and thesis document, I explore that potential alignment between the need for preservice professional identity development and an active arts-based approach to that development through the perspective of undergraduate preservice teachers as they interrogated their identities through a playbuilding process.

Chapter 2: Related Research

In this chapter, I speak to the importance of exploring teacher identity with preservice teachers as outlined in research on the development of professional identity as part of teacher education programs. I then go on to discuss key research focused on particular elements of identity relevant to my perceptions of identity for this project. I then present the phenomenological research approach to qualitative research that inspired my research design for my project.

Recent research speaks to the importance of beginning teacher identity development during preservice teacher education in order to increase new teachers' ability to transfer knowledge, skills, and beliefs into practice (Chong, Low, and Goh; Danielewicz; Lee; MacGregor; Palmer; Patterson and Crumpler). For students preparing to graduate from teacher education programs, the transition from student to student-teacher to professional teacher can be a jarring experience (Chong, Low, and Goh 52). Teacher education programs cover a wide range of knowledges, skills, and beliefs (Villegas-Reimers & Zeichner and Conklin). The development of a professional teacher identity involves an ongoing, complex, and often difficult process spanning a teacher's entire career. A lack of professional identity within a teacher leads to struggles with unrealistic expectations of teaching, and in turn, attrition (Chong, Low, and Goh; Jussim, Robustelli, and Cain). Professional teachers need subject content knowledge, curriculum knowledge, knowledge of principles of learning, motivation, and development (Calderhead). They need to know pedagogical strategies. They need to be able to set goals, plan lessons, sequence those lessons, and teach those lessons in real time while

managing the environment of the classroom (Darling-Hammond, Hammerness, Grossman, Rust, and Shulman). Teachers carry certain beliefs about teaching with them as they attempt to resolve these many responsibilities early in their careers (Woolfolk-Hoy, Davis, and Pape).

Teacher identity is linked to what teachers know (or what they believe they know) about teaching (Lee). In preparation for specific responsibilities after graduation, little attention is paid to intentionally developing the ability of teachers to create and name a personal identity connecting the person in the preservice teacher education program to the theories, knowledges, and skills learned while enrolled (Dawn and Heading).

This research indicates that a lack of personalized identity development during teacher education results in new teachers possessing a set of theories, knowledges, and skills learned during their brief time in a teacher-education program or student-teaching that are disconnected from any sense of self or identity. This research indicates that the effectiveness of teacher education programs can be enhanced through focus on development and interrogation of an individual identity in preservice candidates through inquiry into identity. Generally, this research indicates a link between professional identity development and the personal agency of the new teacher that is the ability to make and own decisions, in this case related to their identity. In my personal experience, drama had served as a catalyst for exploration of identity and the link from research to agency. That research added a sense of global relevance to my personal experience.

In the remainder of this chapter, I discuss my phenomenological research study centered on a playbuilding project in order to address my research question concerning

the developing identity of preservice teachers. The first step in designing this qualitative research study involved research covering three broad topics: *Identity, Qualitative Research Design, and Playbuilding Design*. I present research related to my particular focus on identity, the important research considerations for designing the qualitative research study, and the model which was the basis for the design of my phenomenological playbuilding project.

The research conducted in all three of these areas is vast. I have selected to include sources key to my project in this chapter. The research I present on identity covers a general look at the conceptual construction of identity through psychology and performance theory leading to a specialized focus on professional identity. These sources informed my perception of the identity explorations that would eventually be included in the research design, implementation, and data analysis.

I also draw on general descriptions of qualitative research and grounded theory to support the use of a qualitative research design for my eventual data analysis. I include documented research and my personal experience using playbuilding as a qualitative research project design related to my understanding of identity exploration through a phenomenological playbuilding process.

Identity Research

Beyond the discussion of teacher identity research presented in Chapter One and at the beginning of this chapter, I took a broad look at identity through many disciplines in preparation for this project. From that broad look into identity research, key ideas emerged. This section addresses those key ideas about the nature of identity through three

primary areas of identity research most closely related to my research into preservice teacher identity: *psychology, performance theory, and professional identity*. I chose selected sources for inclusion in this section that best represent the ideas informing identity as it pertains to my research question. This section outlines my process of research into identity as a general concept, professional identity as an emerging need for teacher education programs, and the potential for a playbuilding process to address the need for professional identity development.

*Identity and Psychology*⁵

Research in psychological constructions of identity offers two perspectives on the nature of identity: (1) identity as stable or dynamic and (2) identity as existing through time. Stability in identity and the inclusion of time as a key factor of identity development is discussed by Elmore, Oysterman, and Smith (69-70). They define identity as follows:

Identities are the traits and characteristics, social relations, roles, and social group memberships that define who one is. Identities can be focused on the past – what used to be true of me, the present – what is true of me now, or the future – the person I expect or wish to become, the person I feel obligated to become, or the person I fear I may become. Identities orient us, they provide a meaning-making lens and focus our attention on some but not other features of the immediate context. (69)

Identities help define our place in the world as constructed by the individual. This quote indicates the power of the individual to both imagine and realize a future identity that offers the individual a means of orientation to context. These considerations imply that an

⁵ I have instead chosen to discuss the key ideas presented through the most relevant source I discovered in my research, rather than a review of the entire body of psychological research on identity.

individual can intentionally construct certain elements of their identity through conscious decisions. These decisions made by the individual in acknowledging certain traits or characteristics about who they are contribute to the individual believing their identity to be stable while it remains dynamic (69). An exploration of identity being perceived as stable but in fact being dynamic is the first important influence for the design of research to be conducted in this study.

Elmore, Oysterman, and Smith present identity as an entity that is either stable or dynamic. They view this as a problem for understanding the nature of individual identity. “A conundrum for the study and understanding how self and identity operate is that even if self and identity change, people can still have an experience of stability...” (78). Difficulty in knowing and reporting on the construction of an individual identity can stem from uncertainty regarding the perceived stability of identity. The individual may even deceive herself when constructing identity. I then question, for new teachers, how then could they ever be certain that they could identify as a teacher, if that identity was always subject to change? Elmore, et al. argue that identity is not stable but dynamic, meaning that identity is always subject to change, despite potential perception or desire of stability by the individual. From a philosophical perspective, I disagree.

I believe identity is not wholly dynamic nor wholly stable, but a combination of the two. If identity is constructed by the individual, as these authors argue, then the individual is in control of the stability of their own identity so long as they are conscious of the elements used for constructing their own identity. To a large extent, the individual agent has the ability to choose which elements of their identity are stable and which are

dynamic. Elmore, Oysterman, and Smith may argue that by even indicating the possibility of choice between stable and dynamic, both can exist in some way for the individual. These authors, however, maintain that any sense of stability in identity is false, and in fact merely the dynamic identity in disguise (70). I respond to that with a different distinction, that instead of considering stable versus dynamic, one should instead focus on the markers of identity that are subject to choice versus ones that are not. To me, stable and dynamic apply to certain identity markers within the construction of identity by the individual. Some markers are more difficult to change than others, and some identity markers cannot be chosen. Those markers that cannot be chosen, such as ethnicity or gender to which an individual was born, certainly must be stable. A person's age or occupation, on the other hand, can and does change, and certainly must be dynamic. I think it is certainly possible for both a stable and dynamic identity to exist for one person, and to some extent, which markers are more dynamic or stable can be determined by the choices of the individual.

Identity in Time

The choices and changes involved in constructing an identity that is both stable and dynamic cannot be accomplished without considering the role of time in a person's identity. Elmore, Oysterman, and Smith think identity can be considered similarly to Dickens' ghosts of Christmas: past, present, and future. This idea necessitates the marking of identity moments at specific points in time. By knowing what has felt true to the individual in the past and present, the individual can also imagine what could be true in the future. If an agent wants to change the identity markers defined by their occupation,

for example, they can make a conscious decision to change their employment. This power to recognize past and present and imagine for the future further promotes the emphasis on individual choice for determining identity. By breaking down identity in terms of past, present, and future, the identity of a preservice teacher could then be explored as these authors describe: what is true of me now, and what could be true of me in the future as it relates to teaching practice. By positioning identity as both stable and dynamic and existing through past, present, and future, I determined the necessity for an exploration of identity that could highlight the changing nature of identity for preservice teachers in order to best capture their experience. Theatre and performance seemed a natural fit, because like the identity presented in this research, theatre performance can capture change through time in real and imagined circumstances. My previous experience interrogating my own identity through theatre and two theories presented by certain performance theorists and theatre artists discussed in the next section reaffirm this assertion.

Identity Research and Performance

If the individual can recognize and control the identity markers that construct their identity, as I have presented previously, then an individual who is aware of their identity can make specific choices regarding how they perform their identity. To expand this idea I consider the identity trait of gender, as discussed by Butler.⁶

Gender is what is put on, invariably, under constraint, daily and incessantly, with anxiety and pleasure, but if this continuous act is

⁶ I was first introduced to Judith Butler and this article by Jenn Chapman. I have chosen it as a key source because I trace my perception of identity as performance to this article, though many authors discuss the concept.

mistaken for a natural or linguistic given, power is relinquished to expand the cultural field bodily through subversive performances of various kinds. (Butler 531)

For Butler, the identity trait of gender is something constantly performed over time, dynamic with an ability to subvert traditional, patriarchal narratives, and shift based on individual preference, group context, and the choices made by the individual as a result of those circumstances. The identity marker of gender moves beyond a label into a fluid and changing trait. Butler's presentation of the performative aspect of identity through the individual's choice highlights the unique position of theatre to examine and explore identity traits. Essentially, if identity markers can be chosen, those choices can lead to performance of certain identity markers through time. Through theatre, I argue, performance can be intentionally and carefully named, thus demonstrating the ability of the individual to construct elements of their own identity through rehearsing their own identities in a theatre space. That idea can then become activated through theatre, specifically playbuilding, to explore potential future identities.

In addition to Judith Butler, other research offers perspective on the performance of identity. Coetzee's examination of knowledge and learning focuses on theoretical study of a specific performance piece. Concerning identity, Coetzee argues that consideration of the self is necessary to shift students' perception of themselves as passive learners to knowledge constructors, which would enable personal learning. For her students, prior to *Shiftings*, a particular storytelling performance piece she curated that centered on identity, her students' identities were "...organized around notions of stability, definite truths, and a singular self" (Coetzee 94). The specific performance of those identities then

complicated her students' perceptions of their own identities. Conrad also examines the link between identity, performance, and drama education. "Drama education, I propose, offers unique opportunities for performativity - for a process of constructing and re-constructing roles and identities and a critical self-reflection upon those roles toward alternative ends" (87-88). These applications of performance to the construction of identity points to the ability of a playbuilding process to explore identity.

"In the creation of scenes, Playbuilding operates in the world of the plausible/possible; the vignettes are an integration of the actual and the imaginary" (Norris 28). In the spirit of theatre artist and activist Augusto Boal, Norris recognizes the ability of theatre to examine what could be possible, and this spirit along with the potential of individuals to choose and perform their own identities signifies playbuilding as an ideal model for exploring emerging identity in preservice teachers.

In the broad scope of identity research, the framing of identity is not limited to considerations of time, potential, and performance. An identity theory that complicates the notions of identity I have presented here is intersectionality. "The term intersectionality is used to describe the experience of a person living in multiple categories of identity" (Scott 492). Kimberlie Crenshaw discusses intersectionality particularly in the context of violence against women of color, but also notes "...intersectionality might be more broadly useful as a way of mediating the tension between assertions of multiple identities and the ongoing necessity of group politics" (1296). Another important consideration of intersectional identity relates to visibility of identity markers (Purdie-Vaughns and Eibach). As an individual possesses multiple

intersectional identities, that individual can also experience an invisibility when possessing multiple subordinate group identities (377). As a consideration for my research design, intersectionality offers a framework to explore the potential tensions between both individual and group identity markers, invisible intersectional identities, and the multiple identity markers to be explored as they relate to professional identity development for preservice teachers through time and performance.

Identity Research: Professional Identity

While psychology and performance theory offer a broader sense of the theoretical construction of identity that influenced this research study, professional identity, for the purposes of this study, represents the application of a constructed and performed identity that applies to the preservice teacher. Research in teacher education discussed in this section offers an important identity marker to be intentionally developed in preservice teachers. Researchers use the term professional identity interchangeably with the term teacher identity, and for the sake of consistency I will use the term professional identity through this paper except when I am quoting directly from researched text. I begin with a definition of professional identity for teachers.

Teacher identity—what beginning teachers believe about teaching and learning and self-as-a-teacher—is of vital concern to teacher education; it is the basis for meaning making and decision making. Teacher education must begin, then, by exploring the teaching self. (Bullough 21)

The goal of developing professional or teacher identity is shared among many researchers (Chong, Low, and Goh; Danielewicz; Carrington, Ferry, and Kervin; Korthagen; MacGregor; Lee; Palmer; Patterson and Crumpler; Wales). This section outlines

important considerations of the need for development of professional identity for preservice teachers. The sources discussed in this section outline a reported lack of intentional professional identity development methods, but maintain the importance of professional identity, particularly for the future drama teacher. After discovering these sources, it became clear to me that the exploration of professional identity was necessary to include in my eventual research design. That design would now be intentionally constructed to explore and develop professional identity. I begin by discussing the work of Fred A.J. Korthagen.

Professional Identity Development

“In the literature on the pedagogy of teacher education, relatively little attention has been devoted to interventions aimed at the levels of professional identity...” (Korthagen 89). Korthagen makes this point when discussing teacher education from a holistic perspective in his article, “In Search of the Essence of a Good Teacher: Toward a More Holistic Approach in Teacher Education.” In this article, Korthagen claims the identity of a teacher is left relatively unexamined. He describes specific interventions that can be made at various levels of need for preservice teachers, demonstrated through the onion model of teaching. For example, he notes that, in terms of environment, the teacher can engage in activities that establish their optimal teaching environment. For identity, however, he lists no such intervention. Figure 2.1 shows the levels of needs he describes for preservice teachers and the appropriate interventions that teacher education programs can use to address each level.

Levels	Appropriate interventions
1. Environment	Creating a suitable learning environment
2. Behavior	Modeling and contingency management
3. Competencies	Instruction, training and coaching
4. Beliefs	Conceptual-change approaches
5. Professional identity	?
6. Mission	?

Figure 2.1: “Intervention Gaps” (Korthagen 88)

In examining a framework to address the lack of intervention in developing professional identity, Korthagen grounds his position in a traditional model of teacher development, the “onion model” which is based on the work of Bateson, created by many educational theorists’ interpretations of Bateson’s work.⁷ The onion model is a series of concentric circles with a teacher in the center, much like an onion and its various layers. These layers or levels represent both the observable and unobservable qualities of a teacher, from a teacher’s mission (at the center) to the environment they create (observable outside level). For each level, Korthagen wants to describe a particular active intervention aimed at developing the qualities described on all levels⁸. Korthagen pays particular attention to the fifth level of the onion model, the development of professional identity as a recent trend in the research on teacher education (81). “Today, more and more attention is being paid to the beliefs people have about themselves. This is the fifth level in the onion model, the level referring to how one defines oneself, in other words, to how a person sees his or her (professional) identity” (81). While the first four levels, according to Korthagen, can be addressed by teacher educators through specific

⁷ See Fig. 2.2.

⁸ As demonstrated in Figure 2.1.

interventions, the idea of professional identity, or teacher-self, influenced my research approach to this project through a personal shift from identity as a general concept to a specific focus on the teacher identity. The research study I would eventually design addresses the gap Korthagen describes.

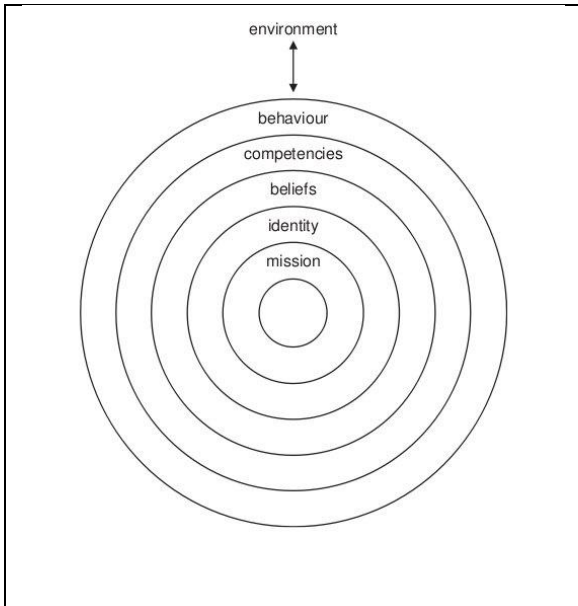


Figure 2.2 “The Onion Model” (Korthagen 80)

Again, Korthagen notes that in the literature very little attention has been paid to addressing the development of professional identity in teachers, and that needs to be addressed intentionally by teacher education programs (89). I believe, however, the process of identity development in preservice teachers is not simply a matter of focusing specifically on the development of professional identity in students, but rather empowering preservice teachers to make discoveries about how professional identity fits into their whole selves prior to their first full-time teaching appointment. Korthagen concludes, “In particular, we feel it is important for teachers to learn how they can get (back) in touch with their core qualities, and how they can stimulate these qualities in

their students” (93). The core qualities Korthagen mentions in this conclusion represent the core professional values of the teacher which shape their professional identity. Korthagen’s research inspired my desire to explore the core quality of professional identity in my continued research.

Positioning the Drama Teacher

...by teaching a subject that focuses on subjectivities, like drama, a teacher is in an extremely powerful position because she can question the subjectivities of others (her students) and offer alternative discourses...Only by comprehending how their personal, social and political beliefs enter their classrooms can they begin to recognise how their work can concurrently educate and inhibit, free and constrict, empower and disempower their students. (Wales 277)

In this statement from her article, “Positioning the Drama Teacher: Exploring the Power of Identity in Teaching Practices,” Wales comments on the necessity for the drama teacher to have a sense of her own identity in order to offer competence in student-centered inclusive practice (277). For Wales, this idea becomes especially important when dealing with subjective content, something for which drama is uniquely positioned (261). The art form, drama⁹, which the participants in this study plan to teach, is inherently subjective. Wales thinks when teaching in a highly subjective discipline, a teacher can and will influence her students through the beliefs and identities she herself brings to the classroom. For Wales, the beliefs that mark a teacher’s identity can affect practice for better or worse, depending on the teacher’s awareness of their beliefs. If a teacher is not aware of what they bring to the classroom, they will ignore the experiences that shape their practice, offering a narrow variety of teaching to their students and

⁹ Also referring to formal theatre in this context.

ignoring the diversity of experience of all students in the classroom (262). The beliefs of a teacher shape the identity of a teacher, and the identity of a teacher is important in shaping classroom practice.

This research led me to consider the subjectivity of the drama teacher as part of their own identity development. I thought about what the participants would bring to the room, but I also carefully considered what I was bringing into the room. This article from Wales emphasizes that necessity. I needed to recognize where my beliefs on identity entered into the project, something that Wales describes as crucial. I felt certain my beliefs would influence this research study, and I would have to work to make my influence clear to the eventual participants and more importantly to myself. It also seemed to me that this consideration of my position would be important in terms of the identity of the eventual participants. Surely, their subjective experience would influence the data I would eventually collect, and my analysis of that data. Wales also offered insight into the inherent nature of drama to explore subjectivity. As subjectivity concerns the individual, and I wanted this process to focus on the individual, Wales connects the use of drama to an exploration of the individual by the individual. This began my process of considering how specifically drama could be connected to exploring my theoretical construction of identity through artistic and reflective practice.

Professional Identity, Context, and Reflection

Acknowledgment of the importance of an individual's identity is an important part of effective teaching, namely in recognizing the context of a theatre classroom (Grady 5). "To be truly effective, teaching involves a heightened awareness of the

context in which one is teaching or working” (Grady 5). Identity exploration then provides a gateway to recognition of context, thus improving the teacher’s practice. While Korthagen focuses on the context of professional identity in his research, Grady’s work addresses the use of reflection for putting that theoretical construction of identity into practice with preservice teachers with her concept of “context” at the core. These contexts she describes offer a direct connection to identity markers. Grady’s contexts originate in geography, including broad contexts of “nation, region, city, or general neighborhood,” and particular contexts such as “a specific school, classroom, or individual students” (Grady 5). These broad and particular terms she lists as determining context in turn can determine the identity of the teacher.

Especially important to this study is her final particular context: the individual. Grady enumerates the importance of self-identification throughout her work, often considering her own experiences and engaging in identity self-reflection to illuminate the importance of her identity markers in teaching. In order to develop a pluralistic perspective in theatre and drama work, Grady requires teachers to possess “a more in-depth understanding of and respect for the identity locations [meaning contexts] that mark us as different from one another” (Grady xiii). According to Grady, the pluralistic perspective which enlightens context in the drama classroom results from thorough and meticulous examination of identity.

The ideas described by Grady that address the context of the individual teacher align with the ideas presented by Wales in that the subject position of the teacher needs to be explicitly recognized by the teacher herself. Equally relevant to Grady’s idea of

context is the practice of reflection. Grady introduces her ideas of context through reflection on her experience teaching in India where her identity markers [context] were different from the students she was teaching (5). Her experience in India was different from her previous experience given the context of her teaching. She points to this experience where she felt out of her comfort zone as essential to the recognition of her context and identity markers in her teaching. This discovery came through self-reflection. This was a watershed moment for her, as she claims in her book, but it required a very specific experience in order to come to this realization. These thoughts led me to question the plausibility of similar experiences for students enrolled in preservice teacher education programs. For Grady, her experience shaped a very personalized reflection and moment in her teaching career. I took her consideration for reflection and context as inspiration for designing this study to explore the identity of preservice theatre teachers. My hope was to create an environment that promoted personalized reflection, and that whatever experiences the participants had exploring identity would be sufficient for the reflection in my designed study. Exploring identity in a group with little practical experience in terms of teaching or of interrogating their own identities was a challenge I considered in the design, but that recognition of self was an important first step this project would ultimately center on. That first step is important for the journey toward recognition of context that Grady describes, and the exploration of professional identity through a qualitative, phenomenological research design.

Summary of Identity Research

By looking at identity as stable and dynamic, existing through time, as performed, as professional, and subjective, I learned which aspects of identity to look for while designing this qualitative research study. I chose to address these specific sources in this chapter because, taken together, they would eventually represent elements of identity research incorporated into the design of this study. My grasp on the role identity plays for the individual through this research led me to believe in the importance of exploring the experiential nature of identity through a qualitative arts-based process.

Qualitative Research

Qualitative research methodology is a very broad academic term used by researchers particularly in the social sciences (Given; Graves; Weinberg). For the purpose of this study, qualitative research focuses on (1) collecting experiential data through certain methods such as interviews, observations, and written documents through a playbuilding process aimed at capturing a first person account of participants' experience, and (2) analyzing the collected data through In Vivo Coding (Creswell 13; Patton 1634; Saldaña, *Coding Manual* 91).

Traditionally, "Qualitative research with human beings involves three methods of data collection: (a) in-depth, open-ended interviews; (b) direct observations; and (c) written documents" (Patton 1643). Patton describes the motivation for each specific method, which I have outlined in Table 2.1.

Qualitative Method	Type of Data Generated
Interviews/Discussions	“...direct quotations from people about their experiences, opinions, feelings, and knowledge” (1634).
Observations	“...detailed descriptions of people's activities, behaviors, actions, and the full range of interpersonal interactions and organizational processes that are part of observable human experience” (1634).
Written Documents	“...excerpts, quotations or entire passages from organizational, clinical or program records; memoranda and correspondence; official publications and reports; personal diaries; and open-ended written responses to questionnaires and surveys” (1634).

Table 2.1: Qualitative Research Data Gathering Methods and Purposes

A key element of qualitative research is narrative inquiry. Utilized by many researchers, (Barone, Joseph, and Heading; MacGregor; Moss), narrative inquiry is a branch of phenomenological research that focuses on the experiences of the individual or group. Research, in the case of narrative inquiry, includes both (a) the experience and (b) reflection on the experience to generate data, or field texts (Xu and Connelly 597). “Narrative inquiry is a comprehensive research methodology referring both to a method of inquiry and to the phenomena studied” (595). Researchers use narrative inquiry to document their experience. Narrative inquiry is especially relevant to study subjects that are complex, malleable, and lived, such as identity construction. In an arts-based research

setting, narrative inquiry provides a qualitative research method that offers the potential to capture the complexities of experience by generating, performing, and reflecting on experience through this specific qualitative research method.

Due to the focus on experience and the nature of identity as experiential, qualitative research methods seemed best suited to the gathering of data that would eventually address my research question. After determining this, I began to research methods of organizing and interpreting the data I hoped to collect. I sought out research on a grounded theory¹⁰ approach to organizing and analyzing data. The grounded research process involves sorting information by looking for common emergent themes within the participant generated data. The element of grounded theory most applicable to this study was the element of grounding the research in the views and experiences of participants. In order to address my research question the grounded approach would allow me to focus on the words of participants.

Grounded theory offers a more general approach to qualitative data analysis, so I searched for a more specific form of grounded theory to apply to my eventual data analysis. The grounded approach I discovered that I felt would enhance the data generated by the participants was In Vivo Coding¹¹. “In vivo coding is the practice of assigning a label to a section of data...using a word or short phrase taken from that section of the data” (King 472). The terms used to label and organize similar pieces of data come from the participants instead of being imposed solely by the researcher. As

¹⁰ “Grounded theory is a qualitative strategy in which the researcher derives a general, abstract theory of a process, action, or interaction grounded in the views of the participants of the study” (Creswell 229).

¹¹ Capitalization for “In Vivo Coding” is inconsistent throughout the literature. Saldaña capitalizes these words, and I follow his lead.

part of grounded theory, In Vivo Coding also emphasizes the importance of the experience of the participants in a research study. For this reason, In Vivo Coding was an appropriate method for analyzing the data collected through this research project.

To guide my work through the In Vivo Coding process, I turned to *The Coding Manual for Qualitative Researchers* by Johnny Saldaña. The meaning of In Vivo roughly translates to “in that which is alive” (Saldaña, *Coding Manual* 91). It is a process of coding that involves reading or scanning a qualitative data sample, pulling language directly from the data set to generate and label the code, followed by an analysis of the process of coding undertaken by the researcher (Saldaña, *Coding Manual* 91). After these three steps, the researcher can then interpret their findings to make meaning. Saldaña’s coding manual guides the researcher through the process of In Vivo Coding beginning with an initial reading of qualitative data for important ideas that are labeled as codes in the words of the participants themselves (92). While this could be an overly broad process, Saldaña emphasizes the importance of the researcher drawing out words and ideas from participants that stand out to the researcher (91-92). “As you (researcher) read interview transcripts or other documents that feature participant voices, attune yourself to words and phrases that seem to call for bolding, underlining, italicizing, highlighting, or vocal emphasis if spoken aloud” (Saldaña, *Coding Manual* 92). Saldaña emphasizes the instinct of the researcher in generating codes. He guides the researcher through the data analysis process, saying, “When something in the data appears to stand out, apply it as a code” (93). Saldaña’s advice here would eventually prove helpful to me in discovering the essential codes for this project, in that he does not place limitations on the number,

frequency, or variety of codes but rather relies on the researcher's sense of the importance of a particular code (93). Essentially the codes developed through the In Vivo process are developed at the researcher's discretion, but need to be based in and supported by the participants' words.

After codes based in the participants' words have been established, the researcher then organizes those codes to make meaning (92). Saldaña emphasizes the importance of the researcher's voice in this process, encouraging "analytic memos" that discuss each code. In the In Vivo process, the analytic memos for each code the researcher discovers provides a basic explanation of the researcher's thinking in arriving at a particular code, as well as the evidence from data that defines the code (93-94). Saldaña notes that In Vivo Coding offers researchers new to grounded theory a way to be sure that their research remains grounded in the experience of the participants. In the case of my qualitative analysis for this research study, I felt these aspects of In Vivo Coding, especially the focus on participant voices, would emphasize the experiential elements of identity I sought to draw out in the data I would eventually collect.

Playbuilding as Qualitative Research

Joe Norris positions playbuilding as a distinct form of research. Referencing Barone, Norris states the purpose (outcome) of playbuilding "...is not to report findings but provide evocative texts..." (Norris 21). Norris believes the importance of playbuilding lies not solely in the product created (performance), but in the ongoing interrogation and re-examination of data by participants, researchers, and audience. As a method of qualitative research, Norris considers three phases of playbuilding. "First, is

data collection (generation), followed by data analysis (interpretation), and concluded with dissemination (performance)” (Norris 22). Each phase serves a specific role within any research project, though all phases are intertwined and constantly in action throughout the entire research process. Norris importantly differentiates between playbuilding as research and other forms of arts-based research that follow a more linear method of data collection, interpretation, and dissemination like ethnodrama¹². He says,

Such is the case with ethnodrama, where data is traditionally collected, analyzed, and disseminated through an ‘alternative’ form of representation. With playbuilding, data is generated and interpreted in a different manner, and, at times, these three phases are simultaneous. (Norris 22)

By considering the interconnectivity of the three phases of research within playbuilding, Norris’ description of playbuilding offers a fluid method for exploration and research by privileging the process rather than the eventual performed product. By placing attention on the process of drama as a process of research, Norris’ philosophy of the use of drama as research offers a methodology appropriate to the use of drama to explore identity in this project. The three phases of his playbuilding design: *data generation*, *data analysis*, and *dissemination*, offer a clear trajectory for a process with the potential to address the experiences of preservice teachers exploring their emerging professional identity.

Norris describes his playbuilding approach through engagement in a linear process model. Each of the three phases described plays a specific role in the qualitative research that is the playbuilding process. For Norris, the early stages of the playbuilding

¹² “Ethnotheatre employs the traditional craft and artistic techniques of theatre production to mount for an audience a live performance event of research participants’ experiences and/or the researcher’s interpretations of data” (Saldaña, *Ethnodrama* 1).

process are participant driven, meaning that the participants in the study choose the direction of the research and share personal experiences related to their chosen topic. He clearly points out that elements of all phases are being used throughout the entire playbuilding process (22). Norris also notes the importance of establishing a model that requires active participation in the playbuilding process from the start in order to acknowledge the multiple entry points and experiences of the participants (22-23). After active participation has been established, Norris then moves into the three phases of playbuilding. In this section, I outline Norris' three phases of playbuilding which would ultimately provide a framework to address my research question.

Data Generation

Norris' first stage, data generation, is distinguished by the ability of the participants to draw experiential data from their own lives. Rather than gathering or collecting data from an outside source, playbuilding requires data to be *generated* by participants through participation in various drama activities and structures (24). "The data cannot be separated from the research act; consequently, I consider 'generated' a more accurate term..." (24). The data to be analyzed is generated by the participants through activities embedded within the playbuilding process, rather than collected from an outside source, in order to be analyzed and refined into a performance by the same participants who generated the data. This process of data generation is the first step in an inherently reflective process, an aspect of this model which resonates with my interest in reflection in Grady and Wales' work as discussed earlier in this chapter. Norris' reasoning makes clear that the researcher is embedded in the generation of data, which fit

perfectly with the intention of my project and the use of In Vivo Coding to analyze the data. This inseparability of data and researcher requires a certain amount of flexibility on the part of the playbuilding design. The participants (as researchers within the playbuilding project) need to be able to explore content relevant to their own experience, which would be an important element of the data generation phase in my project.

Data Analysis

The next phase in Norris' structure is data analysis and interpretation. In this phase, the participants take the data generated in the first phase of playbuilding and use that data to create a performance to be shared. Contrasting qualitative and quantitative methods of research, Norris states, "With playbuilding, researchers make theatrical not numerical decisions" (30). For Norris, the theatrical decisions center on the scripting of the data gathered through improvisation and playwriting (30). These theatrical decisions are a method of qualitative research in that they require analysis of experiential data for the purpose of dissemination through performance of selected data. During the data analysis phase, the collective steps taken by the group establish a script to be rehearsed with an eye toward dissemination of research through the performance.

Dissemination

Norris bases his research dissemination format in Boal's Forum Theatre¹³ with an emphasis on interaction with an audience before, during, and after each performance (33). For Norris, the dissemination of research involves dialogic interaction with each

¹³ Forum theatre is a specific type of interactive created by Augusto Boal that typically involves performative elements and dialogue between performers and audience members led by a "Joker" throughout the performance. Forum theatre is discussed at length in Boal's book, *Theatre of the Oppressed*.

audience (33). The playbuilding as qualitative research model requires a dialogic sharing of the research through scripted performance. The A/R/Tors must engage in conversation with their audience during the dissemination phase as part of Norris' process.

This research into the details of Norris' playbuilding design would eventually inform my design of a playbuilding project using phenomenological and qualitative research methods to explore the identity of preservice theatre teachers. Through each of the three phases Norris describes in his playbuilding design, A/R/Tors take a series of "Collective Steps" to accomplish the goals of the playbuilding process (Berry and Reibold 8). These collective steps fit in with each phase of the process, and guide the A/R/Tors through specific steps. In the data generation phase, A/R/Tors choose the topic of interest for the playbuilding process and conduct the qualitative research based on their own experiences with the selected topic. During the analysis phase, the data collected is then synthesized, explored further, refined, scripted, and rehearsed. The dissemination phase then uses a dialogic performance to present research. Each of these "Collective Steps" adds focus to Norris' three-phase design, and would shape the design of my research study, which will be discussed in Chapter Three. To demonstrate the organization of Norris' ideas, Table 2.2 presents the three phases described and the collective steps taken by an ensemble while "building" a play.

Playbuilding Phase	Collective Steps (Berry and Reibold 8)
Data Generation	Topic Choice
	Research
Data Analysis	Synthesis
	Exploration
	Refining
	Scripting
	Rehearsal
Dissemination	Performance

Table 2.2: Phases of Playbuilding Process

Practical Experience with the Playbuilding Design

In Chapter One, I reference my work with colleague Noah Martin on his thesis research and the influence of that experience as vital to my choosing playbuilding as the qualitative research model for this research study. In his thesis, Martin addresses the ability of a playbuilding process to act as participatory, action-based research that engages participants in the research process and challenges the role of facilitator as expert in professional development for in-service teachers (5). In his project, Martin used the three-phase process of playbuilding described by Norris (42). As Martin’s assistant, I was able to witness and participate in the sharing of participants’ experiences, which were centered on the topic of teaching at a specific location. The use of Norris’ design by Martin to create a reflective environment that combined art-making and professional

development impacted his participants in a positive way. By reflecting on their experience teaching in a specific location through the playbuilding process, these teachers' ideas about their own teaching practice were illuminated. I witnessed Norris' techniques used for reflection on personal experience, which cemented my belief that this model would fit the qualitative research design I sought for my own thesis project. In Martin's project, I saw teachers exploring their own teacher identities, so it made sense for me to use that same methodology in conjunction with my research into teacher identity.

Summary

In this chapter, I have outlined research relevant to the design of the qualitative research study through a playbuilding project. That research was focused in two key areas, identity and playbuilding. The research into identity in this chapter covered identity as a psychological construction, as performed, and as important for the professional development of preservice teachers. In my psychological research, the ideas of identity existing through time – in the past, present, and future – aligned with the perception of identity as both stable and dynamic and offered a lens through which to view the perceptions of identity in preservice teachers. Performed identity aligned with my experience with devising as a means for intentionally naming and constructing identity. Professional identity research demonstrated the need for preservice teachers to acknowledge and explore their own identities for the benefit of their teaching practice.

The other area of research discussed in this chapter related to the design of a playbuilding project incorporated into a qualitative research methodology. The work of

Norris and his three-phase design, combined with my previous experience with playbuilding, provided the foundation for the design of the playbuilding project through which I would gather qualitative data to be analyzed using traditional qualitative methods like In Vivo Coding. In Chapter Three, I describe the design of the playbuilding process based on Norris' work alongside the qualitative research design that I would use to address the exploration of identity with preservice theatre teachers through a playbuilding process.

Chapter 3: Qualitative Research Design

This qualitative research study was designed to emphasize the individual construction of identity, and as identity was named, explored, and performed by individual participants in the rehearsal process, they would intentionally construct identity.¹⁴ The process of constructing identity was the foundation of this research project and the focus of this study. The design of the research project intentionally interjected identity construction and inquiry throughout.

In this chapter, I present the research design used to examine the experience of preservice teachers exploring identity using phenomenological research within a playbuilding process. My design for examining identity through qualitative research had requirements in two areas. First, I needed to create a qualitative research design which could be undertaken solely by me, the primary researcher. The second required aspect of my research design was the inclusion of a playbuilding project, which was a phenomenological research approach undertaken with the intended participants. Both aspects of the research design, the larger qualitative research design to address the research question and the phenomenological playbuilding project, served to gather and organize data about the participants' exploration of identity. The playbuilding project represented a smaller part of the larger qualitative research design and is discussed thoroughly in this chapter alongside the larger qualitative design due to the immense influence of the playbuilding project with the research design.

General Considerations: Qualitative Research Design and Playbuilding Project

¹⁴ Or at least some identity markers constituting part of their identity.

In proposing this research study, I first acquired approval from the Institutional Review Board (IRB) at the University of Texas at Austin in the spring of 2013. In my IRB application, I proposed a procedure for eight to twelve undergraduate participants enrolled in the Bachelor of Fine Arts (BFA) Theatre Studies program at The University of Texas at Austin to participate in this study as co-researchers. I would work alongside the participants as a researcher and facilitator. The intention was for the participants and me to engage in a variety of activities - theatre games, improvisation, image work, storytelling, and role-play - to generate and compile research data to create and share through a short play/performance. Supplemental data collection activities would include writing exercises and art projects. There would be one session a week lasting 120 minutes per session for twelve weeks. For their participation in this study, participants would have the option to enroll in the project for independent study credit supervised by Professor Joan Lazarus, my thesis advisor and head of the BFA Theatre Studies program. Each session would be constructed to allow for multiple ways for participants to interrogate their own student, teacher, and artist identities and contribute to the playbuilding process. To collect data for the research study, we would incorporate written reflection, photographs of work in rehearsal sessions, pre- and post-surveys, identity scales (see Appendices A, B, and C), video recordings of rehearsals, and a final presentation into the playbuilding process. Following the approval of the IRB, the expectation was that I would work closely with Lazarus to identify and recruit potential participants. Interested students would then be required to complete a participant intake form to establish their enrollment in the research study as participants (see Appendix D). Each participant would

have to be either a sophomore, junior, or senior in the BFA Theatre Studies program during the fall semester of 2013 in order to participate in the study.

Research Design Considerations

The qualitative research design for this study refers to all of the steps and methods for collection and analysis of data throughout the entire study. There were two tiers of research within the proposed design. The first tier involved the gathering, synthesizing, and analysis of collected data for the purposes of answering my research question. The second tier involved the gathering of data for use within the phenomenological playbuilding project. The body of data collected for both tiers was not the same, although gathered primarily through the playbuilding project. There was no difference in the process of gathering the qualitative data in this study, though the analysis required two different approaches. Both of these tiers were centered on the activity of the phenomenological playbuilding project. Within the design of the playbuilding process, methodology was already built-in to allow for the collection of qualitative data, such as field notes recorded by both my research assistant and I, research artifacts (photos, videos, and written documents), and records of conversations had by all participants, including session planning conversations between Lazarus, my thesis supervisor, and I. The separation of the qualitative research design from the playbuilding project design comes in the analysis and dissemination of the data by the researcher following the completion of the playbuilding project. This research design allowed both for analysis and coding of the collected data for dissemination in this document, while for the playbuilding project, the participants and I would analyze, synthesize, and disseminate

data in the form of a performative sharing. In Vivo Coding would be used to discover emergent themes in my data analysis, while the playbuilding project analysis phase embedded in Norris' model would require synthesis in the form of a finished script. Each method used to collect and generate data during the playbuilding project was recorded to form the massive body of qualitative data I coded and analyzed to generate larger ideas in response to my research question.

Playbuilding Project Design Considerations

As discussed in Chapter Two, I based the design for the playbuilding project on Norris' work in playbuilding. Norris' three-phase approach to playbuilding as qualitative research served as the foundation for my research design. While Norris' ideas contributed to the structure of my research design, the techniques and strategies used during rehearsals were drawn primarily from my research and experience in devising with Chapman, Rohd, Martin, and from other projects at The University of Texas at Austin. Having worked as a Teaching Artist on several devising (playbuilding) projects prior to this undertaking, I planned to adjust certain devising strategies I had learned previously to best fit the research project and the needs of identity exploration. I selected strategies that intentionally incorporated individual and group perspective, dialogic and embodied participation, and clearly connected to identity either literally or metaphorically. Curriculum for the playbuilding process was designed weekly in response to the direction the participants took each week as we moved through the project.

To address the identity of the preservice teacher throughout the playbuilding process, I planned to focus on three identity markers: student, teacher, and artist. Based

on my conversations with Lazarus concerning potential identity markers related to professional identity for the potential participants, these three seemed to capture the identity transitions most closely related to perceptions of teacher professional identity. The next section outlines my design of the phenomenological playbuilding project intended to explore perceptions of identity in preservice theatre teachers as the centerpiece of the research design.

The BFA Theatre Studies Program at the University of Texas at Austin

Key to designing the playbuilding project was the fact that the participants would be current students in the BFA Theatre Studies program at The University of Texas. I knew the participants' involvement as students in the BFA Theatre Studies program would impact their participation in this study, so I incorporated knowledge about aspects of the BFA program into the design of the playbuilding project and overall study. Theoretically and practically, the BFA Theatre Studies program offers a quality educational experience for its students and student teachers.

The Bachelor of Fine Arts in Theatre Studies is a nationally recognized, pre-professional program for students interested in teaching theatre at the high school, middle school, or elementary school level. Outstanding faculty offer students a comprehensive curriculum in theatre, drama, technical theatre and educational methods combined with in-depth field and student teaching experiences. (The University of Texas at Austin, "Bachelor of Fine Arts in Theatre Studies")

In other words, the goal for students enrolled in this program includes receiving strong education in both subject content (theatre) and educational theory and skill. As the program's website indicates, degree requirements also include courses outside of the Department of Theatre and Dance and the College of Education in math, science, and

other disciplines, and is referred to as the “Core Curriculum.” This Core Curriculum equips students with a strong liberal arts educational foundation and meets the statewide curriculum guidelines for preservice teachers. Logistically, this four-year¹⁵ teacher education program involves on-campus coursework, and the last three to four semesters of that time include observational and interactive fieldwork. The final semester of the program is dedicated to a student-teaching internship and a school-based directing project. Student-teachers spend 16 weeks in the field at two separate schools and teach at both the elementary and secondary levels. The 16-week experience is divided into two 8-week residency experiences. Student-teachers are also required to attend seminars with their cohort and supervising faculty. Seminars are designed to offer additional instruction, job-placement guidance, and support for the student-teachers as they complete necessary requirements for teacher certification and graduation. Knowing this information, and the fact that the participants would be actively involved with faculty and other students in the theatre education classes and projects, it needed to be acknowledged as an influencing factor to consider in terms of participant confidentiality and project design.

Participants

As stated earlier, I had originally envisioned eight to twelve total participants as part of the playbuilding project within the research design. Each participant would be drawn from the BFA Theatre Studies program at the University of Texas at Austin. For the purposes of this study, in accordance with IRB protocols, the participants were to

¹⁵ Some students complete the degree in four years with some summer coursework. Those undergraduates who transfer into the BFA Theatre Studies Program from other majors or institutions often need additional semesters to complete the degree (Lazarus).

remain anonymous. In the eventual written dissemination of the research study, participant-chosen pseudonyms would be used in reference to the collected data and source. During conversations with Lazarus as my thesis advisor, the pseudonyms would also be used whenever a specific participant needed to be referenced. This practice ensured the ability of the participants to be honest during the study, since Lazarus is the Head of their BFA program and was teaching six of them in another class during this project. In order to maintain participant privacy, participation in this study would be optional, and participants would volunteer to be involved in the rehearsal/research process and the final performance/sharing. All participants would have the option to decide if their written work would be included in the documented research and performed research. If a participant objected to the use of any of their written material, either for the playbuilding/research process or the final performance, then their data would be eliminated from both the rehearsal artifacts and final script and would be destroyed.¹⁶

In exchange for participation in this study, the student participants would be offered the option of registering for independent study credit through the Department of Theatre and Dance. Grading for this independent study would be officially reported by Lazarus to the university, based on my recommendation.¹⁷ Initially, I had reservations about the dynamic offering class credit might create, especially in terms of the relationship that already existed between Lazarus and the participants and their potential concern about grades and grade-point averages. I wanted to create an environment for

¹⁶ Ultimately, no participant would choose this option.

¹⁷ All participants opted to enroll for independent study credit, though any mention of grading and discussion of class credit did not occur after the second session.

honest and volunteered conversation, and worried that a grade may influence the participants to offer information they felt might achieve the best grade. On the other hand, class credit would build accountability into the process for the participants and the researcher (me). Once they committed to registering for the independent study credit, their attendance and participation would be required.¹⁸

Playbuilding Project Design

The playbuilding project was designed to follow Norris' three-phase model described in Chapter Two, with the addition of reflection as a fourth phase as inspired by Grady's work discussed in Chapter Two. Table 3.1 outlines each of the four phases of my research design and the qualitative research methods used as part of each phase. The design of these phases is described in greater detail throughout this section.

For the playbuilding project, I would take a central role as the facilitator of sessions, the director of the eventual performance, and the primary investigator for the research study. During the playbuilding project, I also planned to use a research assistant to gather field notes and serve as the stage manager for the eventual performance, as I had served as a research assistant on Martin's thesis project and recognized the value of multiple eyes on the research taking place within the room. As the facilitator, I would plan and execute each rehearsal session according to the developing research in the rehearsal room from week to week. As a director, my goal was to help guide the participants to create their own performance. I planned to look at the larger picture of the

¹⁸ All students retained the option to drop the class, however, no one did. In the playbuilding project, I did not observe independent study credit affecting the rehearsal process.

entire performance within the script, and help these participants shape the research they wanted to share during the dissemination phase of the playbuilding project. As a researcher, I would try to ask open-ended questions and focus on the experience of the participants as they explored their own relationships with identity. I would take field notes, record videos, and collect data generated by the participants. I hoped to offer suggestions for research focus on the first day of the project, but after that, I planned to commit to the interests of the participants. These three roles would be undertaken simultaneously by me throughout the playbuilding project.

Phase of Playbuilding Process	Qualitative Method
Data Generation (Topic Choice and Research)	<ul style="list-style-type: none"> • Artifact Collection <ul style="list-style-type: none"> ○ Poster/Paper Dialogues • Group Discussion • Embodied Exploration <ul style="list-style-type: none"> ○ Mirroring ○ Flocking ○ Machine ○ Real and Ideal Images ○ Tableaux
Data Analysis (Synthesis, Exploration, Refining, Scripting, Rehearsal)	<ul style="list-style-type: none"> • Synthesis with Cards and Folders • Creation of Performative Moments • Scripting • Monologues and Scenes
Dissemination (Performance)	<ul style="list-style-type: none"> • Performance and Talk-Back
Reflection	<ul style="list-style-type: none"> • Focus Group Discussion

Table 3.1: Phenomenological/Qualitative Research Methods within Playbuilding Identity

Data Collection/Generation: Participant Experiences Exploring Identity

In this playbuilding project, the methods to be used for generating data about participant experiences and identity exploration were based in drama and narrative inquiry and built into each session plan. As illustrated in Table 3.1, the first four sessions would be dedicated to collecting data to be analyzed and organized by the participants. During these first four sessions, participants would engage in a variety of methods and techniques to gather data. Some techniques for gathering qualitative data more closely associated with traditional qualitative research methods - such as interviews, discussions, researcher field notes, and written documents - and other techniques would be drama-based (see Appendix E). The drama-based techniques included in the research design came from the suggestions in Norris' book and included storytelling, image work, and improvisation (44-45). Other drama-based techniques not referenced by Norris were drawn from the work of Rohd and from the Drama for Schools (DFS) Handbook.¹⁹ Some of the techniques adapted to suit this process from Rohd and DFS would include machine, poster dialogue, flocking, and mirroring. Generative writing prompts would be designed by me specifically for this phase to suit the needs of our collective research, and would be inspired by my prior experience generating material for devised performance. I had used all of the drama-based techniques I included in the project design in my previous devising projects and course work. Each activity I planned to use fit into the process described by Norris.

¹⁹ The Drama for Schools Handbook is a compilation of drama-based strategies for teaching organized by the Drama for Schools program at the University of Texas at Austin.

An important layer I added to the research process Norris prescribes came from the use of narrative inquiry as a traditional qualitative research tool as discussed in Chapter Two. Participants were to be given journals to respond to writing prompts during rehearsals. These would be used to track their experience through the playbuilding process. I believed journals would serve to keep individualized information and data organized. In addition to the journals, I created surveys (one narrative and one Likert scale) to be completed by participants at the beginning and end of the process. While the surveys were to be administered before and after the process, I did not plan to draw any quantitative conclusions from those outcomes. Instead, I conceived the surveys to be a method for the individuals to track their own experiences and generate data for use in the project.²⁰

Data Analysis

In designing the playbuilding project, I chose to engage in the process of data analysis prior to the creation of a script for performance. My experience working with Martin in his playbuilding process with in-service teachers led to this decision. Norris uses a system of cards and folders for organizing the data discovered during the data generation phase (46). This system involves writing important themes and ideas on the cards, which are then filed away in appropriate folders for use during scripting (46). While Norris describes a strict protocol for the use of these cards, I observed a more informal application of the system by Martin and followed that model. Martin used the cards to match important themes and ideas, such as seeing through the eyes of a student,

²⁰ The surveys and scales served as a discussion starter rather than as part of the data collected.

with a performance technique, such as “Machine.” In my design, the use of cards by participants would be twofold. First, the cards and folders would help the participants code their own data generated throughout the process, as Norris describes. Second, the cards and folders would be used to synthesize and interpret our data for the purposes of further dramatic exploration and script development. During the data collection phase, the group would gather as much data as we could, and we would use the cards and folders to concretely synthesize that data into themes. We then would explore those themes further through the use of improvisation, written monologues, choreographed movement, and the development of the script. The use of Norris’ cards and folders was intended to document, organize, and visually map the experience of exploring identity in this research project and move our group toward a final performed product.

Dissemination

The intent of the playbuilding project within the qualitative research design was to stimulate exploration of the perceptions and experience of preservice theatre teachers as they examined and interrogated their own identity. The dissemination of this research was designed to be a performative sharing of participants’ experiences exploring identity. I wanted to focus on the performative sharing itself as a dissemination of qualitative research by the participants as described by Norris. Norris describes this phase as dissemination of research, but for the purposes of this project, I wanted the sharing of the research to be in a format the participants valued and one in which their needs as students, teachers, and artists would be served. In this regard, I considered the potential of theatre for rehearsing change (Norris 28) and performing the choices made regarding

individual identity (Butler 531). By formally performing their research, I hoped that the participants would engage in focused optimism instead of angst and genuine ownership of their own embodied experiences, perhaps increasing their agency. As part of my research design, I would work with the participants during rehearsals to determine what the sharing of research might include. Originally, I had no idea what this performative sharing would contain in terms of content or length, but trusted the playbuilding process would help our group answer both my research question and the participants' questions about their identity as students, teachers, and artists.

Reflection

As discussed, I also considered the necessity of reflection as part of the process, which Norris does not explicitly include in his three phases of playbuilding as qualitative research, but which Grady addresses (see Chapter Two). In addition to weekly post-session reflections and moments of individual and group reflection within rehearsals, I added a fourth phase to the playbuilding process designated specifically for reflection. To accommodate time for reflection in my research project, I set aside our last session following the performative sharing for individual and group reflection.

As a researcher/facilitator for the playbuilding process, reflection would also play an important role for me in designing the research project. While the data analysis phase of the playbuilding project required group reflection in order to synthesize data for a performance, the post-sharing reflection would allow for a personalized reflection on individual and group identity. As discussed in Chapter Two, Grady recognizes reflection as a key element to identity exploration. And while a playbuilding process includes

reflection as a means of creation, it should be noted that the intentional space for reflection was intended to help synthesize the experience of the individual exploring identity through playbuilding, and allowed for researcher reflection as well.

Summary

The research design for this study focused on collecting qualitative data for two purposes. First, I planned to use field notes, artifact analysis, and discussion from the data generated through the implementation of playbuilding project design to address the experience of individual preservice theatre teachers exploring their emerging professional identity. The data collected through the playbuilding project would then be organized and analyzed by me through qualitative, grounded, In Vivo coding methods to identify emergent themes. My qualitative analysis hinged on the data generated through the playbuilding project.

My design for the playbuilding project centered on the experience of the participants as they explored identity. For that reason, the data to be collected by the participants was designed to focus on the construction of identities through explicit naming and performing specific elements of the participants' individual or collective experience, meaning anything that could have occurred in their lives leading up to the beginning of this project. The playbuilding design met the requirements for exploring identity through a necessity for recognizing experience, reflection on that experience, and the organization of that experience for performance. Those three steps - recognition, reflection, and performance - align with the positioning of identity in time (past, present, and future) as discussed in Chapter Two. The design of this project required participants

to recognize their past identities, reflect on those identities in the present, and perform those identities with an eye toward the future. As Norris indicates, the design operates in the world of the plausible and possible (28). It also allows for the recognition and value of participants' experiences. As indicated in the identity research presented in Chapter Two, past experience, recognition of present, and future considerations play an important role in constructing the identity of an individual. Playbuilding offers space for intentional exploration of those three elements synthesized through drama activities, performance, and reflection. I built these research considerations into my project design through exploration of the identity markers student, artist, and teacher. The discoveries made through implementation of this design shifted my understanding of the experiences of preservice teachers exploring identity through a playbuilding process, as discussed in Chapter Four.

Chapter 4: Implementation of the Playbuilding Project

The implementation of my qualitative research design, for the most part, followed the design presented in Chapter Three. In this chapter, I outline the implementation of the overall qualitative research design with specific focus on the phenomenological playbuilding project. The playbuilding project provided the vehicle for generating the participant data that was collected and organized for analysis to address my research question. I begin the chapter describing the implementation process for the research project, before focusing on the details of implementation for the playbuilding project.

Data Collection

In this section, I discuss the collection of data during the playbuilding project. As discussed in Chapter Three, I intended to use researcher field notes, artifacts, and participant discussions to generate and organize the data generated during the playbuilding project. The field notes I would use came from either my own written observations recorded in ten-minute increments during each session, post-session notes, or from those of my research assistant, fellow Drama and Theatre for Youth and Communities (DTYC) graduate student Megan Nevels. After each session, Megan and I would discuss the session, share our separate session notes, and identify similar or recurring themes in those field notes. Megan's and my field notes were recorded by hand on forms I designed for this research study (Appendix G) and recorded at the discretion of the researcher or research assistant. The post-session conversations Megan and I engaged in synthesized our field notes onto one master field note document. That document would then serve as the field notes to be analyzed by me following the

completion of the playbuilding project. I also recorded the sessions on video with the consent of the participants. My past experience trying to record video for research purposes had been difficult, due mostly to a lack of reliability and quality in previous videos as a documentation tool. Those difficulties were also evident in this project. The quality of video recordings and audio tracks were fairly unreliable, and the camera I had available used a built-in setting to shut off following thirty minutes of recording time, which I had to continually monitor during the 120-minute sessions.

Since my role in data collection was inseparable from my role as facilitator and artistic collaborator, I found it important to engage in discussions with my research assistant and Lazarus, my faculty advisor. These discussions took place regularly during the data collection phase and served as a tool for researcher reflection about my process and my findings, rather than a place for generating more data for analysis. These discussions also helped shape the playbuilding process week to week.

As designed, the most relevant set of data came through the playbuilding project. The artifacts, discussions, and performances within that project became the body of data I would eventually analyze regarding the nature of professional identity as outlined in my research question. The script created during the playbuilding project became a critical artifact within the larger body of data, and became the starting point in my In Vivo Coding process since it captured participant ideas, words, and embodied data analysis. Out of all the individual qualitative methods I used to collect data, I discovered that the field notes and script were the richest and most useful source of data in terms of the quantity and quality of information about identity generated. These two artifacts became

my primary sources of data, and they lent themselves to the In Vivo Coding process I intended to use. I discuss this coding and analysis of my data in Chapter Five.

Implementation of the Qualitative Research Project: Playbuilding

During the playbuilding phase of this study, as planned, I recruited participants, moved through the three playbuilding phases described in Chapter Three, and reflected on the experience with the participants. Several practical steps were required prior to implementing the playbuilding phase of the research design after securing approval from the UT Institutional Review Board. I recruited participants from the BFA Theatre Studies program at UT, confirmed their participation, gathered personal information pertinent to the research study, made sure they registered for independent study credit, and scheduled times and a location for the playbuilding sessions. Those initial steps were completed by the time the playbuilding project began in August 2013.

Recruitment of participants began in the spring of 2013 and continued through the last week of August 2013. A list of thirty-three potential participants was provided to me by Lazarus for the purpose of sending a recruitment email and necessary forms to sign up for the project (Appendix H). Ideally, I hoped the eventual participants would distribute between sophomore, junior, and senior students in the BFA program. However, this was a minor concern. My major concern in recruitment was simply having enough participants to complete the study. Between the spring of 2013 and the first session on August 30th, the number of participants fluctuated between six and ten. Five of the eventual participants signed up for the study through the email procedure. Some participants who had initially signed up via email were forced to drop out of the study

due to scheduling conflicts with either work or other classes. Two participants were recruited through conversations with either Lazarus or me in August of 2013, and following those conversations, those participants completed registration for the study through the same email process as the other five participants. As the researcher/facilitator/director within this process, I observed an important part of recruitment to be participant interest in creating art, which would become a sub-code in my eventual analysis. While some participants needed the extra credit hours to round out their schedule, all participants expressed excitement about the opportunity to “perform on stage” again and expressed that they did not engage artistically with theatre as much as they had in the past. While creating an artistic piece was a key motivating factor in recruitment, once the study began, the participants engaged fully in the exploration of identity.²¹

Participants

Instead of the eight to twelve students I included in my research design, the actual participants in this project consisted of seven undergraduate students enrolled in the BFA Theatre Studies program at The University of Texas at Austin. At the time of the study, six of the participants were beginning their final year in the BFA program, and one was in her second year. All participants were between the ages of nineteen and twenty-three. Some participants entered the BFA program directly in their first year at UT, and some had transferred into the BFA program either from another major at UT or another

²¹ In the talk-back after one performance, Anna told the audience that she walked into the first session thinking “How can I bow out of this gracefully?” She said she left that first session determined to stay through the duration of the study (Anna, Talk Back, 11/8/2013).

institution. Participants also had varying backgrounds and educational experiences including home-schooling, different regional locations, and different sized schools and communities. All participants had prior experience in theatre to some degree (whether as actors, directors, or designers) and were dedicated to both the artistry of theatre and pedagogy.

All seven participants chose to register for Independent Study credit as part of their participation, and the process for registration was quite simple for the participants. I collected each participants' UTeid²² and the number of credit hours for which they wanted to register. I then coordinated with Lazarus and the Undergraduate Advisor in the Department of Theatre and Dance to complete their registration. Criteria for Independent Study credit was outlined in a course syllabus I created for the purpose of guiding this project (Appendix E). That syllabus also contained a course description and course schedule that guided the work of the participants. Evaluation for the Independent Study credit was completed by me, and grades were submitted by Lazarus.

Table 4.1 offers a brief individual profile of each of the seven participants. The information contained in Table 4.1 is drawn from the pre-survey (Appendix A) and a participant information form I designed with the goal of scheduling workshops and gathering initial information about participants (Appendix D). Table 4.1 also lists each participant by their chosen pseudonym and includes their year in the BFA program, self-

²² University of Texas Electronic Identification. This number is used for registration. It is similar to a "student number" at other academic institutions.

defined gender, ethnicity, and reason for enrolling in the BFA program. These pieces of information provide a quick glance into some initial participant defined identity markers.

Participant	Year in BFA Program	Gender	Ethnicity
Alaina	2	Female	Caucasian
<i>What led to your decision to enroll in the BFA Theatre Studies program?</i> “I knew I wanted to be a teacher in Texas about my junior year [of high school] after we didn’t advance from zone. ²³ I had been to state before and placed and then [my junior year] we were done. I realized at that moment I wanted to teach and be part of UIL as long as I could and UT [University of Texas] had the best path to get me there” (Alaina, Pre-Survey, 8/30/2013).			
Anna	4	Female	Caucasian
<i>What led to your decision to enroll in the BFA Theatre Studies program?</i> “I grew up doing athletics and sports the majority of my life and not theatre. That being said, my parents loved theatre and would expose me to it. Every time I experienced theatre I knew there was something special. That in turn would sadden me when I thought of how little I saw it at school” (Anna, Pre-Survey, 8/30/2013).			
Kyle	4	Female	Caucasian
<i>What led to your decision to enroll in the BFA Theatre Studies program?</i> “I knew I wanted to be a teacher because of all the bad ones I’d had in the past. I knew I could do it better. I chose theatre because it’s always changing. I need things that continually challenge me to stay fresh” (Kyle, Pre-Survey, 8/30/2013)			
Lacie	4	Female	Caucasian
<i>What led to your decision to enroll in the BFA Theatre Studies program?</i> “I have always loved theatre. I volunteered at an elementary school in Houston when I was 19 and loved teaching. I didn’t like the program at UH [University of Houston] and wanted to leave so I came here” (Lacie, Pre-Survey, 8/30/2013).			
Natalia	4	Female	Caucasian
<i>What led to your decision to enroll in the BFA Theatre Studies program?</i> “My enrollment was an accident, actually. I checked the wrong box on my application but once I got here and took my first classes it felt, maybe, like it was supposed to be this way” (Natalia, Pre-Survey, 8/30/2013).			
Sam	4	Male	Latino
<i>What led to your decision to enroll in the BFA Theatre Studies program?</i> (1) “I researched the professors at various programs and felt like this was the place where they had phenomenal professors and leaders. (2) Still in Texas. (3) UT Austin as a school has a lot of prestige as a public university” (Sam, Pre-Survey, 8/30/2013).			
Sophia	4	Female	Latina
<i>What led to your decision to enroll in the BFA Theatre Studies program?</i> “My deep love of theatre began in the seventh grade when I was put in a theatre class by mistake. Since then, I’ve had incredible theatre teachers that developed and encouraged that love. Discovering theatre changed my life and made it better thanks to them [teachers] and if I could do that for someone else, that would be the ultimate honor” (Sophia, Pre-Survey, 8/30/2013).			

Table 4.1: Playbuilding Project Participants

²³ This refers to the University Interscholastic League (UIL) State One-Act Play Competition held annually for high school theatre programs in the state of Texas. In this competition, schools compete through a performance of a forty-minute cutting of a full-length play against other schools in increasingly larger geographic areas beginning at Zone and going through District, Area, Region, and finally State.

Prior to this process I had served as a Teaching Assistant (TA) in a Theatre for Young Audiences class for two of the participants, Sam and Natalia. In that class, I would describe my relationship with these two students as positive. I believe that my previous experience working with them was beneficial in their decision to participate in my research project. Though I cannot confirm this, as leaders in the BFA Theatre Studies program, it does not seem unreasonable to me that these two were advocates for participation in this project among their peers. After working with this group of participants on this project, I discovered how tightly knit the cohort of students in their final year was and assumed Sam and Natalia may have talked to their peers about their previous experiences with me.

Playbuilding Implementation Phases: Data Generation to Reflection

In the fall semester of 2013, our group of seven participants began the playbuilding process. To execute the playbuilding section of my project, I considered Norris' three main stages (data collection, data analysis, and dissemination) and applied collective steps Norris describes in his book (40)²⁴ as outlined in my research design (see Appendix B). Norris borrows eight "collective steps" from Berry and Reibold²⁵ that describe a typical journey through a research project. These "collective steps" became the guide for my creation of a twelve-week timeline for research and exploration, though each step was continually present throughout each of the three phases. These steps were outlined in the course syllabus and followed Norris' three phases with the addition of one

²⁴ Norris additionally provides an outline of the steps a group of A/R/Tors will go through together during a playbuilding process. While elements of that model of participant journey were present in this research process, they did not intentionally inform the design of the research project.

²⁵ See Table 2.1.

reflective session as discussed in Chapter Three.²⁶ Table 4.2 presents the basic timeline followed for each phase of my research design.

Phase	Implementation Timeline
Data Generation (Topic Choice, Research)	<u>Sessions 1-4</u> <ul style="list-style-type: none"> • August 30 – September 20, 2013
Data Analysis (Synthesis, Exploration, Refining, Scripting, Rehearsal)	<u>Sessions 5-10</u> <ul style="list-style-type: none"> • September 20 – November 7, 2013
Dissemination (Performance)	<u>Session 11</u> <ul style="list-style-type: none"> • November 8, 2013
Reflection	<u>Session 12</u> <ul style="list-style-type: none"> • November 15, 2013

Table 4.2: Playbuilding Implementation Phases

During the project, our group stayed on the schedule described in Table 4.2 and followed the course syllabus (Appendix E). Since my goal in designing this project was to remain adaptive to the needs of the participants, session plans (Appendix E) were designed on a weekly basis in response to previous sessions and to best suit the needs of the next session and the individual participants. As we neared the performance, the design for each session grew less involved as the participants had fewer specific tasks to accomplish that required larger amounts of time. The implementation of each phase of the playbuilding process used the devising techniques described in Chapter Two and provided in Appendix C. Each previous playbuilding phase influenced the data generation as well as the artistic contributions made in the next.

Data Generation - Implementation

²⁶ See Appendix A.

The implementation of the data generation phase followed the techniques outlined in the design of the project outlined in Chapter Three²⁷. For the first four weeks, the participants, Megan, and I gathered as much data about the participants' identity as we possibly could. The experiential data we gathered was intended to inform our performance in two ways. First, we used participant-generated written data to collect, organize, and script the eventual performance. The participants created several written artifacts like journal entries, poster dialogues²⁸, and thematic notecards²⁹ during these early sessions. The second and more important method for collecting experiential data came through the devising activities undertaken in this data generation phase. These physical, embodied activities shaped our discussions and written artifacts, which in turn would inform the eventual script. Through the data generation process, an important shift in our focus on identity occurred. The pre-surveys and identity scales I designed focused on three participant identity markers: student identity (Student), teacher identity (Teacher), and artist identity (Artist). In my original research design, I believed these three identity markers represented the potential professional identities of a preservice theatre teacher as they transitioned from student to teacher. It was always my intention that the participants would choose which identity markers we would explore at any given time, and through discussion of the surveys and scales on the first day, the participants began the process of defining the identity markers we would explore in this process.

²⁷ See Table 3.1.

²⁸ Labeled an "Active Discussion Starter" in the *DFS Handbook*, poster dialogue involves participants scribing a response to a particular prompt on a collective piece of paper (*Drama for Schools: A Handbook for Using Drama as an Educational Tool* 23).

²⁹ This was part of the system of Cards and Folders described in Chapter Three.

Eventually, two more identity markers would be thoroughly explored by the participants. Those identity markers are discussed later in this chapter.

The data generation phase of the playbuilding project was centered in the first four sessions as outlined in the research design. During the first session, the participants spent the first minutes filling out consent forms for their participation as required by the Institutional Review Board. Following the completion of that necessary paperwork, we moved into introductions as the first step toward building community. In that moment, I noted that the introductions appeared more beneficial to me as I was least familiar with the folks in the room (Hardin, 8/30/2013). These students were already a community, and I would have to find my place among the already tight-knit cohort of BFA Theatre Studies students. Following our introductions, the participants completed the identity scales I had prepared in order to begin exploring the identity markers of “Student,” “Teacher,” and “Artist” (Appendix C). On these identity scales, the participants responded to statements related to their identities by ranking their position on a scale of one to five, with a one meaning they did not identify with the statement and a five meaning they strongly identified with the statement. In the spring of 2013, I had piloted these identity scales as part of the preparation for conducting this research study. During that pilot, I discovered that these identity scales offered an excellent entry point into discussion on identity. The participants with whom I piloted these scales were more interested in processing their comparisons between all three through dialogue rather than analyzing numerical data. Following that experience, I chose to use these scales as a

discussion starter for the project, and the participants easily engaged in conversation about these specific identity markers (Hardin, 8/30/2013).

In discussing the identity scales, the participants responded with ideas that were consistently beyond the scope of the quantitative responses offered in the scales. Sophia, in reaction to this process, said, “These identity scales were tough, identity is beyond the numbers one through five. It’s so much more than this, and I need all three to be myself” (Sophia, 8/30/2013). The idea of incorporating multiple identity markers into one sense of “myself” would shape the exploration of identity and eventually add the identity marker of “Person” to the body of research explored through this playbuilding project.

The other key element of the data generation phase that was shaped by the processing of the identity scales was the interest of the participants in the dichotomy between their real and ideal identities and actions, and the actions in the transition between the real and ideal. Sam remarked, in response to his identity scales, that it was “...hard to differentiate between what I want to do and what I actually do” (Sam, 8/30/2013). This exploration of real and ideal seemed interesting to the group and brought up conversations about the transition from student to teacher (Hardin, 8/30/2013). These discussions shaped my work in designing each session from week to week. A broader look at the identity of the “Person” and the transition between identities for these college students represented their interests as co-researchers in the playbuilding project, which led me to incorporate further exploration of those ideas into subsequent session plans during the data generation phase.

In the remaining sessions of the data collection phase, the participants continued to explore these two ideas through written brainstorming activities (“Paper Dialogue”; Appendix E), writing prompts completed in journals, and embodied activities like Boal’s “Real and Ideal Images” (Boal, *Games* 187). In this exercise, participants create a frozen image that represents their ideal and a contrasting real image. Participants then transition between the real and ideal, and think about the steps necessary to move from the real to the ideal. The participants in this study engaged in this exercise to examine the real and ideal of the five identities explored through the playbuilding project. For each marker’s real and ideal, the participants created an image in which six out of seven participants were involved. An example of the contrast created within the identity markers came from their presentation of the real and ideal “Teacher” images. The real teacher image consisted of six disparate individual images that demonstrated the perceived challenges of being a teacher and included stressful representation of classroom management and grading (Hardin, 9/13/2013). The ideal, on the other hand, showed a unified group of six teachers peacefully embracing each other through held hands in a standing circle. As part of the activity, the participants had to move between the real and ideal in five counts. In these transitions, the participants’ curiosity was piqued in terms of identity exploration. Kyle observed, “I made discoveries in the transitions,” and questioned, “How do we get there and how is that part of the message?” (Kyle, 9/13/2013). In fact, most participants felt the transitions were the most interesting part of the exercise (Hardin, 9/13/2013). Kyle also felt that the contrast of real and ideal added meaning to the exploration of these identity markers. “It was more deep and meaningful when we added the complementary

image” (Kyle, 9/13/2013). “Real and Ideal Images” enhanced the exploration of identity through embodied exploration and solidified the focus on identity in transition during the playbuilding project.

As we dug deeper into these perceptions of identity, I noticed the participants began to ascribe identity markers to themselves in conversations (Hardin, 9/13/2013). The session planning then changed to reflect the individual connections, and the participants wrote three-line poems and six-word memoirs to describe their own identities. The six-word memoirs eventually transformed and became the final scene in the script. Each represented a sense of an ideal personal identity and transformation. Lines such as “The boy who became a teacher, his students changed their own world” and “Some things change, deal with it. It’s really hard, but worth it” reflected the journey of identity in transformation to an ideal explored through the data generation phase.

As the intended playbuilding project design allowed for flexibility within the process, the participants used that flexibility in our exploration of identity. As discussed in Chapter One, the act of naming an identity marker can help to offer a broad or particular meaning to a certain word (Kripke). The naming and defining of identity markers by the participants played an important role in this study.

Early in the implementation process, the participant discussions altered my expectations of identity exploration, adding an identity marker to explore that felt necessary to include based on participants’ perceptions of identity. Along with the three identity markers (Student, Teacher, Artist), I outlined in my original design, the group

also introduced and considered the markers “Student-teacher”³⁰ and “Person.” This shift to focus on five identity markers instead of three informed the implementation of the research design and allowed our group to focus on both collective and individual aspects of identity instead of focusing solely on individual aspects which I had considered most relevant based on the research presented in Chapter Two. The addition of the identity marker, “Person,” was the most influential element on both the playbuilding project and research study, and will be discussed in depth in Chapters Five and Six.

Data Analysis/Interpretation - Implementation

The fifth session of the playbuilding project started the shift from data generation to data analysis and interpretation. During our fifth session, we were missing two members, Anna and Natalia, due to illness, and their absence was felt in the room by Kyle early in the day. “It feels incomplete without Anna and Natalia here.” Despite their absence, the remaining five participants began working to synthesize the thematic data we had generated during the data generation phase and had recorded on a system of cards and folders. We used the system of cards and folders described in Chapter Three to aid in this task. Throughout the data generation phase, we had written important themes, concepts, and ideas on notecards as part of the research design and in response to the discussions, activities, and writing we had completed. Since we had already listed all of the themes, concepts, and ideas we had explored in the first four weeks during the implementation of the data generation phase and written the labels for those themes on

³⁰ The “Student-teacher” marker came into the room with the participants, and may have been introduced by another professor during discussions outside of the weekly sessions. Student-teaching was on the mind of the participants in their final year in the BFA program.

cards, our first step in the data analysis phase involved arranging the cards on the floor (Hardin, 9/27/2013). Then, as though putting together a giant puzzle, the participants organized them into groups and put similar groupings together. They then fit those groupings of cards together into one large visual map of the data we had collected and synthesized to that point.

The act of creating the thematic cards and organizing them visually was the first step in coding the data the group had generated. Each card represented a synthesis of an idea that had been important to our discussions and explorations, and in the process of organizing the cards, themes emerged that were broader still. The participants took ideas from the cards such as “Challenge,” “Learning from Mistakes,” “Ever-Changing,” “Growth,” and “Empowerment” and grouped them together as a representation of the ideas of “Transition” that we had already been exploring (Hardin, 9/27/2013). The cards, essentially, made up the component parts of larger themes. This process of group coding heavily influenced the creation of the eventual script for performance.

All of the themes in that puzzle of cards involved different applications of identity performance. Some themes, like “real and ideal” addressed identity from an abstract, conceptual point of view. This theme came from the data collection phase and directly from an exercise inspired by Boal called “Real and Ideal Images”³¹. The images they created in this exercise during the data collection phase were explored further during analysis and eventually were included in the dissemination phase.

³¹ Though I used the version found in the *DFS Handbook* for a guide.

Other themes, such as “Responsibility,” dealt with a specific characteristic of what one person’s teacher identity contained. The theme had come up in discussion and landed on a note card. When we organized the notecards, Sophia identified strongly with the theme of “Responsibility” and wrote a monologue that emphasized her new understanding of her responsibility as a teacher (*Juggling Identities*). This personal connection to an element of identity Sophia felt was vital to her teaching practice and was also included in the dissemination phase. Both of the processes described, “Real and Ideal” and “Responsibility,” were explorations of data that had been previously generated and synthesized, followed by the refining, scripting, and rehearsing of those moments for performance. By organizing the themes through cards, the participants were able to include many different representations of the identities we explored in the data collection phase and move them through the process of data analysis.

Once we had organized the data generated in the first phase, we set about the task of creating a script for dissemination. After organizing the cards and folders, each participant selected a theme in which they were particularly interested and created a performative moment (scene, movement piece, tableau, etc.) that included multiple members of the group in that segment of the script. Each participant was responsible for creating, scripting, and teaching the moment they had created to the rest of the group. In general, these performative moments reflected the more centralized group definitions of identity we had discussed (Hardin, 10/4/2013). After the completion of that process, the group felt the script lacked enough individual voices. To refine the script, the participants created a series monologues outlining some of their “best” moments in the classroom

from the perspective of one of the five identities we had discussed. As the facilitator, I encouraged the participants to think about their best moment in the classroom through the eyes of one of the five identities we all had been collectively exploring during the playbuilding process. Each participant's monologue was included in the final script and, in my observation, connected to a personal theme or idea the participant felt most relevant to their individual experience through this project.

The completion of the script and the rehearsal process for the sharing and dissemination phase melded together. Our final script was not completed until the week before the performative sharing. By combining the rehearsal and scripting process the participants and I allowed the maximum amount of time for refining performative moments created and the addition of new ideas to "flesh out" the script. For instance, our data gathering phase involved the collection of both individual and group perspectives on identity. The early script, however, focused primarily on group descriptions of identity, as each participant was charged with creating a group performance piece. We discussed this and added the monologues each performer had written. In this way, we could highlight a moment that captured an aspect of their identity related to the environment of school. Each participant wrote and performed their own monologue and, in turn, revealed a piece of their identity in the script. By remaining flexible with the scripting and rehearsal process, we were able to deepen the exploration of identity to include individual and collective identity exploration and representation.

During the data analysis phase, the participants dug a little deeper into exploring identity, but they were also focused on the eventual performance rather than deep

interrogation (Hardin, 11/1/2013). As the focus of the playbuilding project became more centered on performance, participants began to function more efficiently as an ensemble. As mentioned earlier, Anna and Natalia missed the fifth session of the playbuilding project. Both participants returned for the sixth session, and prior to the sixth session officially beginning, they reflected on their surprise regarding their feelings about missing the previous session (Anna, 10/11/2013; Natalia, 10/11/2013). Anna's comments eventually became the opening monologue in the performance, and from that point on, I, as a researcher, began to notice the importance of working together collaboratively in the exploration of identity, which eventually informed the questions I would ask during the reflection phase of the playbuilding process.

Dissemination - Implementation

Our final performative sharings took place on November 8th, 2013. Though the project design had originally planned for one sharing, the group decided to share twice on that day to two different audiences in two different spaces (necessitated by availability of both participants and performance spaces at The University of Texas). The first sharing took place at 11:30 in the morning in our regular rehearsal space, room 1.108 in the F. Loren Winship Building at UT. The participants arranged the room with the audience sitting in desks on one side and created a performance space on the other side of the room which was framed by the room's rehearsal furniture and a chalkboard. The second performance took place in The Laboratory "Lab" Theatre on the campus of The University of Texas at Austin at 3:30 in the afternoon. The Lab is a small proscenium theatre, and for that sharing, the participants performed on stage.

The audience for both performances was invited by the participants according to the initial playbuilding project design. The participants welcomed any and all who would come to see their performance, which allowed Lazarus and others to invite more potential audience members to attend. The audience for the first sharing was made up primarily of students in the BFA Theatre Studies program (not enrolled in the project), the MFA Drama and Theatre for Youth and Communities program, and the faculty of both programs. While the audience for the second sharing included a few BFA Theatre Studies students, a UT Theatre and Dance staff member, a staff member from the Counseling and Mental Health Center at UT, and Lazarus, this audience mostly consisted of friends and families of the participants. Each performance was followed by a brief talk-back I facilitated. Both talk-backs allowed dialogue between the participants and their audience through a series of questions and answers (the format used for these talk-backs can be found in Appendix F).

These performances allowed participants to perform and share their past, present, and future identities. The talk-backs placed the identities we explored in a context outside of our rehearsal space and in conversation with the experiences of our audience members, thus meeting the necessary requirements of the playbuilding process Norris describes and I adopted as discussed in Chapters Two and Three.

Reflection - Implementation

While the post-performance talk-backs served as a space for reflection in addition to meeting the requirements for dialogue described by Norris, the majority of the reflection phase in this project occurred after the dissemination phase. The week

following our performative sharings and talk-backs, the group gathered for one session dedicated to reflecting on the playbuilding experience. During that session, participants engaged in arts-based reflection and in reflective discussion that I guided. The arts-based activity involved each individual using construction paper, pipe cleaners, and other art supplies to create a representation of their own identity at that moment, while weaving in the five identities we had been exploring through the devising process. These artistic representations of identity took many shapes and allowed each participant to reflect on a physical model of their identity on that day. Each participant then shared their thinking behind the creation of their identity model, which included many of the ideas we discussed throughout the playbuilding project related to identity through time, especially the relationship between present and future.³² During the processing of these art projects, the participants discussed their relationship to the identity markers we had been discussing through the previous three phases of the playbuilding project. Sam offered a reflection on the potential addition of other future identity markers. Natalia spoke of the weight she was feeling related to each marker. Alaina described her optimism about the balance of the five identity markers we had discussed. Lacie reflected on feeling that these markers complicated her identity, which she still believed to be simpler than what had been presented (“Large Group Discussion”).

Following the discussion of those art projects, I engaged the participants in a focus group discussion, asking questions about both identity and the playbuilding process. Identity was discussed from both an individual and group perspective, in that

³² Specific findings from the Reflection phase are discussed at length in Chapter Five.

participants made specific comments about their individual identities alongside more general discussions of the identities they had discovered as a group. The other important element of this session was reflection on the process of exploring identity through playbuilding. I recorded the responses to those questions on video, which consistent with my experience, did not work. My research assistant and I also recorded a large number of field notes. Those field notes, collected during this final session, provided the primary source of data which I analyze in Chapter Five of this document.

Summary

In this chapter, I outlined the implementation of the qualitative research design, including the playbuilding project. Field notes and the playbuilding script also offered a rich source of data to address my research question, as the design intended. The implementation of the playbuilding project also went, for the most part, according to the research design I described in Chapter Three.

While this chapter focuses primarily on procedure, throughout the implementation of the design discussed here, I also gathered data that would address my research question. I followed the outlined procedure for recruiting participants, and the seven participants in this study proved to be a sufficient number to begin to address my research question. These participants were actively and thoughtfully engaged in exploring identity through all four phases of the playbuilding design, and the analysis of data collected through that design led to important conclusions discussed in Chapters Five and Six. Findings and analysis from the implementation of the research design exploring the identity of preservice theatre teachers is discussed in Chapter Five. Through the

implementation process, I gathered sufficient and relevant data for analysis to address my research question.

Chapter 5: Analysis

This chapter is dedicated to the analysis of the qualitative data gathered through all phases of my qualitative research project. All data generated, analyzed, disseminated, and recorded through the playbuilding process was combined with my field notes and video recordings to create a large body of data for analysis. As described in Chapter Three, I would use In Vivo Coding to organize the qualitative data into relevant, participant-named codes. While the In Vivo Coding process yielded many results in terms of codes related to identity, in this chapter I will focus on three prominent codes that permeated the entire project: “*Person*,” “*Identity Transition*,” and “*Each Other*.” I will provide an overview of relevant data supporting this coding, my use of In Vivo Coding as applied to that data, and my analysis of the three dominant codes that emerged through the coding process.

Process of Coding Data

I arrived at the three codes, “*Person*,” “*Identity Transition*,” and “*Each Other*,” through a modified In Vivo Coding process which required many steps. For my first pass through the data following the completion of the playbuilding project, I began with the performance script, as it was a representation of data already coded by the participants as co-researchers. I then used the codes found in the script as the guide to my coding of the rest of the data, which consisted of field notes (both mine and my research assistant’s), videos, journals, images, and other written artifacts from the rehearsal process. Consistent with the requirements of In Vivo Coding, those three codes are all direct language used by the participants in this study. The process of In Vivo Coding for this study required

generation and organization of qualitative data found in field notes, videos, artifacts, and the data from the playbuilding project. While the data from surveys, field notes, artifacts, and videos collected through playbuilding offered a deep well of potential codes for analysis, I needed to narrow the focus of analysis and number of codes to best address my research question, which focused on the perceptions of preservice teachers exploring identity.

Before I began my application of the In Vivo Coding process in earnest, I captured the participants' definitions of each identity marker. I hoped that understanding their relationship to these markers within the body of collected data would help to guide my coding process and enable me to distinguish participants' discussions and performances of identity from the remainder of data collected. After detailing the participant definitions of identity through definitions they wrote into the script, I took the data they generated through the playbuilding process and did my own analysis through the In Vivo Coding process described in Chapter Two. I then selected three related codes for analysis due to their almost overwhelming frequency and detailed descriptions within the many codes available for discussion in this document. Again, those three codes that most resonated within the In Vivo Codes were "*Person*," "*Identity Transition*," and "*Each Other*." In this chapter, I detail the participants' definitions of identity and identity markers, my finding of three codes through an In Vivo Coding process, and my interpretation of those codes with an eye toward the connections between those codes and identity development for preservice teachers.

In Vivo Coding of Data

I began my coding process with analysis of the script, a compilation of participant words, concepts, discoveries, questions, and embodiments. I chose to make my first pass of coding through the script because it was a piece of data that synthesized the ideas discussed for the entire playbuilding project and was written in the participants' words. As discussed in Chapter Two, the In Vivo Coding process requires the naming of codes to come from the words of the participants, which made the script a logical place to start.

My first pass through the data using In Vivo Coding yielded seven codes, which I then pared down to three based on their frequency in the data and my observations on their importance in the rehearsal room. "*Person*," "*Transition*," and "*Each Other*" appeared in the data most often, and as I had observed in the rehearsal process, they were the three ideas that most influenced the eventual script. These three codes seemed most important to me, the researcher, which Saldaña recommends for the researcher engaging in the In Vivo Coding process. As I moved through the process, I modified the In Vivo Coding process slightly to organize related data into categories that were named by a word or few words that represented the main idea of each code. This helped to organize the data into the three main codes. Once I had focused on those three codes, I looked through the data again to find examples that I believed fit with those categories. This focus on participant definitions of identity came from my discretion as a researcher and the attempt to answer my research question. The seven codes I discovered in my first pass through the script and a general description of each code can be found in Table 5.1. The examples in Table 5.1 came from the entire body of data collected through the

playbuilding process and were revealed through examination of the performance script which yielded seven codes.

Table 5.1: Initial Codes from the *Juggling Identities* Script

Initial Code (1 st Pass)	Description
“I _____”	<p>This code focused on moments in which the participants shared or performed an identity marker or the perception of an identity marker in the script. Examples of this code include:</p> <ul style="list-style-type: none"> • “I go to school” (Sophia, “Journal Entry,” 9/27/2013). • “As a student, I want to soak it all in” (“Paper Dialogue”). • Stage Directions: “4 Stations on Stage: 1. Artist 2. Student. 3. Student Teacher 4. Teacher...Sam begins dancing alone, then moves to each station to dance with them and activate them” (<i>Juggling Identities</i>).
“Person”	<p>In the script, this identity marker appeared often in reference to something that was both entirely separate from the other identity markers the participants explicitly explored in this study, “Student,” “Teacher,” “Artist,” and “Student-teacher,” and an identity marker that encompassed the other four. Examples of this code include:</p> <ul style="list-style-type: none"> • “We explored what it means to be a person who is a student who is an artist who is a student teacher becoming a teacher soon” (Anna, “Journal Entry,” 9/27/2013) • “I am a person who goes to school to become a teacher” (Natalia, “Group Discussion,” 8/30/2013). • “As a person, I strive to serve my family, my friends, and my community” (Lacie, “Journal Entry,” 9/20/2013).
“Each Other”	<p>This code came simply from references to each other as a community in the script. This idea was present throughout the rehearsal process, and became integrated throughout the script. Examples of this code include:</p> <ul style="list-style-type: none"> • “We are there for each other” (Natalia, “Group Discussion,” 10/11/2013). • “The greatest thing about this project is the people” (<i>Juggling Identities</i>). • “Cared for not by parents alone” (Kyle, “Journal Entry,” 9/20/2013).

Table 5.1 Continued

Initial Code (1 st Pass)	Description
“Make Theatre”	<p>“Make theatre” came into the script in different ways. Sometimes, this would be a reference to making theatre as an ensemble for this project. Other times, it would reference making theatre with future students. Examples of this code include:</p> <ul style="list-style-type: none"> • “That means making theatre in many different ways. To create relevant, socially responsible art that has the possibility of impacting both the performers and the audience” (<i>Juggling Identities</i>). • “I got to make theatre with these amazing, talented, caring, hysterical teachers, best friends, family, and soul mates” (<i>Juggling Identities</i>).
“To Teach”	<p>Lines from the script that were labeled with this code included references to the inspiration of participants for a chosen career path. Whether an affinity for the art form, a moment of realization that teaching was their chosen profession, or a former teacher, there was an inspirational force in their life. Examples of this code include:</p> <ul style="list-style-type: none"> • “This is why we want to teach this art” (<i>Juggling Identities</i>). • “From that day forward I knew that teaching would be a part of me” (Lacie, “Journal Entry,” 9/27/2013). • “...my high school teacher, Mrs. C, is the main reason I am going to be a teacher. She is my inspiration” (Alaina, “Journal Entry,” 9/27/2013).
“Transitions”	<p>This code describes identity aspirations for the participants as they moved from identifying primarily as a student to identifying as a teacher, or a consideration of an identity they would ideally be able to perform in the future. Examples of this code include:</p> <ul style="list-style-type: none"> • “What happens in the transitions?” (Kyle, “Group Discussion,” 9/6/2013). • “We know what we want to be” (<i>Juggling Identities</i>). • “What if I wake up and realize my dream isn’t the same? What will I do?” (Anna, “Group Discussion,” 8/30/2013). • “I see potential, everything they could be...I see the future, mine intertwined with theirs” (Sophia, “Journal Entry,” 9/27/2013).

Table 5.1 Continued

Initial Code (1 st Pass)	Description
"I was _____"	<p>This code was characterized by words referencing a past self or identity. Examples of this code include:</p> <ul style="list-style-type: none"> • "Before I learned to be a teacher" (<i>Juggling Identities</i>). • "I had never thought about teaching as a profession" (Lacie, "Journal Entry," 9/27/2013). • "That moment is...one of the single best memories of my entire life as a student" (Alaina, "Group Discussion," 9/27/2013).

After establishing these seven codes, I took a second coding pass through the remaining qualitative data I had collected in the form of field notes, surveys, videos, and the written work of participants from the playbuilding project. I coded that data for these seven codes that I had found in the script. Of the original seven codes, three occurred with elevated frequency, meaning they occurred most often in the data, calling for further analysis. Another reason for selecting these three specific codes ("*Person*," "*Transitions*," and "*Each Other*") for analysis was due, in part, to their relation to my research question. I felt these codes best addressed my focus of exploration of the nature of identity development through a playbuilding process for these preservice teachers.

Following the extraction of these three main codes from the data, I organized the evidence that supported each code into a large body of related statements. In that process of organization, I noticed different interpretations of the main code within the body of evidence. I decided to then use a third pass of coding to break down each code into relevant sub-codes. Each sub-code highlighted a particular aspect of the overarching code related to either identity, the process of playbuilding, or to the research question. In this third pass, I found certain quotations described a more central concept or idea of the main

code, and those quotations became the evidence that justified and described that code. The third pass to create sub-codes resulted in a more nuanced understanding of the codes themselves and inspired the creation and naming of the sub-codes³³.

Main Code (2 nd Pass)	Sub-codes (3 rd Pass)
“Person”	<ul style="list-style-type: none"> • Person as Identity Outside the Profession • Person as Container for Identity Markers
“Transition”	<ul style="list-style-type: none"> • Real and Ideal for the Teacher • Ideal and Expertise • Gaining Control of Identity Markers
“Each Other”	<ul style="list-style-type: none"> • Making Art with Each Other and Group Identity Recognition • Risking with Each Other

Table 5.2: Codes and Sub-codes

The three main codes and their relevant sub-codes I analyze in this document are demonstrated later in this chapter through the specific quotations in Table 5.3, Table 5.6, and Table 5.8, each organized to demonstrate and organize the coding process I have just described and to expand discussion of the codes in Table 5.2.

Prominent Identity Markers and Emergence of “Person”

Each participant in this process recognized that while this project would explore particular identity markers related to professional identity, there were more identity markers not explicitly discussed that constituted their individual sense of self. For example, some participants would reference their spirituality as a key part of their identity, though it was not necessarily represented in an explicit manner in this project,

³³ In order to name the sub-codes, I deviated from the In Vivo Coding practice and used a grounded theory approach to naming, assigning titles to each of the sub-codes as the researcher.

shared among all participants, nor represented in the script or sharing. Individual moments, like a reference to religion or an individual's sexual orientation, informed the way identity was approached by individual participants, though each of the seven participants arrived at their own individual definition of their identity. Some common group identities were explored, named by the participants, and performed in group moments. Through the In Vivo Coding process, these ideas emerged in the first code I discuss in this chapter, "Person."

In accordance with my research design, part of the In Vivo Coding process involves the presentation of the researcher's perspective on the codes they have drawn out of the data through analytic memos (Saldaña, *Coding Manual* 93). I have written an analytic memo for each of the three main codes, which details my interpretation and perspectives of the particular code and related data. For this document, I have organized and separated the three main codes and their sub-codes into tables that present the evidence drawn from the data for each code.

Analytic Memo: "Person"

On the first day of the rehearsal process, four identity markers included in my research design (Student, Student-teacher³⁴, Teacher, and Artist) were expanded upon immediately by the participants with the inclusion "Person" as a relevant identity marker. In general, and as represented in Table 5.3, this code came through a sense of preserving the important elements of self outside of the professional identity markers I had chosen

³⁴ Student-teacher, which I have discussed, emerged through discussions with Lazarus prior to the implementation of this project and was included in the playbuilding process.

for examination in this study. The participants' "teacher selves" as discussed in Chapter One were part of this new identity marker, "Person." As researcher/facilitator, I also observed the discussions on personhood emerging from a certain apprehension about future professional employment, and a discussion on whether their chosen profession might be either "too much" or "not enough" to sustain them as people (Hardin, "Field Notes," 8/30/2013). Their presentation of this new marker necessitates its inclusion as a code for the qualitative research design results.

Discussion of what it means to be a person was present during all four phases of the playbuilding project design and was discussed in several ways. In early discussions, the participants framed the marker of "Person" as something outside of the four identities initially discussed. This separation was a theme of discussion, and participants questioned whether their personal self could align with their professional self. A shift then occurred in their discussion of "Person" as separate from professional identity, to a "container" for all identity markers. As the study continued, the participants began to describe, through verbal reflection that the identity marker, "Person," acted as the glue that held the multiple identities together. This was demonstrated by reflective statements on identity as a larger concept than specific identity markers. Rather than focusing on how to fit "Person" in with other identities (Student, Teacher, Artist), the participants began to describe their "personhood" as a collection of the identity markers discussed. By the end of the process, most students were using the term "Person" to define the self that contained the other identity markers defined through the process, Student, Student-teacher, Teacher, and Artist (see Tables 5.3 and 5.4).

Code: "Person"
<ul style="list-style-type: none"> • The group adds "Person" to the five identity categories (Hardin, "Field Notes," 8/30/2013). • "It's [identity] so much more than this. I need all three [Student, Teacher, Artist] to be myself" (Sophia, "Group Discussion," 8/30/2013). • "How can I be a person and a teacher?" (Natalia, "Group Discussion," 8/30/2013). • "The problem is, I want it all" (Sophia, "Group Discussion," 8/30/2013). • "I'm a person that teaches, I'm a person that makes art, I'm a person that learns, these things compartmentalized aren't enough...compartmentalizing them demeans them and puts more stakes on each one, versus if I put them in one" (Natalia, "Group Discussion," 11/15/2013). • "Student, person, teacher, student teacher, artist...going to go through all of these and carrying these no matter where I go, I can't choose necessarily one because they're all there, at different points, but they're all there, goes around in a circle, go to one and move on to the next one and keep going over and over again" (Sam, "Group Discussion," 11/15/2013). • On the Post Surveys, 6 out of 7 participants identified primarily as a person. The 1 participant who did not list person listed only identity markers not explicitly discussed during the study, and indicated no change in the way she identified (Alaina, "Post-Surveys," 11/15/2013; Anna, "Post-Surveys," 11/15/2013; Kyle, "Post-Surveys," 11/15/2013; Lacie, "Post-Surveys," 11/15/2013; Natalia, "Post-Surveys," 11/15/2013; Sam, "Post-Surveys," 11/15/2013; Sophia, "Post-Surveys," 11/15/2013).

Table 5.3: Representations of "Person" in the Data

<p>“Person” Sub-code #1: <i>Person as Identity Outside Profession</i></p> <ul style="list-style-type: none"> • “I feel like we keep separating these [Identity Markers], but how do we bring them together?” (Lacie, “Group Discussion,” 9/20/2013). • (Describing her final art piece) “The center is yellow because I wanted to go with this whole guided by light and to me light is yellow, and for me the light that carries me is God, and it links through each petal, it should be at the center of everything I do. Hearts, because I’m always filling these roles with care and love, calmer colors with student and teacher, red for artist because it’s passionate, person is white – most purely yourself” (Sophia, “Group Discussion,” 11/15/2014).
<p>“Person” Sub-code #2: <i>Person as a Container for Identity Markers</i></p> <ul style="list-style-type: none"> • “The person, all of my identities come from me, when it lays down, the teacher is the one that pokes up the most” (Natalia, “Group Discussion,” 11/15/2013). • (Describing her final art piece) “Person, student, teacher, and artist are linked together through letters. It’s hard to differentiate myself in all of these, though I left out student-teacher because I don’t really feel that, when I’m a student I’m a student, when I’m a teacher I’m a teacher. [It’s a] braid of the 4 colors, 4 identities, starts out a little crazy and gets more tightly woven in the end” (Anna, “Group Discussion,” 11/15/2013). • “This is my world right here, made it a box because I feel more dimensional, land is up and down because I have a lot of ups and downs in my own life, did this gay thing because I’m gay, person up top with my favorite color purple, always most important to me and it moves a lot, teacher is a growing thing always going higher and higher, artist a circle, student and student teacher are where my life feels a little crazy, pretty close to height because I’m still learning” (Kyle, “Group Discussion,” 11/15/2013).

Table 5.4: Sub-codes for “Person” in the Data

“Person” was one of five identity markers explicitly explored during this research study. Through the playbuilding project, the participants also defined the other four identity markers explored in this project: Student, Student-teacher, Teacher, Artist.

Though these are distinct markers, the participants in the group viewed them more as parts of the whole rather than disparate elements of the self. It was also acknowledged that these five identity markers coexisted alongside other identity markers (e.g. daughter, sister, barista) not explored in this project. Each marker we did explore, according to the participants, possessed qualities specific to that marker. The majority of the data generation process used the techniques outlined earlier within the playbuilding project to explore and define these five identities. In this exploration process, both the participants and I worked to deepen our understanding of each of these identities, though definitions of the identities were refined and solidified later in the process.

The script devised through the playbuilding process contained individual moments of identity performance prompted by exploration of teaching and learning. While the entire script contained both individual and collective performances of the five identities created by the participants, they were demonstrated best in the scripting and performance included in the final sharing that they entitled “The Dating Game.” The Dating Game is based on a short-form, performed improvisational game, which in turn is based on the popular 1970s game show of the same name. The premise of The Dating Game involves one player as bachelor or bachelorette and several players as contestants with unique characteristics or idiosyncrasies. The bachelor(ette) is to select one contestant at the end of the game to whom they feel most attracted, aligned, or interested. In the version performed in this project, each identity marker was embodied as a “contestant” (see Appendix F). The bachelorette, Alaina, needed to select one identity to assume from the group of five identity markers as portrayed by the other participants.

Ultimately, as will be discussed thoroughly later in the chapter, the bachelorette could not choose just one identity marker. This version of The Dating Game defined each identity marker through character, dialogue, and action. These definitions, synthesized by the participants, are directly quoted from the script and shown in Table 5.5.

Identity Marker	Participants' Group Definition
Student	<ul style="list-style-type: none"> • “She’s currently single, has no time for dating, sleeps a little, parties occasionally, and often has to choose between her social life, grades, or health.”
Student-teacher	<ul style="list-style-type: none"> • “Caught in the middle of two worlds.” • “He sleeps on average five hours a week, (his) bank account is dwindling because of printing and copying, (he) loves students in circles, assessing and poster dialogue.”³⁵
Teacher	<ul style="list-style-type: none"> • “Not in it for the money, loves kids, has a love/hate relationship with TEKS³⁶, works harder than she is given credit for.”
Artist	<ul style="list-style-type: none"> • “A special someone who pushes boundaries, questions the norm, and loves what she is doing so much that she pays to do it in college.”
Person	<ul style="list-style-type: none"> • “...often forgotten, constantly in flux, is proud of who she is, but sometimes forgets to take care of herself.”

Table 5.5: Participant-defined Identities (*Juggling Identities*)

These five identity markers were embodied and enacted by the participants throughout the playbuilding project. These embodiments and enactments were most evident through participation in various improvisational structures during rehearsals and as part of the data analysis phase of the playbuilding project. During the data analysis phase, I observed each participant perform and enact the definition of each identity as it

³⁵ Ongoing assessment of students’ knowledge and skills is required of teachers and student teachers. Poster dialogue is an interactive instructional tool.

³⁶ Texas Essential Knowledge and Skills (TEKS) are the state standards for K-12 theatre in Texas.

would be eventually represented in Table 5.5. As discussed in Chapter Four, during the data analysis phase, each participant took a particular theme or idea that most interested them and created a group performance for that theme. Following the creation of this moment, the group then took turns teaching and developing each other's performance ideas, collaborating as teachers, students, and artists to create performance. In collaborating to create, teach, and learn these artistic moments they had created, the participants embodied the markers of Student, Student-teacher, Teacher, Artist, and Person.

During these sessions, I did my best as a facilitator to let the participants build the performance together, only intervening when I was directly asked to help. In an attempt to separate my experience from that of the participants as best I could, I made an intentional effort to check in with the participants about their desires for both the structure of rehearsal time and the direction of the script they were creating. My primary action during the playbuilding project was to facilitate activities and ask questions, both of which empowered my influence in the project. However, I tempered those moments of control with constant questioning of the participants about the "feel" of sessions and the relevance to their experiences. I believe that my decision to attempt to distance myself and my experience from the participants in the rehearsal process, while the participants explored, rehearsed, and performed these five identities, empowered the participants to create a performance most reflective of their identities and understanding of those identities at that moment in time. They were more than capable of creating these performative moments as a group. For me, the process and their exploration of

embodying these identities better served my research aims and provided rich data about their identity formations. The observations of the performances of all five identity markers by the participants themselves, during the rehearsal process, cemented my own understanding of the five identities through the specific performance of each identity by the participants. I was able to clearly see the difference in the identity markers and how the participants could alter the identity markers they were drawing on depending on the different identity roles the rehearsal process required of them.

Identity in Transition

The second code that emerged from the collected data via the In Vivo Coding process was the placement of identity in “Transition.” The discussions about identity mirrored some reflections about my own identity that began in college, as described in Chapter One. The students in this study engage in a lot of transitional experiences, especially the six participants who were due to graduate from the BFA program in the coming year. They were looking to the future and wondering how their individual identities would impact their lives after graduation. This code recalled Elmore, Oysterman, and Smith’s discussion of identity through time, during which the individual reflects on who they were, who they are, and who they could be (69). These past, present, and future identities lived in this transitional relationship to identity. I also observed that while the exploration of transitional identity looked different for each participant, the focus on transition trended toward imagining for the future. The evidence supporting the code and sub-codes for “Transition” is found in Table 5.6 and Table 5.7.

Analytic Memo: “Transition”

This code is highlighted by the participants' collective focus on changes in understanding of each identity marker and relationships between the five identities throughout the process. Most participants were "primed" for this change, I believe, as a result of moving through the BFA program. Six out of the seven participants were in their final year of the BFA program and about to begin their student-teaching placements. "Transition" for the participants was named both in the art-making process when Natalia discussed a tableaux sequence (Natalia, 9/13/2013) and in identity exploration when Kyle questioned the fluidity of identities (Kyle, 9/13/2013). Participants' focus on identity transition considered the shift from student to teacher. As a result of improvisational exploration, early discussion of that shift centered on the relationship between the group's perception of ideal teaching practice, perhaps shaped by their experience in the BFA Theatre Studies program, and their perception of the expertise required for that teaching practice. Several participants sensed a disconnect between the perceived ideal and their actual practice, but the most notable participant engaged in this struggle was Sam.

Early in the process, Sam said, "I can make a bigger impact [as a teacher] when I've learned" (Sam, "Journal Entry," 9/20/2013). Sam felt the need for expertise in order to demonstrate an ideal practice. Sam, however, eventually shifted his perceptions to acknowledge control of his own identity markers, and that control helped him to feel more able to access a sense of himself in his work as a teacher. "Things I do will never be the same as I've done them before and they'll never be the same as what someone else does" (Sam, "Group Discussion," 9/13/2013). Sam began to reflect on his own

experience as a teacher, and the relationship of his other identities as intertwined with his teacher identity, and that he was in control.

For Sam, this process of recognizing identity markers for himself consisted of naming identity markers that were important to him, the ability to shift between them given various contexts, and decide for himself which elements of a particular identity he needed to perform in a particular situation (Sam, 11/15/2013). He recognized this control over these changing identity markers could be means for constant improvement of his teacher identity, rather than shaping his identity through his perception of an ideal expertise. “I realized that all these things happen every day, whether I’m writing a lesson plan, writing a curriculum as a teacher, while, as a student I’m still in school, and I’m a person—every day. I have to think of myself” (Sam, 11/15/2013). Sam found a sense of control and stability in his identity, even though that stability consisted of many identity markers and was dynamic. This sense of self-control aligns with the code of “Person” and the sub-code of “Person as Container for Professional Identity.” By being able to compartmentalize his identities, especially his teacher identity, Sam gained perspective on not only what was important to him in his teaching practice, but also what was important to him as a person, and the transitional element was revealed. This is just one of the many examples from the data set that spoke to the code “Transition,” and synthesizes a major discovery this group made about their identities in transition.

Code: “Transition”

- During image work on 9/13/2013, most participants felt that transitions between images that embodied the five identities were the most interesting part of the images. Natalia noted, “It was great to watch them [other participants] figure out the transitions, that was the best part” (Hardin, “Field Notes”).
- “What do I do after school? What comes next? (snaps from the group)³⁷ Is it going to be too consuming? How do you find time as a teacher to fill other parts of yourself?” (Anna, “Group Discussion,” 8/30/2013).
- “I made discoveries in the transitions – How do we get there and how is that part of the message?” (Kyle, “Group Discussion,” 9/13/2013).
- “In those moments [transitions] we aren’t really conscious of a lot of things during the transitions, but they were most revealing” (Natalia, “Group Discussion,” 9/13/2013).
- “What happens in the in between space? [What are the] experiences that we have that led us to decide we want to teach?” (Kyle, “Group Discussion,” 9/6/2013).
- “How fluid are our identities?” (Kyle, “Group Discussion,” 9/6/2013).

Table 5.6: Representations of “Transition” in the Data

³⁷ If a participant or several participants responded positively to something said by another participant during discussion, they responded by snapping their fingers. This demonstrated approval without stopping the speaker’s voice or train of thought.

<p>Sub-code #1: <i>Real and Ideal for the Teacher</i></p> <ul style="list-style-type: none"> • “We have to break it down to understand what it takes to get to this ideal place” (Sam, “Group Discussion,” 9/27/2013). • Natalia talks about what she demands from her teachers (as a student) and contemplates what she would be willing to give as a teacher. “[referencing email] when a teacher doesn’t get back to me after 4 hours, I get demanding. Could I do that, too?” (Natalia, “Group Discussion,” 9/20/2013).
<p>Sub-code #2: <i>Ideal and Expertise</i></p> <ul style="list-style-type: none"> • “In an ideal world, I would know everything” (Sam, “Group Discussion,” 9/13/2013). • “I can make a bigger impact once I’ve learned” (Sam, “Group Discussion,” 9/20/2013). • “There is no 100% in our field, there’s always room to improve” (Sophia, “Group Discussion,” 9/6/2013).
<p>Sub-code #3: <i>Gaining Control of Identity Markers</i></p> <ul style="list-style-type: none"> • End of “The Dating Game” Scene Anna: And we're back! Alaina, Have you decided? Alaina: Uh no, I can't pick just one. Anna: Well, this certainly is unprecedented, but I think it's the right choice (<i>Juggling Identities</i>). • “...seeing personal control within all of the identity categories and that they will always change because that’s life and that’s theatre. Things never have to be the same because they will never be. Things I do will never be the same as I’ve done them before and they’ll never be the same as what someone else does” (Sam, “Group Discussion,” 9/13/2013). • (Describing his final art piece) “I want to be all these different things, I want to be married at some point, for yours (to Kyle) there’s a lot more space where you can add little springs (identities), from what I’ve seen in other people’s, there’s room to add more things (identities). I’m okay compartmentalizing them knowing there’s room to put other things in there as well, looking at these identities, there’s more to that” (Sam, “Group Discussion,” 11/15/2013).

Table 5.7: Sub-codes for “Transition” in the Data

Working Together to Explore Identity

In Chapter Six, I discuss the making of theatre as a process that is inherently tied to collaboration. As part of the playbuilding process, I knew collaboration would be necessary in order to create a performative representation of the data generated by the participants. In this project, however, I noted the use of collaboration among participants for the exploration of identity. The code, “Each Other,” represented moments of acknowledged collaboration on identity development within the collected data.

Analytic Memo: “Each Other”

The importance of this code is directly tied to my presence in the room. In addition to the quotations in Table 5.8 and Table 5.9, I witnessed the collective gathering of this cohort into an ensemble of reflective, thoughtful practitioners. Each participant claimed an identity as part of the collective whole in this ensemble. While not my original research focus, it became clear that this alignment of identity and sense of belonging to a group is important to professional identity (Korthagen; Grady) and personal identity (Elmore, Oysterman, and Smith). This group of participants worked to care for each other through words and actions along with taking notice of and valuing each other’s experiences. Anna’s monologue defines this code and captures the spirit of this code. In her words, “We explored what it means to be a person who is a student who is an artist who is a student teacher becoming a teacher soon...to teach art. Challenging to figure all that out to say the least” (*Juggling Identities*). Anna references the collective group exploration of identity throughout her monologue, which captured the experience

of the entire process for the participants. They truly worked together to explore, interrogate, and perform identity as they perceived it during this study.

The idea Anna summarizes in her monologue, working together to explore identity, was essential to identity exploration in this study, particularly in the playbuilding process. In any playbuilding process, building an ensemble is important (Norris 41), and prior to the project, six of the seven members of this group had previously worked together (taking classes, creating art outside of this project) during their time in the BFA Theatre Studies program. The six senior participants worked to include the one second-year participant in this sense of community throughout the collaborative playbuilding process.³⁸ Working together to devise a performative sharing about identity allowed for the interrogation of identity to become a group process rather than solely an individual reflective process. Participants could see each other's individual journeys of identity, but felt that the ritual meeting time of these sessions assisted in their processing of not just their identities in this project, but in their overall experience in the BFA program, a phenomenon that was supported by the group within the sessions and related to their experiences outside of rehearsals, whether in other classes or during social interactions such as frequent references to the discussions six of the participants were having in their capstone class that met immediately prior to the playbuilding sessions (Hardin, "Field Notes," 8/30-11/15/2013). Natalia illuminated this idea in the focus group discussion:

[There's] the pressure of the outside world and the pressures we put on ourselves to have everything figured out. We came here and this is a place

³⁸ Lazarus has also commented to me that she noticed increased participation from the second-year participant, Alaina, in other areas of the BFA program beginning Fall semester 2013 and wondered if it was a result of participating with this group in this project.

of confusion and that's okay, we keep going. This is also a place where we've all shared experiences and this was such a safe space for us and it allowed us to look at ourselves in a hard way that would've been a lot harder to do alone. Every person in this room gave me courage to look at parts of myself and I've thought about it in my head, but didn't have before. It's really hard to look at yourself, and this forced us to be authentic in a safe space. Outside it feels like you have to have it together...Space to be calm in the confusion. (Natalia, "Group Discussion," 11/15/2013)

Natalia captures, in this quotation, the essence of a collaborative model of identity development. The participants in this study formed a supportive group to examine identity as they transitioned between student and teacher, all while trying to keep the other identity markers they valued present in their lives. The "safe space" to which Natalia speaks was created by the participants, and that safe, collaborative environment added to the exploration of identity in this study. Participants created identity together through risk taking, and the representation of that process is found in Table 5.8 and Table 5.9.

Code: “Each Other”

“The greatest thing about this project is the people. I’m sitting in a room with people who are more than best friends and more than family. They are those I can run to in tears, sobbing about how I can’t be a teacher or when I think I definitely don’t want to. They share in my anxieties, my late nights at Epoch³⁹, the lesson plans that are unfinished an hour before I have to teach and my life. And I share in theirs.

But we also share in each other’s joys. When teaching is successful, when we’ve seen a spark of understanding in a student’s eye. And you can tell you really made a connection with that student and you get to watch their world shift. And when it happens, I want to share that with these people. As Joan Lazarus once called them, “my professional soul mates.” We are our soul mates. There isn’t a single day where we don’t talk to one another, cry, or laugh together.

And then, thanks to this project, I received one of the greatest honors of my college career. I got to make theatre with them. I got to make theatre with these amazing, talented, caring, and hysterical, teachers, best friends, family, and soul mates. This is theatre. This is why we want to teach this art. Because, I now believe, within my heart of hearts, that if everyone got a chance for just once in their lives to create with their soul mates, then the world would be a very different place” (*Juggling Identities*).

Table 5.8: Representations of “*Each Other*” in the Data

³⁹ A coffee shop in Austin, Texas that is open twenty-four hours a day.

<p>Sub-code #1: <i>Making Art with Each Other and Group Identity Recognition</i></p> <ul style="list-style-type: none"> • “You could feel the trajectory of emotion in the pieces [when watching], and many images felt familiar and easy to connect to” (Natalia, “Group Discussion,” 9/13/2013). • “I felt like I was embodying the feelings I have been getting from others lately” (Lacie, “Group Discussion,” 9/20/2013). • “[The School Machine was] A reflection of everybody in the moment of rehearsal but not the overall experience. I mean, obviously there are positive feelings, we all want to be teachers” (Sophia, “Group Discussion,” 9/20/2013). • Kyle enjoyed watching everybody else, and thought about adding on to the images. “It’s satisfying and gratifying for me to see someone else share the same idea as me, and just going for it” (Kyle, “Group Discussion,” 9/20/2013).
<p>Sub-code #2: <i>Risking with Each Other</i></p> <ul style="list-style-type: none"> • “Can we add ‘taking risks together’ to the group contract?” (Anna, “Group Discussion,” 9/6/2013). • “I couldn’t see you, but I knew you were there” (Natalia, “Group Discussion,” 9/6/2013). • Dissonance and differences between individual journeys (“Large Group Discussion”).

Table 5.9: Sub-codes for “Each Other” in the Data

Summary of Codes

The previous analysis was based on the In Vivo Coding process of the performed script, field notes, and other written documents completed by participants during the playbuilding process. The three codes discussed here for the purposes of addressing identity development were also meaningful and exciting for the participants when discovered within the playbuilding project. The code “Person,” for example, was explored thoroughly within the playbuilding process because the participants introduced it into the rehearsal room. I feel the volume of that exploratory data within the

playbuilding project and the substantive nature and detail of the qualitative data I collected during that process supports my qualitative analysis of that code.

The code of “Transition” was heavily featured in the script, within the field notes, and emerged out of my initial introduction of Augusto Boal’s activity, “Real and Ideal Images,” during the data generation phase of the playbuilding project (see Appendix E, Session Plan 9/13/2013). After we completed the activity, discussion on real and ideal practice and identity elements continued through the process to the eventual performance.

Finally, the code, “Each Other,” appeared through monologue and community-building activities embedded in the playbuilding process. Several references were made to the importance of working together through this project and the joy of this previously close cohort of students to make art together and to synthesize their experiences together as a group. The participants frequently talked about the benefit of going through this process as a space for reflection. Natalia said, “...with this [playbuilding project] at the end of the week and all that’s happening, I can’t wait for this at the end of the week. It’s a space where I can process” (“Group Discussion,” 10/4/2013). This spirit of processing and working together was best articulated in the monologue created by Anna for the top of the show, which serves as the foundation for the third code and introduction to the project in performance.

All three codes presented in this chapter were relevant to these participants. Relevance to the ongoing development of identity for preservice theatre teachers might be assumed as well.

Interpretation of Codes

Each of the three codes selected for analysis in this document demonstrates a shift in my understanding about the nature of identity development for preservice teachers through a playbuilding process. As I discussed earlier, prior to this research project, I anticipated my research would focus on the individual nature of identity construction rather than the group experience of identity. After undergoing this process, however, I noticed a collective building of the five identities through group agreement and art-making more than would have been achieved by participants working as individuals to construct their own identities. This is not to say individual identity construction did not happen, and indeed, individual experience was shared in the room and became part of our performance, but, in our sessions, the observations made by participants kept focusing on development of a shared understanding of identity. I believe these codes represent the importance of a strong community model in developing identity for preservice theatre teachers.

First, the development of the identity marker, “Person,” for this group was immediately important and supported by all participants on the first day. On the post-survey, all participants either explicitly identified as “Person” or used specific language from discussions on “Person” as essential to constructing their identity. The “Person” represented a larger sense of identity beyond occupation or activity. Due to the fact that the inclusion of “Person” was so obvious to the participants on the first day – outside of student, student-teacher, teacher, and artist, I worried that I had overlooked an important element of identity development in my research, which I may have done. The necessity of “containing” professional teacher identity within a larger personal concept indicates to

me the importance of focusing identity development on the whole individual rather than a specific element. The individual identity, “Person,” was an important element for all the participants in this study as they perceived it held all their other identity markers. Jumping to specific focus on professional identity without acknowledging the individual person proved confusing in the initial steps of this qualitative study, as demonstrated by the participants initially focusing on the larger perception of their identities, the “Person.” That broad view, “The Person,” in contrast to the elements of professional identity I described in my research design, was a space where participants felt safe and comfortable, and it was a necessary precursor that enabled each participant to explore specific identity markers. They needed to see how the identity markers of student, student-teacher, teacher, and artist fit into their acknowledged “Person” identity and their identity as a whole. They needed a container for self in order to consider parts or roles assumed by their own person.

The transitioning identity was personally familiar to me, as I discussed in Chapter One. For me, the discovery and reflection on that identity transition was a solitary process influenced by a collaborative devising project. I anticipated the transition of identity to be important individually for these participants, but was surprised (pleasantly) to see the intersection of the identity transition exploration and the collaborative playbuilding model. The transitional elements of identity seemed easier for them to encounter through group interaction reaching a point where the participants never felt like they had to “choose,” or give priority to, certain elements of their identity, but rather that they could

arrive at a group decision to incorporate all the identity markers into their lives and practice.

The notions of being an “expert” also shifted for the participants during the playbuilding process. Rather than thinking of the teacher identity as possessing an ideal set of skills used in a teacher’s practice, the participants shifted their focus to value their own experience as a potential area of expertise in their own teaching. The “ideal” for this group, in terms of their identity, shifted from a set of best practices in their intended future profession to an acknowledgement that constructing identity through transitions is an ongoing process rather than something that will be completed at a certain point in time, such as obtaining teacher certification or becoming a teacher. For most, the uncertainty around developing identity became a more comfortable space in which to position and explore their emerging identities. The process of creating a performance together, as indicated in Anna’s monologue (*Juggling Identities*), worked for the group in establishing a place to explore transitional identity together through collaborative art-making.

Summary

In this chapter, I discussed the synthesis and analysis of data as part of my qualitative research design. After collecting qualitative data and using a modified In Vivo Coding process, I organized data, through the steps described earlier in this chapter, into three main codes: *Person*, *Transition*, and *Each Other*. These three main codes each contained sub-codes. “Person” had the sub-codes, *Person as Identity Outside the Profession* and *Person as Container for Identity Markers*. “Transition” had the sub-

codes, *Real and Ideal for the Teacher*, *Ideal and Expertise*, and *Gaining Control of Identity Markers*. “Each Other” had sub-codes, *Making Art with Each Other* and *Group Identity Recognition* and *Risking with Each Other*.

The code, “Person,” demonstrated the participants’ relationship to professional identity as initially separate from their personal self, with an eventual shift to an emphasis on inclusion of professional identity within a larger personal self. “Transition” marked the experience of these participants exploring potential ideal professional identity markers and the shift in expectation about how that ideal lived in their experience. “Each Other” emphasized the impact of working collaboratively to create art as part of a self-reflective process and the ability of the group to create space for honest reflection about identity.

The experiences of these participants through this project changed my understanding of identity exploration and the playbuilding process as well. Those changes in my understanding, the conclusions I have made as a result of those changes, and the questions raised in turn by those conclusions are discussed in Chapter Six.

Chapter 6: Conclusions, Questions, Recommendations for Further Research

Response to the Research Question

At the beginning of this study I set out to address the question: *What happens to preservice theatre teachers' perceptions of identity through focused phenomenological research within a playbuilding process?* In seeking to answer that question, I designed a qualitative research study that included the gathering of data through a playbuilding process. I researched relevant literature and created a structure for both the qualitative research study and the playbuilding project. I discovered the trend in recent research that emphasizes identity development for preservice teachers. Following the design and implementation of that qualitative research study, I coded the collected data for emergent themes and discovered important considerations for identity development through playbuilding. These considerations led to several shifts in my understanding of developing identity with preservice teachers. In this chapter, I outline these shifts in understanding and address the next questions they raised. These new questions in turn lead to recommendations for further research.

The data collected to address my research question forced a shift in my understanding of the nature of identity development for preservice teachers. Originally, my review of related research led me to consider the importance of specific focus on professional identity as a component of teacher development (Chong, Low, and Goh; Danielewicz; Korthagen; Lee; MacGregor; Palmer; Patterson and Crumpler; Wales),

alongside elements like teacher attitudes, knowledges, and beliefs (Villeagas-Reimers; Zeichner and Conklin). That research led me to consider the theoretical potential to isolate specific identity markers to be transferrable to practice. These theoretical ideas informed much of the initial design of both the research and playbuilding projects. Putting those notions from research into practice, however, and the resulting data, required a reconfiguration of my understanding of the experience of preservice theatre teachers exploring their own identities through art. These discoveries lead me to new questions about developing professional identity as part of a teacher education program. My shifts in understanding and these new questions link together through the three codes discussed in Chapter Five, “The Person,” “Identity Transition,” and “Each Other,” and focus first on the nature of identity explored through the playbuilding project, and second, on the value of the project itself.

Shift in Understanding: Identity Markers

When considering the development of professional identity in preservice theatre teachers, the current research, discussed in Chapter Two, tends to ask: how can teacher educators intentionally develop professional identity in preservice teachers? While that was not my research question, I think that question should shift following my experience in this research project. The question I would now ask in continued research on professional identity development in preservice teachers becomes: how can professional identity in preservice teachers be intentionally developed *as part* of the individual’s identity? The preservice teachers in this study clearly required the exploration of identity as a whole greater than the sum of its parts, with professional identity being just one of

the many parts contained within. This conclusion was reached through consideration of the emergent theme of “The Person” discussed in Chapter Five. For these participants, looking at their whole self was crucial to the process of exploring their own identity through this playbuilding process. I wonder what the result of a similar process would have been if instead of focusing on professional identity elements from the onset of the project, I would have started the group with a more general and explicit exploration of what identity construction meant to them. If I would have started with identity as a general concept, I wonder, would these participants have focused on elements of teaching and the identity transition from student to teacher? In another version of this project, I may choose to start with a general concept of identity in order to work toward the specific exploration of professional identity required by research in teacher education.

Shift in Understanding: The Importance of the Cohort

Collaboration has been a crucial part of every theatre project in which I have ever been involved. While I believed initially that collaboration would be important to the playbuilding process contained within the qualitative research design, I was surprised to discover the importance of collaboration for the purpose of developing identity. As I have previously stated, I expected the identity development process to be highly individualized for each participant within the group project. I had even initially considered that, following the collection of the data, I would engage in case studies around each participant. After participating as a facilitator in the playbuilding project and coding the data collected as a researcher, however, it became clear to me that the act of engaging in identity exploration as a cohort, and a cohort where six out of seven had previously

become very close, greatly influenced the outcomes related to identity development. Simply being present in an environment that allowed the perceived tensions between multiple identity markers to be safely discussed offered the participants relief from those tensions. To summarize something Natalia said, for the participants, it was okay to be frustrated in the rehearsal room, and it would have been a lot harder to look at identity on their own as an individual (Hardin, Field Notes, 11/15/2013; Natalia, 11/15/2013).

By the same token, the core group of six senior participants in this study had two or three years of experience working together and have had numerous conversations about identity markers prior to this project. Trust had been developed outside of this project. This realization leads me to wonder how this research project and findings would have been different if the BFA Theatre Studies program at The University of Texas did not focus specifically on using a cohort model within their entire program. In that case, I may have needed to spend more time developing a sense of community within the rehearsal process in order to achieve a similar experience as that described by these participants in their interrogation of identity. Continued research on developing professional identity for preservice teachers can explore how the collaborative model might differently enhance identity development both for preservice theatre teachers and for preservice teachers in general. I feel the participants in this study, as theatre majors, preservice educators, and including a cohort group working together within the BFA program for a year and a half, were predisposed to engage in a collaborative process. Further research might ask: how might the project have been different with participants not as previously skilled in collaborative investigative models?

Recommendations for Teacher Education Research

As research continues into the development of professional identity within teacher education programs, I recommend two considerations for future research designs. First, I believe that an explicit and intentional focus on identity development will enhance student capacity to engage in the inherently reflective process of identity development. Most participants in this study agreed that they had never engaged in identity exploration in this specific way, though they often thought about their identities individually. As evidenced by the reaction of participants to engaging in a group exploration of identity as a general concept, specific attention allowed for shifts in their understanding of and naming their own identities in the transition between student and teacher. This specific focus added to understanding in this study. I recommend further research on intentional identity development intentionally integrated into teacher education programming. Would the design of this research study, with an emphasis on self and identity, even fit into what I assume is an already full curriculum in teacher education programs? Might a professional development workshop be constructed and implemented for preservice teachers that specifically focuses on exploring and interrogating their own identities through playbuilding? Could teacher education professors incorporate daily discussion on their students' identities into their current curriculum? I believe, based on my findings in this study, that the answer to those three questions is a resounding "yes." The real discussion related to each question, however, lies in the *how* of each recommendation. And if the how can be answered, what is the impact of each approach individually and collectively?

Second, as part of the intentional focus on professional identity development in teacher education programs, I recommend further research related to my initial major shift in understanding as a result of this project - the focus on the larger concept of identity prior to addressing professional identity development. In this study, the participants required an explicit awareness of identity in order to begin the conversations on identity required for the project. The group's initial instinct was to discuss identity as a concept that included the many and varied identity markers that made up their own person. The idea that we started this process with "professional" identity markers (Student, Teacher, Artist) presented the expectations found in the related research on professional identity discussed in Chapter Two rather than the participants' own understanding and values of identity. The initial conversation between the participants and I surrounding the completion of the identity scales demonstrated the willingness of the participants to believe that I had presented them with the key elements of a teacher identity, and that not meeting the requirements of Student, Teacher, and Artist indicated the need for personal improvement to better eventual professional teaching practice. Discussion on the three identities of Student, Teacher, and Artist revealed the initial participant personal relationship to these identities. Some of their statements included: "Where do these fit in [with my identity]; The problem is, I want it all; and will this [profession] consume me?" (Hardin, Field Notes, 8/30/2013; Kyle, 8/30/2013; Sophia, 8/30/2013; Natalia, 8/30/2013). These cemented the necessity of emphasis on inclusion of the "Person" in our research and playbuilding as requested by the participants in this study.

In this project, while I began with a focus on the specific concept of “professional identity,” that focus rang false to the participants, and I, as a researcher/facilitator, attempted to shift to an approach that started generally with “identity” and eventually moved to the specific “professional identity” focus. This was due entirely to the engagement of the participants, who needed to focus on identity as a general concept first. In future research, I am curious to see playbuilding as qualitative research design that begins with a focus on identity as a general concept before moving to a specific focus on professional identity. I assume the design of the curriculum would alter significantly from the design of this playbuilding project, but what would the outcomes look like? Would participants be more disposed to examine identity on an individual level or as a group? Would an increase in understanding of identity as a general concept first help the participants better understand and perform their own specific identity or identities? In future research, I am curious to begin by looking at the “Person” rather than the professional, eventually moving into more specific identity markers.

Limitations

This study was not without limitations, though I think the limitations of this study align with the context of both the participants and my role as the primary researcher. The fact that the video recordings from rehearsal sessions were unreliable was minor by comparison to some of the other factors that could have limited the research findings in this study, and there were many factors that may have affected results. During this study, the participants were enrolled in several classes as part of the BFA Theatre Studies program, and, in fact, came to sessions immediately following participation in three

capstone classes that would fulfill their teacher education program requirements. Lazarus and I also considered the possibility that particular codes emerged due to an adolescent inward focus from the participants. Developmentally, these participants may have been primed to focus on “Person” as an identity marker. While the element of adolescent development was not a focus of this study, it could have played a role in the responses of the participants. This study was not done in isolation for the participants, and reflections and outcomes presented by participants during this study were inevitably shaped by classwork and interactions outside the rehearsal space.

The other key limitation in this research study was my involvement in all phases of the research study, as researcher, facilitator, director, artist, teacher, designer, and student. To quote a monologue from the performative sharing, “I wore many hats” as part of this research study (*Juggling Identities*). To be clear, my involvement in this study in no way discounts the data or conclusions I draw in this document. I simply wish to acknowledge my involvement and shaping of the research as a key factor in the implementation and results of the research study. My personal experiences and interest in the development of identity in preservice theatre teachers also shaped this study, and, I believe, were essential to its implementation.

I acknowledge that I also made assumptions about the results of this research study based on the theories I outlined in Chapter Two. I chose specific elements of identity to consider as part of this research project, and I should acknowledge that research into identity fills book after book. I chose research on identity that I believed best fit my project at this time, though other identity research could certainly influence

future projects focused on developing teacher identity. Specifically, I believe I could have focused more on the intersectional identities of the participants as part of my analysis to offer a deeper look at the data I collected. As part of the research for design, I assumed the theories I chose would best serve my research goals and would align with the experience of the participants.

In the wording of my research question, I assumed the playbuilding project would have some influence on the perceptions of identity for the participants. I carry assumptions into any project I complete, however. In this document, I have worked to acknowledge my position as a practitioner who uses theory to inform his work. I have tried to present the spaces where theory influences practice and the ways in which the practice of facilitating this research study have shifted my understanding of the theories I present in Chapter Two. In Chapter One, I describe how my experience led to research into theories on identity development. Chapters Three and Four demonstrate the design and implementation of a project based on a specific set of theories. Chapter Five begins to reassess those theories based on the results drawn from my interpretation of implementing those theories. In future research, I hope to take those new theories into consideration. In this chapter, I engage in reflection on the development of new theories and practices for myself and, perhaps, other researchers moving forward. For me, this research and reflection is an important element of my work, and I think an important element of the work done by drama practitioners in any setting.

Conclusion: Reflections on Connecting Theory and Practice

In the Research Study

Through this research project, I have learned much about the perceptions of preservice theatre teachers as they explore identity through a playbuilding project. In this study, I learned the participants focused on their identity as a larger concept made up of specific identity markers that included professional identity markers, they reflected on moving through the transitional identities in becoming a theatre teacher, and they acknowledged the benefit of exploring identity as a group. I connect these ideas to the theories outlined in the related research presented in Chapter Two (Butler; Elmore, Oysterman, and Smith; Grady; Korthagen; Wales).

The code of “Person” presented in Chapter Five indicates recognition of the context described by Grady. The teachers in this study wanted to know who they were before entering the classroom. That quest for self-knowledge related, in their opinion, to their ability to perform in both their lives and future profession. In my observations, supported by the data collected, these new teachers sought to balance their multiple identity markers, including their professional identities, within their stable personal identity container, “The Person.”

The considerations of “Transition” speak to the positioning of identity as being dynamic and existing through time, as Elmore, Oysterman, and Smith describe. In this study, participants considered their past identity experience, explored their present identity, and imagined their future identity as teachers, artists, people, and learners. While the participants looked to “The Person” as a stable identity, “Transition” counted for their dynamic identity through time. Through playbuilding process techniques, performances,

and reflections, the participants were able to explore these ideas, even without the explicit understanding of the researched theory that led to their implementation.

The code, “Each Other,” brought me back, not to researched theory, but to my own experience exploring identity through devising experiences with Jenn Chapman and Michael Rohd. In those rehearsals and performances, I recall the reflective conversations that permeated the devising process. The creation of theatre is not a process that can be completed in isolation, and devising especially requires collaboration by a group of people engaged in dialogue. Rohd references as much in his book, *Hope Is Vital, Theatre for Community, Conflict, and Dialogue*. The theoretical foundations of Rohd’s work (Paolo Freire, Augusto Boal) trace the lineage of the theoretical ideology that informs these ideas (Rohd xvii-xix). Rohd references Boal,

Theatre is a language through which human beings can engage in active dialogue on what is important to them. It allows individuals to create a safe space that they may inhabit in groups and use to explore the interactions which make up their lives. It is a lab for problem solving, for seeking options, and for practicing solutions. (Rohd xix)

I bring these words and ideas with me into all devised work in which I participate, as an actor, as a director, and as a collaborator. Boal speaks to the necessity of relevance, the need for participants to engage in a process that means something to their lives. I had hoped preservice theatre teachers would be able to discover relevance in this process. What I found was that the participants discovered relevance not only through the content of this research study, but relevance in the act of creating theatre as a group.

In My Practice

In addition to the discoveries concerning the development of identity in preservice theatre teachers through a playbuilding process, this research study has also afforded me the opportunity to reflect on my positioning of the relationship between theory and practice. Theory is important, in my opinion, for both generating motivation to change and to exercise critically reflective practices. I utilize theory as a means of expressing, organizing, and stretching thought to new places, rather than a simple operational report explaining some phenomenon. While this study reports phenomena of preservice teachers interrogating identity, the entire process was shaped by initial research into the theoretical construction of identity as a general concept (Butler; Elmore, Oysterman, and Smith; Kripke). For me, theory is *praxis*, or the constant act of action and reflection (Freire 65). For me, theory and practice work together to form and reform theory. Through action and reflection, theory is developed and tested and developed again, over and over. This study offered me the chance to engage in reflection and action on theory. Theory shapes my work. I believe the important link between theory and practice will only grow stronger in my future work and the work in the field of teacher education.

I am not alone in that thinking. Sharon Grady agrees. “Some practitioners may feel that 'theory' has nothing or little to do with drama work...self-conscious use of theory helps us to intentionally place our attention and bring our assumptions to the foreground instead of keeping them hidden” (Grady 154). In other words, we need theory. Theory links practices. It links our practitioners together whenever they share wisdom gained through practice. As theatre educators, we find theory all the time in our practice, and, often, that work inspires the claims in our writing. I move, then, to take what has been

discovered in those classrooms, in those communities, and in those practices, and utilize it independent of those spaces. I do this not to generalize and unify, but to crystallize for myself and for future action. As I complete this research study, I look to the next steps. Considering theory and practice together, I hope to always consider their important link as I continue to research developing identity.

Appendix A: Pre Survey

Welcome to the Play/Building Identity! Please respond to the prompts below.

First Name:

Year of Study:

(1) What is your favorite class you've ever taken (elementary school, high school, college, yoga, etc.)? What made that class your favorite?

(2) Who was the best teacher you've ever had? What made them the best?

(3) What led to your decision to enroll in the BFA Theatre Studies program at UT?

(4) What does your ideal day of teaching look like? Please describe your ideal day in the classroom.

(5) What do you think your first year teaching will look like?

Appendix B: Post Survey

Name:

Post-Study Questionnaire (Questions):

As we finish our time together, please answer the following questions about your experience in this process.

First name:

(1) Please describe a moment that resonates from your experience in this study. Why do you think you remember this moment?

(2) If you were to go through this process again, what would you want to remain the same? Why?

(3) If you were to go through this process again, what would you change? Why?

(4) At this moment, how do you identify?

(5) What do you think your first year teaching will look like?

Appendix C: Identity Scales

First Name:

Student Identity Scale

Student Identity Scale (Adapted from AIMS). From your perspective, as a student, please read each statement and identify how much you agree or disagree by circling the appropriate number to the right of the statement. For example, if you strongly agree with a statement, circle the number “5.”

Strongly Disagree (1)	Disagree (2)	Neutral (3)	Agree (4)	Strongly Agree (5)
1. I would be very depressed if I were sick and could not attend class				1 2 3 4 5
2. I need to work hard in my classes to feel good about myself				1 2 3 4 5
3. I feel bad about myself when I do poorly in my classes				1 2 3 4 5
4. Other people see me mainly as a student				1 2 3 4 5
5. My classes are the most important part of my life				1 2 3 4 5
6. Most of my friends are good students				1 2 3 4 5
7. I have many goals related to my classes				1 2 3 4 5
8. I spend more time thinking about my classes than anything else				1 2 3 4 5
9. My classes are the only important thing in my life				1 2 3 4 5
10. I consider myself a student first				1 2 3 4 5

Teacher Identity Scale

Teacher Identity Scale (Adapted from AIMS). From your perspective, as a teacher, please read each statement and identify how much you agree or disagree by circling the appropriate number to the right of the statement. For example, if you strongly agree with a statement, circle the number “5.”

Strongly Disagree (1) Disagree (2) Neutral (3) Agree (4) Strongly Agree (5)

1. I would be very depressed if I were sick and could not teach class 1 2 3 4 5
2. I need to work hard at my teaching practice to feel good about myself 1 2 3 4 5
3. I feel bad about myself when I don't teach a lesson well 1 2 3 4 5
4. Other people see me mainly as a teacher 1 2 3 4 5
5. My teaching is the most important part of my life 1 2 3 4 5
6. Most of my friends are teachers 1 2 3 4 5
7. I have many goals related to my teaching 1 2 3 4 5
8. I spend more time thinking about my teaching than anything else 1 2 3 4 5
9. My teaching is the only important thing in my life 1 2 3 4 5
10. I consider myself a teacher first 1 2 3 4 5

Artist Identity Scale

Artist Identity Scale (Adapted from AIMS). From your perspective, as an artist, please read each statement and identify how much you agree or disagree by circling the appropriate number to the right of the statement. For example, if you strongly agree with a statement, circle the number “5.”

Strongly Disagree (1) Disagree (2) Neutral (3) Agree (4) Strongly Agree (5)

- | | |
|--|-----------|
| 1. I would be very depressed if I were unable to create art | 1 2 3 4 5 |
| 2. I need to work hard at my artistic practice to feel good about myself | 1 2 3 4 5 |
| 3. I feel bad about myself when I don't create art | 1 2 3 4 5 |
| 4. Other people see me mainly as an artist | 1 2 3 4 5 |
| 5. My art-making is the most important part of my life | 1 2 3 4 5 |
| 6. Most of my friends are artists | 1 2 3 4 5 |
| 7. I have many goals related to my art making | 1 2 3 4 5 |
| 8. I spend more time thinking about my art making than anything else | 1 2 3 4 5 |
| 9. My artistry is the only important thing in my life | 1 2 3 4 5 |
| 10. I consider myself an artist first | 1 2 3 4 5 |

Appendix D: Participant Information Form

Participant Information – Hello and welcome to the play/Building Identity program! I invite you to share a little bit about yourself as we begin this journey together. Please take a few minutes to complete this Participant Information Form. Know that all information will be kept confidential and will be used for the purposes of this project. If you have any questions or concerns, please do not hesitate to contact me, Ben Hardin, at hardin.benjamn@gmail.com.

1. Name: _____
2. Email Address: _____
3. Year in the Program (circle one): 2 3 4 Other _____
4. Gender: _____
5. Race/Ethnicity _____

Availability

Please complete the following table outlining your availability for the Fall Semester 2013. Please put an “X” through all the times listed when you are **not available**. Your availability is needed to determine potential times for all participants to meet as an ensemble and will not affect your selection for this study.

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
8:00 AM							
9:00 AM							
10:00 AM							
11:00 AM							
12:00 PM							
1:00 PM							
2:00 PM							
3:00 PM							
4:00 PM							
5:00 PM							
6:00 PM							
7:00 PM							
8:00 PM							
9:00 PM							

If there are any dates between August 15, 2013 and December 15, 2013 when you are not available, please list them below.

Appendix E: (play)Building Identity Course Syllabus and Curriculum⁴⁰

(play)Building Identity with Pre-service Theatre Teachers **Course Syllabus**

Meeting Time: Friday, 11am-1pm, Fall 2013

Location: WIN 1.108

Instructor: Ben Hardin

Email: hardin.benjamn@gmail.com

Phone: 231.499.2197

Course Description

(play)Building Identity is an independent study course and research project designed for BFA Theatre Studies Students in their 2nd, 3rd, or 4th year of study at the University of Texas at Austin. Participants enrolled in this course will meet once a week to collaborate with their peers and explore the individual journey from student to student-teacher to teacher through a play-building process (sometimes called devising, meaning working together to create a new play). Working as an ensemble, participants will generate and organize material into a script, culminating in a performance of that script for an invited audience at the end of the semester.

Students will participate as co-researchers in a variety of activities (theatre games, such as improvisation, image work, storytelling and role-play) to help create material that will then be compiled to create a short play/performance. Supplemental activities will include writing exercises and art projects. There will be one session a week, each session lasting 120 minutes, over twelve weeks with the option to be taken for independent study credit supervised by Joan Lazarus. Each session will be constructed to allow multiple ways for participants to interrogate their own professional identity as well as contribute to the play-building process.

Course Objectives

We are going to work together in this course to devise an original performance about our experiences as students, teachers, and artists. Beyond that, we will define objectives together. I have some ideas, and can't wait to learn what you hope to achieve through this experience.

Evaluation/Independent Study Credit

⁴⁰ Some of the activities described in this Appendix are written in my shorthand, without a full description of procedure. For the full procedure for a particular activity, see Boal, DFS, or Rohd. These can be identified in the Bibliography.

You will be evaluated based on your attendance and participation in this process. Ultimately, you need to attend every meeting time and participate with honesty and integrity, to the fullest extent of your ability.

Assignments

1. Participation/Attendance – This is the most important assignment for this course. Come to class, every class, and participate. Anything short of %100 attendance will result in a lowered grade for those registered for independent study credit. If you do need to miss class, the only excused absences permitted must align with University Policy.

University Attendance Policy

Absences may be excused for the following reasons:

- Illness with a doctor's note. You must bring the note to the first class after your absence.
- Documented University obligation approved one week (three class sessions) in advance.
- Holy Days: In accordance with UT policy, you must provide notice 14 days in advance if you plan to be absent from class for an approved religious holy day.

If for any reason you will be absent, please notify Ben as soon as possible.

2. Written Work – You will be provided with a notebook/journal for guided writing exercises during this course. You are expected to bring the notebook with you to each session, and turn it in at the end of the course. You have the option to select which writings to turn in, or not turn in, if you so choose.
3. Performance/Sharing – You will perform what we create, and to do that, you need to be there. The performance for this course will be on **NOV. 8th**, during our normal class time.

Email

This course uses email for communication. Students are required to check email daily for updates on course assignments.

Accommodations

At the beginning of the semester students with disabilities who need special accommodations should notify the instructor by presenting a letter prepared by the Service for Students with Disabilities (SSD) Office. For more information, contact the Office of the Dean of Students at 471-6259 or 471-4641 TTY.

Statement of Risk

We will explore many exercises and activities associated with devising and performance during this course. Exercises in this course are highly physical and occasionally unplanned. It is extremely important that we take care of ourselves, keep our bodies

under control, and maintain respect for the well-being of the other people in the room. Always remain conscious of your physical limitations and feel free to sit out of an activity that presents discomfort or harm. It's helpful if you notify the instructor of any limitations before the course or after class if you decide to pass on an activity. The instructor and players within a scene or activity reserve the right to stop that scene or activity if at any moment they see potential danger to a player's physical safety. This can be done by yelling "stop scene" and crossing your arms over your chest if the motion is possible.

Work of this nature may ask participants to step outside of their comfort zone and step into a place that can be emotionally vulnerable. It's important that we support each other as a community where all players can feel safe to step into this space, share their stories, and express themselves. The best devising originates from a space of truth and as an ensemble we want to foster an environment where honest storytelling and risk taking flourishes.

Additionally, you will focus a lot of research on yourself during this course. If for whatever reason you feel the need to step away from an activity or not complete a writing prompt, please feel free to do so. It is my goal that we all take care of both ourselves and each other in this space.

Dress

The classroom will be an active and dynamic space where you will be moving, standing, jumping, rolling, running, and sitting on the floor. Please wear sturdy footwear and clothing that allows for movement. Inappropriate clothing is not an excuse to not participate.

Course Schedule

*Subject to change as needed – which will probably happen

TOPIC CHOICE

Aug. 30 – Introductions, Paperwork, and Overview

- We meet each other!
- We fill out some paperwork
- Ben outlines schedule, project
- Goal Setting
- Questions?

RESEARCH

Sept.6 – Ensemble and Performance Vocabulary

- Group Contract
- Ensemble Building
- Devising Activities
- Group Research Questions

Sept. 13 – Information Gathering (Group)

- Teaching
- Learning
- Art

Sept. 20 – Individual Research

- Exploration of Personal Connections

SYNTHESIS

Sept. 27 – Bringing it back together

- What is interesting to us?
- What do we still need?
- Start exploring performance form

EXPLORATION

Oct. 4 - What does our performance look like?

- What do we want to share?
- What conversations do we want to have?
- Who is our audience?

REFINING

Oct. 11 – Let’s Try It!

- Performance Order
- Try it all out
- Google DOC!

SCRIPTING

Oct. 18 – Time to cement!

- Finalize Script
- Read-through

REHEARSAL

Oct. 25 – Run through #1

- Run through performance/sharing

Nov. 1 – Dress Rehearsal

- Final run-through
- Do we need another?

PERFORMANCE

Nov. 8

- Hopefully, this is obvious. We're going to share our work today!

REFLECTION

Nov. 15 – Reflections on the Process

- Final Meeting of the semester
- Closing Paperwork

(play)Building Identity
Session Plan #1
August 30, 2013

FOCUS/QUESTIONS:

- What is this project? What do we want this process and product to be?
- What do I bring with me into this project?
- What are our goals for this project?

MATERIALS:

- Camera
- Tri-pod
- Big Paper
- Markers
- Notebooks
- Syllabi
- Consent Forms
- Pre-Survey
- Identity Scales

11:05 am

WARM-UP (5 minutes)

Everybody's It! Tag

INTRODUCTIONS (10 minutes)

Name Patterns

In this activity, the group works together to create a crossing pattern through the middle of the circle, using everyone's name to incite movement. The goal is to get the pattern moving as quickly as possible.

- Stand in a circle
- Everyone says their name, in order around the circle, at least twice
- The leader begins by crossing the circle to someone, saying their name, and taking their place in the circle.
- The leader gives a thumbs up to indicate they've taken their turn
- The person whose name was called repeats the actions of the leader
- The final person to be called in the circle calls the leader's name, and the pattern begins again
- The same order should be followed each time

*If we want, we can layer another pattern on top of this

11:20 am

BUSINESS: (20 minutes)

Paperwork (15 minutes)

- Consent forms

Outline of Project (5 minutes)

- Distribute syllabus, go over goals/info
- This is a research project for my thesis, we are going to create a “performance” or sharing
- Ben talks about his research interest
 - Identity in transition
 - The ability of this art form to examine that identity
- Pass out notebooks

11:40 am

Identity Scales and Pre-Survey (45 minutes)

- Fill out Pre-Surveys, turn in (10 minutes)
- Fill out Identity Scales (5 minutes)
- Writing Prompt (5 minutes): What were you thinking about while filling out these scales? How did you make decisions? Do any decisions stick out? Any comparisons you want to make?
- Discussion (25 minutes)
 - What sticks out from these experiences, writing, filling out surveys, etc.?
 - Surveys
 - Identity Scales
 - Writing Prompt
 - What do these documents make you think about for yourself?

12:25 pm

Transition: Now, changing gears, let's think about these ideas in terms of this project

Goals for Project (15 minutes)

- Poster Dialogue
 - A hope I have for this project is...
 - A question I still have about this project is...
- What is this project?
 - (in case) I'm hopeful for these opportunities: Make art, reflect on teaching practice, prepare mentally for teaching, develop professional habits, build community within BFA/MFA programs, learn some devising techniques
- **Probably Next Week:** If we get here: What are our research questions?

NOTE for Ben: Depending on the answers here, reflection questions for the process need to align with goals – i.e if devising tools are a goal of students, reflect on them every day.

Questions?

12:40 pm

CLOSING: (5 minutes)

“It made me think”

Pass the Clap – Double High Five Edition

(play)Building Identity
Session Plan #2
September 6, 2013

FOCUS/QUESTIONS:

- What does it mean to be an ensemble?
- What are the research questions for our ensemble?
- How do devising activities create ensemble?

FOR BEN:

- What connection exists, if any, between the movement-based exercises this week and the conversation we had last week?
- What discoveries are possible when embodying a hypothetical future state? (I.e., your classroom – during flocking)

MATERIALS:

- Markers
- Big Paper
- Music
- Folders
- Notecards

11:05

BUSINESS w/Joan

Joan stops by to discuss independent study information

11:20

WARM-UP:

Hey!

- Participants stand in a circle
- One person runs across the circle, stands in front of another person
- The two people jump together and high-ten, shouting “hey” when their hands meet
- The person who was standing now runs to a different person

11:25

THE TRUTH ABOUT ME (Standing)

- Participants Stand in a circle, with specifically designated spots
- The leader stands in the middle
 - The leader notes that we will be taking some risks today
 - We will be taking a few risks together through an activity called: The Truth About Me, which maybe you’ve played before
- The leader completes the statement: “The truth about me is…” with something that is true about the leader

- For everybody in the circle for whom that statement is true, they must change places. The leader is also trying to find a place to stand.
- Whoever doesn't find a place then becomes the leader in the center of the circle.
- The game continues for as long as needed.

Processing:

- 1) Why might this activity be used during a devising process?
- 2) What are the strengths of this activity?
- 3) What are the risks?

11:40

GROUP CONTRACT

Working together as a group, we will spend about 10 minutes discussing our guidelines for working together during this rehearsal process. This will be scribed on big paper.

GROUP RESEARCH QUESTIONS

- What did we talk about last week?
- What do we want them to be?

12:00

DEVISING ACTIVITIES (Movement Based to start?)

Mirroring (10 minutes)

- Divide into pairs and choose an "A" and "B." "A" will be the mirror and "B" the actor. Pairs stand facing one another. Ask players to make eye contact. As "B" begins moving, "A" is to mirror "B's" actions exactly while maintaining eye contact. Encourage slow and sustained movements to begin with—and/or common actions such as morning rituals. After a set time, ask players to switch.
- After a few switches, invite folks to alternate leadership silently, whenever they'd like.

Flocking (10 minutes)

- Class divides into two groups
- Each group faces the same direction
- When music starts, everyone in the group mirrors the person facing forward
- Leadership is transferred by turning, whoever is facing forward relative to the group is the leader

Flocking (Location: the classroom) (5 minutes)

- Think of specific actions that take place in the classroom.
- Brainstorm a list of actions and write them down.
- Get back into flocking groups

- Return to flocking, using these actions as inspiration. DO the action that happen in the classroom, but at a rate/tempo that allows for the success of your group.

Processing (15 minutes)

- 1) Describe your experience through that process. What happened?
- 2) What reactions do you have to participating in this process? Anything stick out for you? If so, what?
 - a) Anything interesting about thinking about, the classroom? Who were you?
- 3) How might we incorporate these activities into our performance?

12:40

REFLECT

- Write down a brief description of one character you feel you embodied during flocking.
- It made me think...

(play)Building Identity
Session Plan #3
September 13, 2013

Focus:

- What does the ideal day/year/existence look like in teaching? (life?)
- What steps can we take to achieve that ideal?

For Ben:

- How does that ideal represent a projection of future identity?
- Will the participants make that connection?
- Are we shifting to imagining a new reality?

Participant Objectives:

- Add performance Vocabulary
- Explore “Ideal” themes
- Generate Content (Paper Dialogue, use image work to dig deeper)

Materials:

- Big Paper
- Markers
- Notecards
- Folders

11:05

Schedule:

Warm-Up/Energizer

- Double High Fives
- Everybody’s It!

11:15

Introduce Cards and Folders

- Comes from Joe Norris
- We have these folders and cards, so any time we get an idea or do something new that we want to hold on to, particularly themes and metaphors, we’ll write them down on the cards and put them in folders.
- Anybody can contribute at any time.
- We’ll use these to craft our eventual performance.
- Any questions?

11:20

Paper Dialogue Rotations (Personally defining our goals)

- These! At this point, these prompts are preferred:
 - Teaching is...
 - As a student, my goals are...

- As a teacher, my goals are...
- As a pre-service teacher, my goals are...
- As an artist, my goals are...
- As a person, my goals are...
- To maintain balance during my first year of teaching, I will...

11:35

Discussion – Abstract v. Realistic Movement (flocking as an entry point) (2 minutes)

Activating Dialogues (15 minutes)

- Two groups, each group takes 3 paper dialogue responses (exclude “Teaching is”)
 - Come up with a title for each page
 - Create a tableaux for each that reflects the title
 - You have about 2 minutes per page
 - Share out
- *Processing:*
 - Describe what you see
 - Analyze: what might be going on in this image?
 - Relate: Who might the characters in this image be? What do they want?

11:50

Real and Ideal Images (30 minutes)

- Still in these groups, reflect on each image.
- Are the images you created the “ideal” or the “real”?
 - Write that on the back of the paper.
- For each image, create the opposite – real or ideal
- Select one image to start – Ben guides Real to Ideal
 - Then, we will do a five count from real to ideal – how do we get there?
 - One per small group with ensemble
- Next, create five count transitions for your other two images
- Next, link all three of your images together with two 5-count transitions.
- Share at the end

12:20

Processing

- Describe your experience creating these performances.
- What were you thinking about while sharing? While watching the other groups share?
- How might we use these in our performance?

12:30

Reflect

- **Writing** – Reflect on today’s rehearsal.

- **Thinking about today's rehearsal, reflect on the ideal images we created. Any ideal image(s) stand out to you? Why do you think that image/those images stand out?**
- Share responses
- What questions do we still have?
- It made me think...

(play)Building Identity
Session Plan #4
September 20, 2013

Focus:

- How do we self-identify with the ideals we created last week?
- How do we achieve that ideal in our teaching practice?

For Ben:

- What is the experience of pre-service theatre teachers interrogating a projection of future self through a process of play-building as qualitative research?
- How might the play-building process engaged in by pre-service teachers interrogating a projection of future self provide the opportunity to explore positive means by which to achieve the desired end?

Participant Objectives:

- Personal connections/identification with identities explored
- Make more stuff that could be part of our production

Materials:

- Big Paper
- Markers

Schedule:

In today's session, we're really going to focus on our individual identities and their relationship to professional identity and the themes we have been discussing. We're also going to try to make more stuff for our performance. There will be a lot of writing and sharing today.

11:05

Warm-Up

- Machine – Gather in a circle and ask a volunteer to move into the center and make a simple sound and motion that can be repeated comfortably; this is the first piece of the machine. Player 1 continues while other players add on to the machine with their own sounds and motions. (Ideally, each player's motions should relate to what the other players are doing—as the pieces of a machine do.) When everyone has joined in, freeze the action and ask individual players to comment their creation.
 - Themes to try
 - Friday Night machine
 - School machine
 - College machine
 - Identity Machine

- Describe your process in joining the machine. What were you thinking about?
- How would you describe our machine? What happened with the various themes?
- How might we use this for our performance?

11:20

Active Discussion Starter

Poster Dialogue – this could become a framing device?

- When I teach, I feel...
- When I learn, I feel...
- When I make art, I feel...

11:30

Activation of Dialogue

- Flocking – Ben reads responses over flocking

11:40

6-Word Stories/Memoirs – Writing Prompt

- In your notebook, write a 6 word memoir that about you. It’s something about you, who you are. It’s six words long – that’s the only rule. We’re going to write three.
- Self – Write three (3) 6-word memoirs

Share: 1 memoir

11:55

3-line poems – Writing Prompt

- We’re going to write some poems with the following format:
 - I am...
 - I was...
 - I will be...
- Feel free to complete each prompt however you choose, and think about how these three fit together.

Share: your poem (if desired)

Processing

- Describe the process of creating the 3-line poem.
 - How was it compared to the other activities we’ve done today?
- Thinking about the poster dialogue, the flocking, the 6-word memoirs, and the 3-line poems, what do you notice? What sticks out?

Great! Now that we’ve explored some personal identity and the connection of our identity to teaching, we’re going to explore another theme that really came up in last week’s dialogue: learning from mistakes.

12:15

Storytelling –

- I failed!
 - One at a time, players go into the center of a standing circle and say:
 - I failed!
 - I made a mistake!
 - I feel silly!
 - After the player says a line, the rest of the group applauds wildly!
 - How does it feel to do this?

Now, we're going to keep this idea in mind as we take part in some storytelling.

- Find a partner in the room.
- Tell your partner a story about embracing a mistake you've seen in a classroom. It could be something you saw, something you heard about, something you did, or completely made up.
- Some things to think about/help guide your telling:
 - What do you think led to the mistake?
 - What were the reactions to the mistake?
 - How could the mistake have been prevented?
 - What action would you recommend for next time?
 - Did the protagonist learn anything?
- Now, write down the key points of your story, and your partner's story.

12:35

Reflect:

So, we've done a lot of creating today. We've got two questions to follow up with:

- How did it feel to explore your identity today? (Write this down in journal)
- How might we use what we've created today for our performance?

12:45

(play)Building Identity
Session Plan #5
September 27, 2013

Focus:

- What performance pieces do we have?
- What is the through line for our performance?

Ben:

- What is the experience of pre-service theatre teachers interrogating a projection of future self through a process of play-building as qualitative research?
- Does the experience of pre-service theatre teachers participating in this project align with the experience of pre-service theatre teachers in the BFA Theatre Studies Program at the University of Texas?
- This isn't about developing a professional identity, but about developing an identity that incorporates a profession.

Participant Objectives:

- To imagine the final performance.
- To explore performative moments

Materials

- Cards and Folders
- Markers
- Journals

11:05

Schedule

Business:

Send me your availability for a performance outside of our class time for the Nov. 8th weekend. I've made some inquiries about space, but think it would be better to have specific times that work for us. I'll send an email.

11:10

Warm-Up

- Start with: Flocking In groups of four to warm up, then:
 - One group of four will flock
 - The other three read selections from the "I feel"

11:30

Organizing our Performance

Ben outlines the various themes we've explored on using the cards and this list:

- | | |
|---|---------------------------------------|
| ○ Real and Ideal _____ | ○ Categories and Compartments _____ |
| ○ Being a Person _____ | ○ Balance _____ |
| ○ Best Experiences (In Between Space) | ○ Relationships _____ |
| Worst Experiences – "What happens in the transitions?" _____ | ○ Learning From Mistakes _____ |
| ○ Student/Student | ○ Ever-Changing _____ |
| Teacher/Teacher/Artist/Person _____ | ○ Having it all _____ |
| | ○ Spirituality _____ |

As a group, we'll organize the cards

- First, we'll recognize that all of these intersect, but we're categorizing for the sake of organizing our performance.
- Ben reads all of the cards/themes. Are we missing any?
- Take all the potential themes and group them together.
- Then, we will title each group.
 - After we title each group, we will use/create (if we want to) performative cards for how we want to explore each group artistically.
- After we title each group, we will generate a title that brings all groups together

Processing

- What ties all of these together?
- What do we still need?

12:00

Next!? – **Decide as a group what the best course of action is!**

Ben's Idea:

Monologue Work – Best and Worst Experiences

Work Time – **Partners take areas of interest to them. Set and Accomplish Goals?**

Two Rounds?

Potential Goals:

- Improvise and script scenes
- Revisit and cement images
- Write new material

Tasks:

1. Each pair needs to create at least the beginning of a performative moment to share with the group.
2. At the end of work time, each pair will share what they've created.
3. For today, groups should focus on Potential Featured Performative Moments

Share @ 12:30

Need?:

- Balance
- Have it all
- What else?

Featured Performative Moments

Real and Ideal Images

- To do:
 - Revisit images
 - Create Text
 - Explore Transitions (**Blip Scenes?**)

Mistake Stories

- How do we want to use these? Use/create more scenes, ‘recalculate’

Machine

- What kind of machine would we create? (Identity? Each part is one of the group titles?)
- How does a machine fit into the larger ideas we’re playing with?

Best/Worst Monologues

- Do we want these?
- How can they help us frame our overall experience?

Transitional Performative Moments

6 Word-Memoirs

- Use these to introduce stories/performative moments?

3 Line Poems

- Personal Introduction
- Bridge from flocking to 1st performative moment

Flocking

- Opening?
- Solidify Movements – use 8 count-movement to generate

(play)Building Identity
Session Plan #6
October 2, 2013

Note: Joan visits today at 12:00pm

Focus:

- How can we solidify the performative moments we've created? How do these moments fit together?
- How do we want to frame our piece? (Research Project, Play, Performance, Sharing, Etc.?) What allows us to be most authentic in our sharing?

Participant Objectives:

- Consider how we want to engage our audience in participation with this project.
- Rehearse and refine performative moments
- Consider how these pieces fit together – what is our guiding metaphor?

Materials:

- Journals
- Potential Performance Order on Big Paper

“Product” Needs:

- Introduction
- Best Experience Monologues (re-visit) best teachers?
- Bridging Pieces, (3 line poems?) explore script a bit more before deciding
- Order

11:05

Schedule:

Update from Last Week (10 minutes)

- Ben checks in about potential outside performance time, Friday Nov. 8th 3-5 in the Lab. Sat night is free...still a conflict?
- Sharing from Group
 - Card Organization
 - Share Photos
 - Talk about emerging themes and organization
 - Individual Projects
 - Sam – Movement and Images
 - Kyle – Machines
 - Alaina – Monologue
 - Sophia – Responsibility
 - Lacie – 6 word memoirs

- Look back to the final prompt from last week: Right now, this piece is about... (everybody shares, Ben scribes)
- Ben shares Potential Performance order

Real and Ideal Group (20 minutes)

- Real and Ideal Images
 - Artist
 - Student
 - Teacher
 - Person
- Text? Do we need to create? Is this an introduction? Ben will look through notes/Paper dialogues if we feel good about this section.

11:35

Framework for Sharing (Discussion – 20 minutes)

- Operative Metaphor Exercise – Helps generate introduction
 - Thinking about everything we did last week, and for the entire process, we're going to do a little thinking, individual writing, and sharing (10 minutes).
 - Brainstorm: For you, what type(s) of project is this? How would you describe this project?
 - So, taking all of these words into consideration, complete the following metaphor with a noun:
 - This piece is ____ (noun) _____
 - After you finish the metaphor, think about why you chose that metaphor, jot down some notes.
 - Share

Shifting gears a little bit, but still considering these themes/ideas. We've thought about what this piece "is," now let's think about who we want to share our work with.

- Potential Audience
 - Who should we share our work/process with?
 - Colleagues
 - Friends/Family
 - ?
 - How do we want to engage with that group?

Monologue Work (10 minutes)

- Participants are encouraged to write a story that tells the story of one of their best experiences in a classroom, as either a student, teacher, student-teacher, or person (Alaina and Sophia refine)
- Write the story from your point of view

Performative Moments (Refine and Rehearse – 40 minutes)

- Continue Working on elements developed last time.
- The goal here is to get things up on their feet and moving, so next week, we can jump into all of it.
 - Lacie, Alaina, and Sophia work to create Lacie's moments, refine Sophia and Alaina's monologues.
 - If done early, work on introduction to the piece
 - Sam, Kyle, and Megan work on Sam and Kyle's Moments
 - Natalia and Anna develop new moment together (**Mistake Moments?**)
- All Share after 30 minutes of work

NEXT TIME: We're going to try to stumble through a potential order – AHHH!

(play)Building Identity
Session Plan #7
October 11, 2013

Focus:

- What will our sharing look like?
- What is our performance order?
- How will we engage our audience?

Participant Objectives:

- Learn all performative moments
- Consider the big ideas we're talking about

Materials:

- Scene Cards
- Potential Performance Text

Production Needs:

- Music – anybody have ideas? Bring stuff next week?
- Extra Performance Business – Our best option is Friday Nov. 8, 3-5...do we want to do that?
- Introduction

Schedule:

Just as a note, it is going to feel like things are going quickly today. And, it will feel like everything, especially decisions, happens quickly from here on out. That's okay. It is part of the process. Just hang in there and we'll get it done. Be confident in what we've created. It's some really good stuff.

11:05

Warm-Up (10 minutes)

11:15

Group Moments (60 minutes)

Moments to learn:

1. Real and Ideal (**text?** Maybe a description of what we've done, like the intro to a paper?)
2. Sam's Movement
3. Kyle's Machine
4. Lacie's 6 word memoirs

Moments to Share:

1. Monologues

Moments to think about:

1. 3-line poems (I was, I am, I will be)

2. Design audience (interactive) talk-back? Or pre-show experience?

12:15

Performance Order (30 minutes)

- Lay out the cards
- Mix them up? Figure it out.
- Google Doc – I'm going to put a script together on google docs and share it with all of you. That way, we can work on it and also start memorizing things. Like monologues.

(play)Building Identity
Session Plan #8
October 18, 2013

Focus:

- How does our performance order work?
- Do we need to make any changes?

Participant Objectives:

- Evaluate performance
- Walk-Through of Performance for future reference

Materials:

- Script Draft
- Journals

Production Needs:

- Music
- Performance Announcement
- Conclusion and Talk-Back

Schedule:

Warm-Up

- Finger Swords!

Run/Read/Stumble Through

- Start at the top, go through what we can until the end

Reflect

- What is working?
- What are we questioning?
- What do we need?
- What action steps are needed for changes and additions?

Closing Ritual – Pass the Double High Fives

(play)Building Identity
Session Plan #9
October 25, 2013

Focus: As a group, what do we need to be ready to share in two weeks?

Participant Objective: Run the piece, gain familiarity, and incorporate music and props.

Prep/Materials:

- Poster Dialogue Paper
- Markers
- Speakers
- Bag for Kyle’s Monologue
- Anything else I’m forgetting

Production Needs:

- **Title!**

Schedule:

	11:05
Prep Props and Walkthrough (20 minutes)	
<ul style="list-style-type: none">• Pass out new scripts• Invite folks to rehearsal next week?• Memorized next week?• Title?• Prep Posters• Test Music – (Penguin Café Orchestra)	
	11:25
Warm-Up (5 minutes)	
<ul style="list-style-type: none">• Everybody’s It!<ul style="list-style-type: none">○ We play tag, everybody is it.	
	11:30
Run (30-45 minutes)	
<ul style="list-style-type: none">• At the top, we run the piece	
	12:00-12:15
Rehearse (15-30 minutes)	
<ul style="list-style-type: none">• Review any moments that need attention	

12:30

Reflect (15 minutes)

- What is working or not working right now?
- What do we still need?
- What are the goals for next week?

(play)Building Identity
Session Plan #10
November 1, 2013

Focus: As a group, what do we need to be ready to share in next week?

Participant Objective: Run the piece, be ready for next week.

Prep/Materials:

- Poster Dialogue Paper
- Markers
- Speakers
- Bag for Kyle’s Monologue
- Hats
- Anything else I’m forgetting

Production Needs:

- **Title!**
- **Re-thinking of the end**
- **Prep-list**
- **Performance Order**

Pre-Rehearsal

Ben and Megan create a prep-list for production

Schedule:

	11:05
Prep Props and Walkthrough (10 minutes)	
<ul style="list-style-type: none">• Pass out new scripts• Title?• Prep Posters	
	11:15
Discuss (10 minutes)	
<ul style="list-style-type: none">• Joan’s note on the ending• Title	
	11:25
Warm-Up (5 minutes)	
<ul style="list-style-type: none">• Run Real and Ideal Images	
	11:30
Run (30-45 minutes)	
<ul style="list-style-type: none">• At the top, we run the piece	

11:50-12:00

Review

- Review elements as needed
- Get psyched for next week!

NOTE: Session #11 Involved was the Performative Sharing of the Script

(play)Building Identity

Session Plan #12

November 15, 2013

FOCUS:

- What happens to pre-service theatre teachers' perceptions of self and identity through focused qualitative phenomenological research within a play-building process?

MATERIALS:

- Journals
- Focus Group Questions
- Camera
- Tri-pod
- Ball of Yarn
- 8x11 Paper
- Markers
- Construction Paper
- Pipe Cleaners
- Identity word papers
- Miscellaneous Art Supplies

Schedule

BUSINESS

- You will be receiving an email from me about the potential of scheduling a one-on-one interview to follow up on your experience. You can either opt-in or opt-out. I will meet with you at your convenience.
- AATE Session discussion

11:05

IDENTITY MODEL (20 minutes)

- In this activity, you will create an artistic representation of your identity in this project. You will have the following supplies:
 - 8x11 paper
 - Markers
 - Construction Paper
 - Pipe Cleaners
 - Identity word papers
 - Blank Slips of Paper
 - Miscellaneous Art Supplies

- Feel free to use these items in any way you'd like, 2-D or 3-D.
- Remember, you are creating a representation of yourself
- 10 minutes to create, 10 minutes to share

11:25

IDENTITY SCALES (10 minutes)

- Participants fill out identity scales
- Processing
 - Ben passes out scales from Session #1
 - How do the scales compare?

11:35

FOCUS GROUP DISCUSSION (30 minutes)

- Ben asks focus group questions
- **Focus Group Questions**
 - What did you notice performing our piece in front of an audience?
 - What stood out to you from the conversations we had with the audiences following our sharings?
 - Any questions lingering with you?
 - Any question you wish you would've asked?
 - What role could a project like this have in the BFA program?
 - So, we talked really about 5 identities in this project, and I wonder: how did you perform these identities in the performance? In the process? In your life? Do you feel like your perception of your own identity has changed?

12:05

JOURNAL ENTRY (10 minutes) – Cut if Needed

- Our final journal entry for this project.
- For this response, please write a letter to your future self at the end of your student-teaching. What do you want that person to know?

12:15

POST-STUDY QUESTIONNAIRE (15 minutes)

Participants fill out post-study questionnaire

12:30

COMPLIMENT WEB (10 minutes)

Players (including the leader) form a circle. Leader begins by unraveling a ball of yarn, keeping hold of the end, and passing the ball to another player along with a compliment. This player accepts the ball (and the compliment) and passes it to another player (along with a compliment)—keeping hold of part of the yarn themselves. Continue until everyone has received the yarn and a compliment. Result? A web!

12:40

WRAP UP (5 minutes)

Announcement: I will be sending out an email to gauge your availability and interest in a personal interview with me for this project. It is not required, but it would be helpful for my research. You do not have to participate, and the interview would take 30-40 minutes. Look for that email.

In closing: Thank you all for participating in this project. I could not ask for a better group. You have made this experience extremely worthwhile for me, for each other, and for the BFA program. Thank you.

Pass the Double High-Fives

END.

Appendix F: Performance Script *Juggling Identities*

Script

JUGGLING IDENTITIES

Players:

SAM, KYLE, LACIE, NATALIA, ANNA, ALAINA, SOPHIA

Space is arranged with rehearsal blocks upstage, balanced on either side of a chalkboard. Two stools live onstage, one SL and one SR.

(Music #1- “Music For A Found Harmonium”)

SOPHIA, KYLE, SAM, ANNA start backstage
LACIE, ALAINA, NATALIA start in rear of house

Ben gives short curtain speech:

Welcome to our sharing.

Every Friday this semester, this wonderful group of seven BFA Theatre Studies Students, Megan Nevels, and I have met to discuss, explore, and create art together. This group came together as part of my thesis project.

During our sessions we shared stories and experiences. We talked about the past and we talked about the future. We talked about our identities. We talked about teaching and learning. We talked about making art. Through these discussions, themes emerged. We then took these themes, and explored them by making theatre together.

This sharing is a window into our project, into our stories, into our thoughts and discussions. It is where we are today, which, as we discovered through our discussions, is simultaneously a tough place to be, and extraordinarily wonderful.

Thank you for joining us today.

BEN Leaves, the sharing starts

Poster Dialogue Entrance

Actors enter the space quickly, carrying with them pre-prepped Poster Dialogue Posters (When I Make Art, I feel..., When I Learn, I feel..., and When I Teach, I feel...), pre-prepped identity signs with labels of student, teacher, artist, person, and markers. They scramble, they drop markers, they pick them up. It's as though they're walking through the Winship Atrium with their supplies.

Actors tape posters up on the edges of the performance space, then take a place at the perimeter of the stage. ANNA steps forward.

Music fades out.

Introduction

ANNA: I'll cut to the chase about what you are about to see: It's kick-ass. But if kick-ass was this term that represented something with depth, vulnerability and joyful confusion. In this project we had to be willing to share our emotions, experiences and opinions. Ben Hardin charged us with creating a piece that represented ourselves. Which is way harder than it seems.

For the past few months, we have met on Fridays for two hours to create what you are about to see. This piece is made of our thoughts, and our words. We explored what it means to be a person who is a student who is an artist who is a student teacher becoming a teacher soon... to teach art. Challenging to figure all that out to say the least.

The greatest thing about this project is the people. I'm sitting in a room with people who are more than best friends and more than family. They are those I can run to in tears, sobbing about how I can't be a teacher or when I think I definitely don't want to. They share in my anxieties, my late nights at Epoch, the lesson plans that are unfinished an hour before I have to teach and my life. And I share in theirs.

But we also share in each others' joys. When teaching is successful, when we've seen a spark of understanding in a student's eye. And you can tell you really made a connection with that student and you get to watch their world shift. And when it happens, I want to share that with these people. As Joan Lazarus once called them, "my professional soulmates". We are our soulmates. There isn't a single day where we don't talk to one another, cry, or laugh together.

And then, thanks to this project, I received one of the greatest honors of my college career. I got to make theater with them. I got to make theater with these amazing, talented, caring, hysterical, teachers, best friends, family, and soulmates. This is theater. This is why we want to teach this art. Because, I now believe, within my heart of hearts, that if everyone got a chance for just once in their lives to create with their soulmates then the world would be a very different place.

So, this is our project.

(Music #2-"Numbers 1-4")

Actors move into position for Real and Ideal Images. KYLE writes "Real and Ideal" on the chalkboard, considers the text for a moment, then moves forward to speak.

KYLE: In this project, one idea we talked about was real vs. ideal. We talked about it in terms of the many identities of the BFA Theatre Studies student.

PLAYERS cycle through real and ideal images at KYLE's pace.

Real and Ideal Images

Oftentimes we found ourselves compared how things are to how they should be.

Artist

Collaborative or independent moments, which makes sense since art allows us to express our individual ideas and share them with others.

Student

The real image came easily as we experience everyday. We're either working or exhausted from working.

Teacher

The real images were inspired by general ideas of teachers, previous teachers or their own experience. The ideal came naturally since we've been pushing for the same goal all together.

Person

Scoffed at as if the idea was preposterous. However, we found our ideal person with ease.

Transition: We know how we are now. We know what we want to be. What happens in the transition between real and ideal? between our identities? between the past, present, and future? and, how do those ideas inform what kind of educators we want to be? What the ideal education look like? Or, what does an education look like that isn't ideal?

PLAYERS move from Real and Ideal into Machine 1.0. KYLE guides the audience through the machines

Bell rings to start

Don't touch that dial folks! Get those wallets out administrators because we at the lab have developed a teaching machine that will help your Star Test reports! The Teacher Machine 1900 is loud, but that means it's working! This teacher machine gets students to quiet down.

Teacher Machine 1900 1.0 acted out by group.

Every student will commit the correct answer to memory
Gets you a '100' every time.

Bell Rings to End

Actors move offstage, LACIE steps forward.

Math Homework

LACIE: My first ever teaching experience was at Cage Elementary school in Houston, Texas.

I had never thought about teaching as a profession, I was volunteering as part of a psychology class. The first day I was in the school I walked in carelessly just wanting to get through my hours as quickly as possible. That day I helped a little girl in the second grade who didn't understand English learn addition. She told me about her difficult home life and I began experiencing feelings that were completely new to me.

The next day I was assigned to the 4th grade class bully. This was his second time in the fourth grade because he always refused to do his work. He told me I had a good accent as he helped me with my broken Spanish and I helped him with his math homework. He finished the first assignment he had finished all semester that day. The next day, he brought me flowers he'd picked from a field, and without saying a word, pulled out his homework and did it all, while occasionally catching my eye and smiling at me. From that day forward I knew that teaching would be a part of me. That fourth grade boy ignited something in my soul that has never gone out.

Beat. LACIE exits
(Music #3) - Dating Game Music

ANNA enters for 'The Bachelors of Fine Arts'

The Bachelors of Fine Arts

ALAINA as contestant

ANNA as host

SOPHIA as Student

SAM as Student-teacher

KYLE as teacher

LACIE as Artist

NATALIA as Person

ANNA introduces:

Good afternoon everyone and welcome to your favorite dating show. The dating show that changes lives, determines futures, leaves you wanting more. Folks, I give you THE BACHELORS OF FINE ARTS.

First, let me welcome to the stage your bachelor of fine arts to-be. She's a sophomore in the BFA Theatre Studies program. She loves theatre, teaching, long walks on the beach and has no idea who she needs to be in her life. I give you, ALAINA.

ALAINA, How ya doing today?

ALAINA: Go-

ANNA: Great! Are you ready to make your choice?

ALAINA: I don't know. I think I need more time to-

ANNA: PERFECT! Let's meet our first bachelor of fine arts. She's currently single, has no time for dating, sleeps a little, parties occasionally, often has to choose between her social life, grades or health. THE STUDENT, Everyone! (SOPHIA Enters)

Next, we have someone who is caught in the middle of two worlds. He sleeps on avg 5 hours a week, bank account is dwindling because of printing and copying, loves students in circles, assessing and poster dialogue. I give you THE STUDENT TEACHER. (SAM enters)

Now here we have someone really special. Not in it for the money, loves kids, has a love/hate relationship of TEKS (TEEKS) or TEKS (Techs) pronunciation varies on the mood she is in, works harder than she is given credit for. Welcome to the stage, THE TEACHER. (KYLE enters).

This next special someone pushes boundaries, questions the norm and loves what she is doing so much that she pays money to do it in college. THE ARTIST. (LACIE enters)

And finally, this last bachelor is often forgotten, is constantly in flux, is proud of who she is but sometimes forgets to take care of herself. Our final bachelor tonight folks, THE PERSON. (NATALIA enters)

Let's give a final round of applause to these bachelors.

Now, ALAINA, your task tonight is to figure it all out. Which bachelor is the most important to you? What goals align with your goals? You have to choose. No pressure. :)

ALAINA proceeds to ask each bachelor what their goals are.

KYLE (TEACHER): As a teacher, I strive to empower my students by carefully creating an open, safe environment for students to make mistakes and learn from them. I hope to set students up for success and celebrating their strengths and future strengths. I happily work hard behind the scenes since I feel responsible in helping my students know they can do anything.

LACIE: As an artist my goals are to live my dreams. That means making theatre in many different ways. To create relevant, socially responsible art that has the possibility of impacting both performers (myself) and the audience. It also means to foster my creative self in any way possible in order to foster other's artists selves, be bold and brave while challenging myself to take risks and explore things that scare me.

SAM: As a student-teacher or pre-service teacher, I learn as much as I can from others, students and teachers alike. I have an advantage in that I get to experience both worlds and can grow on both sides of the spectrum. I want to go full force and see what my future can be on all aspects of this program.

SOPHIA: As a student, I want to soak it all in. I want to meet and surpass my own goals. I want to own everything that I learn. I strive to get the work done, but to learn from my mistakes as well. I want to make sure that along the way, I don't take my parents, teachers, and friends for granted. I want to love learning and love it for life.

NATALIA: As a person, I strive to serve my family, my friends and my community. I like to reflect and process the people and elements in my life that are influencing my life and behavior. From that I strive to find where I am my best self.

ANNA: So, who's it going to be?

ALAINA:ALAINA expresses a state of confusion. She doesn't know how she could possible put one above the others. All of their goals are whole goals.

ANNA: It's okay, ALAINA, you've still got two years to decide. We'll check back in with you in May of 2016!

(Music #4) Dating Game Music

Hats

KYLE: Orangefield, TX. A suburb of a suburb of a suburb. It's so small we only have one traffic light. While committing myself in school, I only saw green lights. I wore many different hats. I had a hat for all nine organizations I was in, hats for theatre, hats for classes, a hat for friends, a hat with family, a hat for work. I owned and used sooo many hats and I kept adding on more even though my closet was so small. I turned a blind eye to yellow lights and side-stepped words of caution. Half-way through my career in high school I stood waist deep in hats.

I started wearing multiple hats at once. I got creative, too. I could wear this hat on my head while this one rested on my knee and I could drape this across my chest and maybe a hat on my shoulder.

It was uncomfortable. I started to physically hurt. I invested my heart in so many places that my blood thinned. I overtaxed my mentality and overextended my body. I was drowning in hats. I couldn't see the red light telling me to STOP but I certainly saw red. I became annoyed, then unhappy, then angry, then depressed. I was an empty well. I was so desperate to fill myself that I added more hats. I got so backed up that I wanted to quit everything. I wanted to quit life.

I began to ask myself why I was involved in so many things. Because my siblings had. Because my parents expected me to. Because I wanted, no needed scholarships if I wanted to go to college. None of these reasons were rooted in me.

So I gave the hats that were sitting on the bottom of my closet to people who would take care of them and wear them more often. I learned to say NO when someone offered a hat that I didn't want or need. Now, I only have my favorite hats that make me happy. And they make sense with the rest of my wardrobe.

Beat, KYLE exits, with her stool.
Music #5 Begins - "Perpetuum Mobile"

Timing - SAM moves set pieces into position as he delivers this monologue.
SAM: My first year of college I got a gig assistant directing my high school's production of *You're A Good Man, Charlie Brown*. During one of our rehearsals, we were rehearsing the choreography for "Beethoven Day". There is a specific section in the choreography where the students are split into two groups, one group plays the "air keyboard" to the left while the other group does the same motion to the right. Simple enough right? Beethoven Day. Beethoven Day. However, for some reason the students weren't getting the timing right on the words. I kept demonstrating it to them how it was supposed to be done. After a few minutes of unsuccessful attempts, an a bit of frustration, I needed to find a new way to work with the students. I pulled one group of students aside and broke down the moves to the left. I pulled the other group and broke down the movement down to the right. When we came back together, we played the song again and they nailed the moves, left and right, on the first try. We did again just to make sure it wasn't a fluke and sure enough, they were getting the moves again and again. That day I realized a few things: Don't assume all students learn the same. Start at the basic levels and scaffold choreography or any other material so that you can set students for success. Don't let your emotions get in your way. Breathe and rethink your strategies. Who knew then, that I was learning by experience what differentiated learning looked like or how successful scaffolding could be. Although at this point in my life I had not

decided 100% whether I was going to apply to UT or even this program, it certainly affirmed that I wanted to teach.

(Music #5 - continues throughout scene)

SOPHIA, ALAINA, NATALIA, and LACIE enter and move to their stations.

Stations (Movement)

4 stations on stage: 1. Artist, 2. Student, 3. Student Teacher 4. Teacher

SAM is already on stage and stations move in from wings to form an arc around him in the order above (1. on stage right and around to 4. on stage left.)

SAM begins dancing alone, then moves to each station to activate them and dance with them. As SAM moves to each station the stations before look on and get the urge to dance again. When SAM is with station 4, station 1 jumps in, then 3, then 2, then 4, and so on more and more aggressively until all four are pulling on him. SAM breaks free towards audience, breathes and transition into next scene.

SOPHIA and SAM take benches back. LACIE takes her rehearsal block.

Music ends.

All exit except for ALAINA.

5 more yards

ALAINA: To begin, my high school theater teacher, Mrs. C, is the main reason I am going to be a teacher. She is my inspiration. She is the epitome of a wonderful caring teacher, and one of the most selfless people I have ever met. Anyways, one-act play was my favorite thing of the year. My freshman year we won and went to state. My sophomore year we stopped at area and my junior year we didn't even advance out of zone. So, as president my senior year, my main goal was to go to state before I graduated. All the seniors rallied in that thought. We were doing really well and had gotten past the area completion and headed to region! Region was the hardest competition to date and, one of, if not the hardest region in the state. WE were going through HELL, our lead wasn't showing up to rehearsals, tons of actors were sick and drama between the cast was at an all-time high. It was a complete mess and I was convinced that we were going to do horrible. I didn't have any idea how to fix this situation.

Then, one day, Mrs. C walked in and I knew she had a plan. I will never forget this day. She told us about this movie called "Facing the Giants", which is really amazing if you haven't seen it. So this movie is about this little football team that was not only not trying, but giving nothing to their team. At a practice one day the coach wanted them to

do death crawls with a lighter teammate on their back. The goal of this was not only to do the death crawl, but to keep their teammate up on their back. It was ridiculous; the players couldn't even get to the 15 yard line because they didn't care. So the coach told the captain to get up and do it, but with a blindfold. The coach told him 'go to the 50'. The player refused but the coach insisted and said 'yes you can just don't give up'. Over and over he reminded the player to give him his best and his all and not to give up. So the player started doing the death crawls, and immediately tried to quit. He kept asking the coach if he was done and the coach was right beside him the entire time saying 'Just 5 more yards!' and yelling 'don't stop until you have nothing else!' The boy ended up getting not only to the 50 but all the way to the end zone, 100 yards from where he started.

From that day on, any time one of us felt like giving up, Mrs. C would remind us '5 more yards' or we would chant '5 more yards' as a group. That moment is forever imprinted in my mind and one of the single best memories of my entire life as a student. My teacher never gave up on us and never thought we couldn't do it, and that complete faith in me, in our cast, is something I hope I can give my students. If I can make an impact on one single student as much as Mrs. C has made on me, I will have made it in life.

(Music #6- "Paul's Dance")

Dreams

NATALIA: Everyone has dreams. My parents would talk about what me and my siblings would be when we grew up. My dad used to tell me that he had no idea what I would become specifically, but he knew I'd be in charge or at least want to. From age four to eight, my dream was being in charge and that changed when my mom signed me up for a play. From the age of 8, I knew I wanted to be an actor. Broadway, film, the Tony's and the SAM's, you name it, I dreamed about it. All my outside activities revolved around preparing me for my dream. When I was 17 I voiced a fear to my mom, 'what if I wake up and my dream isn't the same? What will I do?' I didn't know myself away from my dream until I checked the wrong box on my college application. I intended to come to UT to act, not teach. There are days and nights when I think it's too hard. Or that I made not for teaching. Then, I began directing at Anderson High School. I became alive in a new possibility. A new dream. I may not know what I'll be doing in the years to come but I do know this: my life must be one of service, to my family, my friends and my community. After a day at school I had the privilege of laughing hysterically with students that began lethargic; wanting nothing more than to go home. Their last school related activity was one of joy, experimentation and giddy laughter. It was more than I could have ever realized and damn it, I'm excited.

PLAYERS move to places for Machine 2.0. KYLE guides us through this machine as well.

Bell Rings to Start

Pick up those phones and dial in administrators! We've read the customer reports and incorporated new fluid parts that flow into each other. The interacting teaching machine 2000 gets students to speak up! It runs softly, it works without you realizing it!

Teaching Machine 2000 2.0 is acted out by group.

Every student will find the answer in their own way. Gets you a great experience every time.

Bell Rings to End

Responsibility

SOPHIA: Before I learned to be a teacher, I thought I was a responsible person.

I go to school. And work. I have my own apartment. I pay my own bills. I wake myself up every day. And I do it all on time. I answer to myself. I am responsible.

And then, I taught for the first time, and that changed everything.

It's Kindergarten classroom, and twenty little curious, smiling, perfect little faces all looked up at mine. And I started to think.

I thought about how I've been alive for roughly 4 times longer than they have. I thought about how parents bring their treasure, their dearest possession to me, for eight hours a day simply because I am their teacher, and they trust me. The reality is, these children will spend more time with me than they will with their parents for most of this year. Both students and parents put their faith in me.

And for the first time, I know what I am responsible for. I finally see.

I see that these students are brand new. I see potential, everything they could be. I see adventure. I see challenge, I see sparks of fire, that can burst into flames. I see the future, mine intertwined with theirs. I see the people who will change the world for better or worse I see a room full of thinkers, artists, writers, lovers, leaders, and fighters.

You cannot unpaint a canvas. Other brush strokes will be added, and may cover yours, but yours will always be there, layered underneath. . What happens in my classroom, whether it is good or bad, will always be felt in this child's life. The immensity and importance of that reality is not lost on me.

It's exhilarating. And terrifying. And humbling. It is my life's work. And it's my responsibility.

(Music #8- "Rosasolis")

Dating Game Round 2:

ANNA: And we're back! ALAINA, Have you decided?

ALAINA: Uh no, I can't pick just one.

ANNA: Well, this certainly is unprecedented, but I think its the right choice.

6-Word Memoirs

LACIE:

This life that I absolutely love
See good in others and myself
Never stop expressing but always listening
The teacher that changed her students

NATALIA:

You be you, I'll be me
Alone and found company in books

ANNA:

I tried, I failed. I tried.
Sometimes things change, deal with it
It's really hard, but worth it

KYLE:

Child daughter artist sister lover leader
Cared for not by parents alone

SAM:

Running from nothing, looking for something
The boy that became a teacher
His students changed their own world

ALAINA:

Yearning for love from different places
She loved her family and kids

SOPHIA:

Sprinkle, rain, storm, hurricane, tsunami...peace

Exhausted, supported, joyful and hopeful me
Guided by light, creating with love

ALL: Guided by light, creating with love.

End.

TALK-BACK (Ben)

1. From the experience you've just had, what moment or moments resonate with you?
2. What about that moment or those moments resonates?

Appendix G: Field Notes Template

Field Notes: (play)Building Professional Identity
Ben Hardin, Fall 2013

Date:

Filled Out by:

TIME	Notes
11:00 am	
11:10	
11:20	

11:30	
11:40	
11:50	
12:00 pm	

12:10	
12:20	
12:30	
12:40	

12:50	
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Other Notes:

Final Observations:

Appendix H: Recruitment Letter and Registration

(play)Building Professional Identity – An Introduction

Description: (play)Building Professional Identity is an independent study course and research project designed for BFA Theatre Studies Students in their 2nd, 3rd, or 4th year of study at the University of Texas at Austin. Participants enrolled in this course will meet once a week to collaborate with their peers and explore the individual journey from student to student-teacher to teacher through a play-building process (sometimes called devising, meaning working together to create a new play). Working as an ensemble, participants will generate and organize material into a script, culminating in a performance of that script for an invited audience at the end of the semester.

Course Credit: Participants may choose to enroll in this project for independent study course credit, supervised by Joan Lazarus, for 1, 2, or 3 credit hours.

Potential Benefits for Participants:

- Techniques to bring into your own teaching practice
- Experience in a play-building process - building a play from scratch using your own voice
- Time specifically devoted to reflecting on experiences in the BFA Theatre Studies Program
- Engage in artistic process
- Bring together the unique voices and perspectives of our BFA Theatre Studies students

Participation Requirements:

- Meet for one session per week
- Each session will last two hours
- In total, there will be twelve sessions (24 hours total time over twelve weeks)
- Session time will be determined by the availability of confirmed participants
- The location for sessions will be determined by availability of space in Winship
- Small amounts of outside work may be required, but for the most part the workload will be contained within each session
- Willingness to share honestly; think deeply, and most importantly: play!

Background: Hello! My name is Ben Hardin and I am an MFA candidate in Drama and Theatre for Youth and Communities. (play)Building Professional Identity positions the rehearsal and performance process you will engage in as research. My goal is to explore in our experience together as co-researchers as well as theatre-makers. This project will also serve as research for my MFA thesis.

Thank you for your time. Please respond to the prompt below and **return to me via email or to Joan Lazarus**. If you have any further questions, please feel free to contact me at: hardin.benjamm@gmail.com.

Please check one:

_____ Yes, I will participate in (play)Building Professional Identity **FOR**
Independent Study Course Credit

_____ Yes I will participate, but I will **NOT** be taking the course for Independent
Study Course Credit

_____ No, I will not participate in (play)Building Professional Identity

If printing this form, please sign your name. If returning via email, typing your name on both lines indicates your signature.

Printed Name

Signature

Date

Please send printed copies to:

Ben Hardin
Winship Office
The University of Texas at Austin
Department of Theatre and Dance, College of Fine Arts
1 University Station D3900
Austin, TX 78712

Or via email at hardin.benjamm@gmail.com

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Vita

Benjamn (Ben) Hardin was born in Traverse City, Michigan. In 2008, he graduated from Albion College with BAs in Theatre and Philosophy. After completing his undergraduate degree, Ben spent time working as a ballroom dance instructor in Milwaukee, Wisconsin, as a substitute teacher in the Traverse City Area Public School system, as the JV tennis coach and an advisor and mentor to the Thespian Club (member International Thespian Society) at Traverse City West High School. In the fall of 2011, Ben moved to Austin to pursue a Master of Fine Arts degree in Drama and Theatre for Youth and Communities at The University of Texas at Austin. During his time at UT, Ben has been involved in the creation and performance of several devised performances both at the university and in the city of Austin. He has also worked extensively with undergraduates at UT with an interest in pursuing teaching.

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