PREPARING MIDDLE LEVEL EDUCATORS for 21ST CENTURY SCHOOLS

Beliefs, Changing Times, Evolving Practices

CHAPTER 12

"IT WAS LIKE WE WERE THERE"

Middle Level Educators' Experience Employing a Classroom Drama Technique

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Inflexion

ABSTRACT

This chapter presents research conducted with middle level educators and students participating in an Arts in Education Model Development and Dissemination project funded by the U.S. Department of Education. Teachers received extensive inservice and embedded professional development to integrate the dramatic arts into different academic content areas. Reporting the survey data of teachers and students as well as interviews with three case study teachers, this study used mixed methods to explore the teaching and learning experience of a process drama technique called *tableaux*. Findings indicate that this technique provides a student-centered and embodied approach to engage students in a variety of content and curriculum. Importantly, the stimulating affective experience of learning through tableaux was parallel for students and teachers.

Preparing Middle Level Educators for 21st Century Schools, pages 271–300

Arts integration school improvement strategies have contributed to student achievement of underserved students across ages, including the middle level grades (Peppler, Powell, Thompson, & Catterall, 2014; Robinson, 2013; Stoelinga, Silk, Reddy, & Rahman, 2015). Within a substantial body of research (see Lee, Patall, Cawthon, & Steingut, 2014), drama-based pedagogical techniques demonstrate medium-to-large effect sizes on academic achievement. The effects are largest in the middle level grades, when applied for a longer duration (8–10 weeks), and when connected closely to the academic content of interest. Moreover, Lee et al. (2014) found lessons led by the classroom teacher, rather than guest artists, increased the effect on academic achievement as well. Those nuanced findings reinforce the need for professional development approaches that develop teacher capacity to lead integrated instruction and that do not rely completely on a visiting teaching artist.

In addition to academic achievement, Lee et al. (2014) also found effects for 21st century skills (e.g., communication), attitudes toward academic domain, motivation, attitudes toward others, drama skills, and absenteeism. Together, those findings pose further questions about (a) what types of training are most effective for teachers to implement drama-based integration strategies, (b) in what ways do these strategies affect the teaching and learning experience for teachers and students, and (c) how do these strategies map onto content areas beyond English language arts and reading comprehension. To explore these questions, this chapter will investigate a process drama form and theatrical building block applied in the educational setting for decades—*tableaux vivant* (Johnson & O'Neill, 1984). Described thoroughly in this chapter, tableaux vivant, or tableau(x), asks learners to envision and physically enact a scene, incident, or concept remaining silent and motionless, as if in a picture. Students can transition through multiple scenes, add brief verbal description, if desired, or even document and present the tableaux scenes with many potential variations to the form and learning artifact. The technique presents a flexible tool to reach many outcomes important to middle level educators, such as the establishment of a safe community for student expression, multiple ways to make meaning, and the embodiment of abstract concepts to improve understanding and retention (Armstrong, 2016; National Middle School Association, 2010). As this chapter will illustrate, tableaux has practically limitless application to the middle level context as a powerful process and demonstration tool to tackle complex intellectual, social-emotional, organizational, and creative challenges. This study represents one of only a few investigations into the use of tableaux in teaching and learning in middle level education.

STATEMENT OF THE PROBLEM

Nearly a century ago, John Dewey's philosophy established the inseparable nature of mind-body in consciousness and learning (Dewey, 1925). Dewey (1925) built an evolutionary schema to understand that what we consider *mind* is emergent from the natural phenomena of increasingly complex organisms, language, and interactions with the environment and others. Most importantly, he grounded notions of the mind concretely in the body with the aim to dispel the pervasive false dichotomy haunting Western practices, including education. In many ways, the dichotomy survives today in the philosophy driving how we cultivate and respond to early adolescent minds in middle level education and beyond (Armstrong, 2016). For instance, the use of standardized tests to assess what students know and can do with that knowledge narrows the representation of skills and knowledge to a single type of cognitive task. Armstrong illustrates other common practices that are hostile to the development of the adolescent brain, including an "emotionally flat classroom climate" (2016, p. 28). Recent advances in neuroscience support many of the ideas put forth by Dewey (1925), substantiating the notion that felt qualities of experience—the body's emotional response to the environment—play a pivotal role in memory, neural mapping, and learning (Damasio, 2010; Edelman, 2004, Immordino-Yang, 2015).

These perspectives from neuroscience back up earlier theoretical and empirical work on the power of enactment, rehearsal, and emotional arousal, among other factors, in making and retaining meaning in learning, and have some evidence from experimental research in the field (see Hardiman, Rinne, & Yarmolinskaya, 2014). Drama-based pedagogy builds intuitively on the mind-body perspectives from embodied philosophy (Johnson, 2007) and affective neuroscience (Immordino-Yang, 2015). Recent research from an affective neuroscience perspective reinforces the critical role that emotions play in effective learning and the power of metaphor in the process of making meaning (Aziz-Zadeh & Gamez-Djokic, 2016; Immordino-Yang, 2015). If one of the fundamental goals of middle level education is to develop the mind-bodies of learners, this new science suggests an urgency to develop consistent practices that help learners make *meaning* through a mind-body engagement in learning. To respond to this urgency, the approach to professional preparation of educators should model what science—and students themselves—tell us shape meaningful learning. Out of this scientifically driven refocus, a student-centered and creative approach to engagement in learning can take shape.

PREPARING MIDDLE LEVEL EDUCATORS

Research demonstrates that the early adolescent years entail a critical period of identity formation (Meeus, van de Schoot, Keijsers, Schwartz, & Branje, 2010), and learning in and through the arts (e.g., tableaux) provides expressive experiences that can shape learner identity (Peppler & Davis, 2010) and affect numerous student outcomes (Robinson, 2013; Winner, Goldstein, & Vincent-Lancrin, 2013). Moreover, recent findings suggest that middle level students' relational support from peers and teachers relate to the development of their creative ideational flexibility (Anderson, Pitts, & Smolkowski, 2017). As such, the incorporation of process drama techniques to explore concepts flexibly may support student engagement with content and creative thinking; however, the conditions of the learning environment must ensure that students feel supported by their peers and teachers and safe to express themselves. Developing the skillset of teachers to appropriately scaffold process drama strategies for students promotes the priorities suggested by the Association for Middle Level Educaiton's Teacher Preparation Standards (AMLE, 2012). Specifically, process drama strategies, such as tableaux, respond to Standards 1 a-d, Young Adolescent Development to "create a school environment that is inviting, safe, inclusive, and supportive for all" (AMLE, 2012, p. 33).

Training middle level educators to apply tableaux to instructional design should bridge to research on social, emotional, cognitive, creative, and metacognitive development in early adolescence. By making this bridge and identifying the assets and needs of early adolescent learners explicitly, tableaux can integrate multiple areas of development. For instance, tableaux naturally complements Standard 2, Element c, Interdisciplinary Nature of Knowledge in the Teacher Preparation Standards (AMLE, 2012) as well as elements in Standard 4: Middle Level Instruction and Assessment. Due to their adaptability, tableaux can connect ideas across multiple disciplines by using metaphorical thinking to develop a deeper conceptual understanding.

The approach explored in this chapter aligns explicitly to characteristics of curriculum, instruction, and assessment outlined in the publication, *This We Believe: Keys to Educating Young Adolescents* (NMSA, 2010). The use of tableaux across different content areas aligns explicitly to the following characteristics: (a) engagement in active, purposeful learning; (b) challenging, integrative, and relevant curriculum; and (c) incorporation of multiple learning and teaching approaches (NMSA, 2010). Allowing multiple means of expression and ensuring multiple strategies to increase engagement—characteristics of tableaux—are key principles in universal design for learning (UDL), a scientifically based framework designed to provide teachers with strategies to effectively reach all kinds of learners (Meyer, Rose, &

Gordon, 2014). UDL aligns well to the AMLE (2012) teacher preparation standards outlined earlier.

CONCEPTUAL FRAMEWORK

The conceptual framework guiding this study is made up of three components described in detail below: (a) creative engagement in learning; (b) exposure, experience, and expectation in middle level educator training; and (c) the process drama form called tableaux.

Creative Engagement in Learning

As Deering, Zuercher, and Apisa (2010) suggested, middle level educators should be treated similarly to middle level students in terms of their needs as learners. As such, the conceptual framework for learning that drove this investigation is the idea of creative engagement (Anderson, 2017). Informed by Dewey's assertion that the ultimate value of the self is growth through meaning (Dewey, 1925), creative engagement blends the creative learning process (Beghetto, 2016) with the affective, behavioral, and cognitive needs for engagement in school—specifically, the need for autonomy, belonging, and competence (Fredricks, Blumenfeld, & Paris, 2004). These feelings arise out of an overarching need to make and express meaning. This meaning is produced through a learner's mind-body interaction with objects, events, and others in the social, cultural, and ecological environment of the school. As Anderson (2017) described, the process of constructing and performing a tableau from complex or abstract concepts, such as the chemical change of evaporation, is illustrative of how creative engagement encapsulates an emotionally and creatively rich learning experience. We propose that middle level educators need creative engagement in their learning no less than students. Thus, a student-centered approach to learning should be considered in both the middle level classroom and middle level educator professional development.

Exposure, Experience, and Expectation

The tableaux approach described in this chapter links to emerging best practices in professional development outlined in *This We Believe* (NMSA, 2010). For instance, in Dunst, Trivette, and Hamby's (2010) meta-analysis of the effects of adult learning methods, the practices with greatest effect sizes included reflection, self-assessment, and real-life application

and role-playing. Further, Salas, Tannenbaum, Kraiger, and Smith-Jentsch (2012) identified recent theoretical contributions that clarify an important point—multiple levels in an organization (e.g., teachers, principals, the school itself) play a role in how effective training will be and each level can be affected by training as well. Therefore, it is important that educators develop awareness, belief, and skillset in tableaux as a community of practitioners to deepen their experience and future commitment. As such, this chapter explores the role that schoolwide involvement can play in establishing a common experience to support educators who take risks with innovative practices, such as tableaux.

The framework guiding our approach to preparing educators falls under these three elements: *exposure* to the process drama forms, *experience* learning through the forms with expert guidance, and shared *expectation* to attempt to apply the form in the classroom. Building from Dunst et al.'s (2010) synthesis of research-based practices, this framework proposes that teachers will take on the practice of bringing tableaux into the classroom environment if exposure, experience, and expectation are provided sufficiently. Teachers need *exposure* to the different ways that tableaux can be integrated into teaching and learning through exemplars; they need to *experience* the technique firsthand, alongside colleagues as a learner; they need to feel the *expectation* in their community of practice to take the risk to attempt integration in their teaching. From an embodied perspective of creative engagement in learning (Anderson, 2017), the experience learning through tableaux leaves teachers with a deeper and nuanced understanding of the student experience, the emotional and sensorial engagement, and the aspect of interdependent collaboration toward performance. After the direct experience, teachers may need support to design the classroom experience with effective scaffolding and curricular integration (Anderson & Pitts, 2018). With structured support, teachers envision where they could integrate this pedagogy into their current curriculum, creating a bridge from the professional development to their practice. Teachers then generate a sketch of a lesson plan, planting the seed for action.

Because this is a new form of learning for most teachers, it may take time and reflection to commit to moving beyond initial coteaching with a teaching artist. Consistent, deep reflection is key. By asking teachers to reflect on their own experience, they can more strategically identify the best opportunities in the content and curriculum they teach to fill gaps in the student learning experience and develop a safe community for expression. Generally, the form and concept of tableaux itself is simple and educators need only to learn and explore a few design elements to begin use of the technique in their pedagogy. Some of these textures of tableaux include: (a) the overall composition of bodies and framing of the scene, (b) the focal point of the composition, (c) the use of implied motion in the

gestures, (d) use of facial expressions to add detail (especially keeping the eyes frozen), and (e) proximity of bodies in the frame and different levels in the compositions. This foundational structure provides many possible extensions and applications to different learning contexts.

Process Drama Form Called Tableaux

Historically, tableaux represented a theater form where actors created a living picture on stage for an audience. Actors performed these compositions with detailed attention to composition, lighting, costumes, and stillness, often inspired by religious scenes, historical happenings, cultural stories, and paintings. Typically, actors held a tableau, or "frozen picture," for 20–30 seconds (Murphy, 2012). Since the 1960s, educators have experimented with tableaux in the classroom, refining the process drama practice with time (Mattson, 2008). Over its lifespan in schools, this theater form has been implemented as a strategy for reading comprehension and text appreciation, historical reenactment or perspective-taking, and use in drama classes as a teaching tool to unpack and review the elements of theater composition (Kelner & Flynn, 2006). The form itself is adaptable to contexts, simple to understand, requires minimal theater experience to adopt, and creates opportunities that diverge from typical direct instruction (Table 12.1). To achieve a shared comfort level in a middle level classroom, preparatory activities and challenges scaffold the experience (Kelner & Flynn, 2006). Just as students need scaffolding to engage in tableaux so, too, do teachers.

Tableaux can build layers of complexity starting from an individual tableau frame or specific gesture to more sophisticated multiframe tableaux that represent abstract concepts and transformation. For instance, students can embody and act out the scientific concepts of conservation of mass or evaporation. Across applications, the practice of tableaux draws on and reinforces the fundamental components of creative engagement, explicitly. Tableaux develop the skill to envision imaginative physical metaphor; establish relational trust among faculty and students; and cultivate a sense of belonging, autonomy, and competency. Most importantly, by building from personal experience and specific content knowledge, the practice of tableaux generates new meaning for learners and aids in understanding and retention. Therefore, our study used a mixed method approach to explore the teaching and learning experience of this process drama technique in middle school classrooms. The following research questions guided this investigation and organized findings presented in this chapter:

1. How do middle level educators experience tableaux as learners?
2. How do middle level educators experience implementing tableaux in the classroom?
3. From the student perspective, how do students experience tableaux for the first time in the classroom learning experience?
4. What are potential applications for tableaux across the middle level education context?

TABLE 12.1 Introductory Scaffolding of Process Drama Techniques to Prepare for Tableaux

Scaffolding Stage	Description of Practice
1. Circle games	Participants form a circle and play a variety of warm-up games designed to stretch and increase blood flow and build group cooperation. The focus should always remain on the group and not the individual.
2. Simple movement	Participants walk through a space without touching one another, prompted to move at different speeds, levels, and with different intentions. Participants practice cooperation by stopping mid-motion at the call to "freeze."
3. Movement and frozen frame with emotion	Participants move through the space and begin to engage with a partner to express the emotional valence of a situation in a frozen frame. The situations should draw on both positive and negative emotions (e.g., you just met a friend at the airport that you haven't seen for years or your boss just praised everyone in the room except you).
4. Group transformations—concrete tableaux	Allow participants to form into small groups (4–6). Ask them to create shapes with their collective bodies based on a prompt in a short amount of time (e.g., you have 10 seconds to form the letter "A" with your group, go, and now form a pirate ship).
5. Group transformation—abstract tableaux	Once participants are comfortable creating concrete representations of nouns, then switch to more abstract prompts (e.g., with your group, form the color blue or you have 10 seconds to show me what emptiness looks like).
6. Building embodied artistic literacy—*textures* of tableaux	Participants are prompted to create quick transformations alternating between abstract and concrete representations. During that time, one group remains frozen and the rest become audience members, observing the group carefully, sharing what makes the sculpture interesting. By observing several groups carefully different textures of tableaux become real (e.g., actors on different levels making it interesting or powerful facial expressions).
7. Introduce tableaux	Explain the history of tableaux and ask participants to repeat the word out loud several times. With a group of volunteers show an example of tableaux. Ask the audience to provide input on how the actors should be arranged, what their facial expressions should be, their proximity to one another, etc. The facilitator/teacher should explicitly describe textures. Begin with a basic scene (e.g., in the woods preparing a campfire).
8. Explicitly teach various *textures*	Provide a visual aid listing the various textures that groups can consider in designing and performing their tableaux to make it more interesting.

METHODOLOGY

To learn about the lived experience of both educators and students, we apply a descriptive phenomenological perspective (Porter & Cohen, 2013) and a mixed method mode of inquiry to disentangle the 3 Cs of convergence, complementarity, and contradiction among data sources for research questions (Greene, Caracelli, & Graham, 1989). As an approach to understanding lived experience, phenomenology aims less at explaining the past to predict the future and more at understanding "the nature of meaning of our everyday experiences" (van Manen, 1990, p. 9). Though phenomenology aims to describe insights about an experience prereflectively, an individual's recall of events may be needed in the research process. To avoid reflective abstraction, we target the individual's recall of their affective response to the experience and their overall satisfaction with the experience prior to asking for any further description of the experience. Because teachers integrated dramatic art forms into other curricular domains, our mode of inquiry included a focus on how this creative engagement in teaching emerged for the case study teachers. We report on three teacher case studies to illustrate the middle level teacher experience learning and then employing tableaux in the classroom.

Context

None of the teachers surveyed or included as case studies had used tableaux in their classroom prior to the training. The surveyed teacher participants included 95% of the faculty at one large urban middle school, participating in the federally funded model development project. The student participants surveyed represented 90% of the entire seventh grade at a large rural middle school. Those students participated in the same model development project and experienced tableaux with one of the teachers included in the case study research, drawing a link between the teacher and student samples. Because they were designed and led by the same facilitators, the training experiences of the different cases and the structure of exposure and experience with tableaux were highly similar. The following section describes these cases in more depth. For the sake of anonymity, we use pseudonyms.

Case 1: Sebastian

Sebastian taught a unit of medieval West Africa in his social studies class and sought to integrate tableaux after experiencing the technique in a workshop. Though Sebastian had a background in music, he was not very familiar with drama-based pedagogy. Sebastian first received tableaux

training in an hour-long workshop with participants from multiple schools during a summer institute hosted by the arts integration initiative. In that experience, Sebastian reenacted the assassination of JFK and the reactions of American families. He worked with teachers from multiple schools to build and perform this tableaux sequence. Several months later, he engaged in tableaux during another training, working with teachers from multiple schools in a small group, using a personal narrative as the source material. This training focused on collaboration with groups as well as peer-group critique to generate multiple drafts of the tableaux. Each group ended the day with a performance that blended movement and tableaux. Shortly after this training, Sebastian requested the support to collaborate on integrating tableaux into a social studies unit.

Case 2: Meredith

Meredith received experiential training in tableaux during an all-staff, full-day training at her school. As a charter school operating through five separate and distinct community-based organizations, the training focused on the development of a cohesive mental model of student outcomes shared by the whole school (e.g., students are authentic and open-minded). As part of this training, teachers interrogated current belief systems and operations at the school and then created and defined professional norms for adults that aligned to the articulated student outcomes. This training blended small and large group dialogues and creative challenges through a variety of art forms, including tableaux and music making. Meredith attended this training as a teacher who primarily worked with 7–12 grade students on personal health and wellbeing. After this training, she integrated tableaux into her class on sexual consent and the effect of loneliness—independent of support and coaching.

Case 3: Taylor

Taylor taught English language arts at a large urban middle school, where all staff experienced an initial 2-hour training that built from theater warm ups to tableaux. They explored process drama techniques as an art form and educational tool. Using prompts and scenarios from history, literature, and science, teachers grouped randomly across grade levels to build and perform original tableaux based on topics ranging from the story of first flight to Galileo's realization of a spherical earth. After these trainings, Taylor used tableaux on his own to support his students' exploration, development of understanding, and demonstration of meaning from literature read in class. Taylor participated in another training that developed gestures and movements to correspond with abstract vocabulary to help acquisition and retention—a simple form of tableaux. Taylor employed these strategies on his own.

Positionality Statement

The research team leading this study included the principal investigator of the model development grant-funded project and one of the integrated learning specialists working in the project; both members are male and White. Both researchers served as embedded members of the project team, working closely with both teachers and students. This positionality required continuous self-reflexivity about power dynamics, which resulted in carefully designed data collection protocol to ensure that data, analysis, and interpretation remained as objective as possible and limited the reactivity of participants.

Study Participants

Participants came from four schools. Study participants included case study teachers ($N = 3$) who each taught at a different school participating in the model development project. In addition, from another middle school participating in the model development project, an entire school faculty (Grades 6–8; $N = 18$) participated in an in-depth training on tableaux and completed surveys after the training. At one of the teacher case study schools (Sebastian's school), the entire seventh grade student body ($N = 90$) received in-class instruction and application of tableaux in social studies and responded to the survey explained later in detail.

In the case study research, Case 1 was a White male teacher with more than 10 years of teaching experience; Case 2 was a White female teacher with less than 10 years of teaching experience; Case 3 was a White male teacher with less than 10 years teaching experience. All case study teachers worked in schools with more than 50% of students eligible for free or reduced meals. Though the amount of training in tableaux differed across the cases, each case study participant engaged with the same specialist through group training and one-on-one feedback and modeling in the classroom. Each participant arrived at a level of comfort with the technique required to employ it in their classroom independently. As such, we do not consider the different background experience or training as a major factor to consider in the case study analysis, unless specified by the individual. These schools served larger proportions of historically marginalized students than most other schools in their county. The entire faculty at one middle school who participated in this study experienced a 2.5-hour workshop that introduced tableaux through experiential learning. They responded to the survey included in this study, anonymously. The students in this study responded to the survey after using tableaux to learn about West African history with our

Case study 1 teacher, Sebastian. These students included 90% of the 7th grade at the middle school.

Data Collection and Sources

We developed survey tools for this study using best practices of survey design (Dillman, Smyth, & Christian, 2014). The principles of the American Customer Satisfaction Index (ACSI) informed our approach to evaluate the adult and adolescent learner's early experiences in tableaux (The Regents of the University of Michigan, 2005). As Dillman et al. (2014) suggested, the use of single items may be advantageous over multiple items when the aim is clear, explicit, and simple. The ACSI uses a clear and efficient approach to guage perceived expecations, quality, and value of a product or experience (The Regents of the University of Michigan, 2005). As such, our paper survey form used one item to target sense of readiness to use tableaux successfully (expectation), one item to capture participants' likelihood of using tableaux in their teaching (value), and one item to capture the quality of the overall experience (quality). We framed the three close-ended items through that framework to analyze descriptively as individual indicators. We asked followed up open-ended questions to probe deeper and use for further description in our analysis (See Appendix A).

The open-ended extracted greater detail and context from participants to capture the range of perceptions and experiences from the teacher and student samples. Open-ended items targeted the participants' experience of emotions (*what emotions did you experience while participating?*), most memorable moments from the experience (*what now is most memorable or relevant to you regarding the content you worked on?*), and perceived challenges and benefits (*what was the most challenging aspect of the experience?*). The complete survey forms for both teachers and students can be found in Appendix B and Appendix C. We reworded items slightly for students, aiming to garner parallel perspectives to compare with their teacher counterparts. For instance, the first close-ended item for students was *how ready do you feel to use* table*aux in your learning* instead of *in your classroom.* The first open-ended item was *what emotions did you experience while learning and doing* table*aux in class.* To learn from the three middle level educator case study teachers who implemented tableaux in their classrooms for the first time, we developed a semistructured interview protocol that followed the same themes as the survey protocol mentioned previously. Both protocol sought to extract participants' reflection of the affective-cognitive experience that tableaux and embodied learning demand. The three teachers involved in the case study also completed the survey.

Data Analysis

In the study outlined in this chapter, we used a mixed method approach to detect promising aspects of tableaux and to explore the experience of teachers and students. Mixed methods fit the research questions to allow for generalization of perspectives across samples of teachers and students and extended understanding of the mechanisms at work through in-depth interviews of several case studies. We present descriptive statistics from both student and teacher surveys to show trends across a sample and contextualize these findings with the insights of three educator case studies. The open-ended survey responses from teachers and students demonstrate both alignment and divergence of perspective for these two groups of learners. To analyze these data, we aimed to describe lived experiences that resonated with more than one participant in both the student and teacher cohorts using their own words. Generally, the responses were completed in short phrases with only a few statements per item provided by each participant. This brevity allowed two researchers to process using axial coding (Charmaz, 2014) to generate a list of themes and then condense those themes that overlapped considerably within each response category from the survey. The most salient and distinct ideas for each category grouped by teachers or students are organized in Table 12.2.

Case study methodology investigated the experience of three educators learning and applying tableaux in distinct contexts, describing the conditions in which they experienced the practice and the backgrounds that, in part, shaped their experience (Yin, 2014). We used these case studies to demonstrate three different applications of the tableaux technique in curricular integration through concrete collaborative scenarios. Through a descriptive phenomenological approach, the description of the lived experience and effect on learning from the unique teacher and student perspectives gets emphasized more than interpretation.

Limitations

This study presents cross-sectional findings from a limited sample of students and teachers representing only a few middle school contexts. Generalizing from this sample to larger populations is not recommended. The study employs self-report surveys and in-person interviews to learn about the experience teaching and learning through tableaux; therefore, the study lacks full triangulation of data sources, such as document analysis of lesson plans or classroom observation. Additionally, as designers, facilitators, and collaborators in this work with teachers, we were naturally self-reflexive to the study participants and to the data. To reduce reactivity of participants

TABLE 12.2 Teacher and Student Survey Responses Reflecting on the Experience of Tableaux

Themes	Teachers (N = 21)	Students (N = 90)
Emotional spectrum	*Negative*: fear; confusion; anxiety; trepidation; uncertainty; tension; embarrassment; unsure *Positive*: curious; excitement; accomplishment; appreciation; connection; joy; seriousness; fun; silliness; collaborative; trust and confidence; relief	*Negative:* Confused; fear; awkward nervous; uncomfortable; scary; annoyed; angry; embarrassed; weird; boredom; frustration *Positive:* Calm; fun; joy; happiness; humor; goofy; free; amazement; important; power; accomplishment; proud; excitement; serious
Challenges	Compromising with group members; sustaining facial expressions and positions; listening to others; working together; making abstractions concrete; relaxing; letting go of perfectionism	Holding still; watched by people; making sure everyone was cooperating; remembering roles and positions; fear of judgment; staying serious when frozen; coming up with ideas; not having props; representing the text in single movements; doing art with your body
Memorable moments	100% engagement without restlessness or distractions; multiple ways of looking at same concept; the enacted sequence of events; feeling of accomplishment; getting over inhibitions; cooperation; colleagues' willingness; thinking fast; giving everyone chance to lead and listen; making connections between disparate ideas; acting without voice	The fun; learned content from the text (e.g., salt and gold trade); awkwardness; making tableaux; favorite tableau frames; the struggle to find topics to make tableaux; watching others; specific characters; dance moves; being a leader; working together; how funny looking tableaux can be; West Africa; picking the kind of trade, transition, and wealth to build into tableaux
Perceived benefits	Facing a challenge; showing other ways to demonstrate understanding; the thinking process; divergent thinking; use of imagination and cooperation; performing in front of peers; overcoming inhibitions; taking on the abstract; having to think fast and plan in a group; using body to express avoids right/wrong; establishing a safe community; risk-taking; establishing trust	Envisioning the movement; working with a team; adding subtleties; moving around; a fun way to learn something; you can feel what the First People felt; getting better; moving into different shapes; not sitting down all day; working with people; great way to express yourself; another way to learn the material; pay more attention; helped with frustration; makes everything more realistic; that you can make real people into a picture; learning to act; remembering the subject better

in the interview setting, we assured case study teachers that their responses would be anonymous and asked them for their complete honesty about the experience. To attend to our self-reflexivity and any bias that may ensue, we

asked another researcher unfamiliar with this work to read the transcripts and our findings and provide feedback about any description or interpretation that may be skewed. Given the novelty of tableaux as a learning experience to participants, it will be important to collect follow up data in the future after additional exposure to help determine if the effects endure.

FINDINGS

In the paragraphs below, we report teacher and student findings organized by research question and data source. We report relevant survey results first under each related research question and then follow with qualitative data, including rich data from interview transcripts. Generally, teachers reported that the training experience was challenging yet manageable and eye opening, motivating, creative, and emotionally charged. Several teachers were able to put the strategy into practice across various content areas. Throughout the professional training, coaching, and collaboration, teachers reported experiencing growth, discovering new creative possibilities, and demonstrating readiness to integrate the strategy. The teacher survey results aligned well with the perspectives of case study participants; both quantitative and qualitative data showed areas of convergence, complementarity, and contradiction. Students also reflected parallel learning experiences that centered on them as unique, affective learners.

How do Middle Level Educators Experience Tableaux as Learners?

The response rate for the teacher survey was 100% ($n = 21$). Scale ratings for the single items ranged from 1 (e.g., *not at all* ready) to 10 (e.g., *very* ready) with the semantic rating scale modified to fit each item. The wording for the Overall, a mean rating of $M = 8.31$ ($SD = 2.30$) on a scale from 1-10 indicated that the teacher participants found tableaux to be a very effective learning experience. In terms of teachers' sense of readiness to implement tableaux, a mean rating of $M = 6.81$ ($SD = 2.20$) indicated that most teachers felt sufficiently prepared after one 2-hour workshop to implement tableaux in their classroom teaching. Teachers responded with a considerably high likelihood of using tableaux, mean rating of $M = 7.42$ ($SD = 3.00$), indicating that most teachers felt a sense of expectation to attempt to implement tableaux in the future.

Table 12.2 reports the breadth and depth of the open-ended responses. Importantly, when asked what emotions educators experienced while participating, 61% of participants indicated feelings from both ends of emotional

spectrum. More negative feelings included fear, confusion, embarrassment, and anxiety and more positive feelings included curiosity, excitement, joy, and trust. Teachers reported the most salient challenges to be compromise and teamwork, making the abstract concrete, relaxing, and letting go of perfectionism. The most memorable moments included getting over inhibitions, the high level of engagement, multiple ways of looking at the same concept, and making connections between disparate ideas. Teachers saw the perceived benefits for learners as demonstrating understanding in different ways, facing a challenge, use of imagination and divergent thinking, using body to express meaning, and establishing trust.

According to the interviews with each case study teacher, the experience of responding to challenging prompts and content to build tableaux with colleagues was emotionally stimulating, cognitively engaging, and full of surprise. Meredith shared, "For me, it's really exciting when people are shaken out of what they expect to see." In the training she attended, faculty tackled norms around how they engage students in challenging disciplinary situations by creating an example and nonexample of approaches that highlighted their shared values. In the excerpt below, Meredith contrasted this learning experience with how faculty often respond to professional development.

> When you bring a group of people together for a PD event... and they're already checking their watch for, "When is lunch?" ... "When will we be out?" and then you give them something like [tableaux] where they have to get out of their chair, where they're really interactive, where you're basically putting on a small production, and everybody finds their way within the group and has to voice their ideas and you can't disappear or be on your phone or watch the time... I think it's really delightful to let people become new and exciting... When you ask someone to hop up and really explore their body and tell stories with their body and with each other, it brings out... this element of play.

As Meredith concluded, "I just had so much fun with my colleagues that I just imagined it would be the same way with my students."

Similarly, Taylor shared that his first exposure to tableaux was a generative experience for him and his colleagues. He said, "My group clicked really quickly and I felt like our tableau was awesome and emotionally I connected with it... it was easy for me to get involved without any experience and to have a meaningful experience." Like Meredith, Taylor suggested he felt like students would be able to engage in tableaux rather easily and "have an experience that was outside the norm in terms of communicating what they know about something." Sebastian recalled an emotionally charged experience. He said, "I was very self-conscious, and then as I was able to let that go, it felt very expressive." Across the three case studies and

different training contexts, each expressed the potential for both intrapersonal and interpersonal growth inherent in the form and related their own engagement to what they hoped to provide to students.

How Do Middle Level Educators Experience Implementing Tableaux in the Classroom?

The survey data from the middle school faculty was collected after teachers' experience in a training workshop so it did not target their experience after implementation. Therefore, we refer only to the case study data in responding to this question. Though Taylor and Meredith led students through tableaux without a teaching artist present, Sebastian asked the teaching artist to model this process in his classroom with his four social studies classes. During the several days integrating tableaux into medieval West African studies, Sebastian engaged in tableaux with his students. He spent the first few days in the role of a student joining small groups to become part of the learning process as a participant. After the teaching artist left, Sebastian continued working with the students for several classroom days in the role as a facilitator preparing them for a final performance. The final performance included a slideshow, formal presentation, and five-frame tableaux sequence with explanations of each frame and the meaning behind design choices. He led them through brief warm-ups before they broke out into design sessions. Reflected in the excerpt below, Sebastian saw benefits in bringing in new ways of engaging students and valued the experience of depending on students more.

> So never having been involved in my classroom with theater, I wasn't sure of who would step up and be a leader with tableaux. So I knew that would happen, and I was happily surprised when I saw different students who were typically quiet or maybe set off to the side suddenly be center stage talking to their teammates about what they were going to perform.

Sebastian also reported how much he believed the tableaux experience supported greater memory retention of content studied, giving students a way to "access the information they've learned and . . . ruminate over these things . . . to make connections." Both Taylor and Meredith reinforced Sebastian's perspective of seeing how tableaux generated new opportunities for students to demonstrate leadership and develop teamwork.

For instance, in the excerpt below, Taylor described the transformation of one group and the power of the tableaux challenge and embodied expression to stimulate this transformation:

> There was one group, in particular, that had been fighting throughout the tableaux preparation process and I was worried about them. And finally I just said, "You guys need to go into the hallway and work this out," . . . I think the group was stormy and they needed to work through some stuff. So I . . . [helped] them work through some things, some personal frustrations that they had with each other. And then they came up with the most beautiful tableau. Their tableau was by far the most emotionally impacting for me, and students said the same thing. Their classmates said that really blew them away. I guess one thing that surprised me is how important the emotional connections with your group members are in terms of being able to convey something that's emotionally impacting. I think that group had to work the hardest to come together, and it showed in their tableaux.

Similarly, during the teaching process, Meredith observed, "It's a really potent tool for . . . the collective process, the artistic process together." Because of the group performance aspect and the emotional charge of embodied expression, tableaux may stimulate and develop important aspects of collaboration, accelerating groups toward an effective dynamic. Meredith shared further the effect she witnessed in students:

> As soon as you move something off the page and out of that part of your brain that's analytical and critical and distant, whether it's to protect yourself or your own narrative and story, then you take a risk, and you bring it to life in the body, you're giving yourself permission to relive personal experience and personal narrative, then when you have a tight community, of course, and they're experiencing that with you where you're taking them on a journey of your life with you, it definitely opens others up to receive the story from the heart and to feel it with the student.

This observation from the teacher perspective explicates the critical roles that emotional salience, reflection on personal experience, and social reciprocity play in the learning process and how tableaux can set the stage for all three.

How Do Students Experience Tableaux for the First Time in the Classroom?

During integration of tableaux in the social studies medieval West African unit, an informal poll of participating students revealed only two of the 110 students had ever engaged in theater, as either an audience member or participant, prior to this experience. That information underscores this was a new experience for most students. Students' survey responses used the same rating scale as the teacher survey with 1 reflecting the most negative orientation and 10 reflecting the most positive orientation. The mean rating for how ready students felt to use tableaux in their learning

was $M = 5.97$ ($SD = 2.71$) reflecting a sense of readiness for most students and some uncertainty for others. The mean rating for how much students wanted to use tableaux in future classes of $M = 4.72$ ($SD = 2.89$) reflected an overall neutral stance with wide variance, where some students expressed excitement and others felt uncertain.

The mean rating for how students felt overall about tableaux as a learning experience, where 1 was *not great* and 10 was *great,* was $M = 6.03$ ($SD = 2.74$). That mean rating demonstrates an overall positive valence across students. Still, some students clearly felt somewhat negative, which may not be surprising given the challenge of performing in front of peers and grasping a novel technique for the first time.

As can be seen in Table 12.2, students reported some of the same negative and positive emotions suggested by teachers in response to the open-ended questions. Their descriptions of the positive emotional experience went even further, suggesting feelings such as calm, goofy, free, amazement, important, happiness, and power. Like their teachers, students reported the most consistent challenges to be performing in front of peers, coming up with ideas for the tableaux, cooperating with others, holding the frozen positions, and doing art with the body.

According to students, the most memorable aspects included creating the tableaux, specific pieces of the content (e.g., multiple students shared details of the gold and salt trade), the specific characters, watching others perform, favorite tableaux frames, awkwardness, and struggle. As one student wrote, "We acted it out, and it made me feel like I understood it better." The most beneficial aspects from the student perspective included the process of envisioning the scenes and movement, embodying the experience of people from different cultures and phases of history, and learning to work with others. The most consistently salient aspect was the embodiment of the learned material. One student highlighted this sentiment, stating, "You can feel what the first people felt." Another student stated, "We get to act it out, not just stare at a picture, we acted like we were actually there." Another student shared, "When you read the chapter then you see the tableaux, it's almost like you are in the scene in real life." Additionally, numerous students spoke to the benefit of getting to move and to communicate what you are learning without words. As one student put it, "It is important to express yourself through movement and it's good to get up and move after sitting all day." Students also appreciated the challenge of working with others and developing strong teamwork. As other students wrote, "It's an interactive way of learning," "You actually get to act out what you are learning," and "The most you learn is how to work with people." Some students expressed the practice of tableaux helped with frustration and distraction; further detail on what that meant is needed.

What Are Potential Applications for Tableaux Across the Middle Level Education Context?

As Meredith shared in the excerpt below, the potential applications for tableaux may be limited only by the educator's imagination:

> There's something really, really potent in just the process itself, regardless of the content... it leads me to believe that it can be used in places you wouldn't expect it, so maybe like in science, for example. People might say, "It's not practical for me," but really photosynthesis or some really complicated process in the body, it turns into something else.... There's that potential and that possibility.... I think of an educator as creative and open and willing, that they could probably find a way across the disciplines to just at least play with it.

For her part, Meredith employed the process drama form to deepen awareness and understanding around loneliness, asking students to create shapes to show how loneliness affects the body and then how the body affects loneliness. Students spent several days working on developing the form, but primarily as a tool to grasp issues of social and emotional health.

In his English language arts class, Taylor's students identified moments in a novel where themes, such as love, power, and jealousy, were central to character development and plot. Students had roughly one week to generate a theme from the text, find evidence in situations of characters, and design and refine a tableau sequence of at least three frames: The day before the performance, an arts integration specialist with skill in drama-based pedagogy visited the class to serve as a preliminary audience and provide specific critique on each group's tableau sequence. Based on that feedback, groups made slight refinements and performed the following day. After implementing the gesture and vocabulary process drama strategy, Taylor reported the highest success rates of vocabulary retention for the year and shared that he does not plan to return to teaching vocabulary in the traditional direct instruction methods that he had been using before.

Sebastian applied tableaux to his unit on West African history and culture. After working with the teaching artist to initiate the process, Sebastian led students toward a multiframe approach that included layers of physical metaphor and representation. After experiencing this long-term investment of class time, Sebastian reflected on the potential behind the practice:

> I also think, as an educator, one of our concerns that we've had for a long time was school funding, and we know that students aren't exposed to the wide diversity of different things in the community and life and development that they should be exposed to.... This is an incredibly affordable way to bring the arts into the classroom and everything we talked about personal growth and

academic growth. This is a great way to fight the continued decline in school funding and continue to try and provide for students.

In sum, teachers agreed the practice of tableaux was highly adaptable to different purposes, accessible to teachers and students, affordable and efficient, and generative for students in making meaning, growing as individuals, and developing trust and teamwork.

As those findings indicate, tableaux can take many forms and serve many purposes depending on the training goals in professional development or learning objectives in the classroom. In addition to the three integration opportunities discussed by the case study participants, another anecdotal example that we observed outside of the case studies illustrates a dynamic application to middle level science—an area that may not seem an appropriate fit for process drama techniques. Two sixth grade science teachers were frustrated with how poorly they had been preparing students to communicate what they know in formal class presentations using slideshows. Knowing the importance of being able to confidently communicate in high school, college, and beyond, they took a new approach. They shifted from asking students to do a traditional slideshow presentation about abstract science concepts to having students create a sequence of tableaux that illustrated a scientific process through metaphor in movement and expression. They asked students to synthesize their understanding of the concept to one verbal line for each student to go along with the tableaux. Students learned the physical attributes of strong communication and employed those elements when presenting their tableaux. One group of students learned how states of matter change and expressed this process by stacking their bodies into a pyramid and then slowly dissolving the stack into a puddle on the floor as a stack of ice cubes might do if left out on the counter. The development of a physical metaphor to represent a scientific concept required scientific understanding and sophisticated metaphorical thinking to translate that understanding into new forms and ideas. The enactment of that metaphor then solidified the concept in their mind-body, likely increasing future retention.

DISCUSSION OF FINDINGS

More and more evidence from neuroscience and educational practices in the field indicates the need to engage students' emotional and motivational value systems in the learning process (e.g., Hardimann et al., 2014; Immordino-Yang, 2016). Instructional approaches like tableaux create a classroom of student-directed learning. The approach values the meaning students make more than teacher-directed learning objectives and

instructional priorities homogenized for students. In this chapter, we presented one flexible and effective approach highly suitable for middle level students. To bring tableaux to students requires first adapting middle level teachers to the experience as learners. As our study indicated, when teachers felt the mind-body engagement and a grasp of how the strategy works, several took the risk to experiment in their own classrooms immediately, witnessing its capacity to shape powerful learning.

As Guskey (1986) identified more than 30 years ago, educators rarely leave a professional development experience believing that a practice works. Rather, they must first experience the practice and observe its effect on students before their belief cements and a commitment to sustained implementation emerges. Our results reinforce the importance of preparing middle level educators through embodied, experiential professional learning in order to shift beliefs. Middle level program developers and training providers should leverage new understandings from neuroscience and tap into the power of arts and academic integrated approaches. Our chapter provides one such strategy, evidence of its promise, and an embodied conceptual framework of creative engagement that others' can apply to their own innovations.

The Emotive Quality of Tableaux

As the results indicated, teachers found the shared vulnerability that forms bonds with colleagues and the collaborative performance to be memorable, beneficial, and highly salient for themselves and their students. Not surprisingly, the emotional experience of teachers paralleled that of students. The importance of scaffolding through initial exercises that generate a supportive and safe environment for risk-taking is key because of this emotional quality of the practice. As shared in Table 12.1, these exercises should prime the mind-body connection and create a group connection through shared experience. These exercises can be connected to content or personal experience and should involve rhythm, vocal warm-up, dynamic movement, metaphorical and divergent thinking tasks, and the embodiment of different characters. A prompt could be as simple as, *walk around like it's your first day of school and you don't know anyone*, and then *walk around like you are the most respected person in the world.* Quick collaborative tasks, such as *build a tree with your group by the time I count to eight*, provide the opportunity to develop comfort and for the facilitator to point out aspects of groups' responses. With each exercise, participants improve dramatically and become more open to deepening their engagement and expression.

This scaffolding is key for middle level teachers to have a successful learning experience but, most importantly, to ensure that they provide the

same gradual development for their students. The importance of peer approval and identity formation during adolescence makes this dimension paramount (Armstrong, 2016). Without a scaffolding of the practice, maladaptive motivation, such as failure avoidance or anxiety, may overpower all of the positive aspects of the experience. Thinking through the specific social-emotional needs of each classroom of middle level learners will help to ensure the high levels of student engagement witnessed in this study.

Convergence and Contradictions

Though the majority of findings converged across the data sources, the richness of the open-ended survey responses offered by students contradicted the more neutral rating given on the quantitative scale. These lower ratings may reflect a nascent understanding of the technique and the intensity of the negative and positive valence of their emotional experiences at this early stage of their practice. Due to scheduling challenges, the survey administration occurred days before students were preparing to act out their tableau in front of the class. The mounting pressure may have led some students to report more negative sentiments due to the anxiety they felt for the upcoming performance.

Findings converged across middle level teacher and student perspectives and reinforced the ways in which tableaux may support the AMLE priorities (NMSA, 2010) and teacher preparation standards (AMLE, 2012). Tableaux engaged students in active, purposeful learning across different domains. The design of the tableaux experience produced challenging, integrative, and relevant curriculum. Tableaux incorporated multiple learning and teaching approaches, allowing for multiple means of expression and ensuring multiple strategies for students to self-direct their learning and engage and make meaning of the content. Moreover, for both middle level educators and students, the experience of tableaux tightened bonds across the community, increasing trust, openness, and teamwork.

Tableaux and Student-Directed Learning in Middle Level Schools

Moreover, based on extensive neuroscience and developmental research on adolescence, Armstrong (2016) suggests several practices that could leverage what we know about adolescent development and the fast-evolving brain during that period of life. The technique of tableaux has the potential to home in on all those practices—"opportunities to choose; self-awareness activities; peer learning connections; affective learning; learning

through the body; metacognitive strategies; expressive arts activities; and real-world experiences" (p. 3). All of Armstrong's recommendations target different ways to meet adolescents' need for autonomy, belonging, competency, and meaningful connection to peers, adults, and learning material. From the evidence provided in this chapter, the principles guiding the design of tableaux in middle level learning can guide other instructional strategies to boost student engagement and self-direction. Importantly, the opportunity for students to interpret and make meaning of the content in collaboration with peers necessitates that educators avoid prescribed and formulaic outcomes.

To prepare middle level educators to employ tableaux in their classrooms effectively need not be a content-weak learning experience. To develop familiarity with this practice at Meredith's school, the facilitation focused on interrogating shared values, professional norms, and disciplinary practices. By asking teachers to embody and enact the student experience in challenging, disciplinary situations, teachers were forced to think and feel empathetically. The resulting solutions that arose from that shared enactment may have been more grounded in the students' perspective and therefore more humane and responsive. The same phenomenon would apply to collegial conflict or a range of organizational issues. Challenging a faculty to envision both an example and nonexample of a practice or value and then asking them to embody and enact those examples likely deepens the engagement and generates meaningful possibilities.

CONCLUSION

Middle level teacher preparation should consider ways to employ tableaux as a professional learning tool and classroom pedagogical technique in response to the specific needs of adolescent learners. Based on the findings reported, the application of tableaux to develop a safe, inviting, and student-directed school or classroom community holds strong potential for both students and teachers regardless of content. The development of social and emotional learning skills need not be disconnected from content or a cognitively and emotionally rich learning experience. Though this study presents just a few applications of tableaux for middle level learning, the potential to engage a whole learning community in rich, meaningful content remains limited only by our imaginations.

APPENDIX A

Teacher Interview Protocol

Purpose of Teacher Interviews

The interviews will triangulate the results of other data collected and analyzed. Researchers will look for themes that are unaccounted for in the quantitative measures and use an inductive approach to gauge perceptions and experiences, perceptions of student learning, and needs and hopes for the future.

Welcome

Thank you for your willingness to answer questions that relate to your perceptions and personal and professional experiences in the arts integration project. I am here as a trained researcher and data collector. I serve the team of evaluators and researchers working to understand the impact of the project and, later on, the project's overall outcomes.

Our interview today will focus specifically on your experiences in the project thus far regarding the use of tableaux, your confidence to use tableaux in your teaching, the choices you make in planning, instruction, and assessments, how you feel the experience has affected your own practice and outlook and the student learning experience.

The results from our interview will be provided to you to check and confirm before used for analysis and research purposes. The research team will not identify you in any publication of the data and analysis. Researchers may request follow-up interviews. We will be audio recording this interview today. To have your consent on record, I will introduce myself and ask you for consent. *Say to the participant*: This is _____ (*name of facilitator*) interviewing _____ (*participant*) on _____ (*date*). We are audio recording this interview. Is that ok with you? (*Wait for positive response*) Thank you.

Introductions

Please tell us your name, where you teach and at what grade level.

1. What elements of the learning experience (PD) inspired you to use the technique of tableaux for teaching?
2. What emotions or feelings did you feel while you were learning it/experiencing it?
3. What expectations did you have before introducing the technique to students? How did you think they would react to it?
4. What surprised you when students engaged? Is there anything that you weren't expecting?

APPENDIX B

Tableaux Workshop Evaluation – Teacher

Please read the following questions and tell us how much you feel about your experience with Tableaux. Please tell us how **YOU** really think and feel. We are interested in **YOUR** opinion and not what someone else thinks. Try not to dwell on each question too long. Your first thought is usually a good response for **YOU**.

For each item below, choose a number between 1 and 10 that is **THE CLOSEST** to being right for you, even if it is not exactly right.

1. On a scale from 1-10, how ready do you feel to try Tableaux in your classroom?_____

1 (Not At All Ready)<———————————————>10 (Very Ready)

2. On a scale from 1-10, what are the chances you will use Tableaux in the future?_____

1 (Not Likely)<———————————————>10 (Very Likely)

3. On a scale from 1-10, how do you rate the Tableaux as a learning experience?_____

1 (Not Effective)<———————————————>10 (Very Effective)

Reflecting on learning about Tableaux in the workshop and demonstration, please describe in a little more detail what you feel and think

- What emotions did you experience while participating?

- What was the most challenging aspect of the experience?

APPENDIX C

Name:_____

Tableaux Workshop Evaluation – Student

Please read the following questions and tell us how much you feel about your experience with Tableaux. Please tell us how **YOU** really think and feel. We are interested in **YOUR** opinion and not what someone else thinks. Try not to dwell on each question too long. Your first thought is usually a good response for **YOU**.

For each item below, choose a number between 1 and 10 that is **THE CLOSEST** to being right for you, even if it is not exactly right.

1. On a scale from 1-10, how ready do you feel to use Tableaux in your learning?_____

1 (Not At All Ready)<———————————————>10 (Very Ready)

2. On a scale from 1-10, how much do you want to learn with Tableaux in future classes?_____

1 (Not Much)<———————————————>10 (Very Much)

3. On a scale from 1-10, how do you rate Tableaux as a learning experience?_____

1 (Not Great)<———————————————>10 (Great)

Reflecting on learning with Tableaux, please describe in a little more detail what you feel and think

- What emotions did you experience while learning and doing Tableaux in class?

- What was most challenging about learning and doing Tableaux in class?

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